

# Billboard

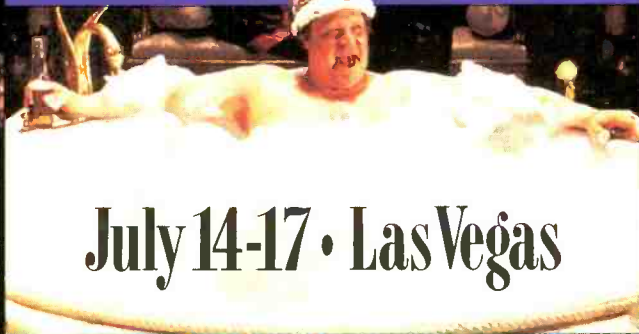
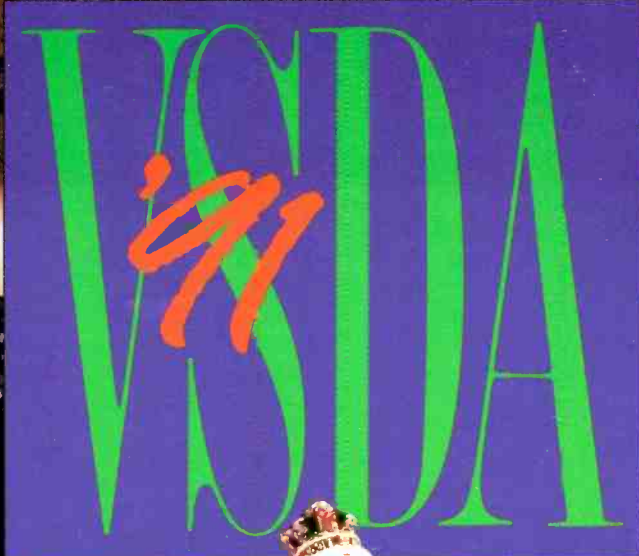
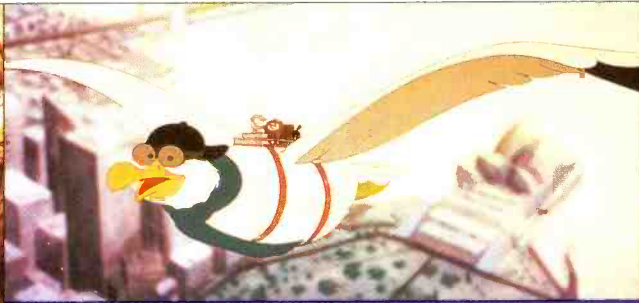
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NEWSPAPER

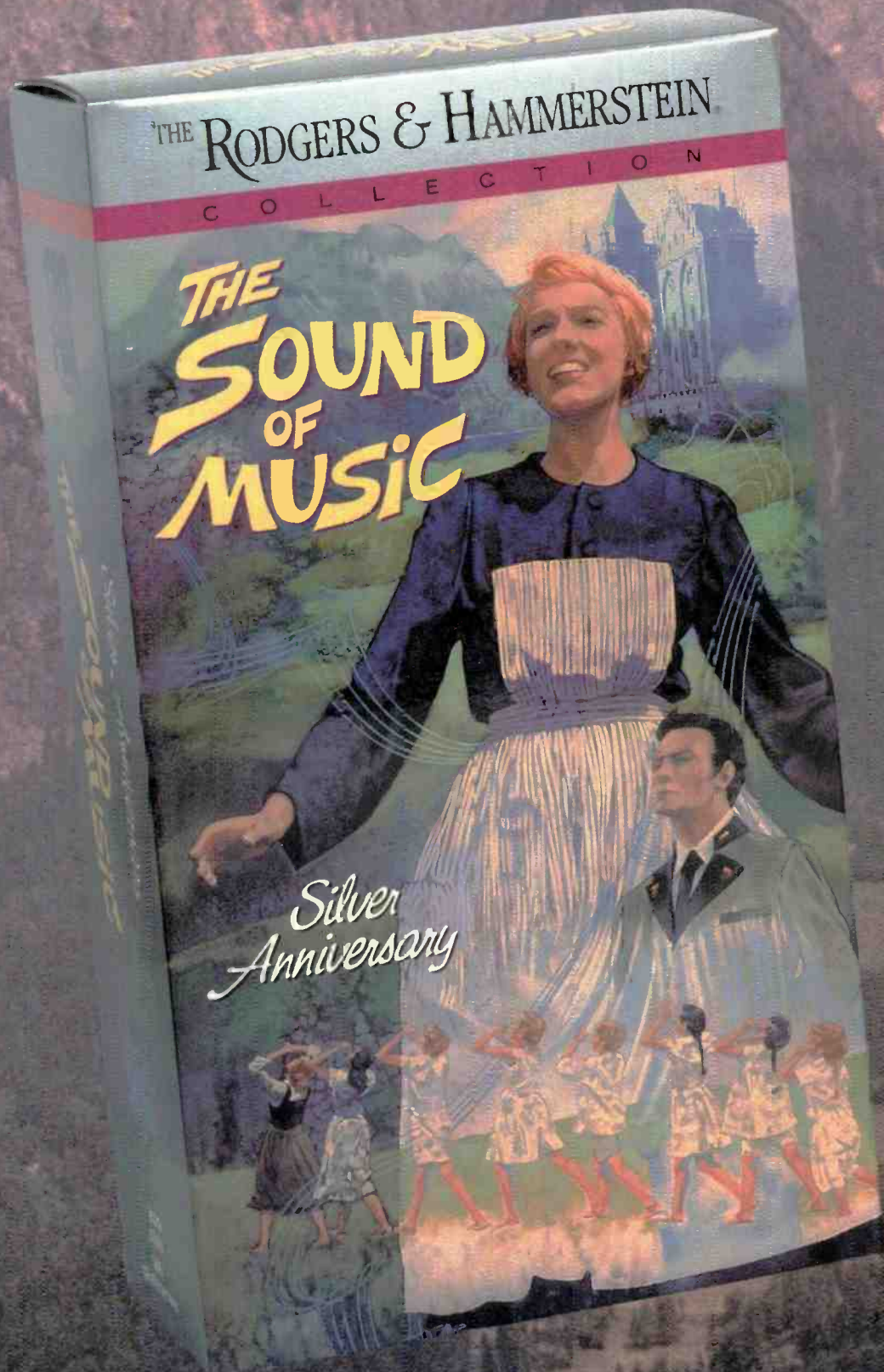
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 20, 1991



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Video Sales July 6, 1991.



# Billboard

NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JULY 20, 1991

## Duping Royalty Pact Signals New Era

BY BILL HOLLAND and SUSAN NUNZIATA

NEW YORK—In a historic announcement that may clear the path for the introduction of new digital audio technologies, the consumer electronics and music industries have agreed to seek legislation requiring the hardware companies to pay labels a royalty on blank audiotape and digital recording equipment to compensate for sales lost to home taping.

The draft bill would require manufacturers to incorporate the Serial Copy Management System on all digital recorders coming into the U.S. It would also place a 2% levy on factory wholesale prices of recorders and 3% on blank tape for digital recorders.

The proposed fee on digital recorders would be limited to \$8 per deck, regardless of wholesale value. There would be a \$12 cap on dual recorders. All decks would have a minimum levy

of \$1.

The legislation would also clarify the copyright law to permit the copying of music for private, noncommercial use by consumers, whether in digital or analog format. And, in another major concession, the record companies have promised to drop their long-held goal of obtaining a

royalty on analog tape or analog tape recorders.

While digital audiotape machines are covered under the agreement, most observers expect the pact to mainly affect the development of future technologies such as Philips' digital compact cassette system and Sony's recently announced Mini Disc,

an optical recording system. Although the agreement actually grew out of earlier discussions between the two camps about DAT, that expensive technology is now widely seen as a format for professional rather than consumer use.

"We are doing market feasibility studies on DCC and the Mini Disc, but not on DAT," observes Trish Heimers, VP of communications for BMG, one of the six major record manufacturers. Similarly, Jordan Rost, VP of marketing for the Warner Music Group, notes that the labels are focusing on formats other than DAT.

The July 11 announcement of the home-taping levy pact came a day after the board of the Electronics Industries Assn.'s Consumer Electronics Group voted to move ahead with the agreement. Also on July 10, the Copyright Coalition, representing

## Street-Date Changes For Vids Reflect Slow Market

BY PAUL VERNA

NEW YORK—Unable to meet their sales goals on some key rental titles, video suppliers are increasingly resorting to the tactic of deferring order cutoff and street dates. This practice, aimed at squeezing additional unit sales from titles not performing up to expectations, is viewed by many industry insiders as a reflection of sluggish business.

Although studio executives cite a laundry list of reasons for this phenomenon—clearance, artwork, and mastering problems, for instance—they acknowledge that the bottom line is financial. "If anyone is telling you it's a logistics problem, that's just bullshit," says a studio executive. "Everyone knows why this is happening: It's happening because we're not hitting our numbers."

"It's not a conscious effort on our part," he continues. "It's not like we say, 'Let's change some dates.' We're getting pressure from producers and studios who have an interest in the video revenue stream to make certain numbers, and you have to react to that pressure."

Stuart Snyder, senior VP of sales and distribution for LIVE Home Video, says order cutoff and release-date changes occur "when the market is a little sluggish and the numbers are not coming in the way you would like them." He adds that "the first half of

the year created this street-date-movement problem because business was soft and you had companies trying to stimulate the business and capture the best week to street their product to increase numbers."

Changing the street date on a title  
*(Continued on page 81)*

## Illegal Dance Club Remixes Proliferate, Turn Up At Retail

BY LARRY FLICK

NEW YORK—A Billboard investigation has found that a number of remix services—companies that make special dance mixes for club DJs—are remixing records without label authorization. Additionally, many of these recordings regularly turn up for sale in retail stores.

There are roughly 25 remix services operating in the U.S. The purpose of these companies is to provide jocks with compilation albums featuring new mixes and edits of current dance songs on a subscription-only basis. These albums come out monthly; subscriptions cost \$75-\$150

annually.

A number of remix services get permission from labels for their work. Among them are Hot Tracks, Prime Cuts, Ultimix, Rhythm Stick, Razor Maid, and the U.K.-based Disco Mix Club (DMC).

But labels say that some remixes done by other services were not authorized.

At the recent Dixie Dance Kings conference in Atlanta, for example, Kelly Schweinsberg, manager of club promotion at RCA, accused Arizona-based Powerhouse of doing remixes of "Strike It Up" by Black Box without permission.

Other record companies also ac-

*(Continued on page 8)*



## Eclectic Tours Aim To Ignite Support For Up-And-Comers

BY CRAIG ROSEN

LOS ANGELES—Breaking the rules of music marketing by format, three of this summer's package tours present unusually diverse, cutting-edge acts, ranging from hard rock to funk'n'roll to rap. Uncommon in an era in which radio stations and even MTV program to niche audiences, these eclectic shows are viewed as a response to the recession as well as an attempt to broaden the tastes of younger music fans.

"When you put Steve Earle, X, and EPMD together, they have nothing to do with today's formats," says Triad Artists' Marc Geiger, "but they all have real respect from the kids. They're not prefab MTV bands."

The tour Geiger refers to is "A Gathering Of The Tribes," which hit Denver, Costa Mesa, Calif., and Mountain View, Calif., July 6-8. Its music ran the gamut from country rocker Earle to rappers EPMD and Yo-Yo to funk'n'roll acts Fishbone and Primus to hard-rockers such as Johnny Law and King's X.

Similarly, the "Tune In, Turn On, Burn Out" tour, which was set to open July 12 at the Poplar Creek Music Theatre in Hoffman Estates, Ill., pairs veteran gloom rockers the Sisters Of Mercy with militant rap act Public Enemy, re-formed postpunk funk unit Gang Of Four, and the po-

*(Continued on page 79)*

## Spring Arbs: Good News For Oldies 'CBS-FM

BY SEAN ROSS

NEW YORK—So who were the most important personalities on New York radio last month? How about Dan Ingram? Ed Baer? Ted Brown? Jocko Henderson?

None of the aforementioned jocks have been heard regularly in New York for years, but they were all part of WCBS-FM New York's "Rock & Roll Radio Greats Reunion Weekend." As such, they all figure into CBS-FM's surprise victory in the just-released spring Arbitron ratings.

In the second month of the spring book, the longtime oldies FM was second at a 4.9 12-plus share while urban WRKS—the market leader for the last nine months—was first with a 5.1. But in the final ratings, WRKS stayed

*(Continued on page 17)*

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★ FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN (WARNER BROS.)
HOT R&B SINGLES	
★ EXCLUSIVITY	DAMIAN DAME (LAFACE/ARISTA)
TOP R&B ALBUMS	
★ POWER OF LOVE	LUTHER VANDROSS (EPIC)
HOT COUNTRY SINGLES	
★ DON'T ROCK THE JUKEBOX	ALAN JACKSON (ARISTA)
TOP COUNTRY ALBUMS	
★ NO FENCES	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ THE JUNGLE BOOK	(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS	
★ GOODFELLAS	(WARNER HOME VIDEO)



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JULY 20, 1991

## VID CLUBS SHUTTING OUT RETAIL MARKET?

The sell-through video industry is on the decline, says Palmer Video VP Paul M. Grassi, who places some of the blame on video clubs and their low-pricing policies. In this week's Commentary, he implores the movie studios to stand up against these firms. **Page 11**

## LABELS UNWRAP PLANS FOR GIFT VID SETS

In an effort to spice up the sell-through market, many video labels are priming boxed sets of theatrical, music, and special-interest product due out this summer and fall. Additionally, MGM/UA is prepping a special star-studded campaign. Chris McGowan has the story. **Page 43**

## PUBLISHING GROWING SMALL IN NASHVILLE

A new crop of small, independent publishing firms is sprouting up in Music City, and many of them are being financed by outside sources, including foreign investors. Debbie Holley reports. **Page 54**

## BMG AIMS TO GROW FROM INSIDE OUT

The path to continued success is through internal growth and not acquisitions. That was the message BMG chairman/CEO Michael Dornemann stressed to attendees at the recent BMG International managing directors' conference in Portugal. Adam White was there. **Page 68**

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# Blockbuster Centralizes All Buying Zone Managers Lose Discretionary Budgets

BY EARL PAIGE  
and PAUL SWEETING

LOS ANGELES—As part of an ongoing refinement of its purchasing strategy, Blockbuster Entertainment has centralized all buying activity in the chain's Fort Lauderdale, Fla., headquarters.

Under its previous system, Blockbuster allowed its five zone inventory managers a small discretionary budget for purchasing product that might have limited regional appeal.

"What happened," says Blockbuster senior VP of programming and communication Ron Castell, "is we took a look at the system and saw that we weren't getting the best buys. Even though it was a small amount [of product], we wanted to get the best buys."

Castell says the change does not represent any significant curtailment of the zone managers' authority. Zone inventory control managers had accrued the discretionary purchasing authority as a function of the chain's rapid growth, he says, but it was never integral to their job description.

Other sources familiar with Blockbuster's purchasing process, however, see more significance in the move. "These zone buyers... had considerable buying influence—what we called a discretionary budget," says one source accustomed to selling to Blockbuster on a regional basis.

"Major new releases were purchased by... Fort Lauderdale because of the co-op involved," the source continues. "But the zone buyers had authority. Not only did zone buyers have discretionary budgets, even store managers had a 1% [discretionary] budget. But not anymore. Now all buying is done in Fort Lauderdale and it's going to have major impact."

Other distributor and Wall Street sources see the move as part of an

overall strategy by Blockbuster to deal more directly with the studios, reducing its current wholesalers' role to drop-shipping, managing returns, and other fulfillment services. Such a setup would allow the 1,800-store chain to avoid the expense of setting up an elaborate internal distribution network while providing it greater leverage with manufacturers over co-op advertising allowances and other matters.

However, Castell dismisses such notions. The reduction in the zone inventory managers' role "has nothing

to do with any sort of direct relationship with the manufacturers," he says. "We've said all along, and [president] Joe Baczko repeated it at the New York Society of Securities Analysts three weeks ago, that when we reach a certain size, going direct would be an option. But there are no current plans for any such thing."

One distributor source sees as inevitable Blockbuster's bypassing distributors altogether. "It's not that far-fetched," notes the source. "They can ask the studios to pick, pack, and ship. It can be done."

## Super Club Links Stores, Creates 182-Outlet Chain

BY ED CHRISTMAN

NEW YORK—Super Club N.A., currently in the process of combining its Turtle's and Record Bar chains, will continue its consolidation strategy by merging its three far-flung video webs into a 182-unit company based in Dallas.

The new entity, dubbed Super Club Video Corp., will combine senior management from the 112-unit, Dayton, Ohio, Video Towne; 53-unit, Hammond, La.-based Alfalfa/MovieTime; and the 17-unit Kansas City, Kan.-based Movies At Home, according to Bill Shepard, president and chief operating officer of Super Club Retail Operations.

"I think this is a natural extension of a strategic plan that has been under way for some time," Shepard says. "I think we have some of the absolute best video rental people in the U.S. but they've been located in four cities. By hav-

ing all those talented individuals working on behalf of all the stores, we think we will achieve the same things that we are accomplishing in the music consolidation, which is an improvement in our ability to execute our game plan."

Super Club Video will add another 22 stores this year and have a modest growth of 20 to 40 stores in 1992. "Before we embark on any period of rapid expansion, we have to digest the consolidation," Shepard adds. When it gets back into the expansion mode, the company will also use acquisitions as part of its growth formula.

The corporate structure has been shaped into a tactical management team, which will be overseen by Shepard, who will serve as acting president for the chain. Shepard, who reports to Darrell Baldwin, president and CEO of Super Club N.A., also has the position of acting

(Continued on page 81)

## Don Rosenberg Named VSDA Executive VP Industry Vet Brings Broad Experience To Post

BY PAUL SWEETING

NEW YORK—The Video Software Dealers Assn. has officially named industry veteran Don Rosenberg as its new executive VP, replacing Pam Horovitz, who moved over to affiliate organization the National Assn. of Recording Merchandisers earlier this year.

Rosenberg, 38, will not officially take over the reins at VSDA until the week of July 22, although he will be in attendance at the group's 10th annual convention, beginning Sunday (14) in Las Vegas.

Rosenberg's contract with VSDA runs for three years. Its terms were not disclosed.

Rosenberg, who has served in various industry capacities since 1980, when he was with distributor Schwartz Brothers Inc., joins VSDA at a time when retailers and manufacturers are feeling the effects of an industrywide slump amid a national recession.

"We will definitely get out of this slump," Rosenberg says. "I think a good barometer is the theatrical business. This summer was a disaster until July 3 [when "Terminator 2"

opened]. Then along comes one title and people are suddenly talking about a record summer.

"Product is a big part of it," he continues. "We've been in a slow time in terms of product for the past six months or so... But I remember the summer of '82 or '83 when the business hit a soft spot and you had everybody saying, 'That's it. The industry is over.' Well, we survived that and we'll survive this. I think by the fourth quarter we'll really be rolling."



ROSENBERG

Rosenberg does acknowledge that the video industry faces some structural problems that the VSDA will have to address.

"The hardest influence [on the business] to measure, and the hardest to break out of, is that you have a maturing VCR base," he says. "They're just not going to rent as much as they used to, and you don't have as many new VCR owners to drive the business."

Rosenberg endorses the concept of

some sort of industrywide campaign, spearheaded by VSDA, to reinforce the advantages of home video to consumers, but stresses that he cannot yet comment on the Home Video Awareness Campaign the organization is currently promoting.

"Promoting awareness, whether through a campaign or whatever, is an integral part of the industry right now," he says. "I think it has to be VSDA that spearheads that effort."

Among other items awaiting Rosenberg's attention is VSDA's split with NARM and its move to new headquarters in Moorestown, N.J. "I think the split will go pretty smoothly," an unuffled Rosenberg says. "The two organizations have a lot more in common than not and I know the people involved in both. I don't think it's going to be that big a problem."

Rosenberg is unfazed that the split in the two groups is coming at a time when music and video retailing are merging. "NARM represents audio, VSDA represents video. Just because one store sells both doesn't mean you don't need two organizations," he says. "There are some issues that

(Continued on page 81)

# U.K. Royalty Row Takes New Twist Warner Mechanicals To Go Thru GEMA

BY JEFF CLARK-MEADS

LONDON—Warner Music in the U.K. has quit dealing with British authors' society MCPS and, starting this month, is paying mechanical royalties to U.K. songwriters and publishers through GEMA in Germany.

Warner Music blames the MCPS' "blind and deaf" attitude for its departure. The society counters that the move is likely to disadvantage British copyright holders.

GEMA says that it is not talking to other U.K. record companies, deflating speculation that Warner Music is leading a mass desertion of MCPS.

The MCPS is currently embroiled in a dispute with the British Phonographic Industry—of which Warner Music is a member—over the new level of mechanical payments in the wake of the U.K.'s new copyright legislation. The matter is set to be decided by a Copyright Tribunal that will begin sitting in September.

Fran Nevrlka, head of commercial

and business affairs at Warner Music U.K., says, "After two years of completely fruitless discussions with the MCPS, both at BPI and company level, it has become apparent that the U.K. copyright society refuses to live in the real world."

"The MCPS has introduced a system which is far too cumbersome and inefficient," Nevrlka continues. "The MCPS is choosing to be blind and deaf to record companies' genuine needs. By contrast, we found GEMA extremely accommodating, pragmatic, and sensitive to our business requirements."

"It is a fact that over the years, Warner managed to develop one of the most sophisticated, fully computerized copyright royalty accounting systems which, for many years, has worked extremely well to the satisfaction of all U.K. music publishers. We are just simply not prepared to have our systems corrupted and our good work destroyed by MCPS' absolute intransigence and lack of commercial awareness, both of which are driven by cold legal concepts."

Warner Music affiliates on the Continent have been licensing from and paying royalties to GEMA through a pan-European deal for three years. In addition, all Warner Music European

product is manufactured in Germany. Asked if the company is now dressing up rationalization as protest, Nevrlka states, "I can honestly say that is not the case. I can put my hand on my heart and say that all our reasons are genuine."

MCPS chief executive Frans de Wit says, "Discussions are taking place with all European [collecting] societies, including GEMA, regarding the future licensing of audio product within the territory."

"We regret that Warners have taken action that would seem to disadvantage copyright holders, without identifying the real benefit to the record company," de Wit adds.

Nevrlka says he regrets that British record company royalties have to leave the country and does not rule out returning to MCPS after the Copyright Tribunal's decision.

The other U.K. majors all decline to comment on whether they will follow Warner Music's lead. However, a spokesman for GEMA in Germany says the society is not talking to any record company in the U.K. other than Warner Music.

Assistance in preparing this story was provided by Ellie Weinert in Germany.



**The Mayor's New Clothes.** New York Mayor David Dinkins, third from left, admires the New Music Seminar jacket given to him by NMS executive directors Mark Josephson, left, Tom Silverman, second from left, and Peggy Dold. The mayor met with the executive directors to emphasize his commitment to the arts and to recognize the importance of the New Music Seminar/New Music Nights. As he has done for the past 10 years, the mayor also proclaimed the week of the seminar to be New Music Week.

## Explicit-Albums Bill Defeated In Louisiana

WASHINGTON, D.C.—Officials from the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers say they are pleased by the July 7 defeat of a record-censorship bill in Louisiana that would have made it illegal to sell stickered albums to minors.

The author of the bill, New Iberia Democrat Ted Haik, also failed in a last-minute attempt to revive the bill after the 19-18 defeat.

Louisiana Gov. Buddy Roemer had said he would veto the bill, which targeted retailers.

Haik was the author of a more extensive 1990 labeling bill that was passed by the legislature but was vetoed by Roemer on constitutional grounds.

The just-defeated bill, H.B. 261, did not address unlabeled explicit albums. Haik had jettisoned a provision earmarking explicit unlabeled albums earlier in the session.

Michael Cover, RIAA director of state government relations, says the vote in the Louisiana Senate is "terrific, but not unexpected," and adds that although the issue "appears to be calm" in other states at present, "another brushfire could start up at any time."

Cover gave as examples pending labeling legislation in New York and New Jersey. Both bills appear to be languishing for lack of support.

"Everything looks fine right now, but we have to stay alert," he says.

A spokesperson for NARM, which also lobbied against the Haik bill, says, "We are extremely pleased at the outcome of the vote."

Haik, in remarks to colleagues, vowed to introduce a similar bill in 1992. **BILL HOLLAND**

## Diaz Aims To Bolster Sony's Euro A&R Roster In New Post

BY ADAM WHITE

LONDON—Sony Music International's new regional VP for Europe, Manolo Diaz, is a man with a mission: to galvanize the company's A&R activity across the Continent and help recapture lost market share.

"For many years, the product coming from the U.S. and the U.K. was so strong that it affected the proportion of effort put into European A&R," Diaz says. "The talent in our companies' local rosters did not al-

ways have the opportunity to succeed."

Diaz is looking to change that scenario in his new, London-based position. The appointment takes effect in September, and is part of Sony Music's widespread management restructuring in Europe (Billboard, June 29).

Currently, Diaz is president and managing director of the company's Spanish affiliate. Replacing him in that slot will be Claudio Conde, who is to move from his present post as president of the Brazilian subsidiary.

"The most important part of my job," says Diaz, "will be to function as a magnet for talent. We're looking for innovative, self-sufficient artists" (Continued on page 80)



DIAZ

## P'Gram Int'l Execs Moved Up In Plan To Raise Music Focus

LONDON—PolyGram International is elevating two senior executives in an attempt to make the company more music-oriented and better able to develop artists' careers.

PolyGram U.K. chairman and chief executive Maurice Oberstein has been appointed executive VP at the international company, and Polydor U.K. managing director David Munns is senior VP, pop marketing. Oberstein is taking on the post in addition to his current duties; Munns is relinquishing his role with Polydor U.K., although

he will stay with the company until a successor is found.

PolyGram says Oberstein will "assist in the establishment of the company's future worldwide operating structure as well as being responsible to the board of management for PolyGram's activities in the pop field."

Says PolyGram president Alain Levy, "I need some experienced people in the pop marketing area to back me up. David will play a critical role in making PolyGram International's" (Continued on page 80)



OBERSTEIN



MUNNS

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** PolyGram International in London appoints Maurice Oberstein executive VP and David Munns senior VP of pop marketing. Oberstein will retain his titles of chairman/CEO of PolyGram U.K. and regional director of PolyGram Germany. Munns will continue as managing director of Polydor U.K. until a successor is found. (See story, this page.)

Marjorie Lomenzo is named senior VP of financial operations for PolyGram Holding Inc. in both New York and Los Angeles. She was VP of finance and administration for A&M.

PolyGram Label Group in New York names Sky Daniels VP of promotion, Jeb Hart director of product marketing, Jazzy Jordan associate direc-



LOMENZO



DANIELS



GALES



SHUSTER

tor of product marketing, Jim Pitulski manager of product marketing, and Rebecca Carroll marketing coordinator. They were, respectively, senior director of national album promotion at Epic, an artist manager, director of urban promotion at RCA, manager of metal marketing and promotion at Columbia, and marketing coordinator at MCA. In other appointments, Polydor Records in New York appoints Leotis Clyburn director of A&R, Joe Bosso manager of A&R/East Coast, and Lori Graves manager of A&R.



PENNY



LASHER



MENA



CAVIANO

They were, respectively, associate director of member relations for ASCAP, a journalist, and A&R coordinator for Island Records.

David Gales is appointed VP of artist development for RCA Records in New York. He was VP of product development and operations at A&M.

JRS Records in Los Angeles names Stan Shuster VP and head of A&R, Beth Hollander director of A&R, Gary Arian A&R representative, and Alison Mogull A&R coordinator. They were, respectively, director of A&R at Ventura Music Group, A&R coordinator at Elektra, a musician, and A&R coordinator at Ventura Music Group.

Melanie Penny is promoted to VP of creative services at Private Music in Los Angeles. She was director of graphic arts and production.

SBK Records in New York promotes Neil Lasher to senior director of national album promotion and Michael Mena senior director of new music. They were, respectively, director of national album promotion and national director of new music promotion and marketing for the label.

Ray Caviano is promoted to national promotion director of Cardiac Records in New York. He was national director of special products for the label.

Columbia Records in New York appoints Howard Wuelfing director of East Coast publicity and David Santaniello director of special marketing. They were, respectively, associate director of alternative publicity for the company and manager of video sales and special marketing at Arista.

# Guns Manager Blames Venue In Riot

## But Officials Say Axl Sparked Disturbance

BY THOM DUFFY

NEW YORK—The manager of Guns N' Roses says security failures and lax control of liquor sales led to the melee during the band's concert July 2 at the Riverport Amphitheatre near St. Louis. Officials at the venue dispute his claim, pointing to the role of lead singer Axl Rose in allegedly sparking the disturbance.

Meanwhile, police in suburban Maryland Heights, Mo., where Riverport is located, say they are investigating whether criminal charges should be brought in connection with the fracas, which caused an estimated \$200,000 in damage to the new venue and left 60 people injured.

In a statement released July 10

by Geffen Records, Guns N' Roses manager Doug Goldstein said, "I don't think their security people were trained in how to deal with a spontaneous rock show." Goldstein says there was "a proliferation of bottles, cans, knives, and cameras" in the crowd, and adds that bassist Duff McKagan was struck twice by flying bottles.

Goldstein also says that venue security did nothing when members of a local motorcycle club intimidated others in the crowd. "Axl has never been one to stand by and just watch injustice being done to his fans."

Steve Schankman and Irv Zuckerman of Contemporary Productions in St. Louis, which opened Riverport last month, strenuously denied Goldstein's charges. B&D Security, which provides security for River-

port, "has done literally every concert of any type [in the St. Louis market] for the past 15 years," including a previous Guns N' Roses show, says Schankman. The concessionaire that handled alcohol sales, Ogden Allied, is one of the nation's largest concert service companies and had no breakdown in its serving controls the night of the show, says Schankman.

He also disputed claims that anyone in the audience was being harassed by either bikers or venue security.

The melee broke out 90 minutes into the show, shortly after 11 p.m., after Rose reportedly called to security to take a camera from a fan before lunging into the crowd himself.

After security workers lifted Rose back on stage, he slammed his microphone down, walked off stage and "all hell broke loose," a security guard said. Fans ripped up land-

(Continued on next page)



**Legendary Party.** Celebrating the launch of EMI Records USA's "Legends of Rock 'N' Roll" series at a reception at Mickey Mantle's Restaurant and Sports Bar in New York, from left, are baseball legend Mickey Mantle, recording artist Bobby Vee, and EMI president/CEO Sal Licata. The series includes rereleases from the musical libraries of such labels as Liberty, Imperial, Sue, United Artists, Aladdin, and Minit Records.

# Blue Note Revives Manhattan Logo For Pop-Leaning Jazzers

BY CHRIS MORRIS

LOS ANGELES—Blue Note Records has reactivated the Manhattan Records imprint as a home for jazz artists targeting the pop, adult contemporary, and quiet storm markets.

Blue Note president Bruce Lundvall will also head up Manhattan, which will issue its first full-fledged releases in August. The Capitol/Manhattan logo has been used on recent releases by vocalist Phil Perry and saxophonist Dave Koz.

Manhattan was started up as a pop label under Lundvall in 1985; its signings included Richard Marx, Robbie Nevil, Natalie Cole, Thomas Dolby, and such popular jazz performers as guitarist Stanley Jordan and vocalists Bobby McFerrin and Diane Reeves. EMI America merged with Manhattan in 1987, and the Manhattan name had disappeared by 1989.

Regarding its reactivation, Lundvall says, "It's kind of difficult to sign soft jazz [and] pop jazz artists to Blue Note and keep the credibility of the label. We've established Manhattan as our crossover label."

With Blue Note for straight-ahead jazz and World Pacific for world music, the re-establishment of Manhattan "gives us three different options

for three kinds of music that need a different kind of signature," Lundvall says.

Manhattan's initial release will be an album in August by saxophonist Richard Elliot, who previously recorded for Enigma. Set for the fall is an album by Steve Smith & Vital Information, a fusion-oriented side project led by Journey drummer Smith.

Lundvall notes that Manhattan will also issue mainstream-oriented albums by Blue Note signees. Due this fall on Manhattan, for example, are releases by pianist Eliane Elias and bassist Charnett Moffett.

"They have made more commercial records aimed at a more pop market," Lundvall explains.

Set for early 1992 are albums by Anita Baker's saxophonist Everette Harp, produced by George Duke, and Canada's Juno-nominated singer Holly Cole.

Lundvall says he expects Manhattan will release no more than five or six albums a year. "We're going to keep the label very, very selective, because we don't want to start with a huge roster," Lundvall says.

There will be no additional staffing for Manhattan at the present time, Lundvall says, but he adds, "It could expand in the future."

# Shorewood Profits Drop Off

## Revenues Up Slightly In Year

NEW YORK—Shorewood Packaging Corp., a manufacturer of paperboard packaging for recorded music and home videocassettes, says that net profit fell 20.5% in the recently completed fiscal year.

For the 12 months that ended April 27, Shorewood reports that net profit dropped to \$12.8 million from \$16.1 million the year before.

Revenues were up only slightly to \$142 million from \$139.3 million.

Although revenues rose only 1.9%, operating costs and expenses increased 5.2% to \$120.2 million, which hurt the company's profitability.

In the fourth quarter, New York-based Shorewood's net profit edged up to \$3.66 million from \$3.61 million

on an increase in revenues to \$38.7 million from \$35.2 million.

The company says that at a recent meeting with investors and analysts, Paul B. Shore, chairman and president, stated: "While current economic conditions in the U.S. and Canada seem to be improving, there may be some soft spots in the months ahead."

Shore told investors that gross profit margins improved in the fourth quarter over the same period the year before because of "operating and production efficiencies."

Shorewood's stock recently climbed to \$8.75 a share in over-the-counter trading. Its 52-week high is \$11.375. DON JEFFREY

# Cole Getting Hotter; 'Robin' Soundtrack Flies; Petty's 'Great' Debut; 'Summertime' Sizzles

**NATALIE COLE's** "Unforgettable" jumps to No. 2 in its fourth week on the Top Pop Albums chart. The classy collection of standards is sandwiched between a pair of hard rock albums by **Van Halen** and **Skid Row**.

"Unforgettable" is the highest-charting set of standards since **Barbra Streisand's** "The Broadway Album" five years ago. **David Foster** produced the leadoff singles from both albums: Streisand's "Somewhere" and Cole's "Unforgettable." The latter entry, a duet by Natalie and her father, **Nat "King" Cole**, jumps from No. 68 to No. 54 in its second week on the Hot 100.

Streisand won a Grammy for "Broadway"; Cole seems likely to win in several categories. Among them: best traditional pop vocal, best shortform music video, and best pop vocal performance by a duo or group for the title-song duet.

This is Cole's highest-charting album to date. The last time Nat "King" Cole climbed this high was 1957, when he topped the chart for eight weeks with "Love Is The Thing." That same year he became the first major black performer to headline a network variety TV series.

**'ROBIN HOOD'** has scored a bulls-eye. The soundtrack to the **Kevin Costner** box-office smash enters the pop albums chart at No. 7. The album on Morgan Creek Records contains **Bryan Adams'** "(Everything I Do) I Do It For You," which leaps from No. 14 to No. 4 in its fourth week on the Hot 100. A&M must have mixed feelings about the single's fast climb: happiness that Adams' first single after a four-year layoff is enjoying such instant acceptance, but chagrin that Adams' A&M album featuring the smash, "Waking Up The Neighbors," isn't scheduled for release until Sept. 3.

That's good news, however, for Morgan Creek. The L.A.-based label is headed by top producer **David Kershbaum**—a former A&M bigwig—and **Jim Mazza**, a former president of EMI America. "Robin Hood" is the second top 10 soundtrack so far this year to put a new label on the map. It follows "New Jaek City," which did the same for Giant Records.

**FAST FACTS:** **Tom Petty & the Heartbreakers'** "Into The Great Wide Open" enters the pop albums chart at No. 14. Petty's last album, "Full Moon Fever," logged 35 weeks in the top 10, sold more than 3 million copies, and received a Grammy nomination for album of the year.

Rap continues to sizzle, with two rap acts entering the chart inside the top 30. **Heavy D. & the Boyz's** "Peaceful Journey" bows at No. 21; **Slick Rick's** "Ruler's Back" opens at No. 29. The Heavy D. album looks especially solid: The first single, "Now That We Found Love," jumps from No. 47 to No. 38 on the Hot 100.

**Gladys Knight** debuts at No. 48 with "Good Woman." Knight was spotlighted recently on "The Oprah Winfrey Show," which has a proven track record of boosting album sales. **Patti LaBelle** and **Dionne Warwick**, who joined Knight on "Oprah" and back her on a key album track, both enjoyed major comebacks five years ago; let's hope this is Knight's turn.

**Paula Abdul's** "The Promise Of A New Day" is the top new entry on the Hot 100 at No. 40. It's the follow-up to "Rush Rush," which was the first single to log five weeks at No. 1

in more than six years.

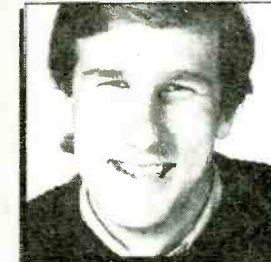
"Things That Make You Go Hmmm..." by **C&C Music Factory** featuring **Freedom Williams** is next in line at No. 49. C&C's debut album, "Gonna Make You Sweat," has appeared in the top five on the pop albums chart for 16 of the past 18 weeks. And with this all-format single taking off, the album is likely to remain high on the chart through the summer.

**D.J. Jazzy Jeff & the Fresh Prince** land their first top 10 pop hit as "Summertime" jumps to No. 9. The duo's Grammy-winning 1988 breakout hit, "Parents Just Don't Understand," reached No. 12.

The meteorologically minded **Scorpions** land their highest-charting single to date as "Wind Of Change" jumps to No. 20. It tops "Rock You Like A Hurricane," which reached No. 25 in 1984.

**WE GET LETTERS:** William Simpson of Los Angeles notes that the title of this week's No. 1 album—**Van Halen's** "For Unlawful Carnal Knowledge"—and the name of the group with the new No. 1 single—**EMF**—both include plays on the "F-word"... He adds that the **Fresh Prince** is the first artist to land a top 10 single while starring in a prime-time network series since **Bruce Willis** moonlighted with "Respect Yourself" in 1987.

Gordon Pogoda of the National Academy of Songwriters notes that 19 of the top 20 singles on this week's Hot 100 were written or co-written "in-house," by either the artist or the producer. The exception is UB40's remake of **Al Green's** "Here I Am (Come And Take Me)."



by Paul Grein

# U.K. Labels Protest U.S. Remix Imports

BY JEFF CLARK-MEADS

LONDON—The organization that saves U.S. record companies hundreds of thousands of dollars a year is appealing for a bit of help in return.

The British Phonographic Industry's anti-piracy unit is unhappy and disappointed that U.S. companies do not seem to be doing much to stem the flow into the U.K. of a new breed of unlicensed product: American DJ remix compilations.

The extent of the problem came to light last year when importer Esprit began advertising for public sale U.S. DJ remix compilations featuring hundreds of artists including Madonna,

Paul McCartney, Depeche Mode, M.C. Hammer, the Eurythmics, and Paula Abdul.

In the spring, the BPI issued a writ against Esprit on the grounds that it was "importing, selling, and distributing illegal sound recordings." The company agreed to hand over 499 unlicensed CDs, 2,000 record sleeves, and 2,737 vinyl 12-inchers. It also agreed to pay costs and damages of almost \$10,000.

In legal papers, Esprit said it was shipping its discs directly from a number of named U.S. companies: Art Of Mix/Ultra Hot Razor Cuts, Disconet, Hot Tracks, Mixx Masters, Pop Mix, Prime Cuts, Razormaid, Rhythm Stick, and Ultimix.

Anti-piracy unit coordinator Tim Dabin comments, "You can't bring [in these recordings] without a license and Esprit had never been given a license.

"I'm sure that the U.S. record companies who sell their tracks to these DJ compilation companies cannot have known that their product was going to end up being sold over here.

"But, we wouldn't be getting this problem in the U.K. if the American record companies were looking into this and policing it. It seems to me that they're just not doing anything about it." (See story, page 1.)

Dabin points out that the compilation companies have tight subscription lists and that any copies they

press in addition to the numbers they need to service subscribers are simply a waste of money.

"We have to ask why we picked up 95 copies of one title. If this product is available in these numbers here, is it also turning up in the same volumes in the rest of Europe?"

Esprit's advertising offers the discs at premium rates—up to \$100 in some cases—and Dabin comments, "A lot of people are making a lot of money out of music to which they do not hold the rights."

Each year, the anti-piracy unit carries out dozens of actions that help curb the pirating of U.S. artists of all stature in the U.K.

## New Mexican Law Recognizes U.S. Copyrights

WASHINGTON, D.C.—U.S. recording companies stand to gain back some of the \$75 million in annual lost sales now that Mexico enacted a revised copyright law July 9 protecting U.S. recordings for the first time.

The signing by the Mexican legislature of the country's new copyright law, with tough infringement sections that go after record pirates, is expected to help the large Mexican record industry as well.

That country's well-developed industry suffers more than an estimated \$225 million a year in lost sales to an entrenched—and up until now unprosecuted—piracy industry.

"The passage of this long overdue legislation is a major victory for all record companies," said Recording Industry Assn. of America president Jay Berman.

The copyright law update was part of a major effort by the Bush administration to set Mexican trade negotiations on track. The U.S. was ready to warn of trade sanctions had Mexico not pledged to offer protection to U.S. intellectual property.

The RIAA worked closely with U.S. Trade Representative Carla Hills, and, through her, high-ranking Mexican officials, to impress upon the government the importance of the legislation.

Berman also suggested that effective protection of sound-recording copyrights would "give rise to U.S. investment in the creation and distribution of recorded materials."

When queried about his statement that "Mexico can expect an increased level of recording company activity," Berman added that "our member companies have indicated they're willing to have a bigger presence there if they feel comfortable with the level of protection." **BILL HOLLAND**

## UNAUTHORIZED DANCE REMIXES FIND WAY TO RETAIL BINS

(Continued from page 3)

knowledge that they did not authorize cuts on remix compilations available at retail. For example, not only Black Box's "Strike It Up," but also "Touch Me (All Night Long)" by Cathy Dennis (Polydor), "Gonna Make You Sweat" by C&C Music Factory (Columbia), and "Where Love Lives" by Alison Limmerick (Arista) have appeared on compilations from Seattle's Groove & Mix, and these labels say they did not authorize remixes of those tracks.

Similarly, Arista says it did not authorize San Francisco Supermixers' use of the Limmerick track, and Mercury did not give the service permission to remix "Gypsy Woman" by Crystal Waters. Jock-mix in Dallas has issued allegedly unauthorized versions of "Where The Streets Have No Name" by Pet Shop Boys (EMI), "Together Forever" by Lisette Melendez (Fever/Columbia), and "Generations Of Love" by Jesus Loves You (Virgin).

None of the services accused of releasing unauthorized remixes could be reached for comment.

Although such activities apparently have been going on for some time, few labels have taken legal action against companies releasing illegal remixes.

"I pursued the option of going after [Powerhouse], and was advised that it would cost us more in legal fees than what we would be awarded if we were to win the case," says Schweinsberg. "It's a Catch-22 situation. You want to stop them, but you can't always do it."

Joy Carvello, Atlantic Records' se-

nior director of dance music and crossover projects, agrees. "It's difficult to police a situation like this," he says. "There are so many [remix services] out there that I could spend most of my week chasing down which service is doing what. You have to wonder how much trouble it's worth."

Others feel that any exposure for a record can be useful.

"Any way that I can get my record

*'It's difficult to police a situation like this. There are so many remixers out there'*

played is fine with me," says a major-label source. "Everyone complains about losing money to these bogus remix services, but it's all nickels and dimes. Since a lot of them are regional, no substantial amount of money is lost."

The only documented case of a successful challenge to the remixers occurred last year, when Warner Bros. stopped Los Angeles' Art Of Mix from releasing a version of Madonna's "Vogue."

Labels also display a general lack of concern about retailers stocking records that are supposed to be available on a subscription-only basis. And, while U.K. record companies are unhappy about imported remix compilations, they complain that U.S. labels have done nothing about it (see

story, this page).

For their part, dealers here say either that the remix albums in their stores are traded in by patrons or that they are merely playing them in-store.

### EDGE OVER COMPETITION

The concept of the remix service was developed during the early '80s by Hot Tracks and the now-defunct Disconet. The idea, says Hot Tracks remixer Chris Cox, was to create a service that would be sensitive to the needs of club DJs and complement the promotional efforts of labels.

"Having mixes and edits of songs different than those available in stores and from labels gives the DJ an edge over his competition," he says. "It creates an image of exclusivity for the club musically."

Tony Prince, president of DMC, agrees. "When a DJ can obtain unique versions of a popular song, it will maintain his interest. Certainly, this helps the labels."

In the case of Ceybil's Atlantic single, "Love So Special," DMC's remix helped generate crossover radio airplay. DMC staff producer Steve Anderson's version of the song became so popular among crossover radio programmers and mix-show jocks that Atlantic remanufactured the cassette and CD single to include Anderson's mix as the A-side cut.

"We were having trouble getting that song on the radio before Steve got his hands on it," says Carvello. "Once we put out his version, it started to happen."

Remix services use various techni-

cal means of crafting new versions of songs. DMC works exclusively with a 24-track recorder, while others will use digital audiotape or CD formats. Staff producers are not allowed to re-record tracks the way other remixers do, though they commonly overdub new beat patterns and keyboards. Cox takes pride in the fact that Hot Tracks regularly corrects mistakes found in the original songs.

### DON'T PAY ROYALTIES

Although U.S. remix services are not bound to pay mechanical royalties, U.K. law requires that DMC does. Most services supplement subscription packages by publishing newsletters and magazines. DMC's Mix-Mag became so popular that it has become a newsstand publication.

Although legitimate remix services continue to have financial success and label support, those who operate them are apprehensive about the future.

"Some labels think twice before giving permission [for remixes] now," says Cox. Also, labels are spending more money creating additional remixes of records themselves. Atlantic and Columbia now regularly release up to eight or nine remixes of a record, which some feel may eventually eliminate the need for remix services.

## GUNS MANAGER BLAMES LAX SECURITY FOR MELEE

(Continued from preceding page)

scaping, pulled down lighting fixtures, chain-link fencing, and two of the band's video screens, as well as overrunning the stage and damaging amplifiers.

Damage to the band's equipment prompted the cancellation of shows July 4 at the World Music Theatre outside Chicago and July 6 at the Sandstone Amphitheatre outside Kansas City. The tour resumed July 9 at the Starplex Amphitheater in Dallas, where Rose briefly interrupted the show to challenge a bottle-thrower, who was removed from the crowd and arrested without further incident.

Police in Maryland Heights have sent requests for statements about the fracas to Guns N' Roses' road crew, seeking a response within two weeks. Police Chief Neil F. Kurlander told the St. Louis Post-Dispatch that more than 100 members of the Riverport staff, fans close to the stage, and police at the show already have been inter-

viewed. The decision whether to pursue criminal charges in connection with the disturbance will be up to St. Louis County prosecutor Robert McCullough.

"If Rose had anticipated a problem, he should have left the stage" and alerted security, says Schankman. "All he said was, 'Get that thing [the unauthorized camera]; fuck it, I'll get that thing,' jumping into the crowd before security could react. 'The audience was fine until then.'"

Zuckerman added, "Somebody does something like this, they can make all the excuses and statements they want. But up until that time, it was a no-problem show."

Schankman says Riverport plans no change in its booking policy toward hard-rock shows after the incident involving Rose. However, he said, "I absolutely would not bring this gentleman back to St. Louis because of what happened."



**Goldhouse.** Epic executives present members of hard rock group Firehouse with gold albums for their Epic debut, "Firehouse," which features the hit single "Don't Treat Me Bad." The band's current single is "Love Of A Lifetime." Shown, from left, are band member Michael Foster; Epic senior VP of marketing Larry Stessel; band member C.J. Snare; Epic executive VP Richard Griffiths; Epic senior VP of promotion Polly Anthony; band member Perry Richardson; Epic president Dave Glew; band member Bill Leverty; Epic VP of A&R Michael Caplan; band manager Gigi Freddy; and Sony Music president Tommy Mottola.



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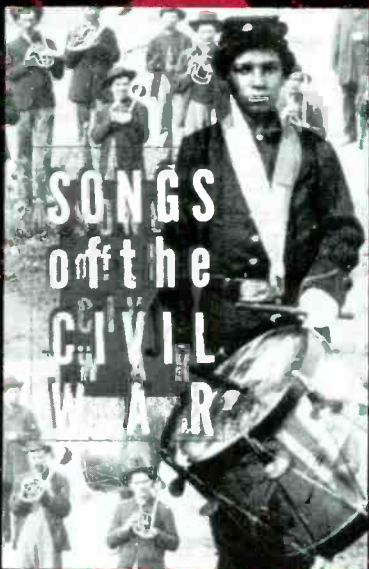
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# VID CLUBS' LOW PRICES HURT RETAIL MARKET

## H'wood Should Stand Up Against Direct-Mail Firms

BY PAUL M. GRASSI

By 1988, sell-through of home video product was becoming a rapidly growing segment of the retail video business. At our company, Palmer Video, sell-through, which then accounted for 10% of overall revenue, was projected to double over the following 12 months. Indeed, by March 31, 1990, sell-through of movies had already climbed to 14% of Palmer's overall revenue.

Then, in mid-1990, our sell-through business suddenly collapsed; it continues to decline. We are at perhaps a third of where we expected to be in sell-through this year and barely 50% of where we were just 18 months ago. On a year-to-year basis, sell-through revenue is down 60%.

While there are a number of reasons for this downturn, one factor that has been especially harmful to the development of retail sell-through has been the growth of video clubs.

Direct-mail video clubs, a spinoff of record and tape clubs, have been around since the early '80s. They advertise aggressively and hook the consumer with unbelievable offers.

The two largest, Columbia House and BMG Direct Marketing, make videos available to the consumer at exceptionally low prices. Retail video stores typically average about \$18 per videocassette sold. In contrast,

Columbia House recently advertised an initial offer of six "first-run" or "hit" videos for only 69 cents each plus shipping, with the option to receive two more at \$9.99 each plus shipping. For a total of less than \$38, the subscriber can get eight videos, averaging less than \$5 each. Over the next three years, the club member need only purchase four additional



### 'The Hollywood studios must . . . protect their video revenues'

Paul M. Grassi is VP of finance and administration for Palmer Video, an 82-store video specialty chain based in Union, N.J.

videos at "regular" club prices, starting as low as \$23.95. Why would anyone with access to these "shop-at-home" clubs want to buy videocassettes at a retail location?

The original intent of the clubs was to target geographic areas where retail outlets were inaccessible and to market only nonhit titles, such as how-to videos, those in the public domain, and perhaps rereleased movies.

What has evolved instead is the mass merchandising of "first-run," hit releases, vital to the retail video stores.

This price cutting by video clubs may be illegal, as some audio retailers have suggested about record club policies (Billboard, April 6). Moreover, they give the retail customer the perception that videocassettes are "cheap" products. Further, since

therefore protect their video revenues. Since an overwhelming portion of profit to these studios comes from retail video stores, via standard distribution channels, these retailers' concerns should be addressed first and foremost. There is no question, among retailers we have polled, that video clubs hurt retail sales.

Large and small retailers representing some 25,000 video outlets in the United States must press their cause with the movie studios. Video distributors must also take up the fight. They are equally hurt as mail-order clubs bypass normal channels of distribution and buy product direct from the studios.

Video clubs also hurt the perceived value of videocassettes. The consumer has no way of knowing that the clubs, through special studio arrangements, enjoy costs that are a fraction of those paid by retail stores for the same product.

Hollywood studios should realize that if retail video sales were to disappear, their profitability would be irreparably damaged. On the other hand, if mail-order clubs disappeared, retail stores would more than be able to pick up that lost revenue to the studios, with higher gross-profit sales.

Straighten up, Hollywood: You cannot continue this wild profitability without retail video stores. We need a fair shake.



### CRUEL JOKE

MTV is playing a cruel joke on its viewers by segregating music videos by genre into blocks of three (Billboard, June 22).

According to Matt Farber, VP of music programming, this approach "avoids the train-wreck theory of playing L.L. Cool J next to Firehouse next to Wilson Phillips next to the Black Crowes." If this is the direction MTV wants to go, why doesn't the channel just create five individual music channels? This way, the rap, heavy metal, pop, dance, and mainstream rock videos and programming now lumped together on the one main channel could be totally separated into five "niche" channels, and thus wouldn't tax the viewer's brain. This would solve the whole "problem"!

Ryan Smith  
 Verona, N.Y.

### AGE OF MEDIOCRITY

Is this a joke or what? A Vanilla Ice "live" album! It's already hard to believe that the two most successful albums of 1990 sold as much as the Eagles' classic "Hotel California." Remember, these guys wrote and recorded the album all by themselves! They didn't need to sample other artists. Nor did Steely Dan, Lynyrd Skynyrd, Led Zep, etc.

I know there was bad stuff in the '70s, and the '80s were a decade of pop mediocrity. But what will await

us in the '90s? They let Vanilla Ice record "Satisfaction"! I can't believe it. If you think I sound angry, you're right.

Jochen Mezger  
 Mainz, Germany

### BOTH SIDES NOW

A new round of industry/civilian music seminars is beginning, and I'm still reeling from the best of these events—South By Southwest in Austin, Texas. That was my first experience in attending any seminar as a member of the "enemy camp"—I was a free-lance writer for more years than I care to count. But even as a writer, I felt that what seemed to be missing—on both sides of the job—was a little self-regulation. What our parents might have called morality.

Even that knowledge didn't prepare me for the blatant bullshit that came cascading down on industry's heads during the press panels at SXSW. Excuse me here if I step on some toes, but I always assumed that, when one became an adult, one became responsible for one's own moral welfare. If, as a publicist, I offer a writer a trip and he/she takes it, it better be for the right reasons, and if it's not, don't blame me. (If a writer can be bought for the price of airfare to San Francisco, he needs to do some serious rethinking about life, the universe, and everything. Pronto.)

If I do offer writers a trip (and considering my budget, that is extremely rare), I do it for one reason only: the fresh "angle" of being somewhere with a band is interesting enough to entice you to do the piece. Perhaps

naively, I don't expect a trip will convince someone who hates a band that the group is terrific. But then again, if a writer truly hates a band, I expect the journalist to be moral enough to take a pass on the trip, and if need be, the story. I don't expect my band (and label) to put up the bucks and cater to a sullen, spoiled writer who will use the trip as a vacation, and then skewer the band in print in return.

As a writer, I was offered my fair share (and probably more) of fabulous trips; I took a good number of them. However, even a cruise to the Caribbean wasn't enough to make me pretend I was going to love a singer's record. So I passed on the trip. To take it—knowing I disliked the record and the artist—would have been wrong.

Perhaps I was and am naive. I can live with that. I can also live with myself. What I can't live with are writers—and the number is small but vocal—who protest over their label-sponsored beer bellies that they have been used.

Just say no.

Sharon Liveten  
 Director of Publicity  
 Slash Records  
 Los Angeles

### MARKETPLACE DECIDES

Though I sympathize with Freddee Towles' struggle to become accepted as a black rock'n'roll singer (Billboard June 29), I also sympathize with the A&R staffers he has so recklessly accused of originating the racism in the music industry that he claims has prevented his commercial

success. His accusations should more appropriately be directed at his audience. As he himself states: "After the sound check, everyone comes up to me, amazed that a black guy is singing rock'n'roll." The consumers, not the A&R people, are the ones who ultimately make the decision as to who will or will not succeed in the music industry.

The fact is, A&R people are only small cogs of a much larger economic machine that attempts to satisfy the wants and needs of a consumer group in order to make a profit. A racist, sexist, or bigoted consumer group will want a likewise racist, sexist, or bigoted product. This was recently made painfully clear to me in a Billboard interview with Maurice Starr of New Kids On The Block fame, in which he stated that his formula for commercial success was to take a few good-looking, white, middle-class kids and teach them to sing and dance black music.

Racism exists in A&R departments all over the world in the same quantity as in any other area of the music industry or in any other organization, regardless of its purpose or product. Racism is a hideous disease we should fight hard to eradicate from our society. Unfortunately, Towles' ignorant and reckless accusations—the cause for much racism in our country—not only focus attention away from the real problem, but make him no better than the racist consumers or industry executives he claims are preventing his commercial success.

Mauricio A. Martinez  
 Campbell, Calif.

# Radio

## Dees Hangs Tough On L.A.'s Radio Waves

■ BY CRAIG ROSEN

LOS ANGELES—After nine years in the trenches of the Los Angeles morning radio wars, KIIS-AM-FM's Rick Dees is a survivor.

Dees has survived direct attacks from KPWR (Power 106) morning host Jay Thomas, and former KQLZ (Pirate Radio) PD/morning man Scott Shannon. He's seen KABC morning team Ken (Minyard) & Bob (Arthur) become Ken & (Roger) Barkley.



DEES

His battles haven't been only on the radio waves. His late-night talk show "Into The Night," which often served as the butt of jokes for his radio rivals and was slammed by television critics, had a rocky run. Dees recently stepped down as host.

Former sidekick Liz Fulton filed a sex-discrimination suit, which is still pending, against Dees when she was dismissed from her duties. Former "Rick Dees Weekly Top 40" partner Cosmo Capallino sued Dees and partner Wally Clark, claiming that they cut him out of the company. That suit was settled out of court.

Through all the trials, Dees has managed to keep his chin up. Although album rock KLOS Los Ange-

les duo Mark (Thompson) & Brian (Phelps) are the current kings of Los Angeles a.m. drive time, Dees hangs in there.

"People come and go," he says. "Scott Shannon, I thought, did an excellent job here. Who knows why certain things work and don't work... It's fun to be in competition with so many good people. I don't know what happened with Power, though. It just shows how fads come and go. It's almost scary.

"What I try to create is a little vanilla Haagen-Dazs. You can put anything on it, and it sticks around for a long time, because if it is a fad type of thing, it does come and it does go."

Dees says his morning show is "the old-fashioned, run-your-own-board, call-out-your-own-cues type of situation. It is all hand-done." He engineers his show on a refurbished RCA board from the '60s. "It's got knobs instead of slides, because I just like to hold a knob," he quips. "And tweaking those knobs I can do a lot faster than sliding those pots."

He says he has managed to be a consistent force in the Los Angeles market by continually "re-creating" himself, and changing the cast of players that surround him. Recent additions include sidekick Ellen K and sports anchor Vic "The Brick" Jacobs. Longtime producer Jack Silver recently took the PD job at WLUP Chicago. "Some of the regu-

lars come and go," Dees acknowledges. "It's just like the cast of 'Cheers.' The cast does change, and things happen in Los Angeles and we change."

After nearly a decade at KIIS, Dees knows that it is not possible to always be on top. "I don't think the Los Angeles listeners are quite as loyal as they used to be, just ask Jay Thomas. You can do a fine show, but sometimes they will tune away."

Dees has also made a point of making his audience a bigger part of the show. On a recent morning, Dees attempted to find a "date" for a lonely woman whose husband was serving time in jail. "I used to talk to [listen-

ers] off the air," he explains. "But now I put them on. I make no judgments and just let them talk and that's better than any bit or song I could play."

While rivals such as Mark & Brian may be pushing the envelope of taste, Dees says, "I always envision a father driving his 12-year-old daughter to school. If I say something that makes either one of them embarrassed, then I think it's a mistake. Others don't seem to feel that way. I think shock value wears off after a while and time... has proven that."

Howard Stern's imminent arrival at classic rock KLSX doesn't seem to (Continued on page 15)



**Pork Predator.** The latest variation of KSHE St. Louis' pig mascot "Sweetmeat" is the half Cyborg/half pork "Ter-Meat-Ator." Staffers say the new mascot's mission is to "seek out and destroy the inferior, wimpy music radio stations."

## Computer Capers: Preventing Sabotage Stations Can Take Steps To Protect Programming

■ BY PHYLLIS STARK

NEW YORK—Two weeks ago, KOY-FM (Y95) Phoenix GM Nancy Reynolds told the local paper that her former PD, Rick Thomas, had "sabotaged" Y95's computer programming software before he left for the PD job at XHTZ San Diego, something Thomas subsequently denied.

While such incidents are rare, managers at the two major programming software companies say they do happen occasionally. By taking certain precautions, however, managers can prevent these incidents from crippling their stations.

Both the Scarsdale, N.Y.-based Radio Computing Services, and the Birmingham, Ala.-based Tapsan include certain security measures in their music scheduling packages. RCS' Selector, which claims about 1,700 radio clients worldwide, and Tapsan's MusicScan, which claims about 500 clients worldwide, both require passwords. Both allow users to limit the access of certain individuals to certain parts of the system. For example, several people could have passwords that authorize them to print logs only, but not make changes in the system. Both have built-in systems to prevent the software from being installed at another station.

Sabotaging these systems could be accomplished in a number of ways. A PD might delete titles or reactivate old ones, delete an entire music category, or change or delete clocks and coding rules. Such changes could radically alter the sound of the station, or at least take hours worth of work to repair. One major-market PD, for example, claims some of his friends have "time bomb" categories in their music scheduling systems—categories that will automatically start scheduling unauthorized records if they ever leave the station and aren't there to delete them.

Even people without access to the programming system could do some damage if they were computer savvy enough to get into the computer's disc operating system subdirectories and delete the programming files.

In the Phoenix situation, Thomas

allegedly changed 10%-15% of the playlist. Deleted titles came back into rotation while some of the station's biggest currents were deleted. And Reynolds claimed Thomas was the only person at Y95 who knew the password.

But RCS GM Lee Facto, whose Selector system was in use at Y95, says if the problem was only the password, it could have been easily fixed with a call to the RCS emergency number. "A quick phone call to us would have allowed them to bypass that," he says. "As long as we were satisfied that we were talking to [the GM or] a responsible person we would [help them]. We are very capable of dealing with any kind of emergency."

The biggest problems can occur when the PD is the administrator of the security system—and the person who wishes to sabotage it. "Our system and most other systems provide

for security," Facto says, "but if the primary person in charge of security is the one who is going to sabotage the system, upper management should [take charge]."

But since sabotage is a rare occurrence, it is probably neither necessary nor realistic to expect a GM to administer the system in most cases. The better solution stressed by both Facto and his MusicScan counterpart Mark Schreiber is to back up the system on disc frequently. "PDs, MDs, and even GMs need to know that the most important thing to know in working the system is backup," says Schreiber.

Since most programmers make daily music changes, Schreiber suggests having five discettes, one labeled for each day of the week, and backing up the system daily. That way, he says, if sabotage occurs, or if there is a computer problem, the information is (Continued on page 27)

## Top 40, Urban Outlets Going 'Stopless' With New Liner

■ BY SEAN ROSS

NEW YORK—Seven months after its inception as an MTV liner, the phrase "Stopless Music" seems, well, hard to stop at top 40 and urban radio—even though MTV is no longer using it.

Drive across Southern California and you'll hear about "stopless music" on KKLQ (Q106) San Diego, KPWR (Power 106) Los Angeles, KGGI Riverside, and KPSI-FM Palm Springs. WIOQ (Q102) Philadelphia plays stopless music. So does rival WEGX (Eagle 106). WHTZ (Z100) New York even has a variant now, talking about "zero-stop" instead of "nonstop" music sweeps.

Consultant Jerry Clifton uses the new "S word" at several of his top 40 and urban clients, including KGGI, WHYT Detroit, and KBXX Houston. WHYT's current convertible giveaway, for instance, is the "stopless topless summer free ride." Instead of the "96.3 days of summer" that many stations refer to, WHYT is plugging the "stopless summer of 96.3." Its music sweeps are "stopless jams."

That Clifton stations would pick up on "stopless music" is significant. As far back as 1988, Clifton was complaining that "continuous music"—the phrase his clients had popularized in the late '70s and early '80s—had been devalued by overuse. At that

time, Clifton wondered when something would come along to replace "continuous music."

That is why WVIC Lansing, Mich., PD Kevin Robinson speaks for many of the PDs using "stopless music" when he calls it "a unique statement. It hasn't been overused like 'most music,' 'better variety,' or '10 hits in a row.' I don't think people buy into the music quantity thing anymore. It's fresh and hard to program against. It also makes people stop and say, 'What does that mean?'"

"It's just a word that cuts through the clutter," says WEGX PD Brian Philips. "The first time I heard it on MTV, I thought it was a silly word but an interesting way of saying things."

"We were using 'continuous music' before and 'stopless music' just seemed to be much hipper," says KPSI PD Bob Clark. "When you get to be my age, if you hear something you think the younger audience is going to latch on to... it's good to use."

MTV began using "stopless music" around the beginning of the year after free-lance copywriter Karen Sahlmensen submitted it as "one of 50 million titles," according to creative director Judy McGrath. "Stopless music" was used every hour at :50 for about six months.

"We were just trying to be quick (Continued on page 22)

## 'User Fee' Stumbles In Senate NAB Argues Against FCC Proposal

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Senate Appropriations Subcommittee on July 9 shot down an FCC proposal for a "user fee" for broadcasters. Lawmakers apparently were swayed by National Assn. of Broadcasters arguments that it was "inappropriate" for the subcommittee to rule on "substantive issues" such as fees. Also, NAB made sure the subcommittee realized broadcasters already pony up \$42 million in "cost of regulation" fees, which go to the Department of Treasury. NAB suggested those fees be "redirected" to the FCC. The full committee was set to consider the issue July 12.

### HOUSE SHIFTS SPECTRUM

The House of Representatives on July 9 voted to reallocate a portion

of the spectrum now used by the federal government to civilian use, including possible DAB systems.

The measure, sponsored by Edward Markey, D-Mass., and John

## WASHINGTON ROUNDUP

Dingell, D-Mich., got the voice vote because lawmakers believe more spectrum will ensure more robust economic growth. But the Bush administration has already threatened to veto the bill, even if it passes the Senate, where a fight is expected as to whether spectrum should be auctioned. Bush, unlike broadcasters and other public interest groups, would like to see auctions—or else.

SOMETIMES YOU JUST HAVE  
TO BELIEVE.

# AMY GRANT

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# Curtain Rises On U.K. National License; Knight Upped At B100?; Fields To V100

IN THE U.S., the show-tunes format may be restricted to one AM station, KTUN Santa Barbara, Calif. But in the U.K., First National Radio has been granted the first ever national commercial license for an all-show-tunes format to be known on air as **FNR, The Showtime Station**. FNR will be on the air in about a year.

The national license, which was designated specifically for a station that did not play contemporary pop music of some stripe, will cost FNR approximately \$2.9 million a year for the next eight years, and will be linked to inflation. In obtaining the license, FNR outbid two competing applicants, classical **Classic FM** and easy-listening **UKFM**.

FNR's chairman is former British Rail chairman **Sir Peter Parker**. Its directors include **Bob Kennedy**, founder of the U.K. equivalent of ESPN, and a former director of London oldies/top 40 combo **Capital Radio**. U.K. broadcast chain **Chiltern Radio** will operate FNR.

## TWO STATIONS BELOW LINE

Two Spanish stations, **KCLB Palm Springs, Calif.**, and **KJME Denver**, will be listed below the line in the spring Arbitron book. Ratings-distortion practices also earned both those stations cover and page 5B notices and tape flags.

According to The Hollywood Reporter, Capital Cities/ABC has been ordered to pay \$18.5 million

in damages to **Niagra Falls, N.Y.**, restaurateur **John Prozeralik** as a result of 1982 broadcasts on **WWKB Buffalo, N.Y.**, and its sister TV station that linked Prozeralik to organized crime. Capital Cities/ABC plans to appeal.



by Sean Ross with  
Craig Rosen & Phyllis Stark

## PROGRAMMING: IT'S B100'S KNIGHT?

This was not yet official at press time, but, barring a major snag, long-time AC **KFMB-FM (B100) San Diego MD Gene Knight** should be PD of that station by the time you read this. Knight has been with the station 10 years. His last programming job was at crosstown **XETRA-FM (91X)**.

Soft AC **KMEZ Dallas** becomes the latest rock/AC convert, **KCDU (CD107.5)**, under consultant **Fred Jacobs**. No PD has been named yet. KCDU is using the slogan "Great Classic Rock Without The Heavy Metal." This doesn't sit well with crosstown **KZPS**, which has been us-

ing "classic rock" for four years. **Bonneville** has sent **KCDU GM Skip Schmidt** a cease-and-desist letter that Schmidt claims is "frivolous."

**Tony Fields**, who joined **Willis Broadcasting** several months ago as national PD and PD of urban/AC **NKSV/WMYK Norfolk, Va.**, is the new operations director/morning man at similarly formatted **WBZN Milwaukee**, which will change calls to **WKVV (V100)**. Fields replaces **Karen Caruso**, who will stay on in some other capacity. No replacement has been named at **WKSX**, but former **WOFM Norfolk GM Jim Hunt** has been named GM for **WKSX/WMYK**.

**Bob Edwards**, former APD/p.m. driver at the old **KFMK Houston**, joins crosstown oldies **KNUZ** as PD/mornings. He replaces station veteran **Bruce Nelson**, who will pursue station ownership. Across town, country gold **KILT's** two-week "all Merle Haggard" stunt ended with the repackaging of the station as "Rodeo Country." **KILT** will now be only about 50% oldies; its music will go back to the '60s instead of the '40s.

This wasn't signed at press time, but expect top 40 **KZHT Salt Lake City** to strike a simulcast deal with oldies **KRPN**, giving it a signal in the other half of the 80-mile-long market. Also at **KZHT**, **Brent O'Brien** joins as MD from **KFTZ Idaho Falls, Idaho**, replacing **John Griffin**, who is looking for a record job and can be reached at 801-268-0782.

Morning news anchor **Don Her-**

# newslines...

**CARL GARDNER**, from **KKRZ Portland, Ore.**, is named GM of **WKTI Milwaukee**. He replaces **Doug Keil**, now VP/radio & TV for **WTMJ Inc.**

**THE RING TRILOGY:** Great American's **WKLS Atlanta** and Ring Radio's **WCNN/WALR** have entered into a joint sales agreement in which **WKLS** will sell advertising time for the rival combo.

**STEVE SINICROPI** has been upped to executive VP for All-Pro Broadcasting. He remains GM of **WMVP/WLUM Milwaukee**.

**KING-AM-FM Seattle** will be sold from King Broadcasting to controlling shareholders **Priscilla Bullitt Collins** and **Harriet Stimson Bullitt** as part of the new corporate entity **King Radio**.

**SUPERSPOTS**, the Chicago-based marketing firm, has been acquired and re-opened by former staffers **Dave Gariano**, **Michael Harnett**, and **Jerry Bryant**.

**SCOTT BOLTZ** from **KFMZ Columbia, Mo.**, is the new GM at **WLRW Champaign, Ill.**, replacing **Patty Donsbach**.

**NEW RAB STATS:** Radio advertising was down 2.9% for the month of May, compared with a year ago, according to the Radio Advertising Bureau. For the year to date, revenues were down 3.7%.

man adds ND stripes at N/T **WCKY Cincinnati** as 23-year station veteran **Mark Neely** leaves to join the county treasurer's department. **Bill Wamsley**, morning man of co-owned **AC WWEZ**, joins **WCKY** for nights. **OM Mark Elliott** is now doing mornings for the FM... Oldies **KFRC-FM San Francisco** late-nighter **Dan Lopez** is named program manager for adult standards **KFRC (Magic 61)**, replacing PD **Harry Valentine**.

Former **WMMS Cleveland** PD **Rich Piambino** joins **PolyGram** as its Cleveland local rep... Midday host/

acting PD **Maurice Harrod** gets the official nod at urban/AC **WLOU Louisville, Ky.**, replacing **Ange Canessa**... Chase Communications executive VP/programming and operations **Tom Barsanti** leaves to become senior VP/GM with Chicago-based indie promoter **Jeff McClusky**.

Suburban Pittsburgh top 40 **WSSZ** adopts a rock-leaning "classic hits" format. Former **WBQB (B101) Fredericksburg, Va.**, PD **Dennis Elliott** is in-house consultant and morning man. **Jim DeCesare** from the former **WYDD (now WEZE-FM)** joins for afternoons. Over at album rival **WMYG, Kenny King** from **WAVF Charleston, S.C.**, joins for middays.

**Columbus, Ohio**, gets a new easy-listening outlet as **WCEZ** signs on under GM **Jim Shaheen Sr.** (owner of sister station **WDLR Delaware, Ohio**) and PD **Jim Shaheen Jr.** from rival **WNCI**. **Dan Mitchell** from crosstown **WSNY** will do mornings... Classic rock **WAIA Jacksonville, Fla.**, is segueing to mainstream album rock. Also, **John Casey** from former alternative outlet **WUVU St. Augustine, Fla.**, joins the station for a weekend modern rock show.

Two Indianapolis radio veterans are involved with new area FMs this week. Twenty-year **WIBC** veteran **Gary Todd** is the GM/morning man at **AC WXXP (Experience 98)**, formerly **WLHN Anderson, Ind.** **Scott Todd** from **WBWB Bloomington, Ind.**, is PD/middays. **David Appleford** from **WIBC** will do p.m. drive. Meanwhile, **Bill Shirk**, whose **WXLW** was an aircheckers' favorite in the early '70s, will be GM/PM driver when **WXLW's** new adult top 40 **FM, Hoosier 96**, signs on this fall.

Former **WIOQ (Q102) Philadelphia** PD **Mark Driscoll** is now working out of **WPLJ (Mojo Radio) New York** on an interim basis. Also, **Mojo** late-nighter **Kim Ashleigh** lands some part-time VJ work on **MTV**, starting with some fill-in for **Martha Quinn** at the end of July.

On the consultancy front, **KKFR Phoenix** PD **Steve Smith** is working with **KSNN (Hot 105) Merced/Modesto, Calif.**, which recently went from AC to an adult-oriented churban format. **Pete Jones** from crosstown

(Continued on next page)

## PEOPLE: KTAR PHOENIX TRAFFIC REPORTER KILLED

N/T **KTAR Phoenix** helicopter pilot/traffic reporter **Mike Neutzman**, 50, was killed July 5 when his **Robinson R-22** chopper crashed into a house in North Phoenix. Nobody was in the house at the time. Neutzman was last heard from three minutes before his first scheduled report of the afternoon. Neutzman, a retired policeman, leaves a wife and two grown sons. In happier news at **KTAR**, midday host **Pat McMahon** moves to mornings; **Chris Christian** goes to evenings.

A Salt Lake City Tribune report has sparked a county attorney's office investigation of whether **KBER Salt Lake City** morning men **Ron Harrison & Greg Thomas** impersonated police officers. The investigation stems from a prank call in which they told a listener they were investigating a car vandalism. **KBER OM John Demick** says the pair never claimed to be police officers, and that the call was taped and the victim gave permission for it to be aired.

Last year, **WANS Greenville, S.C.**, PD **Bill McCown** and MD **Jeff Hayes** were charged with commission of a bomb threat and unlawful use of the phone after an incident involving rival **WMYI**. **McCown**, now PD of **WMMZ Ocala, Fla.**, says the state of South Carolina has finally cleared the pair of all charges.

**KLOS Los Angeles** morning heroes **Mark & Brian** won't be on TV until the fall season, but some ad agency people are already bearish on their "The Adventures Of Mark & Brian" series. **New York Newsday** reports that a panel of 12 agency people—none of whom are too fond of any new fall series—predict a 12-share for "Adventures." A 21-25 share is considered respectable.

**KLOS** swing jock **Nick Van Cleve** returns to **WYNF Tampa, Fla.**, for p.m. drive as PD **Charlie Logan** comes off the air... **WEGX Philadelphia's Rick Rumble** joins **John Murphy** in mornings at

**KKLQ San Diego**. Across town, ex-B100 PD **Mike Novak** joins country **KSON** for swing.

Night jock **O'Neal Stevens** returns to mornings at urban/AC **WJZZ Detroit**, replacing **Gerald McBride**. This means overnighter **Cliff Coleman** is back in evenings... AC **WEAZ-FM Philadelphia** transfers overnighter **Jim Foxwell** to mornings at new easy outlet **WEAZ (Wish 560)**. **Donna Frolow**, from **WFPG-FM Atlantic City, N.J.**, replaces him in overnights.

**WLUM (Hot 102) Milwaukee** late-nighter **Kelly Michaels** joins his old boss **Gregg Cassidy** in an as-yet-unspecified position at **WYZT (Hot 94.7) Chicago**... **KKFM Colorado Springs** p.m. driver **Kelly O'Shea** replaces **Scott McKay** in afternoons at **KRFX Denver**... Part-timer **Steve Garland** is upped to overnights at oldies **KSFO/KYA San Francisco**... **Sean Caldwell** from **WDFX Detroit** joins **WEGX (Eagle 106) Philadelphia** as production director, replacing **Jon St. John**.

**Bob Jones** goes from morning news to middays at classical **WQXR New York**; **Larry Yount** stays on for evening news... **KZOK Seattle** night jock **Vic "The Dude" Bergstrand** joins **Sara Johnson** in mornings, replacing **Steve O'Neil**. **Connie Cole** from crosstown **KISW** replaces **Susan McKenzie** in middays. Swing jock **Brian Gregory** will do evenings.

**KIOG (K106) Beaumont, Texas' Rosie Chance** adds weekend duties at **KRBE Houston**... Top 40 **WBLI Long Island, N.Y.**, a.m. driver **Rick Sommers** adds part-time work at country **WYNY New York**... Former **WIOQ (Q102) Philadelphia** overnighter **Dakota** goes to overnights at **WPGC Washington, D.C.**, replacing **J.B. Washington**... Album **KTXQ (Q102) Dallas** late-nighter **Jill Savage** exits... Former **WKQI Detroit** staffer **Pete McCrae** goes to crosstown **WDFX** for part-time.

Eighteen-year **Chicago Bulls** sportscaster **Jim**

**Durham** is out; N/T **WMAQ** is looking for his replacement... **WSLR/WKDD Akron, Ohio, RSM Les Levine**—also a veteran sportscaster—goes to N/T **WERE Cleveland** as sports talk host. He replaces longtime host **Greg Brinda**.

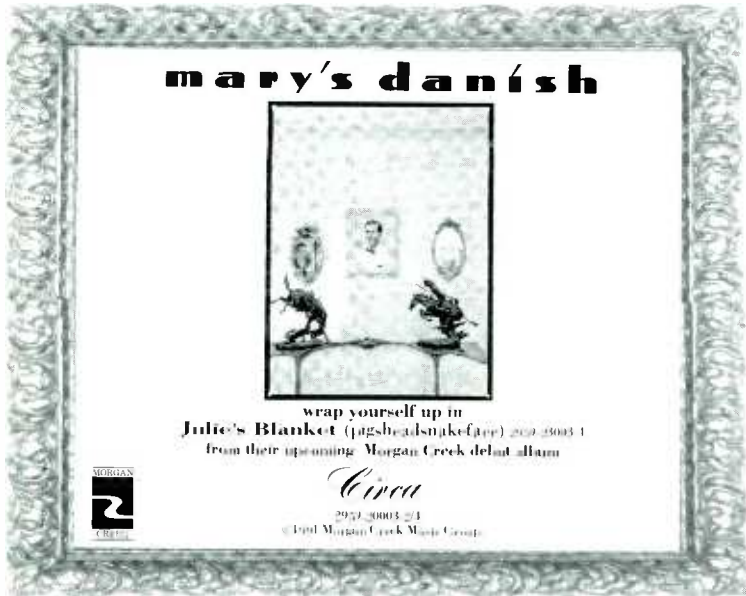
**AC WXXB (B103.7) Richmond, Va.**, taps **Slam Duncan** as MD from mornings at top 40 **WJRZ Ocean County, N.J.**, replacing **Sam Reynolds**... Part-timer **Becca Goodman** is upped to MD at album **KEZO Omaha, Neb.** **Chuck Yates** will stay for nights. **Michelle Chase** from **AC KMXA Lincoln, Neb.**, joins for afternoons.

At **WKCI (KC101) New Haven, Conn.**, night jock **Kelly Nash** is upped to middays, replacing **Susan Saks**. **Jimmy Jam** from **WHXT (Hot 99.9) Allentown, Pa.**, replaces him in nights. Also, **KC101** overnighter **Paul DeFrancisco** is out and can be reached at 203-628-6944... **WGOR Lansing, Mich.**, night jock **Joe Bahama** goes to rival **WVIC** for nights.

At **AC WAJI Fort Wayne, Ind.**, **Tracy Thompson** joins for part-time from crosstown top 40 **WDJB (B106)**. **Kent Kramer** from rival **WMEE** also joins for P/T... **Kelly Campbell** leaves the assistant MD slot at album **KXRK Seattle** and is looking to relocate to Montana. Call 206-768-1359.

Former **WMXC Charlotte, N.C.**, night jock **Arroe Collins** goes to the same shift at oldies rival **WWMG**. **Michael St. John** goes to overnights. Another former **WMXC'er**, **Rich Harris**, is doing weekends at crosstown top 40 **WCKZ (Kiss 102)** and can be reached at 704-545-1667. Ex-**WMXC** morning man **Chuck Boozer** is also still looking; he's at 704-847-9036. In other want-ad-type news, former **WXXL (XL106.7) Orlando, Fla.**, PD **Steve Kelly (Billboard, July 13)** is looking for another PD job in any format; call 407-695-5553... Country **WZZK Birmingham, Ala.**, is looking for a midday person and possible MD. T&R to PD **Jim Tice**.





## RICK DEES (Continued from preceding page)

tunity to host it himself. "There are still so many top 40 stations, and top 40 will always be the big hits and will also reflect a little bit of what is going on in American music."

As for the future, don't expect Dees to grow out of top 40 along with some of the audience. "God, I hope not," he says. "I like what happened with Dick Clark. I enjoy putting shows together and studying demos, but I want to do a show that appeals to young people. There is plenty of time to get old. If you try to forget what's happening with new music, that's a sign you're getting older. I enjoy keeping up with everything that is new and fresh."

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For The Truth

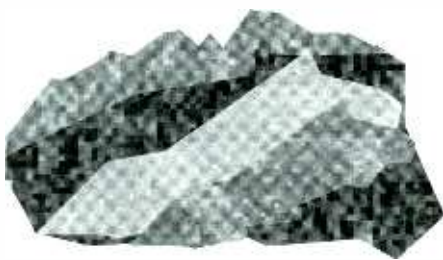
## NOTES FROM THE UNDERGROUND.



MARBLE



GRANITE



SLATE



MODERN ROCK

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Billboard® FOR WEEK ENDING JULY 20, 1991

## Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	<b>KISS THEM FOR ME</b> Geffen 7-24387	<b>★★ No. 1 ★★</b> SIOUXSIE AND THE BANSHEES 3 weeks at No. 1
2	5	19	3	<b>RUSH</b> Columbia 38-73844	BIG AUDIO DYNAMITE II
3	2	3	6	<b>CHOCOLATE CAKE</b> Capitol 44725	CROWDED HOUSE
4	4	2	13	<b>GET THE MESSAGE</b> Warner Bros. 2-21832	ELECTRONIC
5	8	9	6	<b>CRAZY</b> Sire 4-19298/WARNER BROS.	SEAL
6	11	12	4	<b>MARBLE</b> Fontana Album Cut/Mercury	HOUSE OF LOVE
7	6	6	5	<b>KOZMIK</b> Virgin 4-98819	ZIGGY MARLEY & THE MELODY MAKERS
8	3	5	4	<b>SHINY HAPPY PEOPLE</b> Warner Bros. 4-19242	R.E.M.
9	13	21	4	<b>SUBMARINE SONG</b> DGC Album Cut	THE CANDY SKINS
10	12	23	3	<b>WALKING DOWN MADISON</b> Charisma 2-96342	KIRSTY MACCOLL
11	10	18	4	<b>PEARL</b> Dedicated Album Cut/RCA	CHAPTERHOUSE
12	7	8	6	<b>FLOWERS IN THE RAIN</b> Reprise Album Cut	STRESS
13	15	—	2	<b>TIMELESS MELODY</b> London Album Cut/PLG	THE LA'S
14	<b>NEW ▶</b>	—	1	<b>UNTIL SHE COMES</b> Columbia 38-73855	THE PSYCHEDELIC FURS
15	16	15	3	<b>I FEEL SO GOOD</b> Capitol 15728	RICHARD THOMPSON
16	22	—	2	<b>CHORUS</b> Sire 0-40123/REPRISE	ERASURE
17	14	10	6	<b>WHICH WAY SHOULD I JUMP?</b> A&M Album Cut	MILLTOWN BROTHERS
18	24	—	2	<b>TIGHTEN UP</b> Warner Bros. Album Cut	ELECTRONIC
19	28	24	4	<b>GROOVY TRAIN</b> Reprise Album Cut	THE FARM
20	18	13	5	<b>I WANNA BE A BOSS</b> Geffen 19102	STAN RIDGWAY
21	21	—	2	<b>CAUGHT IN MY SHADOW</b> Polydor Album Cut/PLG	THE WONDER STUFF
22	19	27	3	<b>ROCKAWAY</b> Reprise Album Cut	RIC OCASEK
23	17	14	5	<b>EVERYDAY SUNSHINE</b> Columbia 38-73859	FISHBONE
24	9	4	5	<b>STAND BY LOVE</b> A&M 1568	SIMPLE MINDS
25	30	29	3	<b>EAST EASY RIDER</b> Island Album Cut	JULIAN COPE
26	<b>NEW ▶</b>	—	1	<b>MAN SCARED</b> Atlantic Album Cut	THE FAT LADY SINGS
27	<b>NEW ▶</b>	—	1	<b>HAPPY</b> Columbia Album Cut	NED'S ATOMIC DUSTBIN
28	27	—	2	<b>SEX ON WHEELZ</b> Wax Trax 7163	MY LIFE WITH THE THRILL KILL KULT
29	20	—	2	<b>OH WELL</b> Virgin Album Cut	JOE JACKSON
30	23	—	2	<b>JERRY WAS A RACE CAR DRIVER</b> Interscope Album Cut/East West	PRIMUS

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







# THERE HAVE ALWAYS BEEN THE "SKEPTICS"

"Stereo?.....Nobody will invest in two speakers"  
*Record Exec 1961*

"Go back to Liverpool, Mr. Epstein. Four-groups are out."  
*Dick Rowe about the Beatles*

"Man will never walk on the moon in this century"  
*Mark Jones Washington Post*

"The singer will have to go, the BBC won't like him."  
*Eric Easton about Mick Jagger*

"Never happen"  
 "Rocky won't be a TKO"  
*Film Critic*

"CD's will never happen"  
*Record Exec 1981*  
 "Lew will never sell MCA to the Japanese."  
*New York Stock Broker*

"Ruth made a big mistake when he gave up pitching."  
*Tris Speaker 1921*

"Who the hell wants to hear actors talk?"  
*Harry M Warner Warner Brothers Pictures 1927*

"The only difference between Geffen Records and the Titanic is that the Titanic had a better band"  
*Patrick Goldstein of the LA Times 1985*

"It won't"  
 "No way"  
 "Q SOUND...It's just a gimmick and I hear it don't work"  
*Record Exec 1991*

# BUT SUCCESS SPEAKS FOR ITSELF



**MADONNA**  
 ALBUM: THE IMMACULATE COLLECTION  
 #2 BILLBOARD. 7 MILLION WORLDWIDE



**STING**  
 ALBUM: THE SOUL CAGES  
 #2 BILLBOARD. 4 MILLION WORLDWIDE



**LUTHER VANDROSS**  
 ALBUM: POWER OF LOVE  
 #1 R&B BILLBOARD. 1 MILLION WORLDWIDE



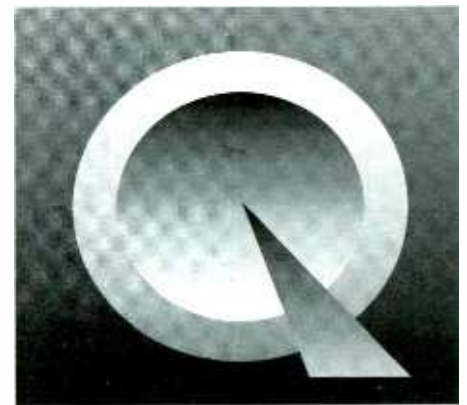
**PAULA ABDUL**  
 ALBUM: SPELLBOUND  
 #1 BILLBOARD.



**WILSON-PHILLIPS**  
 SINGLE: YOU'RE IN LOVE  
 #1 BILLBOARD.



**FREDDIE JACKSON**  
 SINGLE: DO ME AGAIN  
 #1 R&B BILLBOARD.



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# Keeping Up Appearances Is Hard Work For Active Stations

NEW YORK—For the most promotionally active top 40 stations, a typical weekend can mean anywhere from 15-50 scheduled appearances. During holiday weekends, those figures can double. Promotion directors say coordinating vans, people, and places for weekend appearances takes skill, a lot of hard work, and, in some cases, a working knowledge of politics.

KIIS Los Angeles marketing director Karen Tobin likens her weekend appearance schedule to "a presidential campaign. It's like

For every appearance a station can make, there are plenty of requests that cannot be fulfilled. Tobin estimates KIIS gets 20 appearance requests each day, and that it is able to fulfill about three-quarters of them.

Wall says that between Memorial Day and Labor Day, Z100 receives an estimated 3,000 appearance requests. While the station can physically attend only 60%-70% of those events, Wall says "we try to participate in some level in 99% of the requests we get in." Usually this means sending promotional items for the event organizers to auction or give away.

### IDEA MILL: CROSSAN CAMPAIGN

WAAS (Star 93.5) Columbia, S.C., morning man **Jim Crossan** has launched a campaign to get hired by NBC as a sidekick to new-host-designate **Jay Leno** on "The Tonight Show." Crossan has compiled a top 10 list of reasons he should replace **Ed McMahon** in the sidekick position. They include a promise "not to fill people's heads with false dreams of winning millions," an offer to eat a can of Alpo if it would help him get the job, and a vow to "go on a rigorous, high-calorie, high-cholesterol diet, including the consumption of barley, malt, and hops, until such time as his butt is a perfect fit into Ed's old spot on the couch."

As an ongoing morning-show bit, **KPLZ** Seattle has been trying to destroy an Electro Voice 635A microphone. So far, the mike has been run over with a bus and a steamroller, shot, dropped from a tall building attached to a watermelon, crushed in a car crusher, hung out of an airplane, shut in a garage door, and attached to pin at a bowling alley. Promotion director **Doug Cooper** says the next stunt is to buy insurance for the mike. This is the same microphone model that survived a 100-foot drop last year when **WBCN** Boston dropped its station van from a crane with the mike inside.

When Colorado recently experienced an infestation of miller moths, **KXKL** (Kool 105) Denver held a "miller killer weekend." The station billed itself as the "100,000-watt bug zapper" and told listeners to place their speakers near the moths and turn up the volume.

**WDRE** Long Island, N.Y., hosted Gang Of Four in a benefit concert for the Victory Games, a sports championship for disabled athletes that the station also helped sponsor. . . . As a thank-you to the troops, **WWKZ** (KZ103) Tupelo, Miss., provided free food for all military personnel during its fifth annual "party in the park" July 4. The event included a fireworks display and performances by 10 local bands.

### PRO-MOTIONS

**Lisa White** has been upped from promotions director to director of marketing and advertising at **KZFX** (Z107) Houston. Promotions coordinator **Dale Pierce** becomes promotions director.

## Promotions & Marketing



by Phyllis Stark

pressing the flesh. We train our van drivers to be ambassadors of KIIS-FM."

**WHTZ** (Z100) New York promotion director Marty Wall managed 87 appearances Memorial Day weekend, another 51 during the Fourth of July holiday weekend, and averages 15-20 on a typical weekend. With 10 station vehicles, a free-money machine, and two inflatable gorillas, Wall says "we can literally be in 10-12 places at once." Z100's promotional staff consists of eight full-time people during the summer, plus about a dozen interns.

In addition to regularly scheduled appearances, Z100 typically has what Wall calls a "floater" in a van who can go wherever the van is needed, or simply drive around and stop occasionally to hand out T-shirts.

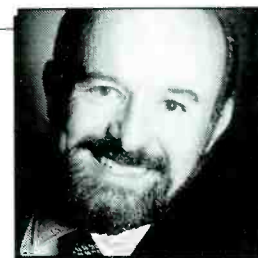
KIIS schedules eight appearances each day of the weekend for each of its three vans, for a total of 48 appearances each weekend. To be aware of major events, the station asks to be put on the mailing list for every chamber of commerce, park, beach, and college in its target ZIP codes.

**WQHT** (Hot 97) New York uses its five vehicles, three-person promotion department, and the 15-person "Hot Patrol" for its 20-40 weekend appearances. But promotion director Brian Marks thinks quality is more important than quantity for promotional visits. "Our point of view here is to do promotions 150% or don't do them at all," he says. "[Another station] will go out there and do schlock at a given event. They'll go and hang a poster and leave. We schmooze the clients, make sure everyone is loving the radio station, and that we're invited back."

In recruiting "Hot Patrol" members, Marks looks for people with "some sort of college communications background [and] a desire to get into radio." He says being a member of the patrol is an excellent experience that provides the members with an opportunity to "network with people who can give them their next job."

# Billboard's PD of the week

**Mike Phillips**  
KRTH Los Angeles



**F**OR AWHILE, KRTH (K-Earth 101) Los Angeles must have seemed like Beasley Broadcasting's \$87 million mistake. Beasley spent that much in 1989 to acquire the oldies stalwart and its AM, which it then spun off, as part of the RKO Radio dissolution. Then CBS turned KNX-FM into oldies KODJ. Despite the presence of well-respected GM Pat Norman, KRTH gradually went from the 3-4-share range to the ones and twos.

But in the winter Arbitron, KRTH was up 1.9-2.8 12-plus while KODJ was off 1.7-1.6. In the first two spring trends, it was up to 3.2 and 3.8, respectively. Now it's at a 3.6 in the spring book, ahead of KODJ's 1.9.

KRTH's rise is notable not just because it brought an adult audience back in an unusually short time frame, but because it employs a lot of the formatic elements that made its former AM, KHJ, so famous in its mid-'60s "Boss Radio" heyday. KHJ architect Bill Drake is KRTH's consultant. There are a cappella jingles by the Johnny Mann Singers that sing "more oldies" to the tune of KHJ's old "more music" jingle. And an a cappella legal ID jingle preceded by "Ladies and gentlemen, you're listening to the greatest rock'n'roll music on Earth." And a drop-in that declares, "Suddenly, it's 1965." And KRTH's two biggest promotions have been "mystery location" ones that are similar in execution to Drake-era RKO contests.

KRTH PD Mike Phillips did mornings for RKO's KFRC San Francisco when Drake took it top 40 in 1966, then worked for RKO on two other occasions before joining KRTH from AC WTMX Chicago last December when longtime PD Phil Hall launched a consultancy. Despite that, and despite the fact that about two-thirds of his staff have RKO experience, Phillips is adamant about KRTH not being a deliberate KHJ mock-up.

"Listeners tend to gravitate toward the familiar," Phillips says. "We have taken some of the basics from Boss Radio in terms of exciting contests, energetic disc jockeys, and DJs who plan what they're going to say. All of the fundamental, good radio, Drake basics were put into effect. We're not doing Boss Radio. We're taking some of the basic elements of Boss Radio and providing them to the L.A. listener today."

Phillips has moved KRTH's musical emphasis to 1963-69 with just a smattering of pre-Beatles and early '70s, something he says KRTH should have done when classic rock KLSX debuted. Phillips won't give specific numbers, but the market estimate is that KRTH went from some 1,500 titles to about 300 after he arrived. (Notably, KRTH's first big extrapolated month was March, after the results of new research, which relied heavily on cluster analysis, were implemented.)

Rather than the 30-hour rotations heard on power gold at other oldies FMs, songs like "Satisfaction" have been heard as little as six hours apart. And although

there are songs that are added to the station for theme weekends, some locals say the weekend rotation on powers can actually be tighter than during the week.

So does TSL count? Or is KRTH just concentrating on being a cume monster again? "We are concerned about both cume and TSL. In fact, our TSL has grown considerably as the result of refining the product," Phillips says. He also notes some dayparts are tighter than others. And market observers claim that the library has grown again recently to about 500 titles.

Here's KRTH in p.m. drive: Tyrone Davis, "Turn Back The Hands Of Time"; Flamingos, "I Only Have Eyes For You"; Beatles, "Here Comes The Sun"; ? & the Mysterians, "96 Tears"; Herman's Hermits, "There's A Kind Of Hush"; Crystals, "He's A Rebel"; Lovin' Spoonful, "You Didn't Have To Be So Nice"; Ruby & the Romantics, "Our Day Will Come"; Bill Haley & the Comets, "Rock Around The Clock."

Promotionally, KRTH used some 10-second spots featuring Little Richard in the winter book. It also had a showing of busboards in the spring. Its two "secret location" contests were "Where On Earth Is It" with a \$25,000 grand prize, followed by a mystery-city contest offering European trips and \$1,000 in spending money. (There are no plans, Phillips says, to revive the "Boss Garage," KHJ's famous Drake-era car giveaway.)

Drake was KRTH's hands-on PD in the interim between Hall's departure and Phillips' arrival. Now he visits about once a month and monitors the station constantly from his Laurel Canyon home. While Drake looks for other stations to consult, Phillips has assumed all the day-to-day functions, including Thursday sessions where all full- and part-timers are critiqued.

Presentationally, KRTH has gone from high-profile morning host Steve Morris to a more-music show with market veteran Brian Roberts, a response, Phillips says, to the proliferation of high-profile shows, including KODJ's Charlie Tuna. Brian Beirne's midday show has also changed noticeably. While Beirne still gets to use his musicologist skills as part of the regular format, the special features that used to mark his show are now reserved for a special occasion, like the anniversary of Elvis Presley's death.

As for KODJ, Phillips doesn't say much about it except that he thinks KRTH has incumbency on its side, and that KODJ sounds "East Coast" while KRTH sounds "West Coast." To the extent that KRTH is competing against anybody besides itself, Phillips says, its rival is market-leading AC KOST. "In the last trend, we were No. 3 25-54, just behind [album] KLOS. When Howard Stern comes [to KLSX], that will split [KLOS morning team] Mark & Brian's audience and move us to No. 2. I think we can move into No. 2 very easily and set our sights on becoming No. 1 25-54." **SEAN ROSS**

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# Networking: RNA Brings Together Big Four To Promote Medium, Tackle Industry Issues

LOS ANGELES—In the competitive world of network radio, it's hard to believe that representatives from the big four networks get together every month to promote the medium, but they do.

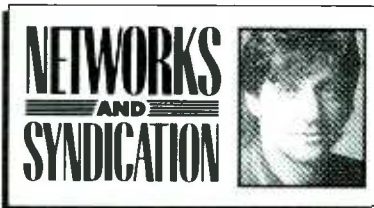
About once a month **Radio Networks Assn.** chairman and **Westwood One Radio Networks** president/chief financial officer **Bill Battison** meets with RNA board members **Bob Callahan**, president of the **ABC Radio Networks**; **Bob Kipperman**, VP/GM of the **CBS Radio Networks**; and **Nick Verbitsky**, co-chair of the **Unistar Radio Networks**. **Bud Heck** is the executive director of the association, and **Arthur Ginsburg** serves as the group's counsel.

The RNA, which has been in existence for close to a decade, was originated to promote understanding of network radio to the advertising community. It also tackles industrywide issues such as **RADAR** rating sample size. In fact, it was at the RNA's suggestion that **Statistical Research Inc.** nearly doubled the sampling size for its ratings survey about two years ago.

"We find ways to expand and exploit the industry," says Battison. The RNA achieves those goals by meeting with advertisers, such as a recent jaunt to Detroit to meet with auto manufacturers. Car-makers are becoming more receptive to network radio advertising following the success of Volkswagen's "Fahrvergnugen" spots.

"That campaign had a great impact on radio. There was a lot of listener awareness, so when people hear it when they drive by a dealership they might turn in," says Battison. "It's a lot harder to get people to get out of their seat in the middle of a football game."

"Ad dollars are very tight right now and all the media is feeling the



by Craig Rosen

pressure," Battison explains. Yet network radio has fared well compared with other media during the economic downturn, thanks in part to the RNA's efforts. "Newspapers are down. Magazines are in the toilet and TV is down," he says. Network radio, however, is up more than 3% from last year.

According to Battison, the RNA tries to sell large firms on three things: "radio as a medium"; "network radio as the best national forum for cost-effective advertising"; and "buying time on RNA member networks." "We probably do as much for radio in general as we do for networks," he contends.

The association also recently published a marketing guide, so clients

can better understand the medium. "It's just another way of trying to go out there and make people understand the unique values of radio in general and network radio specifically," Battison says.

Through the years the rival networks have learned to work together better for the common good of the medium, Battison says. "Radio networks, by their very nature, are scrappy competitors," he says. "In the past there have been meetings where members shout at each other over a disagreement in policy. Today it's a different situation. We all work together in a noncollusive manner for what makes the most sense for the industry, although we still compete and would probably cut each others' throats in the marketplace."

### AROUND THE INDUSTRY

The Milwaukee Journal reports that **The Liberty Lobby** has put the **Sun Radio Network** up for sale for \$8.5 million. The group took over the network in 1989.

International radio syndicator **Radio Express** is offering a "Wine Country Safari" to clients and potential clients Sept. 15-17, immediately following the **Radio '91 National Assn. of Broadcasters** convention in San Francisco. The three-day tour will include lectures on important issues concerning the media and the environment, as well as wine tasting and tours of Northern California vineyards.

## MORE AND MORE STATIONS ARE GOING 'STOPLESS'

(Continued from page 12)

and keep things moving. Saying "more videos in a row" is clumsy," says McGrath, who adds, "We come up with terms like 'hip clip' or 'buzz bin' and we wonder if people get it. Is it better to just say 'more music in a row'? But we liked it, so we kept it."

MTV VP of music programming **Matt Farber** says the channel's subsequent downplaying of the phrase after about six months was solely a function of MTV's recent programming change to a policy of clustering videos together by musical genre. "We dropped it because it wasn't what we were selling anymore," he says. "You can't sell too many things [at once]."

Notably, most of the PDs who say "stopless music" will admit to picking it up from MTV, but not from each other. Most say they used it as soon as they heard it last winter.

"We started using it almost immediately after I heard it on MTV. KGGI will say they were first, but I think we had it on before them," says Clark, who claims to have been saying "stopless music" since January.

"As far as I know, we were the first station to do it," responds KGGI OM **Larry Martino**, who also says he first went stopless in January. Martino admits that he first heard the term from Clifton. **KPWR PD Jeff Wyatt** didn't start selling "stopless music" until April, but he says he got the term from MTV, not from the people using it in his backyard.

Then there are those PDs who

claim to have gone "stopless" on their own. Former **WIOQ PD** and widely heard production voice **Mark Driscoll** does. So does **WHYT PD Rick Gillette**. "Clifton called me and told me he was doing something cool in Houston and I told him I was already doing it," he says. "At the same time MTV started doing it. Jerry didn't get it from us. I didn't get it from him. I don't think he watches MTV all that much. When their time comes, some ideas are thought of simultaneously by a half-billion people."

Although some stations like **KPSI** use it in a straightforward manner, other stations—especially **Clifton** clients—play around with the S-word's resemblance to the word "topless." **KGGI's** liners, for awhile, included "stopless music is busting out all over" and "we've stripped away all the commercials to go stopless." **KGGI's** signal to call in and win was the sound of the "stopless music hooters"—i.e., two hoot owls.

But despite his "stopless topless" car giveaway, **WHYT's** **Gillette** warns about leaning on those puns too heavily. "If you heighten the topless part, it becomes annoying. If you don't highlight it very much, it wears a lot longer," he says.

How valuable is the liner itself? Nobody claims it is the same sort of magic bullet that "continuous music" was at first, or that "the most music allowed by law" was in 1988-89. But **Robinson** says "stopless music" is a

trump card in a quantitative music war that reached the point where rival **WGOR** was promising 92 minutes of music an hour and he was promising 95. He's waiting to get some perceptual research back that will compare "stopless music" with 10 other commonly used positioning liners.

**McGrath** says MTV has not done any specific research on "stopless music" yet. It has, however, started filtering back in its music callout, she says. Otherwise, none of the PDs interviewed here say that "stopless music" is being fed back to them by listeners yet. And **WEGX's** **Philips** does not expect that it will. "It's not a nuts-and-bolts positioning word for us. It's just a new way of saying something that needs to be said about four times an hour," he says.

**KGGI's** **Martino** says he still hears more about "continuous music," which his station had previously used for the better part of a decade. Similarly, **KBXX's** sister station, **WPGC** Washington, D.C., went "stopless" for about a month before **PD Jay Stevens** decided it was getting in the way of his established "triple the music" position.

One problem with the new S-word is that, like many positioning liners, it may carry less weight overall as more listeners decide that stations are lying to them. **Critical Mass Media's** **Mike Albl** notes that, as with the term "zero-commercials," "stopless" loses its credibility the minute a station does break for spots.

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	11	<b>RUSH RUSH</b> CAPTIVE 4-98828/VIRGIN	◆ PAULA ABDUL 4 weeks at No. 1
2	4	6	9	<b>CAN'T FORGET YOU</b> EPIC 34-73864	◆ GLORIA ESTEFAN
3	3	3	13	<b>POWER OF LOVE/LOVE POWER</b> EPIC 34-73778	◆ LUTHER VANDROSS
4	2	2	12	<b>MORE THAN WORDS</b> A&M 1552	◆ EXTREME
5	6	7	17	<b>PLACE IN THIS WORLD</b> REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
6	9	13	7	<b>THE DREAM IS STILL ALIVE</b> SBK 07356	◆ WILSON PHILLIPS
7	14	24	4	<b>(EVERYTHING I DO) I DO IT FOR YOU</b> A&M 1567	◆ BRYAN ADAMS
8	5	4	14	<b>LOVE IS A WONDERFUL THING</b> COLUMBIA 38-73719	◆ MICHAEL BOLTON
9	10	12	6	<b>UNFORGETTABLE</b> ELEKTRA 4-64875	◆ NATALIE COLE
10	7	5	16	<b>I DON'T WANNA CRY</b> COLUMBIA 38-73743	◆ MARIAH CAREY
11	11	10	11	<b>STARTING ALL OVER AGAIN</b> ARISTA ALBUM CUT	DARYL HALL JOHN OATES
12	12	14	13	<b>WALKING IN MEMPHIS</b> ATLANTIC 4-87747	◆ MARC COHN
13	8	8	12	<b>PART OF ME, PART OF YOU</b> MCA 54060	◆ GLENN FREY
14	15	19	5	<b>LOVE AND UNDERSTANDING</b> Geffen 19023	◆ CHER
15	19	20	6	<b>EVERY HEARTBEAT</b> A&M 1557	◆ AMY GRANT
16	22	22	7	<b>LILY WAS HERE</b> ARISTA 2187	◆ DAVID A. STEWART/CANDY DULFER
17	16	17	13	<b>HOW CAN I EASE THE PAIN</b> ELEKTRA 4-64897	◆ LISA FISCHER
18	17	18	12	<b>NEVER GONNA LET YOU DOWN</b> COLUMBIA 38-73643	SURFACE
19	13	9	20	<b>BABY BABY</b> A&M 1549	◆ AMY GRANT
20	20	11	15	<b>MIRACLE</b> ARISTA 2222	◆ WHITNEY HOUSTON
21	23	23	7	<b>CAN YOU STOP THE RAIN</b> COLUMBIA 38-73745	◆ PEABO BRYSON
22	21	16	19	<b>RHYTHM OF MY HEART</b> WARNER BROS. 4-19366	◆ ROD STEWART
23	27	42	3	<b>THE MOTOWN SONG</b> WARNER BROS. 4-19322	◆ ROD STEWART
24	28	34	4	<b>IT AIN'T OVER 'TIL IT'S OVER</b> VIRGIN 4-98795	◆ LENNY KRAVITZ
25	18	15	15	<b>LOVE AT FIRST SIGHT</b> A&M 1548	◆ STYX
26	24	27	6	<b>EVERYBODY GETS A SECOND CHANCE</b> ATLANTIC 4-87679	◆ MIKE/MECHANICS
27	25	25	7	<b>SET ME IN MOTION</b> RCA 2846	BRUCE HORNSBY & THE RANGE
28	35	39	3	<b>SOMETHING TO TALK ABOUT</b> CAPITOL 44724	◆ BONNIE RAITT
29	34	46	4	<b>FADING LIKE A FLOWER</b> EMI 50355	◆ ROXETTE
30	30	30	7	<b>I'LL BE THERE</b> ATLANTIC 4-87683	◆ THE ESCAPE CLUB
31	26	21	24	<b>CRY FOR HELP</b> RCA 2774	◆ RICK ASTLEY
32	38	—	2	<b>TIME, LOVE AND TENDERNESS</b> COLUMBIA 73889	◆ MICHAEL BOLTON
33	31	31	9	<b>KISSING YOU</b> QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
34	29	29	6	<b>MOVE RIGHT OUT</b> RCA 2839	◆ RICK ASTLEY
35	32	26	17	<b>(IF THERE WAS) ANY OTHER WAY</b> EPIC 34-73665	◆ CELINE DION
36	44	—	2	<b>YOU COME TO MY SENSES</b> REPRISE ALBUM CUT	CHICAGO
37	33	28	8	<b>LOSING MY RELIGION</b> WARNER BROS. 4-19392	◆ R.E.M.
38	40	—	2	<b>EVERYBODY PLAYS THE FOOL</b> A&M 1563	◆ AARON NEVILLE
39	37	40	5	<b>A BETTER LOVE</b> RADIOACTIVE 54101/MCA	◆ LONDONBEAT
40	43	—	2	<b>THE LAST TO KNOW</b> EPIC 34-73856	◆ CELINE DION
41	39	33	22	<b>MERCY MERCY ME/I WANT YOU</b> EMI 50344	ROBERT PALMER
42	NEW ▶	1	1	<b>NIGHTS LIKE THIS</b> VIRGIN 4-98798	AFTER 7
43	46	—	2	<b>IF YOU'RE NOT THE ONE FOR ME</b> GRP ALBUM CUT	◆ TOM SCOTT
44	36	32	24	<b>YOU'RE IN LOVE</b> SBK 07346	◆ WILSON PHILLIPS
45	48	44	5	<b>HERE I AM (COME AND TAKE ME)</b> VIRGIN 4-99141	◆ UB40
46	NEW ▶	1	1	<b>SAY IT WITH LOVE</b> POLYDOR 867 136-4/PLG	◆ THE MOODY BLUES
47	41	36	19	<b>I'VE BEEN THINKING ABOUT YOU</b> RADIOACTIVE 54005/MCA	◆ LONDONBEAT
48	47	43	26	<b>COMING OUT OF THE DARK</b> EPIC 34-73666	◆ GLORIA ESTEFAN
49	45	37	19	<b>VOICES THAT CARE</b> GIANT 4-19350	◆ VOICES THAT CARE
50	42	38	16	<b>JOYRIDE</b> EMI 50342	◆ ROXETTE

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



**Turning The 'Mutha' Out.** Producers Wolf & Epic got together with associates Bell Biv DeVoe in Los Angeles to work on their upcoming MCA remix album. The track "Word To The Mutha" features a reunion of past and present members of New Edition. Shown, from left, are Brett "Epic" Mazur, Richard Wolf, Ricky Bell, and Ronnie DeVoe. Seated is Michael Bivins.

## Gene Rice Serves Up Love-ly Ballads RCA Debut Showcases Throaty Vocal Style

■ BY GERRIE E. SUMMERS

NEW YORK—On his RCA debut "Just For You," newcomer Gene Rice sings love songs with the passion of Teddy Pendergrass and a deep, throaty quality reminiscent of Isaac Hayes.

The balladeer, who is also compared with Luther Vandross and Miles Jaye, is quite comfortable in this sweet genre. His list of influences are too vast to name, but, when pressed for a few, he cites Vandross, Sarah Vaughan, Whitney Houston, and Freddie Jackson.

When he was younger, Rice attempted to sing with his family group, the Rices. He would rehearse with them, "but when it came to the actual show, I used to always chicken out because when the curtain went up and I saw the

crowd, I used to freeze," he says. "They used to tease me about that and say I'd never be a singer. Why do I keep rehearsing with them?"

Rice eventually conquered his stage fright by singing in the

*"The messages are about love because I'm all about that"*

church and in high school choirs. When singing with the baritones in a college choir, he says, "the choir director would say, 'Who is that with that heavy raspy-sounding voice? You need to clear your throat?'" But this unique quality ended up earning him the majority of the male solos. He next joined local groups around Maryland before deciding to move to Los Angeles to work on a solo career.

After eight years of demos and showcases, Rice met producer Stan Sheppard at a performance and the two decided to work together. Sheppard was impressed with a demo Rice had made with co-writer Aaron Smith; he brought the demo with additional tracks to Skip Miller, senior VP of black music at RCA.

His debut single, "You're Gonna Get Served," has fared well, thanks in part to a promotional plan that included a boxed package containing the video, cassette single, CD, and a letter to industry executives, key radio executives,

and retailers stating RCA's ambitions for Rice. There has also been a beauty salon promotion in which cassettes featuring the single on one side and snippets from the album on the other were distributed to beauty salon patrons during intimate champagne receptions. The reason for this unique approach is that RCA found that Rice has a "strong female appeal," according to Miller London, VP of marketing for black music. Rice is currently on a promotional tour that began in New York with a press dinner. There are plans to piece together a band for dates in the fall.

London believes Rice can sell to a broad-based audience. "We expect him to be, at some point, as accepted at [top 40] as any other artist that's out there on that level," London continues. "I see him as being in the ranks of a Lionel Richie, Smokey Robinson, Luther Vandross... It may not be accomplished with the first single, but we certainly expect that by his next album, and hopefully by the end of this album, we'll have that mass appeal."

Rice also believes his music can appeal to a wide range of people because of the universal subject matter of his songs. "The messages that I'm relaying are about love because I'm all about that," he says. "I'm still trying to get it right. I think everybody's trying to get it right. We fall in and out of love every day and it's something we can't seem to get right, but it's fun trying."

## Phyllis Hyman Is Back In 'Prime' Time Returns To Spotlight With 1st New Album Since 1986

■ BY DAVID NATHAN

LOS ANGELES—Although her last album was 1986's "Living All Alone" set, songstress Phyllis Hyman has maintained her audience, as evidenced by the immediate response to "Prime Of My Life." This latest album is the first under Philadelphia International Records' joint venture with Zoo Entertainment, distributed through BMG. With tracks produced by label co-owner Kenneth Gamble, who was also executive producer, Nick Martinelli, and Gene McDaniels, among others, "Prime Of My Life" is showing signs of being Hyman's biggest seller.

Hyman says the delay between albums was a result of the label's switch in distributors, but she never considered recording for any other company. "When I got involved with the last album, I felt I was with a record company that really cared about me, a company that treated me with respect," she says. "Kenny Gamble was the first executive who I felt really listened to my thoughts on what I wanted to do musically and, at one point, he was putting his personal money into making my new album."

"The exciting thing about this project is that it's a deep record with at least four or five singles," says Lou Maglia, president of Zoo Entertainment. "This is a project that we're going to be working for

at least a year to a year and a half."

Jesus Garber, VP of R&B promotion at Zoo, adds that re-orders for the album were made almost as soon as it hit the stores. "We're delighted that this is the first release [with PIR] and that we have a record that is making the cash registers ring," he says. Garber says that according to Broadcast Data Systems, "an average of four album cuts plus the current single are being played at R&B radio across the country."

Hyman, who has been performing consistently here and abroad during the past five years, is considered a cornerstone of the quiet storm and black AC radio formats. However, her first single, "Don't Wanna Change The World," is an up-tempo track featuring a brief rap. "A couple of years ago, I would never have done a song like 'Don't Wanna Change The World,' but I've been learning to have fun and relax so it's a cute thing for me to do," says the 6-foot-tall Philadelphia. But Hyman's fans need not be concerned that the singer has abandoned her trademark style. The album features a wealth of material that affords Hyman the opportunity to showcase her powerful vocals. She co-wrote one song, "Living In Confusion," and says that a number of the songs were written specifically for the project. Says Hyman, "I'd say that this album stands up equally or goes beyond the last album."

Hyman says "Prime Of My Life," the title song, represents the singer's attitude as well these days. "It's one of the most sensitive lyrics I've heard in a long time," she says. Hyman candidly admits that over the past year she has undergone a "personal trans-

formation which has affected me spiritually, mentally, and emotionally. For many years I had been a very insecure person. Plus, I probably had a reputation [for being difficult to deal with]. I didn't know any better. Things came to a head when I reached a really low point last year. Now I feel like I'm more secure, more comfortable with me, with what I'm doing, with who I am."

## New Ready Set's Back 'To Business'

NEW YORK—In 1983, a six-member band from Flint, Mich., was having no luck in shopping its demo tape. No problem. The band, Ready For The World, opened its own label, Blue Lake Records, and released a debut single called "Tonight." It became a local hit and caught the attention of MCA, which rereleased the single nationally. "Tonight" became a No. 1 R&B hit. And when MCA requested an entire album, the band was ready and able.

Ready For The World was soon sitting on top of the world with its self-titled debut album. It was certified platinum and included the No. 1 R&B and pop single "Oh Sheila," plus "Digital Display" and "Deep Inside Your Love."

The band's 1986 follow-up album, "Long Time Coming," went gold, and the first single, "Love You Down," went No. 1 on the R&B music charts. But two singles from 1988's "Ruff-N-Ready"—"My Girly" and "Gently"—barely made the top 20. It was time to regroup.

Group members Melvin Riley Jr., Gerald Valentine, Greg Potts,

Gordon Strozier, Willie Triplett, and John Eaton spent the next two years gathering material for "Straight Down To Business."

"We felt that we had to really come correct this time," says Triplett. "It's like wine; never a wine before its time. We had to make sure everything was happening."

"Straight Down To Business" was written and produced by RFTW. Though the first single, the title track, has been receiving airplay on the West Coast, in the Midwest, and parts of the South, there has been resistance to it in the Northeast, says A.D. Washington, MCA's senior VP of R&B promotion. The band's two-year absence coupled with the last album's poor showing has made working the new record difficult.

Washington hopes promotional items like notepads with the group's name on them, contests, and promotions with radio stations will reintroduce RFTW to the market. "Radio is in the business of selling sound. The more familiar the sound, the more success you're going to have," says Washington. "Once you get a sound that they

like, they'll play you. RFTW started changing their sound, so it's a matter of getting them orientated to the new sound."

"We wanted to duplicate the originality of the sound that we put on the first album," says Triplett. "On the second and third albums we kind of went along with the flow and the trends of music. This time around I think we just did what we wanted to do and it comes out in the music. We're playing what we feel."

RFTW is currently working on its stage show and hopes to be on the road in the fall. The band has also reopened Blue Lake Records and Productions, signing six acts and looking for a distribution deal with a major label. RFTW's main focus is to keep itself hot and in the public eye.

"I've seen music change maybe three times since we've been off—new jack, the Soul II Soul feel," says Triplett. "Right now, [the industry] is ready for another change. I don't know exactly what that is. I hope it's our style of music."

GERRIE E. SUMMERS

**Motown teen quartet  
Boyz II Men is  
growing strong on  
both the R&B and  
pop singles charts  
... see page 37**

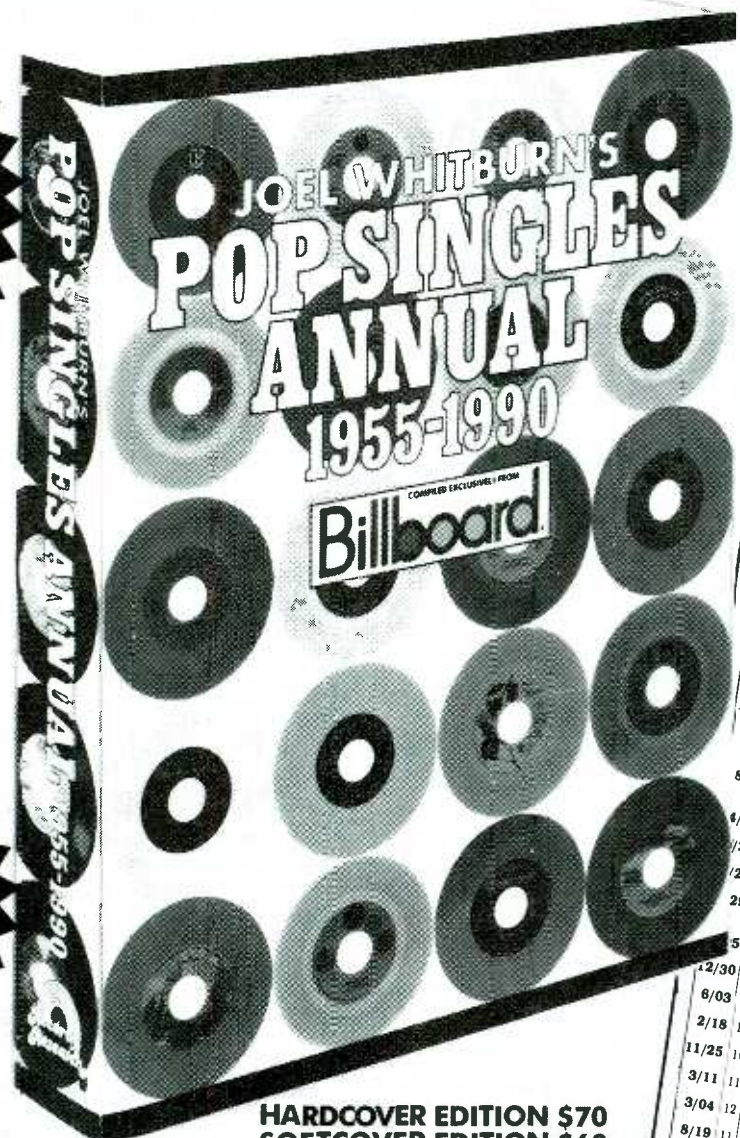




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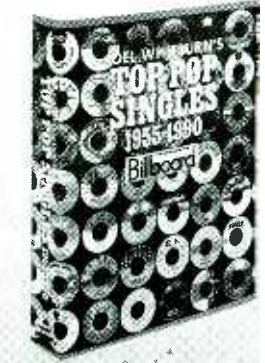
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PEAK DATE	CH	40	10	PK	WEEKS	RANK	G O L D	RECORD TITLE	PEAK POSITION	1967				
										S	N	W	ARTIST	TIME
10/21	17	15	9	5		1		To Sir With Love	1			Lulu	2:44	Epic 10187
12/02	12	12	16	4		2		Daydream Believer	2			The Monkees	2:57	Columbia 1012
7/01	14	13	9	4		3		Windy	3			The Association	2:49	Warner 7041
8/26	14	12	9	4		4		Ode To Billie Joe	4			Bobbie Gentry	4:13	Capitol 5950
4/15	13	11	9	4		5		Somethin' Stupid	5			Nancy & Frank Sinatra	2:35	Reprise 0561
7/20	13	11	9	4		6		Groovin'	6			The Young Rascals	2:25	Atlantic 2401
7/23	16	13	8	4		7		The Letter	7			The Doors	1:58	Mala 565
29	17	14	9	3		8		Light My Fire	8			The Turtles	2:50	White Whale 244
5	15	12	9	3		9		Happy Together	9			The Beatles	3:24	Capitol 2056
12/30	11	10	8	3		10		Hello Goodbye	10			Aretha Franklin	2:26	Atlantic 2403
6/03	12	11	7	2		11		Respect	11			The Supremes	2:37	Uni 55018
2/18	13	10	7	2		12		Kind Of A Drag	12			The Turtles	2:50	White Whale 244
11/25	16	14	9	1		13		Incense And Peppermints	13			The Beatles	3:24	Capitol 2056
3/11	11	10	7	1		14		Love Is Here And Now You're Gone	14			Aretha Franklin	2:26	Atlantic 2403
3/04	12	9	7	1		15		Ruby Tuesday	15			The Supremes	2:05	Uni 55018
8/19	11	9	7	1		16		All You Need Is Love	16			The Beatles	2:50	White Whale 244
5/13	11	10	6	1		17		The Happening	17			The Supremes	2:37	Uni 55018
3/18	10	9	5	1		18		Penny Lane	18			The Beatles	2:50	White Whale 244
12/18	17	14	9	3		19		I Heard It Through The Grapevine	19			The Supremes	2:37	Uni 55018
11/04	15	11	8	3		20		Soul Man	20			The Supremes	2:37	Uni 55018
3/25	10	9	6	3		21		Dedicated To The One I Love	21			The Supremes	2:37	Uni 55018
7/08	16	13	8	2		22		Little Bit O' Soul	22			The Supremes	2:37	Uni 55018
12/02	16	12	8	2		23		The Rain, The Park & Other Things	23			The Supremes	2:37	Uni 55018
10/07	14	11	8	2		24		Georgy Girl	24			The Supremes	2:37	Uni 55018
7/28	15	12	7	2		25		Never My Love	25			The Supremes	2:37	Uni 55018
9/09	11	10	7	2		26		I Was Made To Love Her	26			The Supremes	2:37	Uni 55018
7/22	16	14	9	1		27		Reflections	27			The Supremes	2:37	Uni 55018
1/28	14	11	8	1		28		Can't Take My Eyes Off You	28			The Supremes	2:37	Uni 55018
5/13	15	11	7	1		29		Tell It Like It Is	29			The Supremes	2:37	Uni 55018
4/29	10	10	6	1		30		Sweet Soul Music	30			The Supremes	2:37	Uni 55018
9/09	14	13	7	3		31		A Little Bit Me, A Little Bit You	31			The Supremes	2:37	Uni 55018
5/27	12	9	6	3		32		Come Back When You Grow Up	32			The Supremes	2:37	Uni 55018
11/04	15	11	6	2		33		I Got Rhythm	33			The Supremes	2:37	Uni 55018
9/19	10	9	5	2		34		It Must Be Him	34			The Supremes	2:37	Uni 55018
3/11	11	8	5	2		35		Pleasant Valley Sunday	35			The Supremes	2:37	Uni 55018
6/17	11	8	4	2		36		Baby I Need Your Lovin'	36			The Supremes	2:37	Uni 55018
4/15	12	9	5	1		37		She'd Rather Be With Me	37			The Supremes	2:37	Uni 55018
5/27	14	13	5	4		38		This Is My Song	38			The Supremes	2:37	Uni 55018
7/01	12	10	5	4		39		Release Me (And Let Me Love Again)	39			The Supremes	2:37	Uni 55018
12/18	15	12	7	3		40		San Francisco (Be Sure To Wear Flowers In Your Hair)	40			The Supremes	2:37	Uni 55018
1/14	12	10	6	2		41		I Second That Emotion	41			The Supremes	2:37	Uni 55018
4/08	10	8	5	2		42		Good Thing	42			The Supremes	2:37	Uni 55018
						43		Bernadette	43			The Supremes	2:37	Uni 55018

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The New Single from the album, **LIFE OF A KID IN THE GHETTO.**

(848 326-1/2/4)

Available on 12" vinyl & maxicassette (867 355-1/4)



**WEA, Time Warner Celebrate.** WEA Corp. and Time Warner Inc. celebrated Black Music Month by initiating two full scholarships to traditionally black colleges through the Thurgood Marshall Scholarship Fund. Here, at a reception held in Washington, D.C., and co-hosted by Rep. John Conyers, D-Mich., the two entertainment companies present a check for \$32,000 for the two scholarships. Shown, back row, from left, are East West artist Mic Murphy; Rep. Mike Espy, D-Miss.; Sharon Heyward, senior VP, black music promotion, Virgin; Richard Nash, senior VP, black music, Atlantic; Pendulum artist Meli'sa Morgan; Ruben Rodriguez, senior VP, black music, Elektra, and president of Pendulum; Tom Draper, VP, community relations, Time Warner; Ray Harris, senior VP, black music, Warner Bros.; Rep. Floyd Flake, D-N.Y.; and Rep. Don Payne, D-N.J. Front row, from left, are N. Joyce Payne, Thurgood Marshall Scholarship Fund; Atlantic artist MC Lyte; Warner Bros. artists Monie Love and Al B. Sure!; and Ornetta Barber Dickerson, VP, black music marketing, WEA.

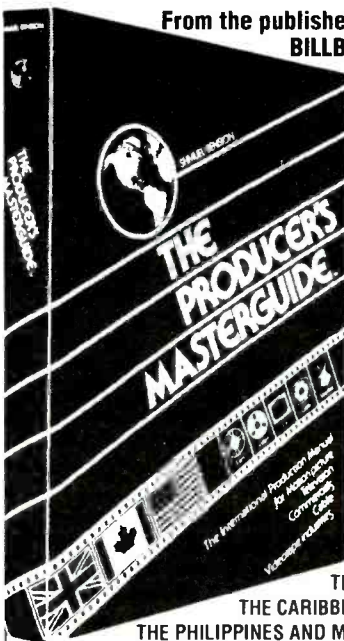
Billboard. FOR WEEK ENDING JULY 20, 1991

## Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	8	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA (C) (M) (T)	◆ 3RD BASS 2 weeks at No. 1
2	2	9	5	SUMMERTIME JIVE 1442/RCA (C) (CD) (T)	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
3	4	3	10	SLOW DOWN ELEKTRA 66568 (M) (T)	◆ BRAND NUBIAN
4	6	11	5	THE CHUBBSTER SELECT 62379/ELEKTRA (M) (T)	◆ CHUBB ROCK
5	10	13	4	I SHOULDN'T HAVE DONE IT DEF JAM 44-73774/COLUMBIA (C) (M) (T)	◆ SLICK RICK
6	5	8	9	BITCH BETTA HAVE MY MONEY SELECT 62377 (M) (T)	AMG
7	3	1	13	HONEY DON'T PLAY DAT P.R.O. DIVISION 44-73737/COLUMBIA (C) (T)	◆ TERMINATOR X
8	7	10	8	O.G. ORIGINAL GANGSTER SIRE 0-41004/WARNER BROS. (C) (M) (T)	◆ ICE-T
9	8	7	9	LARRY, THAT'S WHAT THEY CALL ME RUFFHOUSE 44-73733/COLUMBIA (C) (M) (T)	◆ LARRY LARR
10	15	17	3	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA (C) (M) (T)	◆ HEAVY D. & THE BOYZ
11	9	4	14	CASE OF THE P.T.A. ELEKTRA 0-66576 (M) (T)	◆ LEADERS OF THE NEW SCHOOL
12	13	15	5	SUGAR FREE COLD CHILLIN' 4-19334/REPRISE (C)	◆ GRANDDADDY I.U.
13	16	16	5	JUST HANGIN' OUT WILD PITCH 1022 (M) (T)	◆ MAIN SOURCE
14	18	—	2	TONITE PROFILE 7338 (C) (T)	◆ DJ QUIK
15	17	18	6	AIN'T NO FUTURE IN YO' FRONTING S.D.E.G. 0062/ICIBAN (C) (T)	◆ M.C. BREED & D.F.C.
16	12	5	11	RING RING RING (HA HA HEY) TOMMY BOY 965 (CD) (M) (T)	◆ DE LA SOUL
17	19	23	3	BANG (GET DOWN, GET DOWN) SOUL 54095/MCA (C) (M) (T)	SON OF BAZERK
18	11	2	11	RISE 'N' SHINE JIVE 1438/RCA (C) (T)	◆ KOOL MOE DEE/KRS-ONE & CHUCK D
19	24	—	2	HOW KOOL CAN ONE BLACK MAN BE JIVE 1453/RCA (C) (T)	◆ KOOL MOE DEE
20	14	12	14	YOU CAN'T PLAY WITH MY YO-YO EAST WEST 0-96365 (C) (T)	◆ YO-YO FEAT. ICE CUBE
21	23	—	2	6 MINUTES OF PLEASURE DEF JAM 44-73821/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
22	25	—	2	THE HOUSE THE DOG BUILT EAR CANDY 38000 (C) (CD) (T)	◆ JIBRI WISE ONE
23	21	20	7	DO THE NASTY DANCE JR 6026/JOEY BOY (C) (T)	◆ THE DOGS FEAT. DISCO RICK
24	20	19	6	WHO ME? ELEKTRA 0-66572 (C) (T)	◆ K.M.D.
25	22	22	4	GET READY TO ROLL NASTYMIX 76110 (C) (T)	◆ RODNEY O - JOE COOLEY
26	26	—	2	IT'S HARD BEING THE KANE COLD CHILLIN' 0-21774/REPRISE (C) (M) (T)	◆ BIG DADDY KANE
27	27	—	2	PARTY LINE SBK 19731 (C) (T)	◆ FIFTH PLATOON
28	28	30	3	GIVE THE PEOPLE RAL 73783/COLUMBIA (C) (CD) (M) (T)	◆ EPMD
29	NEW	1	1	GROWIN' UP IN THE HOOD QWEST 4-19243/WARNER BROS. (C)	◆ COMPTON'S MOST WANTED
30	NEW	1	1	DOWN 2 EARTH WARNER BROS. 40049 (C) (CD) (M) (T)	◆ MONIE LOVE

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

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# HOT DANCE MUSIC™

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE  
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★ No. 1 ★★</b>					
1	1	2	7	LET THE BEAT HIT 'EM COLUMBIA 44-73834 2 weeks at No. 1	LISA LISA & CULT JAM
2	3	4	7	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
3	2	1	8	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANDA
4	9	12	7	DEEP IN MY HEART ATLANTIC O-85999	CLUBHOUSE
5	5	8	7	MALFUNCTION RCA 2006-1	N-JOI
6	4	3	11	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
7	13	23	3	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
8	12	14	5	THROW YOU DOWN REPRISE O-19378	THELMA HOUSTON
9	6	10	7	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
10	15	32	3	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
11	17	38	3	SUCH A GOOD FEELING 4TH & B'WAY 1.62440 538-1/ISLAND	◆ BROTHERS IN RHYTHM
12	8	9	9	GET THE MESSAGE WARNER BROS. O-19465	◆ ELECTRONIC
13	10	5	8	MOVE YOUR BODY (ELEVATION) OPTIMISM (IMPORT/ARISTA)	◆ XPANSIONS
14	18	27	11	MOVE (DANCE ALL NIGHT) MCA 23998	◆ SLAM SLAM
15	23	29	5	HUMAN NATURE RCA 2855-1-RD	◆ GARY CLAIL
16	28	36	3	DIN DAA DAA '91 CARDIAC 3-4016-0	GEORGE KRANZ FEATURING DOUG LAZY
17	22	31	4	SEX ON WHEELZ WAX TRAX PROMO	MY LIFE WITH THE THRILL KILL KULT
18	24	25	5	ONE STEP AHEAD ATLANTIC O-86025	DEBBIE GIBSON
19	29	35	3	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
20	7	6	10	TASTE THE BASS MERCURY 868 305-1	SAFIRE
21	25	26	5	LOVE DESIRE FEVER 38-73755/COLUMBIA	◆ SANDEE
22	31	33	4	NIGHT BY NIGHT COLUMBIA 44-73816	ALANDA DRAKE
23	26	24	5	DROPPIN' LIKE FLIES WARNER BROS. O-40985	SHEILA E
24	14	15	6	CARAVAN MUTE O-66543/ELEKTRA	INSPIRAL CARPETS
25	33	49	3	RED HILLS ROAD ATLANTIC O-11670	CANDY FLIP
26	35	47	3	OOOPS TOMMY BOY 986	808 STATE
27	20	17	10	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
<b>★★★ Power Pick★★★</b>					
28	40	—	2	FREE LOVE MORGAN CREEK 26001-1	◆ THE VOICE FARM
29	38	48	3	ARE YOU GONNA BE THERE I.D. PROMO	SHAY JONES
30	42	—	2	KISS THEM FOR ME GEFGEN 21653	SIOUXSIE AND THE BANSHEES
31	30	16	8	RING RING RING (HA HA HEY) TOMMY BOY 965	◆ DE LA SOUL
32	27	22	6	TEMPTATION CUTTING CR-248	CORINA
33	19	11	14	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
34	41	—	2	WALKING DOWN MADISON CHARISMA O-61660	KIRSTY MACCOLL
35	11	7	12	GOOD BEAT ELEKTRA O-66550	◆ DEEE-LITE
36	39	50	3	BORROWED LOVE ATLANTIC O-86024	BINGO BOYS
37	21	19	7	OH YEAH (THINK ABOUT...) RCA 2816-1-RO	D.J.H. FEATURING STEFY
38	43	—	2	WHAT WOULD WE DO FFRR 869 465-1/LONDON	DSK
39	16	13	12	FASCINATING RHYTHM VIRGIN O-91616	BASS-O-MATIC
40	44	—	2	NOTHING CHARISMA O-96335	FRAZIER CHORUS
41	34	21	11	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
42	32	18	10	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
<b>★★★ Hot Shot Debut★★★</b>					
43	NEW ▶	1		NO DEEPER MEANING EPIC 49-73881	CULTURE BEAT
44	NEW ▶	1		P.A.S.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
45	NEW ▶	1		THAT'S THE WAY IT IS MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
46	36	28	6	BRUTAL EQUATION NETTWERK V-13822	CONSOLIDATED
47	NEW ▶	1		MY WORLD STORM I.R.S. PROMO	GARY NUMAN
48	37	37	5	ANOTHER MAN'S RHUBARB RCA 2834-1-RD	POP WILL EAT ITSELF
49	47	—	2	DO ME RIGHT MCA 54097	◆ GUY
50	45	—	2	EXCLUSIVITY LAFACE 4000/ARISTA	◆ DAMIAN DAME

## 12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★ No. 1 ★★</b>					
1	2	3	6	LET THE BEAT HIT 'EM COLUMBIA 44-73834 1 week at No. 1	LISA LISA & CULT JAM
2	4	5	10	TEMPTATION CUTTING CR-248	CORINA
3	1	1	11	I WANNA SEX YOU UP (FROM 'NEW JACK CITY') GIANT O-19382	◆ COLOR ME BADD
4	6	8	9	TASTE THE BASS MERCURY 868 305-1	SAFIRE
5	3	2	12	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1	◆ CRYSTAL WATERS
6	7	10	7	CAN'T HELP MYSELF ZYX 6455-US	2 BROTHERS ON THE 4TH FLOOR
7	9	11	6	LOVE DESIRE FEVER 38-73755/COLUMBIA	SANDEE
8	17	23	3	NOW THAT WE FOUND LOVE UPTOWN 54088/MCA	◆ HEAVY D. & THE BOYZ
9	10	13	8	MOTOWNPHILLY MOTOWN 2090	◆ BOYZ II MEN
10	5	6	9	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
11	13	15	7	GOT A LOVE FOR YOU BIG BEAT BB-0031	◆ JOMANDA
12	14	17	5	SUMMERTIME JIVE 1465-1-JD/RCA	◆ D.J. JAZZY JEFF & THE FRESH PRINCE
13	11	12	6	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
14	20	28	3	THIS BEAT IS HOT EPIC 49-73842	◆ B.G. THE PRINCE OF RAP
15	15	16	10	GET THE MESSAGE WARNER BROS. O-19465	◆ ELECTRONIC
16	8	4	12	WHERE THE STREETS HAVE NO NAME EM: 56217	◆ PET SHOP BOYS
17	31	—	2	THINGS THAT MAKE YOU GO HMMMM... COLUMBIA 38-73688	◆ C&C MUSIC FACTORY
18	22	26	5	3 A.M. ETERNAL ARISTA AD-2231	◆ THE KLF
19	19	18	7	DO ME RIGHT MCA 54097	◆ GUY
20	12	7	12	ESP/GOOD BEAT ELEKTRA O-66550	◆ DEEE-LITE
21	26	33	4	P.A.S.S.I.O.N. IMPACT 54063/MCA	◆ RYTHM SYNDICATE
22	21	21	7	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD
23	16	14	11	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
24	25	32	4	YOUR LOVE JUST AIN'T RIGHT VIRGIN O-96363	◆ ANGEL
<b>★★★ Power Pick★★★</b>					
25	37	—	2	THAT'S THE WAY IT IS MERCURY 868 357-1	THE ADVENTURES OF STEVIE V
26	30	31	5	DO WHAT I GOTTA DO MCA 54035	◆ RALPH TRESVANT
27	24	34	4	THE CHUBBSTER SELECT 62379/ELEKTRA	◆ CHUBB ROCK
28	28	41	4	OPTIMISTIC PERSPECTIVE 0001/A&M	◆ SOUNDS OF BLACKNESS
29	18	9	14	TONITE MCA 54069	THOSE GUYS
30	36	42	3	KISS THEM FOR ME GEFGEN 21653	◆ SIOUXSIE AND THE BANSHEES
31	33	38	3	PIECE OF MY HEART GIANT O-19458/WARNER BROS.	◆ TARA KEMP
32	38	40	5	POP GOES THE WEASEL DEF JAM 44-73702/COLUMBIA	◆ 3RD BASS
33	45	—	2	BORROWED LOVE ATLANTIC O-86024	BINGO BOYS
34	34	35	5	EXCLUSIVITY LAFACE 4000/ARISTA	◆ DAMIAN DAME
35	29	24	6	SPILLIN' THE BEANS ATLANTIC O-86031	◆ JELLYBEAN
36	46	—	2	I NEED MORE NU D.O.G. 80201	DEBORAH RATH
37	23	20	9	MEA CULPA PART II CHARISMA O-96352	◆ ENIGMA
38	43	—	2	ONE STEP AHEAD ATLANTIC O-86025	DEBBIE GIBSON
<b>★★★ Hot Shot Debut★★★</b>					
39	NEW ▶	1		THROW YOU DOWN REPRISE O-19378	THELMA HOUSTON
40	47	—	2	OOOPS TOMMY BOY 986	808 STATE
41	48	47	3	ELEVATE MY MIND 4TH & B'WAY 162 440 519/ISLAND	STEREO MC'S
42	NEW ▶	1		DROPPIN' LIKE FLIES WARNER BROS. O-40085	SHEILA E
43	NEW ▶	1		MY FALLEN ANGEL CHARISMA O-91595	CORO
44	NEW ▶	1		I SHOULDN'T HAVE DONE IT DEF JAM 44-73740/COLUMBIA	SLICK RICK
45	NEW ▶	1		MALFUNCTION RCA 2006-1	N-JOI
46	35	19	13	PLAYGROUND MOTOWN 4765	◆ ANOTHER BAD CREATION
47	40	46	3	LOVE'S CONTAGIOUS COLUMBIA 44-73857	GEORGE LAMOND
48	NEW ▶	1		CRAZY SIRE O-19298	SEAL
49	32	22	6	CIRCLE OF ONE FONTANA 868 162-1/MERCURY	◆ OLETA ADAMS
50	41	45	3	MOVE (DANCE ALL NIGHT) MCA 23998	◆ SLAM SLAM

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

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# Grammy Refuses To Wear Dance Shoes

**A** LITTLE RESPECT, PLEASE: Despite an extensive and vocal campaign, the club community's bid to be represented at the Grammys with a dance music award category has been rejected.

The board of governors for the National Academy of Recording Arts and Sciences says that there is not a clear enough stylistic difference between dance music and pop and R&B to justify a separate category.

Obviously, we beg to differ. Although it's true that the stylistic influence of dance music is strongly felt on top 40 and urban radio hits, so are genres like hard rock, gospel, and jazz. And each of those musical areas are recognized individually as well as within the pop context. Acts like C&C Music Factory, Madonna, and Black Box are now all considered pop entities, but none would be such without the initial support and nurturing provided by the club community.

It is time that the members of the

music industry mainstream realize that dance music is as creatively and financially healthy as other respected styles of music. People waiting for a repeat of the infamous disco crash of 1979 should give up. Dance music artists are consistently forging new and innovative concepts—many of which are eventually woven into pop and urban circles. (Does anyone else hear the dance influences in such funk'n'roll acts as Jesus Jones and Urban Dance Squad?) Respect from our community's counterparts is way overdue.

Jellybean Benitez is a member of the NARAS board of governors and is in favor of instituting dance categories. "We have to unite the [dance] community and come up with an effective way of convincing everyone else of the importance of this situation," he says.

Although the details have yet to be worked out, Benitez and Frank Murray, director of crossover promotion at Capitol, plan to launch a new campaign for next year's awards show. Watch this space for developments.

**REACHING 'BEYOND THE Mix':** The much-anticipated recording debut of acclaimed producer/DJ Frankie Knuckles is finally upon us. Club DJs have just received mixes of "The Whistle Song," a delicious deep-house instrumental that previews the forthcoming "Beyond The Mix" album. Early response to the track hints that a multiformat smash is in the offing.

In addition to the advance preview Knuckles has given "The Whistle Song" over the past two months at the Sound Factory in New York (where he is the head DJ), it has already received exposure on several key radio stations

here and in the U.K.

Although the single is what you may expect from Knuckles, "Beyond The Mix" isn't. The album is a brilliantly conceived melange of club rhythms, retro-R&B melodies, and pop-radio hooks. It reaches a jolting but-satisfying climax with



by Larry Flick

"Soon I Will Be Done," a faithful rendition of the gospel classic made famous by Mahalia Jackson.

"To me, this is the strongest song on the album," Knuckles says. "It proves that I am capable of being more than a house music remixer. It's a special song to me, and I am thrilled with how it came out."

"Soon I Will Be Done" is delivered with roof-raising passion by Shelton Becton, and is supported by a choir conducted by Danny Madden.

Other highlights include the smooth and subtle R&B/houser "Rainfall" and the radio-friendly "Right Thing." The most striking aspect of "Beyond The Mix" is its reverence for traditional song structure, which is initially unusual coming from someone whose career was started by dissecting and extending songs for the clubs.

"I've always felt that without a strong song, a good groove doesn't last very long," Knuckles says. "And I wanted this album to have what it takes to still sound good 20 years from now."

"Beyond The Mix" ships in early

August.

**LET THE MUSIC PLAY:** We don't get too many letters about individual artists. But when we do, they usually request information about potential Donna Summer projects. The singer's many fans will be pleased to learn that a new single, "When Love Cries (You Make My Heart Sing)," will soon be released.

Folks expecting disco fare à la her 1989 collaboration with Stock Aitken Waterman may be disappointed to discover this midtempo R&B/funk jam. However, a couple of spins reveal a slowly ingratiating tune that fits nicely alongside music by nouveau soulsters such as Massive Attack, Young Disciples, and Eve Gallagher. Remixes by the song's producer, Keith Diamond, will go to club DJs in two weeks. Summer's as-yet-untitled album is tentatively slated for late-August release.

Speaking of disco-era stars, we're thrilled to note the return of Paul Parker, who ruled during the '80s with gems like "Right On Target" and "Don't Play With Fire." He's teamed up with producer/songwriter Man Parrish for a techno-hip cover of Giorgio Moroder's evergreen "From Here To Eternity."

Parrish has created a spiraling, hypnotic groove that recalls Donna  
(Continued on next page)



**A Moment Of Glory.** Eddie Muentes, president of the Hit Records record pool in New York and producer of cable TV program "The Rik Turner Show," celebrates winning an ACE award for best nationally syndicated variety show recently. The show regularly features dance music acts before they break in the mainstream. Previous performers have included George Lamond, Corina, and Lisette Melendez. Muentes is shown here with an ACE award presenter.

## Hot Dance Breakouts

### CLUB PLAY

1. LIES EMF EMI
2. PERPETUAL DAWN ORB BIG LIFE
3. POSITIVITY CHOSEN FEW FOCUS
4. FRIENDS FOREVER CANDI & THE BACKBEAT IRS
5. GET SERIOUS CUT-N-MOVE EPIC

### 12" SINGLES SALES

1. NO DEEPER MEANING CULTURE BEAT EPIC
2. 6 MINUTES OF PLEASURE L.L. COOL J DEF JAM
3. SUCH A GOOD FEELING BROTHERS IN RHYTHM 4TH & B'WAY
4. DEVOTION KICKING BACK WITH TAXMAN CARDIAC
5. I MIGHT BE LEAVING YOU DJ PIERRE MOVIN'

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

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- 12"**
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  - VOODOO CHILD - VODOO CHILD REMIX - INSTINCT
  - THE TONE - EARLY TO RISE - BASS BOY RECORDS
  - FEEL THE MOOD - E DANCER - INCOGNITO
  - DJ JAZZY B - ADDICT TRAX - ACE BEAT
  - THIS IS STRICTLY RHYTHM - VARIOUS - STRICTLY RHYTHM-LP
  - MAURICE - MELODY RMX - ID RECORDS
  - SHAY JONES - ARE YOU GONNA BE THERE - ID RECORDS
  - CFM BAND - WELCOME BACK JAMES - REY D RECORDS
  - RARE ARTS - BORIGUA RMX - STRICTLY RHYTHM
  - BOP - COME ON LET'S MOVE - BIG BEAT
  - MOBY - GO RMX - INSTINCT
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  - SUNGODS - ASCENSION - ATMOSPHERE
  - SKIPWORTH & TURNER - I SHOULD BEEN GOOD - KNC
  - TIME CHAMBERS VOL.2 - PADDED CELLS - SLK
  - HOMEBOY - CONTROL YOURSELF - INSTINCT
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7. SOUND SOURCE "Waked Theme" RIGHT AREA RECORDS
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# 23 West Guides Dance Music's Many Steps Caters To Needs Sometimes Ignored By Majors

BY PETE ARDEN

NEW YORK—Although dance music continues to enjoy mainstream success, major labels do not always give it the same kind of support routinely given to other genres. One company, 23 West Entertainment, is taking advantage of this situation by furnishing many services traditionally offered only by the largest record companies.

"We're working hard to legitimize the whole genre of dance music by making sure that really talented people and deserving artists get ahead," says Bob Gordon, one of 23 West's three principals.

Gordon, Steve Rosen, and Barbara Warren-Pace have done that by housing several different companies under the 23 West umbrella.

23 West itself is a management and production company, but it also encompasses Stardust Music Promotions & Marketing, an independent promotion company; Base Hit Recording Studio; and Sideways Records, an independent label.

"The concept of this company is to be involved on a lot of levels," says Rosen. "We should know how to do every aspect of what it takes to make these records fly."

The principals' varied backgrounds have helped them recognize and cater to their clients' diverse needs. With Rosen's experience in engineering

and road management, Gordon's in A&R, and Warren-Pace's in artist management, it seems natural that they have formed a company with so many faces.

23 West's management philosophy is also rooted in diversity, since it is based on what Rosen calls "entities." Rather than just managing a particular artist, it is likely the company will

*The concept  
is to be involved  
on a lot of levels'*

manage the artist's producer as well. Or 23 West might handle an individual who is a combination of producer, remixer, artist, and songwriter—an increasingly common breed. "It's a different dynamic than the classic artist-management relationship," notes Rosen.

For instance, Winston Jones is a remixer and producer managed by 23 West. He often works on production and remixing projects with David Shaw, another 23 West client. Beyond that, he is the creator of SBK recording act Tribal House—which is also managed by 23 West. This sort of arrangement is typical of the company's approach to handling multifaceted talents.

"We hope to provide one-stop shop-

ping," says Gordon. "It's for someone like [client] Louie Vega, a producer and an artist who's also going to work with our record label and who needs his records promoted properly."

Rosen believes that major labels cannot compete with the kind of artist development 23 West provides its clients, especially when it comes to dance music. "We've always tried to develop this company so that we could be self-sufficient, with the idea that ultimately we would be in a position to run our own full-service company," he says.

One of 23 West's most interesting aspects—and potentially the most profitable—is its ability to exploit areas of business that the majors have chosen to abandon. "I think there's a need for companies like ours that are in the business of selling dance-oriented 12-inch singles," says Rosen. "It's something the majors are losing interest in, even though there's still a big market for it."

Given the increased influence of dance music on more mainstream projects, it makes sense to Rosen to cultivate tomorrow's dance artists today. "It's [like] a farm system for developing pop acts," he says. "The majors don't have the impetus to develop these acts from the street up, so they're looking to companies like ours."

## DANCE TRAX

(Continued from preceding page)

Summer's "I Feel Love," while Parker's still-potent pipes add warmth and depth. Both Parrish and Parker have kept a low profile for a while now; we hope this signals plans for both of them to begin actively recording again.

By the by, "From Here To Eternity" is available on import through the U.K.-based Loading Bay Records, and is up for grabs in the U.S.

"Let There Be Love," the first single from Arthur Baker & the Backbeat Disciples' upcoming RCA album, ships to club DJs this week. This inspirational house anthem features rousing vocals by Imagina-

tion's Lee John and Tata Vega and has been dressed in swirling strings in a series of remixes by David Morales and Baker.

**MOVIN' ON:** Dance music veteran Stephanie Shepherd has resigned from her post as the managing editor of DMR, which is the club community's oldest publication. She was with DMR for 10 years, and cites a desire to expand her horizons to include work in product management and public relations as her reason for leaving. A replacement for Shepherd has yet to be named.

Incidentally, dance promotion mo-

gul Vince Pelligrino has joined DMR as co-publisher, teaming up with current publisher and Tommy Boy Records president Tom Silverman.

**RAVE ON:** If you're visiting New York for the New Music Seminar this week, a cool way to cap off your trip would be to investigate "Blast!," the city's first authentic rave, at Pier 44 on Wednesday (17).

Organized by Matty Silver of local indie label Invasion Records, the bash is fashioned after the popular U.K. club events, where acidic techno-house rules into the mid-to-late a.m. hours. "Besides trying to prove that raves can be successfully staged here, I want to prove that techno-house is one of the next steps for dance music," he says.

Silver has assembled what he refers to as "the Super Bowl of DJs": Todd Terry, Charlie Casanova, Little Louie Vega, Kenny Dope, Joey Beltram, Keoki, Lenny Dee, and Money Penny. He also promises an elaborate light show and a lineup of performers that were still being confirmed at press time.

**TID-BEATS:** We're bummed to report that Bernie Brenner was one of the casualties of the recent string of layoffs at MCA Records. He was the manager of club promotion there, and is pursuing other options... Hearty congrats to Joey Carvello, who has been promoted to senior director of dance music and crossover projects at Atlantic Records in New York. He was previously director of dance music for the label... Aussie act Boxcar has ended its association with Arista Records. Word is that the split was amicable. The band will remain with Toronto-based Nettwerk Records.



by Jeff Levenson

**AMID ALL THE HOOPLA** surrounding the JVC Jazz Festival in New York, with its newly unveiled air of punch and vitality (read: Youngbloods, The Rise of), the fact is many of the programs resembled poorly organized museum exhibits—sparkling moments illumining some dim presentations.

These misses had less to do with conceptual integrity than with good old-fashioned show-biz planning (or lack thereof). You know, the pacing stuff that keeps audiences glued to their seats, primed for a boffo payoff that virtually ensures next year's ticket sales. The shows I saw mostly rambled or sagged. Still, a JVC fest *without* memorable moments is like a Satchmo solo sans *joie*—not even a remote possibility! Here, then, a few snapshots worth saving:

• During last year's splendid tribute to Milt Hinton we heard a tender duet between trumpeters Wynton Marsalis and Doc Cheatham on "I Got A Right To Sing The Blues." The exchange sang volumes about generational continuity. (Only 50-plus years separates those two!) This summer we saw a tribute to Doc himself; it not only featured Wynton (who was all over JVC '91) but a host of well-wishing brassmen, including Jon Faddis, Byron Stripling, Dizzy Gillespie, Ruby Braff, Sweets Edison, Marcus Belgrave, Al Grey, and Britt Woodman. One highlight among many? The bravura blasts on "West End Blues," provided by front-line gladiators Faddis, Stripling, and Wynton. Faddis' solo was brightest; Stripling's, the best constructed; and Wynton's, the most *sin-gerly* (à la Pops).

• Man, what a mess, the tribute to Sarah Vaughan. But Shirley Horn was able to tame the show—if only for a minute—with a contemplative (yet no less powerful) reading of "Sarah," a tune dedicated to the Divine One. All that engineering hype about Carnegie

Hall's sonic improvements couldn't convince a deaf man; the venue's acoustics are not kind to performers of any persuasion. Horn managed to overcome the dreaded voids of bad sound and bewildering program direction (why was Roberta Flack singing *those* songs on *this* show, anyway?), thus contributing a real moment of meaning to an evening that resembled a Marx Brothers *shiva* call. Sarah deserved more.

• "Swing: 40 and Younger"

## Some riffs on the 1991 JVC Jazz Festival

showed off two kinds of musicians: those who fit the ambiguous rubric "youngblood" (Wycliff Gordon, Joey DeFrancesca, Jesse Davis, Joey Cavaseno) and those who just miss the mark (Ken Peplowski, Scott Hamilton, Howard Alden, Randy Sandke). Many of those too-old-to-be-young players operate outside the Wynton axis; as a result they don't attract the press they deserve. On this night Peplowski scored heavily with some slinky clarinet play on Bud Freeman's "The Eel." It reaffirmed that exceptional, young-ish musicians are out there who can tear up a tune but who won't make the cover of Time.

• Ornette Coleman never does the same thing twice. This year's edition of his band Prime Time featured a keyboard player (the leader's first in decades) and a tabla player (ditto, or perhaps his first ever, Badal Roy). Though not as driving as his previous bands, this group does manage to convey the Ornette dream state: swirls of divergent sound surrounding a lone alto. Ornette plays like a wide-eyed waif lost at a carnival. Life's a gas, ain't it? (Further coverage, page 36.)



**A New Team.** Los Angeles-based remixer/club DJ Alex Antaeus and John Hiler are currently writing and producing songs for TV actress Olivia Brown's recording debut, which is due out in early autumn. Shown, from left, are Antaeus, Hiler, and Brown.

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# Top Jazz Albums™

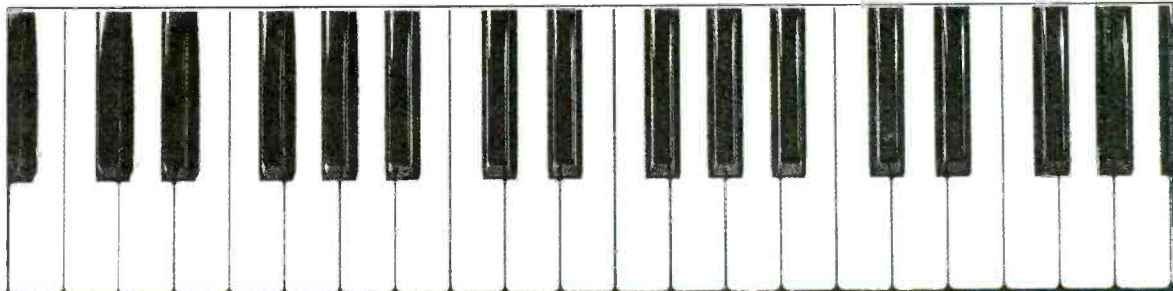
Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	★★ <b>No. 1</b> ★★ DIANNE REEVES BLUE NOTE 90264*/CAPITOL	3 weeks at No. 1 I REMEMBER
2	4	3	NATALIE COLE ELEKTRA 61049	UNFORGETTABLE
3	2	13	WYNTON MARSALIS COLUMBIA 47346	STANDARD TIME VOL. 2 INTIMACY CALLING
4	3	11	THE HARPER BROTHERS VERVE 847 956*/POLYGRAM	ARTISTRY
5	6	5	STAN GETZ EMARCY 838 770*	SERENITY
6	5	13	CARMEN MCRAE NOVUS 3110*/RCA	SARAH-DEDICATED TO YOU
7	7	23	SHIRLEY HORN VERVE 847 482*/POLYGRAM	YOU WON'T FORGET ME
8	10	9	MARLON JORDAN QUINTET COLUMBIA 46930*	LEARSON'S RETURN
9	9	13	ROY HARGROVE NOVUS 3113*/RCA	PUBLIC EYE
10	8	13	KEITH JARRETT ECM 847 135*/POLYGRAM	TRIBUTE
11	16	7	JAMES MOODY NOVUS 3111*/RCA	HONEY
12	11	51	HARRY CONNICK, JR. ▲ COLUMBIA 46146	WE ARE IN LOVE
13	19	5	ELLIS MARSALIS TRIO BLUE NOTE 96107*	ELLIS MARSALIS TRIO
14	24	3	CHRISTOPHER HOLLYDAY NOVUS 3118*/RCA	THE NATURAL MOMENT
15	<b>NEW</b>		JOHNNY GRIFFIN ANTILLES 8421*/ISLAND	THE CAT
16	<b>NEW</b>		DAVID SANBORN ELEKTRA MUSICIAN 61088*/ELEKTRA	ANOTHER HAND
17	15	11	COURTNEY PINE ANTILLES 848 244*/ISLAND	WITHIN THE REALMS OF OUR DREAMS
18	18	9	EDDIE DANIELS GRP 9635*	... THIS IS NOW
19	13	25	MARCUS ROBERTS NOVUS 3109/RCA	ALONE WITH THREE GIANTS
20	20	11	GONZALO RUBALCABA BLUE NOTE 95478*/CAPITOL	DISCOVERY: LIVE AT MONTREUX
21	12	15	JOE DEFRANCESCO COLUMBIA 47063*	PART III
22	23	3	JOE LOVANO BLUE NOTE 96108*/CAPITOL	LANDMARKS
23	14	21	FRANK MORGAN ANTILLES 848 213*/ISLAND	A LOVESOME THING
24	<b>NEW</b>		MCCOY TYNER CHESKY JD51*	NEW YORK REUNION
25	<b>NEW</b>		TERENCE BLANCHARD COLUMBIA 47354*	TERENCE BLANCHARD

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1	1	11	★★ <b>No. 1</b> ★★ THE CRUSADERS GRP 9638*	5 weeks at No. 1 HEALING THE WOUNDS
2	2	11	JON LUCIEN MERCURY 848 532	LISTEN LOVE
3	3	9	TUCK & PATTI WINDHAM HILL JAZZ 0130*	DREAM
4	6	5	SPYRO GYRA GRP 9642*	COLLECTION
5	8	5	JEAN LUC PONTY EPIC 47378*	TCHOKOLA
6	5	15	EARL KLUGH WARNER BROS. 26293	MIDNIGHT IN SAN JUAN
7	4	19	YELLOWJACKETS GRP 9630*	GREENHOUSE
8	10	5	LEE RITENOUR GRP 9645*	COLLECTION
9	7	19	GEORGE HOWARD GRP 9629	LOVE AND UNDERSTANDING
10	13	5	GARY BURTON GRP 9643*	COOL NIGHTS
11	11	15	KILAEUA BRAINCHILD 9105*	ANTIGUA BLUE
12	9	23	DIANE SCHUUR GRP 9628	PURE SCHUUR
13	<b>NEW</b>		CANDY DULFER ARISTA 8674*	SAXUALITY
14	14	9	SPECIAL EFX GRP 9640*	PEACE OF THE WORLD
15	23	3	TOM SCOTT GRP 9646*	KEEP THIS LOVE ALIVE
16	20	3	DON GRUSIN GRP 9644*	ZEPHYR
17	<b>NEW</b>		BELA FLECK & THE FLECKTONES WARNER BROS. 26562*	FLIGHT OF THE COSMIC HIPPO
18	12	37	JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
19	15	27	DAVE KOZ CAPITOL 91643*	DAVE KOZ
20	22	4	SCOTT HENDERSON & GARY WILLIS RELATIVITY 88561*	TRIBAL TECH
21	16	15	ARTURO SANDOVAL GRP 9634*	FLIGHT TO FREEDOM
22	25	3	JIM BEARD CTI 847926*/POLYGRAM	SONG OF THE SUN
23	24	3	VARIOUS ARTISTS GRP 9641*	GARFIELD: "AM I COOL OR WHAT?"
24	21	7	PAT COIL SHEFFIELD LAB 031*	STEPS
25	19	7	RONNIE LAWS ATA 75753*/SAX	IDENTITY

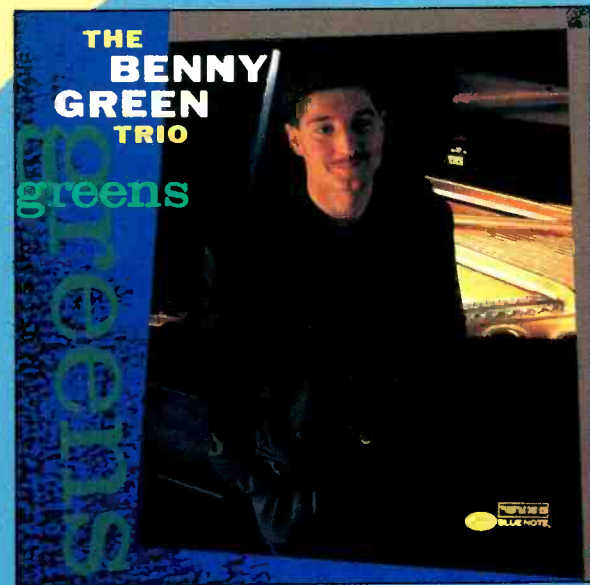
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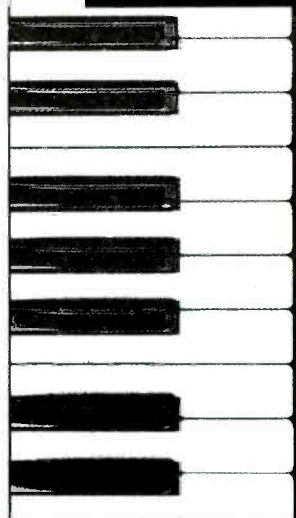
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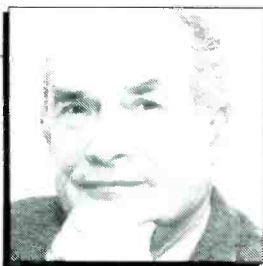


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# Classical KEEPING SCORE



by Is Horowitz

**NEW DIRECTIONS:** ProArte's recording program has tapered down as the label reviews options for the coming year. Like other labels, ProArte is finding it increasingly difficult to market standard works at full price. The pipelines are just too crowded.

For one thing, says A&R director **Michael Olson**, the label will cut back on orchestral recordings to dig deeper into solo and chamber music repertoire. Orchestral recordings will not be abandoned, but "we'll have to search harder for interesting material," says Olson.

Nevertheless, nine full-price orchestral releases are scheduled by ProArte for the remainder of the year. These were recorded under the supervision of **Steve Vining**, who left ProArte some months ago to assume a marketing post with BMG Classics. Included are CDs by **Eduardo Mata** and the Dallas Symphony, **Sergiu Commissiona** and the Helsinki Philharmonic, and **Philippe Entremont** and the Vienna Chamber Orchestra.

Crossover activity continues, says Olson, who cites a recording by **Peter Nero** and the Rochester Philharmonic produced this past May by **Tom Shepard**. It's due for release in August.

Another recording with the Rochester, this of Academy Award film music, will be recorded this month. **Lalo Schifrin** will conduct; **Anton Kwiatkowski** will produce.

**MAKING HEADWAY:** Koss Classics, the label set up two years ago by the old-line headphone manufacturer, now has 11 CDs out, with seven more due before year's end. Among the latter are the label's second with the Indianapolis Symphony under **Raymond Leppard**, a program of works by Elgar, including "The Wand of

Youth" and "The Starlight Express" suites.

Two more CDs are called for under the current Indianapolis agreement. They are expected to be devoted, respectively, to Schumann and Vaughan Williams, says **Michael Koss**, president.

Work is also continuing with the label's original signee, the Milwaukee Symphony, conducted by **Zdenek Macal**. Three more discs will be recorded with the orchestra next season, says Koss, with one or more to be devoted to continuation of a Dvorak cycle. The label is also working with the **Fine Arts Quartet**, the **Paganini Trio**, and organist **Gillian Weir**.

**BRIDGE RECORDS** has recently restructured its European distribution web. It's now represented in Holland and Belgium by IMS/Polydor, in France by Media 7, in

## ProArte to embrace solo and chamber music in coming year

Germany by Trubach Digital, and in the U.K. by Albany Ltd. All are exclusive deals.

Due for completion this summer is Bridge's twin recording of Schoenberg's "Pierrot Lunaire." Both the German original and an English version, in translation by critic **Andrew Porter**, will be released on a single CD. Soprano **Lucy Shelton** is featured with the Da Capo Chamber Players. Also due later this year, says the label's **Becky Starobin**, is a two-disc set of the complete piano music of Joaquin Rodrigo.

**COMMUNAL PROPERTY:** A New York State appellate court has ruled that a spouse can share in the income of a performer, even though they are no longer married.

Mezzo **Frederica von Stade** and **Peter Elkus** were married in 1973 at an early stage of the mezzo's career. Elkus, also a singer, coached and traveled with von Stade. That first year she earned \$2,250, state the court papers. In 1990, when they were divorced, von Stade cleared \$621,878. Elkus is entitled to an equitable share, said the court.

# Top Classical Albums™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER, DISTRIBUTING LABEL	ARTIST
1	1	43	<b>IN CONCERT</b> ▲ LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	41 weeks at No. 1
2	3	23	<b>PIAZZOLLA: FIVE TANGO SENSATIONS</b> NONESUCH 79254* KRONOS QUARTET	
3	2	9	<b>LIVE AT CARNEGIE HALL</b> SONY CLASSICAL SK 46742* MIDORI	
4	4	63	<b>HOROWITZ: THE LAST RECORDING</b> SONY CLASSICAL SK 45818* VLADIMIR HOROWITZ	
5	5	7	<b>RUSSIAN ROMANCES</b> PHILIPS 432 119-2* DMITRI HVOROSTOVSKY	
6	10	7	<b>CORIGLIANO: SYMPHONY NO. 1</b> ERATO 45601-2-2K* CHICAGO SYMPHONY (BARENBOIM)	
7	6	13	<b>BRAHMS: CONCERTO IN D</b> ANGEL CDC-54187* KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)	
8	7	53	<b>BLACK ANGELS</b> NONESUCH 79242-2* KRONOS QUARTET	
9	8	9	<b>PROKOFIEV: PETER AND THE WOLF</b> DG 429 396-2* STING, CLAUDIO ABBADO	
10	9	19	<b>THE ALDEBURGH RECITAL</b> SONY CLASSICAL SK 46437* MURRAY PERAHIA	
11	14	5	<b>DIAMOND: SYMPHONY NO. 3/KADDISH</b> DELOS DE 3103* STARKER, SEATTLE SYMPHONY (SCHWARZ)	
12	13	27	<b>ITZHAK PERLMAN: LIVE IN RUSSIA</b> ANGEL CDC-54108* ITZHAK PERLMAN	
13	11	5	<b>BARBER: SYMPHONY NO. 1</b> RCA 60732-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
14	12	7	<b>BRAHMS: A GERMAN REQUIEM</b> PHILIPS 432 140-2* MARGIONO, GILFRY (GARDINER)	
15	16	5	<b>GLENN GOULD CONDUCTS WAGNER</b> SONY CLASSICAL SK 46279* GLENN GOULD	
16	15	11	<b>AMERICAN ELEGIES</b> NONESUCH 79249-2* JOHN ADAMS, DAWN UPSHAW	
17	17	69	<b>BEETHOVEN: SYMPHONY NO. 9</b> DG 429 861* LEONARD BERNSTEIN	
18	19	7	<b>GESUALDO: TENEBRAE</b> ECM 422 843 867-2* HILLIARD ENSEMBLE	
19	20	57	<b>RACHMANINOFF: VESPERS</b> TELARC CD 80172* ROBERT SHAW FESTIVAL SINGERS	
20	<b>NEW</b>		<b>BARBER: 1ST SYMPHONY/BEACH: GAELIC SYMPH.</b> CHANDOS CHAN 8958* DETROIT SYMPHONY (JARVI)	
21	18	39	<b>BRAHMS: THE 3 VIOLIN SONATAS</b> SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
22	21	7	<b>DEBUSSY: PELLEAS ET MELISANDE</b> LONDON 430 502-2* HENRY, ALLIOT-LUGAZ, MONTREAL SYMPHONY (DUTOIT)	
23	<b>NEW</b>		<b>SIBELIUS: SYMPHONIES 4 &amp; 5</b> LONDON 425 858-2* SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
24	22	13	<b>ROSSINI: OVERTURES</b> ANGEL CDC-54091* LONDON CLASSICAL PLAYERS (NORRINGTON)	
25	<b>NEW</b>		<b>HANDEL: SONATAS</b> RCA 60441-4-RC* KEITH JARRETT, MICHALA PETRI	

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER, DISTRIBUTING LABEL	ARTIST
1	1	17	<b>SPIRITUALS IN CONCERT</b> DG 429 790-2* BATTLE, NORMAN (LEVINE)	15 weeks at No. 1
2	2	5	<b>I LOVE A PARADE</b> SONY CLASSICAL SK 46747* BOSTON POPS (WILLIAMS)	
3	3	11	<b>POPS PLAY PUCCINI</b> TELARC CD-80260* CINCINNATI POPS (KUNZEL)	
4	4	17	<b>THE AMERICAN ALBUM</b> RCA 60778-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
5	8	3	<b>NIGHT &amp; DAY</b> ANGEL CDC 54203* THOMAS HAMPSON	
6	5	23	<b>BE MY LOVE</b> ANGEL CDC 95468* PLACIDO DOMINGO	
7	6	9	<b>CINEMA ITALIANO</b> RCA 60706-2-RC* MANCINI POPS (MANCINI)	
8	<b>NEW</b>		<b>HOLLYWOOD DREAMS</b> PHILIPS 432 409-2* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
9	7	31	<b>THE CIVIL WAR</b> ELEKTRA NONESUCH 79242-2* SOUNDTRACK	
10	10	3	<b>MOVIE LOVE THEMES</b> TELARC CD-80243* CINCINNATI POPS (KUNZEL)	
11	<b>NEW</b>		<b>HOLLYWOOD GOLDEN CLASSICS</b> ATLANTIC B2257-2* JOSE CARRERAS	
12	9	7	<b>THE VERY BEST OF THE BOSTON POPS</b> PHILIPS 432 802-2* BOSTON POPS (WILLIAMS)	
13	12	5	<b>SONGS FROM AMERICA'S HEARTLAND</b> ARGO 430 834-2* LONDON MORMON TABERNACLE CHOIR (OTTLEY)	
14	11	11	<b>A CAPPELLA AMADEUS</b> VIRGIN 91208* SWINGLE SINGERS	
15	14	13	<b>SCREAMERS</b> MERCURY 432 019-2*/PHILIPS EASTMAN WIND ENSEMBLE (FENNELL)	

● 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




“All the News That Fits His Prints”

Vol. 3, No. 1



## AN OFRA YOU CAN'T REFUSE!



60757-2-RC

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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# Talent

## Getting Hooked On Jane's Addiction Lollapalooza Headliner Expands Following

BY THOM DUFFY

NEW YORK—Jane's Addiction, headlining the festival-style Lollapalooza tour that opens Thursday (18) in Phoenix, has emerged as one of the leaders in a compelling new generation of rock acts. Along with funk'n'-roll peers such as Faith No More, Fishbone, and the Red Hot Chili Peppers, this genre-busting California quartet has created a stir in the mu-

*'The music business has little time to nurture things'*

sic business that, without yet matching the multiplatinum sales of more conventional pop newcomers, has convinced many of the band's significant commercial and artistic potential.

With a Madison Square Garden date in New York this spring on the tour to support its second Warner Bros. album, "Ritual De Lo Habitual," Jane's Addiction staked its claim as one of the newest rock acts to command arena-size audiences.

Lollapalooza—which boasts a bill including Siouxsie & the Banshees,

Living Colour, Nine Inch Nails, Ice-T, the Butthole Surfers, and the Rollins Band—will further build a following for Jane's Addiction: guitarist David Navarro, bassist Eric Avery, drummer Stephen Perkins, and lead singer Perry Farrell.

It is Farrell who embodies the unconventional, frenetic, and often controversial style of Jane's Addiction. It is Farrell whose visual art for the covers of the band's Grammy-nominated debut, "Nothing's Shocking," and the follow-up album "Ritual De Lo Habitual" have sparked dismay among some retailers and debates about free expression and music-business marketing.

And it is Farrell who articulates the paradoxes and power of a rising rock act on the edge, an artist who challenges conventional career wisdom and, with his emotional frankness, confounds expectations. It was somehow fitting that, a day after his band's fearsome, hard-edged performance at Madison Square Garden, Farrell could be found strolling out of his Manhattan hotel for a band photo session in Central Park, softly whistling the theme to "Mr. Rogers' Neighborhood."

Even as Jane's Addiction reaches new levels of fame, Farrell concedes the need to reach back to the club-

scale of the band's early years. This explains the band's request on its spring tour, in venues including Madison Square Garden, for a small-capacity, general-admission area in front of the rows of reserved seats.

"That assures me that we can always go back to a small-club situation, in my head, when I get disoriented," says Farrell. "It's nice to do [the larger venues] then all of a sudden you feel lonely, like you're not making contact with anybody. Then I've

(Continued on page 37)



**Solo Sambora Signs.** Mercury Records execs celebrate the signing of Bon Jovi guitarist Richie Sambora to a solo album deal with the disc set for September release. Pictured, from left, are Mike Bone, co-president, Mercury Records; Sambora; Alain Levy, CEO, PolyGram Worldwide; Ed Eckstine, co-president, Mercury Records; and Doc McGhee, manager of Bon Jovi.

## Bluesman John Campbell Wins Believers; NMS' Unsigned; INXS Live; Suicidal Pizza

THIS LATEST BLUES REVIVAL has brought new attention to both deserving veterans of the blues scene and newcomers who proudly flaunt their influences. It has yet to bring forth, however, a new recording artist with both the freshness of a debut act and the emotional authority of a blues survivor—until now. With a debut album, "One Believer," due next month on Elektra Entertainment, **John Campbell** arrives as an important new voice in a powerful genre. Campbell was signed by Elektra A&R VP **Peter Lubin** and his debut was co-produced by Lubin and **Dennis Walker**, who previously produced **Robert Cray**. Campbell displays as much radio and retail potential as Cray, thanks to well-done arrangements. Yet his sound, evoking the likes of **Lightning Hopkins** or **John Lee Hooker** with its deep vocals and ferocious guitar playing, is distinct, true, *mean* blues, without apology.



by Thom Duffy

The tale of a bluesman flirting with the devil for his talent may well be just a myth. But Campbell, no youngster, looks and sounds like one who has kept the bad guy at bay—barely. The stalking tempo and ominous organ of "Devil In My Closet" opens the set and the personification of evil—often in the guise of an unfaithful lover—runs throughout the record. "Couldn't Do Nothin'" takes the burn of betrayal and exorcises it with a wild raze-up that earns Campbell comparison with acts from **Stevie Ray Vaughan** to **ZZ Top**.

The album's highlights, however, are two remarkable songs: On "Tiny Coffins," the New York-based singer growls with horror and rage at a city where dozens of children have been gunned down in the street, and on "World Of Trouble," he sings compassionately of urban violence and despair in a way that not only draws on the deepest social roots of the blues but draws a thematic link with raps from Compton to Strong Island. Against the rising horns of the title track, Campbell closes with a tune of hope and prayer. For good reason. With "One Believer," John Campbell has made the first great blues album of the '90s.

**UNSIGNED PREVIEW:** Nearly 400 acts vie for attention July 12-17 during New Music Nights, the showcase counterpart to the 12th annual New Music Seminar. But just 16 have made the cut for the NMS' annual compilation of unsigned acts: **Chris Harford's** "Take Me For All I'm Worth" opens as a simple, singer/songwriter ballad but gathers color from an accordion, fiddle, and more. "Do I Make You Happy" by **MMM&S** is a warm and radio-friendly bit of doo-wop, hip-hop. The winding, grinding guitars of **Baloonatic** from Austin, Texas, have won over fans

at the South By Southwest conference and "I'm Lucky" shows this band is ripe for label development. The **Sin City Disciples** thrash their way through "Bus," throwing a curve with harmonica and a dreamy guitar break. **Sage**, from Bensalem, Pa., brings a bit of country twang and melody to the tape with "Take My Heart And Run," and Nashville ought to take note of singer **Bill Schibel**. **Sugartime** squeals into "Girlerash" with delightful distortion and declarations. **Tonto Tonto** slides from acoustic idyll to metal rave on "Mirror For The Blame." The pulsing, lyrically inventive, and richly textured "Mud" is "little wiggly pig's story," told in sonorous fashion by none other than **Hilly Kristal**, the owner of that downtown rock mecca **CBGB**. Samples of horror-flick dialog intro "Evil" by **Figures On A Beach**, one of the best-arranged tracks here despite its tentative pacing.

Siren sounds and children's cries announce "Blows To The Temple" by **Common Sense**, whose smart raps drop reference to both nursery rhymes and street violence. The metal-edged tone of **Walt Milk's** "Chowdertown" benefits from twists in tempo and **Geddy Lee**-like lead vocals. The vocal grit and sparse acoustic rock of "Pauline" by the **Immortals** set this Boston quintet apart as another prime label prospect. **77 Lucious Babes** offer solid, if conventional, up-tempo hard-rock on "Gone," while **Crossfire Choir** uses a rock vamp and fluid guitar fills to portray a woman on the emotional edge in "She Cries," and **MC II** raps cleverly to the glories of "King Booty." But **Big Ugly Soul Teachers** put forth the most exciting track on this set with "What Happened," co-produced by **Brian Dozier**. Rude, rocking, soulful, and socially aware, it fulfills the promise of undiscovered, unsigned talent at NMS '91.

**ON THE BEAT:** **Richie Sambora** is signed directly to Mercury for his upcoming solo album, due in September (See photo, above.) His label status was reported incorrectly last week... More than 70,000 tickets were sold for **INXS'** first headlining date at Wembley Stadium July 13 on a bill including **Hothouse Flowers**, **Jesus Jones**, **Roachford**, **Deborah Harry**, and **Jellyfish**. The show closes **INXS'** European tour—and previews the band's live retrospective album due from Atlantic Oct. 15... **Suicidal Tendencies** prove that the way to a metal fan's heart is through his ears—and stomach. On the road opening for **Queensryche**, the Epic act has been staging pizza parties for ticketholders before shows. Their label has just begun promoting "Alone" as the new single from "Lights, Camera, Revolution..."

## Elektra Nonesuch Exploring Roots Music With New Label

BY CHRIS MORRIS

LOS ANGELES—Putting a home-grown spin on its earlier Explorer series examining exotic world music, Elektra Nonesuch is launching a new imprint that will probe the roots of various American styles.

On July 12, Elektra Nonesuch issued the first five titles in its American Explorer series. The initial albums focus on R&B pianist and longtime Chuck Berry sideman **Johnnie Johnson**, zydeco originator **Boozoo Chavis**, Texas country artist **Jimmie Dale Gilmore**, rockabilly pioneer **Charlie Feathers**, and gospel saxophonist **Vernard Johnson**.

The series is the brainchild of Nonesuch senior VP/GM **Bob Hur-**

witz and Elektra marketing VP **David Bither**, who came up with the idea after seeing a variety of roots-music acts on a trip to New Orleans.

Nancy Jeffries, Elektra senior VP of A&R and executive producer of the **Johnnie Johnson** and **Chavis** albums, says, "Bob Hurwitz called a number of us in A&R who are real serious 'musos' last spring and said he wanted to do a reprise of the Explorer series, but make it the American Explorer series."

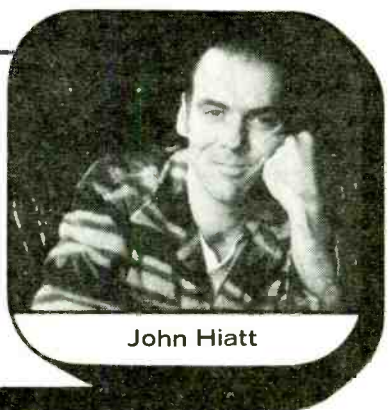
Bither ultimately served as executive producer of the **Gilmore** album, while Elektra senior director of product development **Danny Kahn** was executive producer of the **Feathers** and **Vernard Johnson** sets.

(Continued on next page)

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John Hiatt

## ARTISTS IN CONCERT

**WYNTON MARSALIS  
AND JAZZ FUTURES**

*JVC Jazz Festival  
Avery Fisher Hall, New York*

"THE FUTURE," Mayor Richard Daley of Chicago observed many years ago, "lies ahead." Daley, it turns out, was right. But his insight into the perplexities of time does not apply to jazz, a music whose leading young practitioners look back to the future.

This year, the JVC Jazz Festival offered a slate of shows dominated by musicians not yet out of their 30s. But today's younger generation of jazz musicians is more interested in affirming jazz history than rebelling against it—at least jazz history prior to 1965.

No one better embodies or is more responsible for today's union of old and young than 29-year-old trumpeter Wynton Marsalis. In one of the more eagerly anticipated shows of the festival, Marsalis and

his septet performed on a "Jazz Futures" bill June 22 with a collection of eight top young players, many of whom are barely past the legal drinking age.

Marsalis spurred the acoustic jazz revival a decade ago by resuscitating mid-'60s hard bop. Nowadays he tries to mesh the modal insights of Coltrane with the harmonic convergences of Ellington and the tightly knit cacophony of a traditional New Orleans jazz band.

Marsalis and his septet ably performed his complex arrangements. Marsalis' vision rightly dominates the troupe. But while his playing has become more singing and less studied in recent years, the reverse is true of his sidemen, whose personalities are crowded out by their leader's aural and architectural ambitions.

The lack of a challenge from Marsalis' band made the absence of a jam session with the members of Jazz Futures—a session implied by the ads for the show—all the more regrettable. Trumpeters Roy Hargrove and Marlon Jordan, and saxophonists Antonio Hart and Tim Warfield are fiery improvisers with chops galore. An old-fashioned duel among jazz's young turks would have nicely underscored the continuity between jazz's future and its past.

STEVE LICHTMAN

**A TRIBUTE TO SARAH VAUGHAN**  
*JVC Jazz Festival  
Carnegie Hall, New York*

**SARAH VAUGHAN**, WHO died a year ago April at age 66, was long a mainstay of George Wein's New York jazz festivals, one of the handful of performers Wein could count on to pack a big hall on her own. With Verve/PolyGram recording artist Bill Cosby presiding as host, friends and admirers such as Joe Williams, Dizzy Gillespie, Roberta Flack, the Shirley Horn Trio, and Billy Eckstine remembered Vaughan and helped fill Carnegie Hall June 27 for "Friends of Sassy: A Tribute to the Divine Sarah Vaughan" as part of this year's JVC Jazz Festival.

Vaughan's voice was a remarkable lush and rangy instrument, almost operatic in its depth and command, though she could often undermine her gifts by showing them off. Ironically, the highlights of the evening were performances by Williams, Eckstine, and Horn, who sang with a restraint often lacking in Vaughan's own work.

Williams and Eckstine are in their 70s and for them vocal pyrotechnics are no longer an option. But when Williams sang "Misty" and Eckstine sang "Lush Life," such facts of life and the singers' efforts to compensate for them made their performances only more poignant.

Age is not yet a factor for the magnificent Horn, whose career is catching a second wind as she en-

*(Continued on next page)*

stairwell, using a Sony Walkman as a room mike. And one track has a ride cymbal that sounds like a '63 Beatles record. Musicians seem to have forgotten the reason they started playing music, forgotten what was great about the records they like and brought them into music. The sound of emotion that was so wonderful, they got away from it."

The busy Thompson, who has recently graced albums by Willie Nile, Beausoleil, and Bonnie Raitt, not to mention a second French Frith Kaiser Thompson release, will follow his own tour with an opening slot for label mate Crowded House.

"I'm just a rock'n'roll casualty basically, like most people who play music more than 20 years, a victim of time on the road. All I do is try to enjoy touring, and enjoy myself at the same time."

JIM BESSMAN

## ELEKTRA NONESUCH IS EXPLORING ROOTS MUSIC

*(Continued from preceding page)*

Jeffries, a self-professed blues fan, notes the popularity of last year's Robert Johnson boxed set and a resurgence of interest in other native musical forms in discussing the impetus for the series.

"The younger music lover is going back to the roots of this music," she says. "What makes this series great is it's not a reissue—it's new music."

While some superstar talent appears on at least one American Explorer release—Keith Richards and Eric Clapton both sit in on the John-

nie Johnson album—Jeffries says the objective is to present "a sonic photograph of what the music sounds like by itself."

According to Jeffries, the American Explorer sessions, most of which consumed two weeks of recording and two weeks of mixing, were very cost-effective: "The budgets were much smaller. The recording sessions were not nearly as long as a full-blown rock production... That allows someone with a sane business policy to do this."

Contrary to a previously published report that the Explorer artists were signed to one-album deals, Jeffries says that the label has options on further releases. A second wave of releases is targeted for the spring of 1992.

While there is no package tour of American Explorer artists set, Johnnie Johnson and Chavis will appear together at a concert in New York's Central Park Aug. 3.

## FOR THE RECORD

Bob Guccione, the publisher of Spin magazine, will speak on "The Responsibility of Journalism" at the New Music Seminar Sunday (14). The topic of Guccione's lecture was reported incorrectly in the July 13 Billboard.

## ARTIST DEVELOPMENTS

### THOMPSON FEELS GOOD

Is Richard Thompson doomed to cult-hero worship? As the campaign behind his new Capitol album, "Rumor And Sigh," gains album rock airplay for first single "I Feel So Good," it appears that Thompson, after a long career, may escape that fate.

"This is the first record that's been truly promoted," says Thompson, who played a promotional series of solo acoustic sets in key cities prior to launching a 30-city North American tour July 5. But he acknowledges that he's never been one to target the mass market.

"To me it's as rewarding to play to 50 people as 5,000—and I'll probably do both in the course of one tour. But if I tried to make a commercial record I would have been far more ruthless than on 'Rumor And Sigh,' with hooks on every track and nothing over 3½ minutes. I'd make it sound like music that already exists, that sounds like radio sounds—kid stuff."

This time out, however, Thompson did pay more attention to sound. "We spent time before each song thinking of the guitar and drum sound we wanted, getting the right atmosphere and emotion, which I'd never done before. Jim Keltner had a great snare sound at home, from a

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GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Sandstone Amphitheatre Bonner Springs, Kan.	June 24-25	\$682,306 \$23.50/\$21.50	34,988 sellout	Metropolitan Entertainment Contemporary Presentations in-house
BUDWEISER ROCK 'N' COUNTRY FEST HANK WILLIAMS JR. & THE BAMA BAND REBA MCENTIRE THE JUDDS THE KENTUCKY HEADHUNTERS SAWYER BROWN RAY KENNEDY	Busch Stadium St. Louis	July 3	\$590,320 \$50/\$25/ \$22.50/\$17.50	23,056 42,462	Fiesta Entertainment
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGER REVIEW	Deer Creek Amphitheatre Fishers, Ind.	June 29-30	\$460,803 \$23/\$19	24,587 32,000 sellout	Sunshine Promotions
AC/DC L.A. GUNS	World Music Theatre Tinley Park, Ill.	June 29	\$390,270 \$27.50/\$25/\$15	19,089 20,000	Tinley Park Jam Corp.
GUNS N' ROSES SKID ROW	Rupp Arena, Lexington Center Lexington, Ky.	June 29	\$383,175 \$22.75	17,030 sellout	Cellar Door Prods. Sunshine Promotions
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGER REVIEW	Riverport Amphitheatre St. Louis	June 28	\$340,251 \$23/\$19	17,140 19,788	Contemporary Prods.
GEORGE STRAIT PAM TILLIS	The Summit Houston	July 6	\$296,684 \$19.75	15,022 sellout	Varnell Enterprises
YES	Miami Arena Miami	July 6	\$289,720 \$35/\$22.50	11,902 14,000	Cellar Door Prods. Concerts
AC/DC L.A. GUNS	Met Center Arena Bloomington, Minn.	June 27	\$247,008 \$19.50/\$17.50	12,693 sellout	Jam Prods. Company 7
GUNS N' ROSES SKID ROW	Greensboro Coliseum Greensboro, N.C.	June 25	\$233,895 \$23.50	9,953 sellout	Cellar Door Prods.
DAVID LEE ROTH/CINDERELLA EXTREME	Jones Beach Theatre Wantagh, N.Y.	July 3	\$227,250 \$22.50	10,100 sellout	Ron Delsener Enterprises
WHITNEY HOUSTON AFTER 7	World Music Theatre Tinley Park, Ill.	June 30	\$221,965 \$35/\$25/\$15	8,525 20,000	Tinley Park Jam Corp.
HANK WILLIAMS JR. & THE BAMA BAND THE KENTUCKY HEADHUNTERS	The Omni Atlanta	June 21	\$215,280 \$21.50	10,013 15,521	Concert Promotions/ Southern Promotions
1ST ANNUAL SUMMER JAM: ICE-T TOO SHORT D.J. QUIK MAGIC MIKE KILO CHUBB ROCK	The Omni Atlanta	July 6	\$206,833 \$17.50	11,819 17,154	Arvis Entertainment/ Records Inc.
STEVE WINWOOD WARREN ZEVON	The Spectrum Philadelphia	June 21	\$203,951 \$35/\$20/\$18.50	9,597 14,000	Electric Factory Concerts
MORRISSEY PHRANC	World Music Theatre Tinley Park, Ill.	June 25	\$198,705 \$27.50/\$22.50/ \$15	8,945 20,000	Tinley Park Jam Corp.
CLINT BLACK MERLE HAGGARD KELLY WILLIS	Mississippi Coast Coliseum Biloxi, Miss.	July 6	\$194,766 \$19.50	9,988 sellout	Beaver Prods.
DOOBIE BROTHERS JOE WALSH	Jones Beach Theatre Wantagh, N.Y.	July 5	\$189,100 \$25	7,564 10,100	Ron Delsener Enterprises
BUDWEISER SUPERFEST KEITH SWEAT RALPH TRESVANT DIGITAL UNDERGROUND PEBBLES	ARCO Arena Sacramento, Calif.	July 1	\$180,920 \$24.50	8,312 16,386	A.H. Enterprises
THE MUSIC OF ANDREW LLOYD WEBBER FEATURING MICHAEL CRAWFORD	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	July 6	\$161,761 \$37.50/\$12.50	10,101 20,000	Sony Music PACE Concerts Cellar Door Prods.
CLINT BLACK MERLE HAGGARD KELLY WILLIS	Hirsch Memorial Coliseum, Louisiana State Fairgrounds Shreveport, La.	July 5	\$155,123 \$19.50	7,955 sellout	Beaver Prods.
THE MUSIC OF ANDREW LLOYD WEBBER FEATURING MICHAEL CRAWFORD	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	July 2	\$153,713 \$32.50/\$18.50	6,800 sellout	PACE Concerts in-house
CHICAGO THE TRIPLETS	Riverport Amphitheatre St. Louis	June 20	\$143,554 \$22.50/\$18.50/ \$11.50	8,777 19,788	Contemporary Prods.
CHICAGO THE TRIPLETS	Garden State Arts Center Holmdel, N.J.	July 2	\$143,433 \$25/\$17.50	6,703 10,802	in-house
DOOBIE BROTHERS JOE WALSH	Garden State Arts Center Holmdel, N.J.	July 6	\$140,787 \$25/\$15	6,867 10,802	in-house

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# Karaoke Kapers: Putting The Royalty Deal Together

**DOING THE KARAOKE DEAL:** You don't have to sell karaoke to the Japanese, who invented this modern-technology approach to singing along with recorded instrumental tracks. As an example, 75% of laserdisc sales in Japan stem from karaoke discs. The boom, however, has yet to echo in other countries, including the U.S., where, for almost a decade, hardware/software companies like Pioneer have tried mightily to market the sing-along concept as a video-music staple in and out of the home.

Karaoke and words-and-music, of course, go hand in hand. Industry attorney Michael Sukin, whose practice includes



by Irv Lichtman

representation of karaoke companies, says success for the format centers on record company interest, which, in his view, would lead to proper distribution of karaoke to homes and establishments where folks congregate to have fun.

Words & Music asked Sukin to give its readers an overview of what goes into making publishing deals for karaoke material.

Sukin says the "elements of the publishing deal for karaoke are pretty much the same . . .

"It is worthwhile to note that JASRAC [the Japanese rights society] initially took the position that it could license sale of karaoke products outside Japan if they were manufactured inside of Japan," Sukin says.

"After some substantial discussion with publishers, myself, and others, JASRAC has retreated from its position, and now only licenses Japanese usage unless otherwise requested by its members. As a result, the karaoke companies have redoubled their efforts to obtain licenses from music publishers for these products on a worldwide basis, exclusive of Japan."

Sukin says a karaoke deal for songs takes into account retail sales, synchronization of music, karaoke booth sales, and print.

"An advance can typically be negotiated based on an estimated minimum amount of sales—usually in the multiple thousands of units," he says. "This may sometimes be wrapped in a catalog advance. All are often done on a most-favored-nations basis, which can often be the trickiest part of the deal."

The royalties, according to Sukin, tend to be as follows: retail sales range from 8-10 cents for nonbooth use and 25-50 cents for a karaoke booth; fixing fees can average \$150-\$200 and up to \$300-plus for booth sales and are nonrecoupable.

**RELATIONSHIPS:** Ronny Vance, president of Geffen Music, apparently engenders songwriter loyalty. Writer Larry John McNally was signed by Vance in 1984

when Vance was associated with **Unicity Music**. McNally's "Motown Song," co-published by Geffen Music, is a current hit via Rod Stewart. Among Vance's writer roster are **Brenda Russell** and **Marc Jordan**, who followed Vance to Geffen Music shortly after he joined the company four years ago. They've since had the biggest hits of their careers—Russell with **Oleta Adams'** "Get Here" and Jordan with another Stewart outing, "Rhythm Of My Heart"—both songs having been penned while the writers were signed by Vance at **Warner Bros. Music**.

**DEALS:** Steve Dorff, whose songs have been recorded by

**Whitney Houston, Dionne Warwick, Eddie Rabbitt, B.J. Thomas, Anne Murray, and Kenny Rogers**, has signed a co-publishing deal with **NEM Entertainment Corp.**, according to firm president **Ira Jaffe**. Formerly associated with **Warner/Chappell**, Dorff has also scored a number of films and TV shows . . . **Virgin Music** has several new writer signings: **Jim Peterik**, a member of **Survivor** and writer of the group's hit "Eye Of The Tiger," as well as songs covered by the **Doo-bie Brothers, Sammy Hagar**, and **38 Special's** hit "The Sound Of Your Voice"; **Jorge "G-Man" Corante** and **Colin England**, **Motown** act and writer of a **Paula Abdul**-recorded song, "To You"; and **Soulshock** and **Cutfather**, the Danish writing/production team associated with **Queen Latifah's** new single, "Fly Girl," whose production credits include the new **Cut-n-Move (Epic)**, **Yasmin (Geffen)**, and **Lucas (Uptown/MCA)**.

**TOGETHER BUT APART:** The "torch song" fits nicely into a cabaret format, especially when the bill is filled with pensive singers who like to hang their teardrops out to dry. The point comes to mind in two new folios from **Hal Leonard Publications**. One is "Cabaret Songbook" (\$15.95), a collection of 54 standards that are "torchy" ("Blame It On My Youth") or sunny ("Ac-cent-tchu-Ate The Positive") in nature. "Torch Songs" (\$14.95) is another matter. The subject in this 60-song compendium is lost love ("Ill Wind") or I'm-or-would-be-lost-without-you ("Here's That Rainy Day"). What is common to both mixed songbooks is the very high quality of song, misty-eyed or not.

**PRINT ON PRINT:** The following are the best-selling folios from **Cherry Lane Music:**

1. **The Black Crowes**, Shake Your Money Maker
2. **Roxette**, Joyride
3. **Slayer**, Seasons In The Abyss
4. **Bonnie Raitt**, Nick Of Time
5. **Slaughter**, Stick It To Ya

## GETTING HOOKED ON JANE'S ADDICTION

(Continued from page 35)

got my crowd [in the pit] and it's like I catch my balance."

Balance between art and commerce is crucial to Farrell's view of Jane's Addiction. It is a balance he argues few in the music industry maintain.

"Everybody has their share of greed. But your motivating factor can't be money or you're fucked. I've seen how fast this industry changes over. They need to have something that's thriving and making them bucks—constantly. They have very little time to nurture things. Most people are not in it, unfortunately, for the art and culture and because they love art. They're in it because they want to make money. Beverly Hills does not make me feel comfortable. It makes me feel like somebody's going to stop me and ask me what I'm doing there."

"I know what people want from the band because I know what I want," he adds. "Quality, basic functioning, things that get to the essence. That's what I think of my band. It's all a very functional approach."

That approach has brought Jane's Addiction success this year on the Top Pop Albums chart with "Ritual De Lo Habitual," fueled by the modern-rock radio and MTV play of "Been Caught Stealing." Strong sales for early Lollapalooza tour dates testify to the market strength of Jane's Addiction and other acts on the bill, regardless of airplay.

Which bodes well for the future career of Jane's Addiction—unless the band members walk away from it all, as Farrell has often said he could (Billboard, May 25).

"I'm trying to stay true to life," says Farrell. "So what I write about and record is my life." Those involved in the life and career of Jane's Addiction "are a little wary because they know they can't control me," says Farrell. "What are they going to do? Take away my car? Take away my house? I don't have a car. I don't have a house. I could start over. Just from all the fame I've had, I could get my old job back cooking hamburgers."

As demonstrated by the extended video "Scenes From Gift," which Far-

rell filmed with his wife, Casey Niccoli, and offered to MTV, he and his band mates have other creative avenues to pursue, within and outside Jane's Addiction.

"Look, it's very easy for everybody

to tell me to stay because I make life comfortable for a lot of people," he says. "But it's very hard to say, as my friend, 'If that's what you want to do, then do it. If you have a dream, go after it.'"

## NEW ON THE CHARTS

Boyz II Men, a teen quartet from Philadelphia, becomes the third act in just two years to benefit from the Midas touch of former New Edition member Michael Bivins. The Biv of Bell Biv DeVoe helped discover and develop Boyz as well as Motown label mates Another Bad Creation. Both groups are signed to Biv Entertainment, the young entrepreneur's management company.

In less than four months, the group, which consists of Wanya and Nathan Morris, Michael McCary, and Shawn Stockman, has soared up both the Hot R&B Sin-

gles and Hot 100 Singles charts with its first single, "Motownphilly," from the act's debut set, "Coo-leyhighharmony," which is scoring on the pop and R&B albums charts.

In the late '80s, the Boyz, who are all in their late teens, attended Philadelphia's Creative And Performing High School and, in addition to singing together in choir, they practiced anywhere they could—including the roof of their school and subway train stations. Their fairy-tale discovery took place two years ago when they snuck backstage at a radio show hosted by the members of New Edition.

"We hung around the backstage door," recalls Nathan Morris. "This lady we saw had a lot of passes around her neck but could only give us one, so we passed it back and forth until everyone got backstage. As soon as we got back there Michael Bivins was coming off the stage and we asked him if we could sing for him."

After listening to them sing a cappella, Bivins gave the group his number, and took them on as his first management clients two months later. Shortly after, he convinced Motown Records to sign the act.

Boyz II Men has just completed the video for its next single, a ballad titled "Uhh Ahh."

JIM RICHLIANO



**BOYZ II MEN:** Pictured, clockwise from top left, are Nathan Morris, Michael McCary, Wanya Morris, and Shawn Stockman.

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# Pro Audio

## Major African Studio Nears Completion '92 Debut For \$25 Mil Bophuthatswana Site

■ BY SUSAN NUNZIATA

NEW YORK—Work is continuing on schedule at the \$25 million Bop Recording complex in southern Africa, one of the most extensive studio undertakings in recent years.

Headed by managing director Andre Perrault, the three-studio complex is being designed by Tom Hildley. Situated approximately 10 minutes outside the town of Mmbatho in the Republic of Bophuthatswana, which is in South Africa, the studio is "a music business, not a political statement," says Perrault.

Bophuthatswana has its own, black-run, independent government and is not a part of South Africa, Perrault says. While international flights will have to enter and depart from Johannesburg, Perrault is hopeful that sanctions will be lifted by the time the complex opens in January 1992.

Described by Perrault as "a huge complex right in the middle of nowhere and all brand-new," the idyllic facility will be surrounded by tropical vegetation and will feature a swimming pool, cascades, and a lily pond. Three villas, a welcome house, and a gatehouse are also included on the complex.

Thus far, one of three control rooms is nearing completion, and work has begun on the second. A staff of approximately 135 men is working on the site, and Perrault expects construction to be completed by October, when three custom-made consoles are slated for delivery.

All of the studios will feature floating concrete floors situated on springs and pillars approximately three feet above the main foundation. The concrete walls are more than 14 inches deep.

Studio 1, the largest, will accommodate 120 musicians and include two isolation booths, a drum area, and the main studio area under a 32-foot ceiling. Its acoustic design will be suitable for classical as well as rock projects.

Studio 2 will be designed for as many as 45 musicians, featuring the same geometry as Studio 1, but, with its live and bright characteristics, will be oriented more toward rock and pop projects.

Studio 3, a smaller room with no isolation booths, is being designed with live, bright acoustics that are controlled at the low end to accommodate the recording of separate instruments.

Each studio will have identically designed control rooms, although each will feature its own custom-designed console. Control Room 1 will house the most elaborate Focusrite console ever built, according to Perrault, with 72 mono inputs, 16 stereo inputs, and six stereo reverb returns.

Also the most elaborate to date is the Solid State Logic console in Control Room 2. Of the same size as the Focusrite board, the console will incorporate all SSL specs and features along with a few "secret" options, as well as the new Ultimatum computer system.

Control Room 3 will feature an equally ambitious Neve VRP 96 desk with 72 mono inputs in the front and 16 new stereo modules split in the two side wings.

Named after their consoles, each studio will also feature Studer 48-track and two-track digital recorders, Mitsubishi 880 32-track and new 20-bit two-track recorders, as well as a Studer 820 analog multitrack and a variety of analog two-tracks, all

equipped with Dolby SR/A noise reduction.

The complex will serve as a high-ticket sister to the two-studio SSL-equipped Bop Recording Studios, which have been operating in Mmbatho since November 1990. Johnny Clegg's recent album was among the projects recorded there.

Both facilities will be run under the same management, and booking offices in London and Los Angeles will also be set up.

None of the engineering or management staff has been selected thus far, but Perrault expects to have most of the complex's 28 employees in place by autumn.

(Continued on page 40)



**Easing The Pain.** Lisa Fischer, whose single "How Can I Ease The Pain" recently topped the Billboard R&B chart, stopped in Tarpan Studios to visit producer Narada Michael Walden, far right. Also at Walden's San Rafael, Calif., studio were KMEL San Francisco's Keith Naftaly, left, and Hosh Gureli, third from left.

## Neil Dorfsman Gives Artists High Rating Prod/Engineer Counts His Blessing & Other Acts

■ BY SUSAN NUNZIATA

NEW YORK—"The engineering thing is a bit overrated. The producing thing is a bit overrated," says producer/engineer Neil Dorfsman. "If the artist has a concept and a vision and, most importantly, has the songs, the producer is really just the guy who's there to guide the ship."

**PRO FILE**

Dorfsman's humility is surprising in light of his extensive production and engineering credits. He's been a long-time engineer and producer for Dire Straits and was

awarded a Grammy for his engineering work on "Brothers In Arms." He also won a Grammy for his work as producer on Sting's "Nothing Like The Sun" and Bruce Hornsby's "Scenes From The Southside."

In addition, Dorfsman worked on Paul McCartney's "Flowers In The Dirt"—which earned him a Grammy nomination—and Tina Turner's "Break Every Rule."

As an engineer and mixer, Dorfsman's credits include work for Bruce Springsteen, Billy Idol, Bob Dylan, Jude Cole, "Til Tuesday, David Sanborn, Laurie Anderson, Randy Newman, and Crowded House, among many others.

"Very often the producer gets too much credit for how records come out," says Dorfsman. "I think that's why it's almost harder to find great artists coming out. The artist finds himself so dependent on so many people to make a record that the actual heart of making the record goes out of it."

Dorfsman began his engineering career at Electric Lady in 1980, moving over to The Power Station a year later. After four years with that stu-



Producer Neil Dorfsman, above, likes to bring a relaxed intensity with him to the studio. Recent projects include mixing Dire Straits' new album, due in August, and producing, mixing, and engineering the MCA debut of the Blessing.

dio, he embarked on an independent career that began inauspiciously with a Steve Forbert album that never was released.

Just finished mixing the next Dire Straits album, due out in August, Dorfsman says he is "proudest" of one of his latest projects, the recent album by the Blessing. Dorfsman produced the album, "Prince Of The Deep Water," and, with the exception of two tracks, also recorded and mixed it. The MCA project was recorded at Air Studios in London and mixed at Mayfair, London, and Skyline Recording, New York.

"It's tough to find strong artists these days who are really strong, and are not just pissed off," says Dorfsman. "That's what really attracted me to the Blessing. [Lead singer] William Topley is one of the strongest personalities and one of the best songwriters I've heard in five years."

The Blessing project earned Dorfsman's pride because he feels everyone involved grew. "I'm proud because it's always difficult working with new artists, doing really great things," he says.

For Dorfsman, producing is more

about psychology than technology. "There's always a period right at the beginning where mutual trust has to be established," he says. "I like sessions to have a relaxed intensity, everybody in tune to what we're doing at the moment and really into working, without getting too wired, argumentative, or stubborn about things. It's not that complicated, really, but it can get complicated. You've got to keep a monitor on the overall vibe, and how the artist really is feeling."

A firm believer in hard work, Dorfsman expects the most out of everybody involved. "Your input really equals your output," he says. "You can't cheat it. If you want to get out 100%, you have to put in at least 100%. I find when I've not done that, I've always regretted it; I've found that I've let myself and the artist down."

After nearly six months in the recording studio with Dorfsman, Topley says that he learned some valuable lessons from the producer.

"He's a very hard judge of performance on everybody; that brings a sort of democracy to the process," says Topley. "You can be pretty much convinced that anything that was allowed to go down on tape was good. He also taught us something about discipline. We put faith in us at a time when we didn't know what we were doing and gave us direction. Coming from an amateur band, it's realizing that a little bit of not-fun makes the music better."

Helping the band to find its own voice was probably the most important thing Dorfsman brought to the Blessing. He says that the band's demos leaned more toward dance-oriented, techno music but he found its best performances were more roots-rock oriented.

"Coming from London at that time we were afraid to go for all-out rock," says Topley. "What Neil did

(Continued on page 40)

## Ampex's Gene Nyland Retiring From Post As Opelika Plant VP

NEW YORK—Gene Nyland, VP of operations at Ampex Recording Media Corp.'s Opelika, Ala., manufacturing facility, is retiring next month after 27 years of service.

For the past 12 years, Nyland has been in charge of all aspects of the Opelika operation, with the exception of finance and research and development.

He oversaw a \$70 million capital improvement program at the plant and, more recently, supervised a \$17.5 million expansion program. That expansion culminated this spring in the completion of coating Line 8, an installation dedicated to the manufacture of metal particle tape (Billboard, May 11).

Under Nyland the plant also received a Workplace Literacy Demon-

stration Grant from the Department of Education. Since 1990, the program has educated approximately 300 of the plant's 1,600 employees. By its conclusion this fall, more than 400 employees will have participated in the program.

According to an Ampex representative, the company is exploring candidates to replace Nyland.

Prior to his assignment in Alabama, Nyland worked for 15 years in what was then the company's consumer operations division in his hometown of Chicago.

After retiring Aug. 30, Nyland and his wife, Joan, plan to remain in Opelika, where he sits on the board of directors for First National Bank of Opelika and serves as a director for Junior Achievement. He also serves on the boards of the Achievement Center and the United Way of Lee County, and on the board of directors for the Opelika Chamber of Commerce.



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# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 13, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	ADULT CONT.
<b>TITLE Artist/ Producer (Label)</b>	RUSH RUSH Paula Abdul/ V.Jeffrey Smith P.Lord (Virgin)	EXCLUSIVITY Damian Dame/ LA Reid,Babyface (Laface)	DON'T ROCK THE JUKEBOX Alan Jackson/ S.Hendricks (Arista)	LEARNING TO FLY Tom Petty/ J.Lynne with T.Petty, M.Campbell (MCA)	RUSH RUSH Paula Abdul/ V.Jeffrey Smith P.Lord (Virgin)
<b>RECORDING STUDIO(S) Engineer(s)</b>	GREENE STREET/ STUDIO MASTERS/ Z RECORDING (NY/LA/NY) R.Hui/G.Laney/ D.Feinberg	STUDIO LACOCO (Atlanta,GA) Barry Perkins	SOUND EMPORIUM (Nashville) Gary Laney Scott Hendricks	RUMBO (Los Angeles) Richard Dodd	GREENE STREET/ STUDIO MASTERS/ Z RECORDING (NY/LA/NY) R.Hui/G.Laney D.Feinberg
<b>RECORDING CONSOLE(S)</b>	Amek APC 1000/ Neve 8248/ MCI 428B	SSL 6066 E Series G Computer	Neve	Trident 80	Amek APC 1000/ Neve 8248/ MCI 428B
<b>MULTITRACK RECORDER(S) (Noise Reduction)</b>	Studer A-820	Studer A-820, StuderA-827	Otari MTR 90	Otari MTR 90	Studer A-820
<b>STUDIO MONITOR(S)</b>	Quested/ Augsberger Custom/ Yamaha NS10 UREI 809	Yamaha NS10 Custom	Westlake	Yamaha NS10M Custom TAD	Quested/ Augsberger Custom/ Yamaha NS10 UREI 809
<b>MASTER TAPE</b>	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Ampex 456
<b>MIXDOWN STUDIO(S) Engineer(s)</b>	LARRABEE SOUND (Los Angeles) Keith K.C.Cohen	CAN-AM (Los Angeles) Paul McKenna	THE CASTLE (Nashville) Scott Hendricks	RUMBO (Los Angeles) Richard Dodd	LARRABEE SOUND (Los Angeles) Keith K.C.Cohen
<b>CONSOLE(S)</b>	SSL 4000 G Series	SSL 4064 E Series G Computer	SSL 4000 G Series	Trident 80	SSL 4000 G Series
<b>MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)</b>	Studer A-800	Studer A-820	Mitsubishi 24	Otari MTR 90	Studer A-820
<b>STUDIO MONITOR(S)</b>	Custom Augsbergers Yamaha NS10	Yamaha NS10 JBL	B&W	Yamaha NS10 Custom TAD	Custom Augsbergers Yamaha NS10
<b>MASTER TAPE</b>	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Ampex 456
<b>MASTERING (ALBUM) Engineer</b>	DIGIPREP Dan Hersch	HIT FACTORY DMS Herb Powers Jr.	MASTERMIX Hank Williams	FUTURE DISC Steve Hall	DIGIPREP Dan Hersch
<b>PRIMARY CD REPLICATOR (ALBUM)</b>	WEA Manufacturing	PMI	Disctronics	MCA Manufacturing	WEA MAnufacturing
<b>PRIMARY TAPE DUPLICATOR (ALBUM)</b>	WEA Manufacturing	Sonopress	Sonopress	MCA Manufacturing	WEA Manufacturing

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LUTHER VANDROSS THE TRIPLETS GEORGE HOWARD THE FIXX LISA FISCHER CHRISTOPHER WILLIAMS JASMINE GUY  
ANOTHER BAD CREATION LALAH HATHAWAY GUY GERADO KEITH SWEAT PEBBLES MARVA HICKS BELL BIV DEVOE TRACIE SPENCER  
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NEW PRODUCTS & SERVICES

**DIGITAL REMOTE:** New York jazz station WQCD (CD 101.9) unveiled a mobile production truck incorporating a new digital audio remote pickup (RPU) system. A joint project between LNR Communications, a terrestrial and satellite communications company, and WQCD, the RPU system uses the apt-X 100 digital data compression technology developed by Audio Processing Technology, a subsidiary of Solid State Logic. It offers real-time compression and retrieval of audio data and allows satellite and terrestrial transmission of CD-quality digital audio, unattainable within an economical data bandwidth without compression. The truck features a Soundcraft Delta 32-channel mixing board, Sony and Panasonic DAT machines, and Electro-Voice speakers.

**FULL SPECTRUM:** Allen and Heath U.S., Orange, Conn., delivered new Spectrum Series consoles to producers Phil Ramone and Bill Szymczyk. Ramone, known for his work with Billy Joel, Paul Simon, and Paul McCartney, is also using A&H's Scepter mixers for multitrack work with guitarist Les Paul. Szymczyk has worked with the Eagles, Joe Walsh, and the Who.

**THE FAST TRAX:** Fast Trax Digital Technologies Inc., Irvine, Calif., released the FTX-300E multimedia encoder and FTX-300D decoder designed to compress audio and other

digital data into the space of individual video frames. According to the company, the patented system is designed to store any of the following on a 60-minute CAV laserdisc: 92 hours of hi-fi audio or 300 hours of lo-fi; 2,600 megabytes of graphic data; and 1,768 megabytes of digital data. Coupled with a cassette duplicator and printer, the system can also randomly access, track royalties, produce a label, and record a 45-minute cassette in three minutes, according to the company.

**WINTER'S DAY:** UCLA Extension is sponsoring a one-day course, Aug. 3, with Robert Winter on "Exploring Music With the New Technologies." Winter, a musicologist, pianist, and music professor, will explore how multimedia are used in the presentation of classical music. "The Musician's Guide to Home Recording," a 10-session course headed by producer/engineer Peter McLan, was slated to begin July 11. McLan's book of the same name is published by Simon & Schuster.

**HAMMER AND RUDES:** Jordan Rudes, product specialist with Korg, USA Inc., is now on tour with jazz/rock musicians Jan Hammer and Tony Williams. The group also includes Fernando Saunders, a Motown session player who recently toured with Hammer and Jeff Beck.

**SKUNK CONSULTATION:** Jeff "Skunk" Baxter, lead guitarist for Steely Dan, has signed on as chief audio consultant to The Selluloid Group, Culver City, Calif. Baxter will work with the on-line video house to design a digital audio sweetening bay. He will also oversee remixes and recording at the facility.

**MRs FROM JBL:** JBL Professional, Northridge, Calif., introduced the MR Series loudspeakers designed to meet audio and price requirements for performing musicians and DJs. The line incorporates 10 models, from the MR838 18-inch three-way system to the MR802 12-inch two-way stage monitor. The company also debuted

(Continued on page 65)

MAJOR AFRICAN STUDIO

(Continued from page 38)

Financed by the government of Bophuthatswana, the studio complex will cater to both local and international acts, and its rates will be on par with those of the top facilities in London, New York, and Los Angeles, says Perrault.

In addition, a record label will also be launched in January 1992 that will cater to both local and international talent. Perrault is uncertain whether the label will be attached to the studio or will operate at a separate location.

PRO-FILE

(Continued from page 38)

was say, 'You are a rock band, you're not a computer band.' We never had been a computer band in intention, but when you have no money and have to record quickly, it makes sense to do it like that. He said, 'You have to throw the machines out the window.'"

Noting that he used to be more particular about equipment, Dorfsman now says, "I work on certain

consoles only because I know them. I'm a big fan of the old Neve consoles, and I like SSLs very much for mixing and I've gotten into them for recording. As far as outboard equipment, I'm not an equipment junkie, and I don't spend my money or time investigating what gear to get. Equipment is so good these days that you can make really good-sounding records pretty much with stuff that's available everywhere these days."

Working with good artists, whether new or experienced, is Dorfsman's primary goal, and he is now seeking to break out of the sound mold he has created. "I've kind of come to be known for this 'nice' sound, and I've gotten to the point where the sound part of making a record is really overrated," he says. "I'd like to do a record where the sound was the least important part of it, and the vibe or feel was more important."

FOR THE RECORD

Lisa Fischer's album "So Intense" was mastered at Future Disc by Steve Hall. The album yielded the No. 1 R&B single "How Can I Ease The Pain," listed on the Studio Action chart July 6. The single was mastered at Master Disc by Bob Ludwig.



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# Music Video

## 'Night Tracks' On Alternative Path Producer Barnum Also Exits Vid Show

BY MELINDA NEWMAN

NEW YORK—In apparently unrelated moves, producer H.B. Barnum III has left "Night Tracks," concurrent with the announcement that the weekend video show is changing its format from top 40 to alternative music.

"Night Tracks," which is carried on Turner Broadcast System, began flirting with alternative music when it added an hour of alternative clips to its three-hour mix in February (Billboard, Feb. 16).

By the end of summer, "we're going to a totally alternative/college format," says Tommy Lynch, president of Lynch/Biller Entertainment, producer of "Night Tracks."

Though he does not give ratings figures, Lynch says, "We really liked the results of the experiment with alternative music." He adds, "Looking at the video-show landscape, so many of the shows were playing the same hit-oriented format as us. In order to survive, you have to create a distinctive look and tone. I also think there's going to be a huge growth in the alternative area."

He declined to comment on how the music would be selected, saying, "We're still combining the mix." However, among the artists airing on the show since it began adding alternative clips are Jesus Jones, Pop Will Eat Itself, Drivin' N' Cryin, Daniel Ash, Fishbone, and Stress. In addition to the new

## VH-1, Nickelodeon On The Table In MTV, TCA Fray

BY MELINDA NEWMAN

NEW YORK—The saga between TCA Cable TV and MTV continues. After TCA dropped MTV from 52 systems in six states June 30, the two entities are now negotiating to figure out what to do with the other MTV Networks channels still on TCA.

Citing viewer complaints about MTV's allegedly sexual and violent content, TCA did not renew its contract with MTV when it expired two weeks ago, leaving 420,000 households without the channel (Billboard, July 6).

After the plug was pulled, protests from angry viewers began cropping up, according to both MTV and TCA officials. According to MTV spokeswoman Carole Robinson, the channel has been receiving "tons" of calls from viewers who are circulating petitions and organizing rallies to let TCA know they want their MTV.

However, aside from that issue, (Continued on next page)

format, a new look is being designed for the show.

The three-hour program, which repeats on Saturday nights in a different order, will, "for the time being," still be broken up by a

*'There's going to be huge growth in the alternative area'*

movie, as it has since December 1989, says Lynch. "Night Tracks" has seen the time devoted to music video on TBS whittle down from 14 hours per weekend in 1989 to the current six hours.

According to Lynch, a new producer will be brought in to replace Barnum, who left July 2. In the interim, Barnum's assistant, Heath Adams, is filling his role. Lynch says Barnum left to pursue his music career; he has been producing and writing songs for years. Barnum could not be reached for comment.

Coincidentally, the last time "Night Tracks" made a major format switch, its producer also left. In January 1990, the show dropped "Power Hits," its metal programming, to become totally chart-driven. Around the same time, producer Giles Ashford left the program; he was replaced by then production manager Barnum.

# THE EYE



by Melinda Newman

**THE H.A.R.D. WAY:** Though Minneapolis is best known for Prince and other funksters, it's quite a metal haven. Just ask Leni DiMancari, producer of "The Edge Video Magazine." The metal show airs on local cable Channel 33 from 10 p.m.-midnight every Sunday to a potential audience of 200,000.

Starting Friday (19), "The Edge" and Common World Productions, a local video pool, are teaming up to produce "The H.A.R.D. Channel," a one-hour weekly metal show that will air on local broadcast Channel 23 on Friday nights in 1.5 million homes.

The original idea with "The H.A.R.D. Channel," according to DiMancari, was to start a 24-hour music video channel. However, after initially OK'ing such a project, the cable systems backed off. "They were a little bit skeptical and didn't want to touch it yet," says DiMancari. So he decided to infiltrate the system slowly. "Instead, we decided we'd go to a local channel that's on all the cable systems and put a show on. We're just teasing them with 'The H.A.R.D. Channel.' We're not trying to saturate the market. For now, we want to just get more recognition. The idea is to get more and more hours. The second quarter we'll go to two hours. I want the station to compete with MTV in the next five years."

Right now, "The Edge" and "The H.A.R.D. Channel" serve as bookends to MTV's "Headbangers' Ball." "We're extending the weekend for people. People laughed when they heard we were on Sunday nights," DiMancari says, "but why go head to head with something that's already there?"

As part of the deal with Common World Productions, which is doing all the editing and graphics for "The H.A.R.D. Channel," the show will air in clubs to which Common World provides tapes before bands take the stage. To promote the show's debut, DiMancari is distributing audiocassettes to clubs wrapped in a flier advertising "The H.A.R.D. Channel."

Though "The H.A.R.D. Channel" will feature different graphics and VJ than "The Edge," it will air basically the same kinds of clips. Among

the artists featured recently on "The Edge" are Winger, Tribe After Tribe, Pantera, Bulletboys, Queensryche, Southgang, Slaughter, Tyketto, Kik Tracee, White Lion, Cinderella, Great White, Damn Yankees, Thunder, Warrant, Noisy Mama, and Aldo Nova. The show also aired the latest clip from Hericane Alice, the metal band DiMancari used to be a member of before it signed with Atlantic Records.

Like "The Edge," "The H.A.R.D. Channel" will also have its share of wacky promotions. Among the first will be "Win Your Height In CDs," in which one lucky winner who correctly answers a trivia question will collect his/her height in discs.

DiMancari is also in negotiations with a syndication company out of Florida to produce a rap/soul show called "T.H.C. Digital Soul" that would air weekly in 250 cities.

**PHASE THREE:** On July 4, VH-1 launched the third round of World Alerts, the environmental campaign that includes public service announcements about issues concerning all of us. This time the topic is energy. Fifteen new spots have been prepared, bringing the total number of PSAs to 65. Unlike some of the earlier ads, which featured celebrities, these segments are voice-overs over graphics that provide tips on energy conservation and alternative energy sources. They were produced in conjunction with Greenpeace, The Environmental Defense Fund, and The Union of Concerned Scientists. The spots are tagged with a toll-free number viewers can call for further information. Since the campaign started in 1989, the spots have generated more than 400,000 phone calls to Greenpeace.

**WHILE WE'RE IN AN ENVIRONMENTAL Frame Of Mind:** As we originally announced here in the May 25 column, The Audubon Society, Nitrate Films, and Motown have joined together to produce a new clip using Marvin Gaye's "Mercy Mercy Me (The Ecology)." The clip, which will be released in late August, intersperses environmental footage with shots of celebrities who support the cause. Enlisted so far are Herb Alpert, Bell Biv DeVoe, Big Daddy Kane, David Bowie, the Boys, Bobby Brown, Tyler Collins, Teri Garr, Johnny Gill, Rosie Perez, Holly Robinson, Smokey Robinson, Diana Ross, Wesley Snipes, Ralph Tresvant, Vanessa Williams, and Stevie Wonder. The video, directed by Gore Verbinski, is being shot in Los Angeles.

**START ME UP:** As we noted last week, Lucas-



**Check It Out.** Whitney Houston, center, hands over a \$20,000 check to Carlos L. Rainwater, right, representative of the Red Cross. The money was collected during a fund-raiser by The Jukebox Network. Every time someone requested Houston's rendition of "The Star-Spangled Banner" on the interactive music channel, the proceeds were donated to the American Red Cross Gulf Crisis Fund to benefit military families. At left is Les Garland, the channel's programming head.

film Commercial Productions and Paramount Images have both started music video divisions. Also leaping into the fray is Ian McDonald Productions, a Santa Monica, Calif.-based commercial production company. Its music video arm is called 1314 Productions (taken from its address). There's nothing terribly new about music video companies and commercial companies sharing space and resources, but there does seem to be a sudden proliferation of commercial companies trying to jump onto the shaky music video wagon train as a way to keep frustrated commercial directors happy or bring a few more dollars into an industry that is suffering its own recession woes. Our hunch is that music video companies will initially suffer from the johnny-come-latelys, but that soon commercial-division directors will find it's a lot easier directing a box of Tide than some petulant new rock star.

**SPEAKING OF NEW kids on the block,** Wicked Films, a London-based music video and production company responsible for several clips as well as the 1990 flick "Hardware," has opened a Los Angeles office. The first productions by the West Coast arm are the new Divinyls clip, "Make Out All Right," and Angel's "Your Love Just Ain't Right," both directed by Paul Boyd and produced by Barney Jeffrey. The company is also representing director/producer Bill Butt, who directed the KLF's "3 A.M. Eternal" for KLF Communications.

**THE FIRST TIME:** Concord Jazz is releasing its first music video this month. Released through Concord's Latin jazz label, Concord Picante, the 60-minute longform highlights conga player Poncho Sanchez and his band performing live in Emeryville, Calif. Suggested list price is \$19.95.

**CH—CH—CHANGES:** Foster Corder has been named Capitol Records' director of video production.

**SIMILAR TO THE PROMOTION** Atco Records ran with Rowe Video Jukebox on J.J. Fad, the label has now linked with The Jukebox Network to promote Enuff Z'Nuff. Starting July 24, any time the band's clip "Baby Loves You" airs, it will be preceded by an offer taped by the band for viewers to write in and receive a free cassette single of the song. The promotion will air for two to four weeks, depending on the response. The J.J. Fad promotion, which had viewers calling instead of writing to receive a free single, has garnered more than 800 responses.

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Heavy D./Boyz, Now That...  
Tom Petty, Learning To Fly  
Queensryche, Jet City Woman  
R.E.M., Shiny Happy People  
Young M.C., That's The Way Love Goes

**ADDS**  
Tara Kemp, Piece Of My Heart  
**VH-1 TO WATCH**  
Lenny Kravitz, It Ain't Over Till It's Over  
**ARTIST OF THE MONTH**  
Bonnie Raitt, Something To Talk About

**ADDS**  
Aaron Neville, Everybody Plays...  
Tuck & Patti, Dream  
Chris Rock, Your Mother's Got A...

**ADDS**  
Sawyer Brown, The Walk  
O'Connor/Warner, Now It Belongs...  
T. Graham Brown, You Can't...  
Lacy J. Dalton, Lightnin' Strikes A...  
Stalter Brothers, You've Been...  
Mel Tillis, Tall Drink Of Water  
Bill Young, Beyond Thought

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

**DEVELOPMENT**  
Bryan Adams, (Everything I Do) ...  
Cher, Love And Understanding  
Kenny G, Theme From Dying Young  
Aaron Neville, Everybody Plays...  
Roxette, Fading Like A Flower  
David A. Stewart, Lily Was Here  
Wilson Phillips, The Dream Is Still Alive  
Stevie Wonder, Gotta Have You

**EXCLUSIVE**  
Will Downing, I Go Crazy  
Tracie Spencer, Tender Kisses

**HEAVY**  
Rob Crosby, She's A Natural  
Randy Travis, Point Of Light  
Alan Jackson, Don't Rock The Jukebox  
Billy Dean, Somewhere In My...  
Ricky Van Shelton, I Am A Simple Man  
Hal Ketchum, Smalltown...  
Trisha Yearwood, She's In Love...  
Davis Daniel, Picture Me  
Charlie Daniels, Hopelessly Yours  
Travis Tritt, Here's A Quarter  
Dolly Parton, Silver And Gold  
Vince Gill, Liza Jane  
Exile, Even Now  
Mary-Chapin Carpenter, Down At...


**STRESS**  
Alice In Chains, Man In The Box  
Alice Cooper, Hey Stoopid  
\*Extreme, Hole Hearted  
Firehouse, Love Of A Lifetime  
Lenny Kravitz, It Ain't Over Till It's Over  
Madonna, Holiday  
Ric Ocasek, Rockaway  
Rythm Syndicate, P.A.S.S.I.O.N.  
Poison, Life Goes On  
Slaughter, Shout It Out  
UB40, Here I Am (Come And Take Me)  
Yo-Yo, You Can't Play With My Yo-Yo

**HEAVY**  
Paula Abdul, Rush Rush  
Natalie Cole, Unforgettable  
Gloria Estefan, Can't Forget You  
Amy Grant, Every Heartbeat  
Michael W. Smith, Place In This World  
Rod Stewart, The Motown Song  
UB40, Here I Am (Come And Take Me)  
Luther Vandross, Power Of Love

**HEAVY**  
Lisa Fischer, How Can I Ease The Pain  
Damian Dame, Exclusivity  
Freddie Jackson, Main Course  
LeVert, Baby I'm Ready  
Whitney Houston, Miracle  
Hi-Five, Can't Wait Another Minute  
The O'Jays, Emotionally Yours  
Rude Boys, Heaven  
En Vogue, Don't Go  
Luther Vandross, Power Of Love  
Gene Rice, You're Gonna Get Served  
Sounds Of Blackness, Optimistic  
DJ Jazzy Jeff, Summertime  
Peabo Bryson, Can You Stop The Rain  
Shirley Murdock, In Your Eyes  
Crystal Waters, Gypsy Woman  
Jasmine Guy, Just Want To Hold You  
Small Change, Why  
Phil Perry, Amazing Love  
Color Me Badd, I Wanna Sex You Up  
Ex-Girlfriend, Why Don't You...  
LaRue, I Wish I Could Find Another  
Special Generation, One Night Lover


**MEDIUM**  
JJ White, The Crush  
Tanya Tucker, Down To My...  
Marty Brown, Every Now And Then  
Brooks & Dunn, Brand New Man  
Collin Raye, All I Can Be  
Holly Dunn, Maybe I Mean Yes  
Jennings/Nelson, If I Can Find...  
Earl Thomas Conley, Shadow...  
Mark Chesnutt, Your Love Is A Miracle  
Robin Lee, Nothin' But You  
Lionel Cartwright, Leap Of Faith  
Alison Krauss, Steel Rails  
The Marcy Brothers, She Can  
Eddie London, If We Can't Do It Right  
Aaron Tippin, She Made A Memory...  
Nitty Gritty Dirt Band, Mr. Bojangles  
McBride And The Ride, Same Old Star  
Ronnie Milsap, Since I Don't Have You  
Lorrie Morgan, A Picture Of Me

**HEAVY**  
Paula Abdul, Rush Rush  
Bryan Adams, (Everything I Do) ...  
Boys II Men, Motownphilly  
C&C Music Factory, Things That...  
DJ Jazzy Jeff, Summertime  
EMF, Unbelievable  
Jesus Jones, Right Here, Right Now  
Salt-N-Pepa, Do You Want Me  
Scorpions, Wind Of Change  
Skid Row, Monkey Business  
Steelheart, I'll Never Let You Go  
Van Halen, Poundcake



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**MEDIUM**  
Natalie Cole, Unforgettable  
Miles Jaye, Sensuous  
Brand New Heavies, Never Stop  
AI B. Sure!, Had Enuf?  
JT, Swing It  
Cheryl Peppi Riley, How Can You...  
Riff, Are You Serious  
3rd Bass, Pop Goes The Weasel  
BeBe & CeCe Winans, Addictive Love  
Jon Lucien, Nothing Lasts Forever



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Cher, Love And Understanding  
\*Corina, Temptation  
Crowded House, Chocolate Cake  
Divinyls, Make Out Alright  
Drivin' N' Cryin', Build A Fire  
Fishbone, Everyday Sunshine  
\*Amy Grant, Every Heartbeat  
Ice T, O.G. Original Gangster  
Jesse James, Shake It  
Tara Kemp, Piece Of My Heart  
Kix, Girl Money  
\*L.A. Guns, Kiss My Love Goodbye  
Michael McDermott, A Wall I...  
Nelson, Only Time Will Tell  
Sinead O'Connor, My Special Child  
Stereomc's, Elevate My Mind  
Rod Stewart, The Motown Song

**ADDS**  
Xymox, Phoenix Of My Heart  
Yes, Lift Me Up  
Liquid Jesus, W.H.Y.B.  
Birdland, Shoot You Down  
Chubb Rock, The Chubbster  
Crowded House, Chocolate Cake  
Cuttie Ranks, The Stopper  
Dave Koz, Nothing But The Radio On  
Don, In There  
Doors, Unknown Soldier  
Exile, Even Now  
Ice T, O.G. Original Gangster  
Jesse James, Shake It  
Keisha Jackson, Mature Love  
Kool Moe Dee, How Kool Can...  
Lady Levi, Looking For A Dope Beat  
Leteasha, It Just Ain't Easy  
Lynyrd Skynyrd, Smokestack Lightning  
Mary-Chapin Carpenter, Down At...  
Morrissey, Sing Your Life  
Nelson, Only Time Will Tell  
Nemesis, I Want Your Sex  
The Seers, Psych Out  
Sheila E, Droppin' Like Flies  
Son Of Bazerk, The Band Gets...  
Tommy Page, Whenever You...  
Trixter, Surrender  
Troy Newman, Love Gets Rough  
Valentino, Hold On To Your Dreams




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**CURRENT**  
Jesus Jones, Right Here, Right Now  
Elvis Costello, Other Side...  
EMF, Unbelievable  
Scorpions, Wind Of Change  
Amy Grant, Every Heartbeat  
Marc Cohn, Walking In Memphis  
Michael W. Smith, Place In This World  
Roxette, Fading Like A Flower  
Extreme, More Than Words  
Boys II Men, Motownphilly  
The O'Jays, Emotionally Yours  
Queensryche, Silent Lucidity

**IMPACT CLIPS**  
Extreme, Hole Hearted  
L.A. Guns, Kiss My Love Goodbye  
Anthrax, Bring The Noise  
Siouxsie/Banshees, Kiss Them...  
Young M.C., That's The Way Love Goes  
\*DENOTES ADDS

**AMERICA'S NO. 1 VIDEO**  
Color Me Badd, I Wanna Sex You Up

**ADDS**  
Donna Ulisse, Trouble At The Door  
Lacy J. Dalton, Lightnin' Strikes A...  
Mark O'Connor, Now It Belongs To You  
Mel Tillis, Tall Drink Of Water



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Boys II Men, Motownphilly  
DJ Jazzy Jeff, Summertime  
DJ Quik, Tonight  
Hi 5, Can't Wait Another Minute  
Marky Mark, Good Vibrations  
Mitsou, Dis-Moi Dis-Moi  
Naughty By Nature, O.P.P.  
Paula Abdul, Rush Rush  
Primus, Jerry Was A Race Car Driver  
Ralph Tresvant, Do What I Gotta Do  
Shabba Ranks, Tralor Load A Girls

**ADDS**  
Aaron Tippin, She Made A Memory...  
Alan Jackson, Don't Rock The Jukebox  
Alison Krauss, Steel Rails  
Billy Dean, Somewhere In My...  
Brooks & Dunn, Brand New Man  
Collin Raye, All I Can Be  
Davis Daniel, Picture Me  
Dolly Parton, Silver And Gold  
Dwight Yoakam, You're The One  
Earl Thomas Conley, Shadow...  
Exile, Even Now  
Glen Campbell, Livin' In A House...  
Hal Ketchum, Smalltown...  
Hank Williams, Jr., If It Will, It Will  
Holly Dunn, Maybe I Mean Yes  
JJ White, The Crush  
Joe Diffie, If The Devil Danced  
Charlie Daniels, Hopelessly Yours  
Lionel Cartwright, Leap Of Faith  
Lorrie Morgan, A Picture Of Me  
Mark Chesnutt, Your Love Is A Miracle  
Martin Delray, Lillie's White Lies  
Marty Brown, Every Now And Then  
Mary-Chapin Carpenter, Down At...  
McBride & The Ride, Can I...  
McBride And The Ride, Same Old Star  
Mel McDaniel, My Ex Life  
Mid South, Tabernacle  
Nitty Gritty Dirt Band, Mr. Bojangles  
Randy Travis, Point Of Light  
Ricky Van Shelton, I Am A Simple Man  
Robin Lee, Nothin' But You  
Rob Crosby, She's A Natural  
Ronnie Milsap, Since I Don't Have You  
Sawyer Brown, The Walk  
T. Graham Brown, You Can't...  
Tanya Tucker, Down To My...  
The Marcy Brothers, She Can  
Stalter Brothers, You've Been...  
Travis Tritt, Here's A Quarter  
Trisha Yearwood, She's In Love...  
Vince Gill, Liza Jane  
Jennings/Nelson, If I Can Find...  
Wild Jimbos, Let's Talk...

**ADDS**  
Pretty In Pink, All About You, All...  
Bingoboyz, Borrowed Love  
Divinyls, Make Out Alright  
Robbie Neville, Just Like You  
Chubb Rock, The Chubbster

**CURRENT**  
Redhead Kingpin, It's A Love Thing  
Bryan Adams, (Everything I Do) ...  
Nikki D, Hang On Kid  
Firehouse, Love Of A Lifetime  
Gang Of Four, Cadillac  
The Don, In There  
Baton Rouge, The Price Of Love  
Ned's Atomic Dustbin, Happy  
Crowded House, Chocolate Cake  
Foreigner, Low Down And Dirty  
Cinderella, More Things Change  
Dangerous Toys, Gimme No Lip  
Lynyrd Skynyrd, Smokestack Lightning  
Junkyard, All The Time In The World  
The Candyskins, Submarine Song  
Stevie Wonder, Gotta Have You  
Ric Ocasek, Rockaway  
Kenny G, Dying Young  
Electronic, Get The Message  
Ed O.G. & DA Bulldogs, Bug A-Boo  
Divinyls, Make Out Alright  
Robbie Nevile, Just Like You

**CURRENT**  
Divinyls, Make Out Alright  
The Black Crowes, Hard To Handle  
Jesus Jones, Right Here, Right Now  
Wilson Phillips, The Dream Is Still Alive  
Lenny Kravitz, It Ain't Over Till It's Over  
Rythm Syndicate, P.A.S.S.I.O.N.  
DJ Jazzy Jeff, Summertime  
Lisa Fischer, How Can I Ease The Pain

**CURRENT**  
The Escape Club, I'll Be There  
Lenny Kravitz, It Ain't Over Till It's Over  
Seal, Crazy  
Stress, Flowers In The Rain  
Crowded House, Chocolate Cake  
Desmond Child, Love On A Rooftop  
The KLF, 3 A.M. Eternal  
Primus, Jerry Was A Race Car Driver  
Ziggy Marley, Kozmik  
Siouxsie/Banshees, Kiss Them...  
The Black Crowes, Hard To Handle  
Stereomc's, Elevate My Mind  
Kik Tracee, Don't Need Rules  
Boys II Men, Motownphilly  
Crystal Waters, Gypsy Woman

**MEDIUM**  
The Escape Club, I'll Be There  
Lenny Kravitz, It Ain't Over Till It's Over  
Seal, Crazy  
Stress, Flowers In The Rain  
Crowded House, Chocolate Cake  
Desmond Child, Love On A Rooftop  
The KLF, 3 A.M. Eternal  
Primus, Jerry Was A Race Car Driver  
Ziggy Marley, Kozmik  
Siouxsie/Banshees, Kiss Them...  
The Black Crowes, Hard To Handle  
Stereomc's, Elevate My Mind  
Kik Tracee, Don't Need Rules  
Boys II Men, Motownphilly  
Crystal Waters, Gypsy Woman

## MUSIC VIDEO

### VH-1, NICKELODEON ON THE TABLE IN MTV, TCA FRAY

(Continued from preceding page)

the fates of VH-1 and Nickelodeon, both owned by MTV Networks and still carried on TCA, are up in the air.

According to TCA spokesman Pete Oppel, after the cable system's contract with MTV ran out, TCA indicated that it would like to keep carrying VH-1 and Nickelodeon. According to Oppel, MTV said no. TCA received a restraining order against MTV last week to keep MTV Networks' parent company, Viacom, from pulling VH-1 and Nickelodeon off the air. The restraining order was initially issued by a state judge, with a hearing slated for July 8. Subsequently, MTV petitioned that the hearing be moved from the state to the federal level, since six states are affected. Its request was granted and no new hearing date has been set.

MTV's Robinson says that MTV Networks never threatened to pull VH-1 and Nickelodeon. When asked if it planned to, she says, "We're negotiating."

A main negotiating point between the two parties is price. According to sources, TCA is upset that MTV Networks has raised the price on Nickelodeon and VH-1, but according to Robinson, that's just proper cable procedure. "Like any programmer or distributor, we benefit from having the widest distribution possible," she says. "We offer a discount when you carry all

three channels, but when you don't carry all three, the discount goes away."

MTV maintains that the whole issue could have been avoided if TCA had merely blocked the channel for households requesting they not receive MTV. However, Oppel says that TCA had good reasons for wholly dropping the channel instead of taking that route, including the belief that "people don't call to stop a service."

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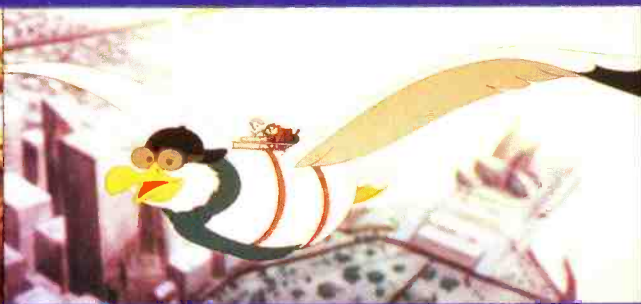
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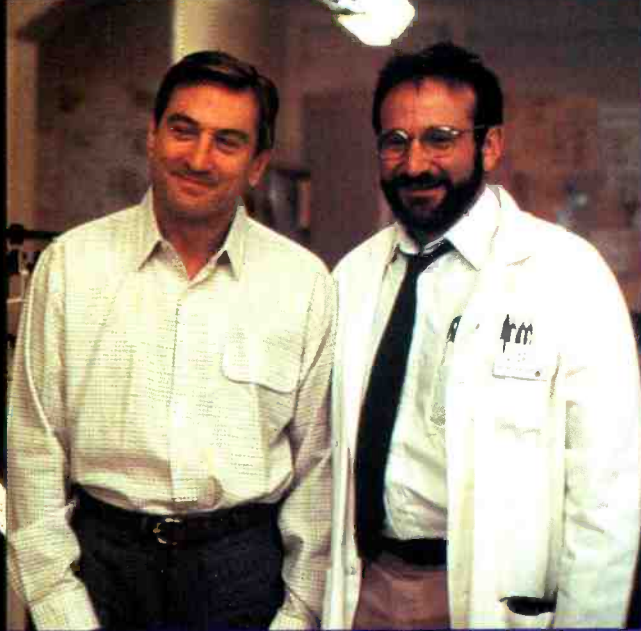
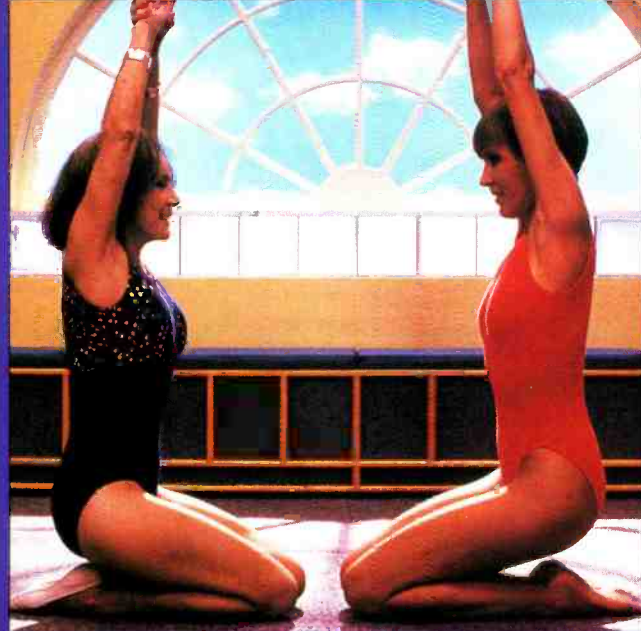




# WSDA '91



Left to right, top to bottom: "Thelma & Louise" (MGM/UA); "Rescuers Down Under" (Walt Disney); "Silence of the Lambs" (Orion); "The Godfather—Part III" (Paramount); "King Ralph" (MCA/Universal); "Dances with Wolves" (Orion); "The Doors" (LIVE); "Home Alone" (FoxVideo); "Teenage Mutant Ninja Turtles II—The Secret of the Ooze" (New Line); "New Jack City" (Warner); "Quick Callanetics" (MCA/Universal); "Hamlet" (Warner); "Awakenings" (RCA/Columbia Pictures)



A young boy with light brown hair and bright blue eyes is shown from the chest up. He has a wide-eyed, open-mouthed expression of shock or surprise. His hands are pressed against his cheeks, partially covering his eyes and mouth. A large, white speech bubble with a black outline is positioned above his head, containing the text "HOLY COW!" in a simple, black, sans-serif font. The background is plain white.

HOLY  
COW!



Kurt Russell rescues a child during fire sequence in "Backdraft" (MCA/Universal).

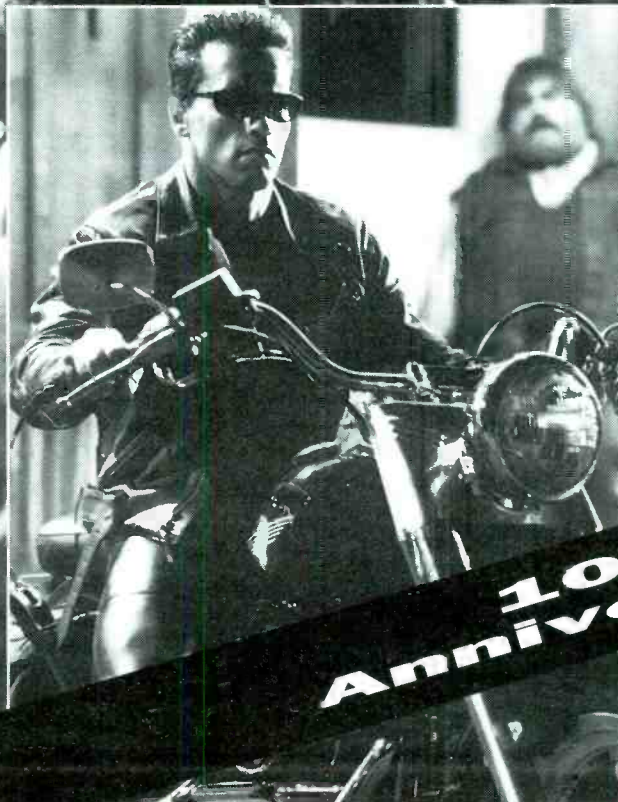


Leslie Nielsen again is Lt. Frank Drebin in the wacky sequel "The Naked Gun 2 1/2: The Smell Of Fear" (Paramount).



Annabella Sciorra and Wesley Snipes explore the trials of interracial relationships in Spike Lee's "Jungle Fever" (MCA/Universal).

He's back. Arnold Schwarzenegger shows another side to his icy character in special-effects laden "Terminator 2" (LIVE).



Kevin Costner hits the box-office bulls-eye in "Robin Hood: Prince Of Thieves" (Warner).

OTLIGHT

# VSDA

**Video Retailers, Distributors and Manufacturers Face a Confluence of Interests, the Challenge of Recession, and a Rare Opportunity to Work Together for Mutual Benefit at This Year's Decathon.**

By PAUL SWEETING

**T**he Video Software Dealers Assn. annual convention is 10 years old this year, only a couple of years younger than the video industry itself.

While many veterans of VSDA shows may feel as if they've been coming to them forever, the show, like the industry it serves, is a comparative neophyte, and is still capable of producing "firsts."

This year's show, for example, will be the first since the industry came of age to be held in the middle of an economic recession. (O.K., the first show, in Dallas, was held during the Reagan Recession, but the industry was in its infancy then and barely noticed the general economic gloom.)

Past shows have often been marked by controversies that seemed serious and threatening at the time, pitting one segment of the business against another (defectives, pricing, etc.), but the industry chugged right along and each year's VSDA show was bigger than the one before.

This year, however, the industry is facing its first real crisis of confidence. Any question as to whether

*(Continued on page V-4)*

Sally Field and Kevin Kline romp on and off camera as daytime TV series stars in the comedy "Soapdish" (Paramount).

**10th Anniversary**

# SECOND HALF PACKS A YEAR'S WORTH OF HOT HITS IN GREAT RACE FOR RECOVERY

By RONNIE GUNNERSON

**W**ith "Home Alone" out front in sell-through and "Dances With Wolves" leading the rental pack, 1991 could shape up as a very good year for home video, even though the number of hot titles won't be overwhelming. "Home Alone," coming off \$270 million at the box office, should sell nearly 10 million units, and Disney's fourth-quarter animated classic "The Rescuers Down Under" will probably fall somewhere around 5 million units. "Dances," with \$175 million in box-office receipts, will easily surpass half a million rental units.

How the 1991 home video landscape finally shapes up depends in great part on what happens at the box office now. Will Warner Bros. slate "Robin Hood" for fourth-quarter home video release, for instance?

LIVE Entertainment's "Terminator 2" undoubtedly will flex its Arnold Schwarzenegger muscle before the year's end, but whether it will be priced for rental or sell-through is anyone's guess. The money's on rental, but all bets are off when it comes to Madonna's "Truth Or Dare." The movie pulled in over \$12 million at the box office by mid June, but the video could top that no matter which way it goes—rental or sell-through—when all the teens who couldn't get in to the theater because they were under age dare to get it from their video stores.

Following is a quick synopsis of the majors' sell-through and rental releases:

FoxVideo will tickle your funny bone with the "British Comedy Invasion II" collection for sell-through. Eighteen titles will hit the street on Sept. 26 priced at \$14.98 for 12 re-releases in the line and \$19.98 for six new-to-home-video releases: "Yes, Prime Minister, The Grand Design," "Yes, Prime Minister, The Key," "Black Adder I (Part I)," "Black Adder I (Part II)," "The Best Of What's Left ... Not Only ... But Also," and "The Best Of Lenny Henry."

FoxVideo will hit a homer with the Aug. 22 sell-through release of "Home Alone," the No. 1 box-office comedy of all time with receipts of \$270 million. Tie-ins with American Airlines and Pepsi that include a \$5 rebate on the \$24.98 retail price are sure to catapult "Home Alone" into the one of the year's top best-selling video slots.

Also for sell-through is FoxVideo's "The Great American Musical Collection" of 20 titles starring Rodgers & Hammerstein's "Cinderella" as the headliner. Included in the lineup are four titles new to video: "Daddy Long Legs," "Stars And Stripes Forever," "Orchestra Wives," and "Sun Valley Serenade." Scheduled for release on Sept. 26, each title will cost \$19.98; double cassettes will be \$29.98. But wait ... there's a bonus. A \$5 rebate is available on each title.

That's not all. On July 25, FoxVideo will release "Sleeping With The Enemy," starring box-office draw Julia Roberts, which topped \$95 million. (Continued on page V-8)



James Caan is a best-selling author held captive by his No. 1 fan Kathy Bates in "Misery" (New Line).



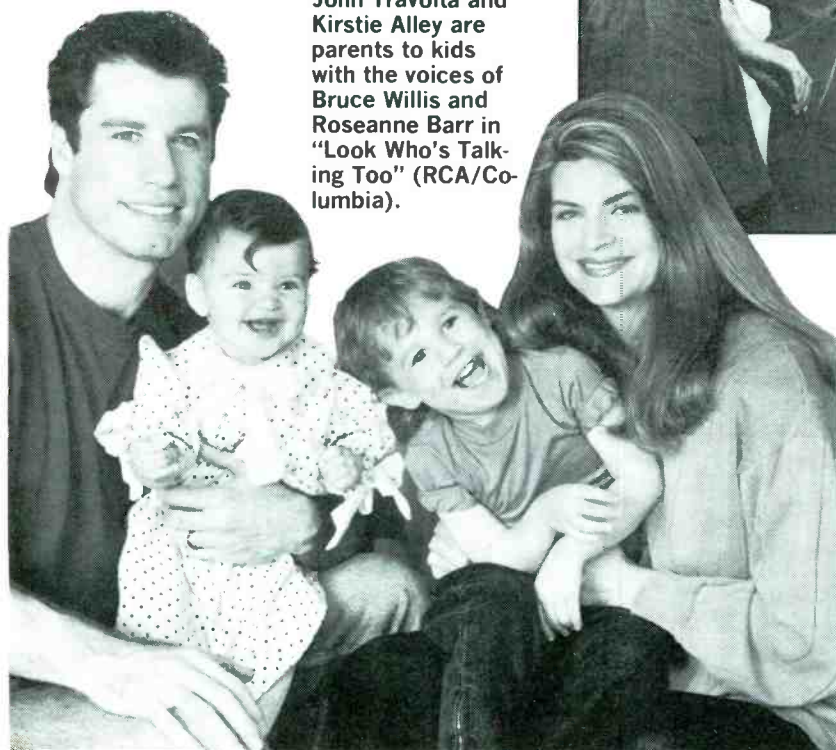
Meryl Streep and Albert Brooks find love after death in "Defending Your Life" (Warner).



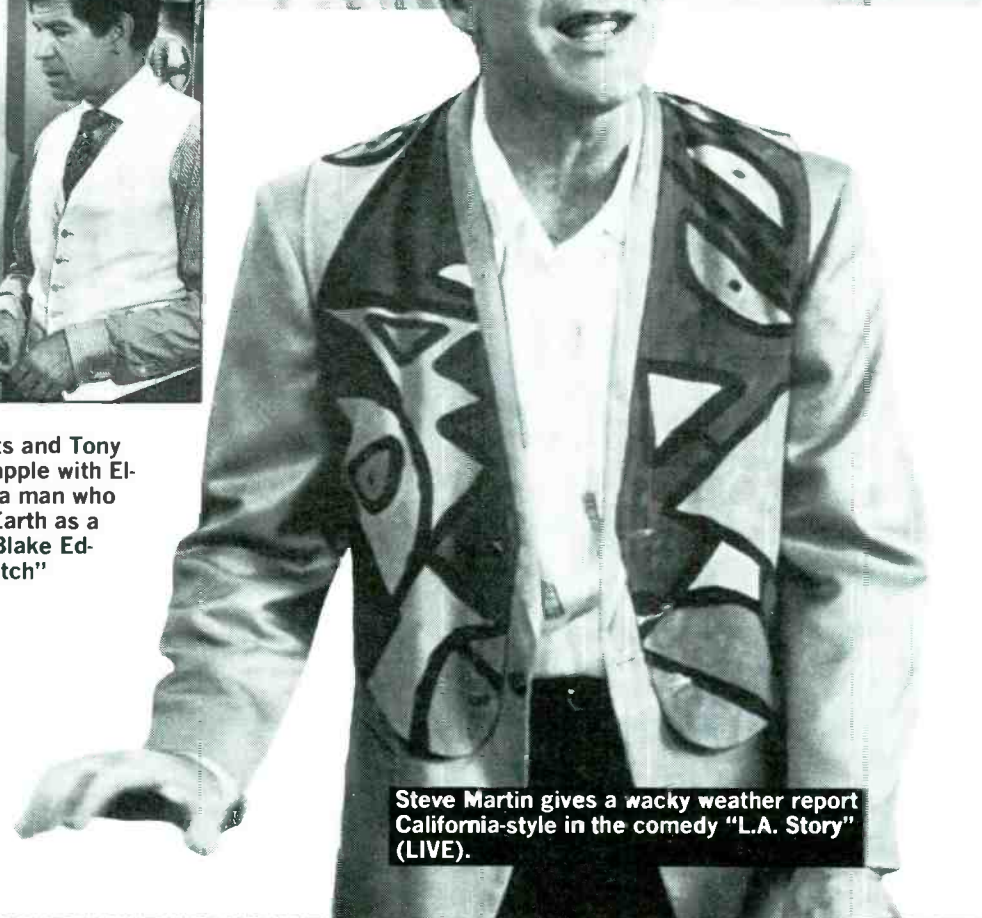
John Travolta and Kirstie Alley are parents to kids with the voices of Bruce Willis and Roseanne Barr in "Look Who's Talking Too" (RCA/Columbia).



John Cusack and Anjelica Huston play a son and mother playing a deadly con game in "The Grifters" (HBO).



Jimmy Smits and Tony Roberts grapple with Ellen Barkin, a man who returns to Earth as a woman, in Blake Edwards' "Switch" (HBO).



Steve Martin gives a wacky weather report California-style in the comedy "L.A. Story" (LIVE).



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**HOT HITS**

*(Continued from page V-6)*

lion theatrically. The video, priced for rental at \$94.98, will be accompanied by a behind-the-scenes free rental featurette that's also free to retailers. The studio will tug at your heartstrings when it releases "The Five Heartbeats," Robert Townsend's musical saga of the infamous '60s, on Sept. 12. One of the few rental titles this year to carry a suggested list price, it will be tagged at \$92.98.

HBO Video's focus this year is on rental, where "One Man's War" starring "Silence Of The Lambs" topper Anthony Hopkins is sure to devour some healthy bucks when it comes out in September. Expected to do extremely well in home video is "Josephine Baker" starring Lynn Whitfield and Lou Gossett Jr. Possibly the most extravagant movie HBO has ever made with a \$9 million production budget and a \$3 million national television marketing blitz, it too bows in September. Both titles will be available for \$59.99 in two-packs. Singly, they will carry a suggested retail price of \$89.99.

Also coming from HBO Video are two Hemdale films, "Don't Tell Her It's Me" with Shelley Long and Steve Guttenberg and "Hidden Agenda" with Frances MacDormand and Brad Douris. Scheduled for a July 31 release, they will retail at \$92.99. Although "Don't Tell Her It's Me" was not a box-office smash, HBO is banking on a video hit and has sent 20,000 screeners to retailers across the country as advance publicity.

But the title HBO Video is staking its biggest claim on for the second half is Blake Edwards' "Switch" starring Ellen Barkin, Jimmy Smits and Lorraine Bracco. Released theatrically on over 1,000 screens, it did \$15 million at the box office, and HBO Video plans on spending a cool million to advertise and promote the Oct. 2 video release.

In November, expect "Fever" with Armand Assante and Sam Neal which also will be available in a two-pack for \$59.99 each retail or singly for \$89.99; "A Rage In Harlem" starring Robin Givens, Danny Glover, Gregory Hines, and Forrest Whitaker at \$92.99 retail; and "KickBoxer 2" with Sasha Mitchell, currently in theatrical release, which will also be \$92.99 retail. HBO Video has sold more than 200,000 units of "KickBoxer 1."

LIVE Home Video's summer/fall rental lineup starts this month with the Steve Martin comedy "L.A. Story" at \$92.95 suggested retail and "The Tragedy Of Flight 103," the action/adventure documenting the terrorist bombing of the plane as it flew over Lockerbie, Scotland, in 1988, at \$89.95. In August, LIVE will street "Queen's Logic" at \$92.95 and "Blood Moon" at \$89.95. And in September comes "The Doors" starring Val Kilmer as Jim Morrison for \$92.95.

Meanwhile, LIVE will reprise its Family Home Entertainment smash hit, "Teenage Mutant Ninja Turtles: The Movie," at \$14.95 from \$24.99 for release on Sept. 5. Its

*(Continued on page V-10)*

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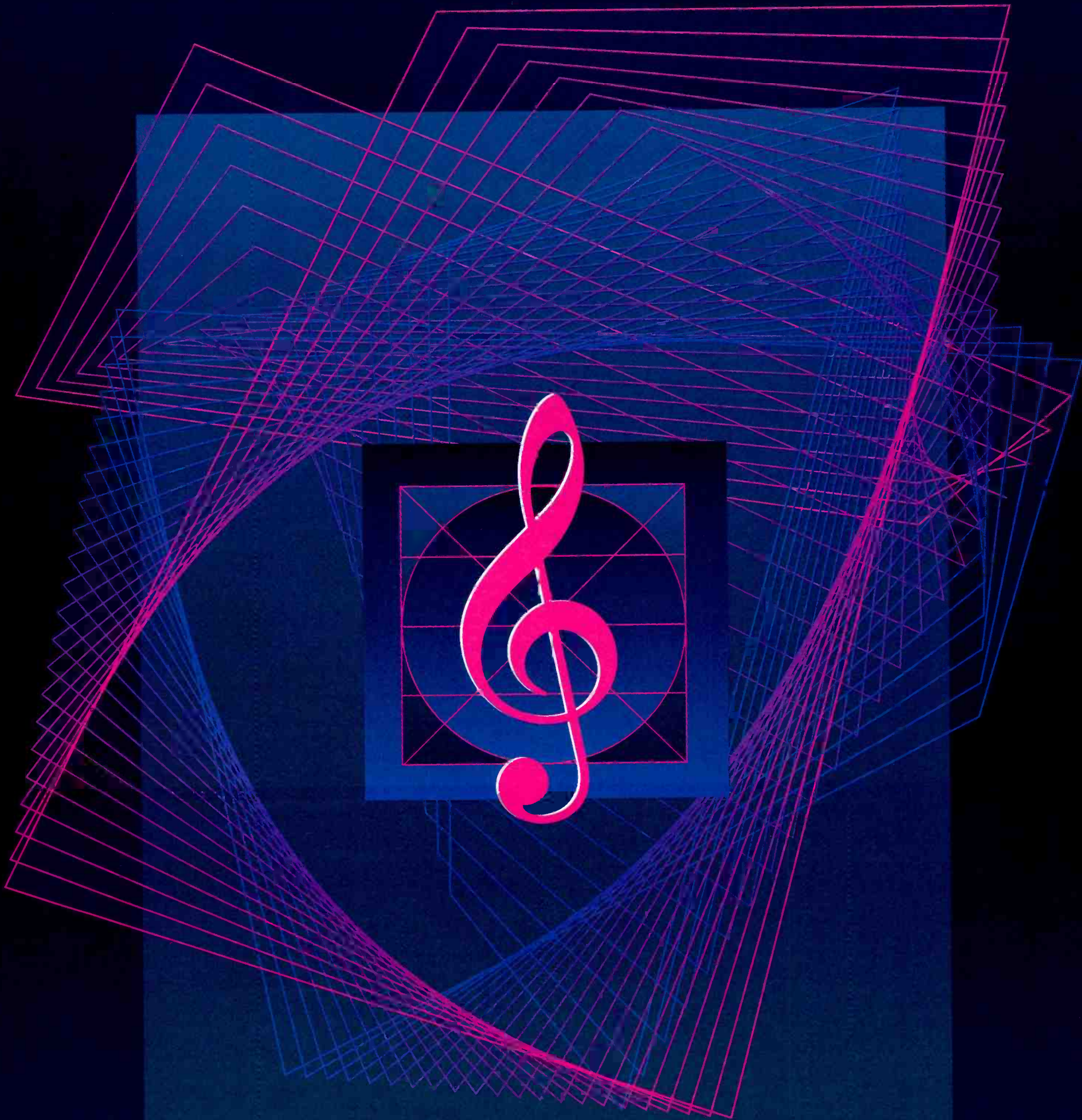
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## HOT HITS

(Continued from page V-8)

1991 children's Christmas Classics Promotion will also bow in September with six titles at \$14.95 apiece, headed by two new video releases: "The Year Without Santa" and "Pinocchio's Christmas." For the adults in the family, LIVE has reduced 11 theatrical titles for a Christmas promotion and seven for a Halloween campaign. Among the 11 films are "Total Recall," "Music Box," "The Fabulous Baker Boys," and "Drugstore Cowboy," which will all bow at \$19.95.

MCA/Universal Home Video, one of the studios that now releases its major rental titles without suggested retail prices, will bring out "Lionheart," "King Ralph" and "The Hard Way" between now and Sept. 12 for the rental market. Also scheduled for September are the following titles that do carry a suggested list price, which is \$79.95: "Psycho IV: The Beginning," "Amazing Stories—Book III," "Yanks," and "Running Against Time."

In October, MCA/Universal will release "A Kiss Before Dying" and "Career Opportunities" at no suggested retail price. "FM," "The Execution of Private Slovik" and "Silhouette" will be \$79.95.

On the sell-through side in August comes a lineup of classic horror films such as "Frankenstein" and "The Creature From The Black Lagoon" for \$14.95 as well as the re-release of "American Tail" and "Land Before Time" for \$19.95 each. In September, an Abbott and Costello re-release lineup will bow for \$14.95. Also at that price will be two new-to-video Abbott and Costello titles, "In The Navy" and "Keep 'Em Flying."

On Sept. 12, the studio will release "Back To The Future III," "Cry Baby" and "Opportunity Knocks" for \$19.95. It's also offering a special gift pack of the three "Back To The Future" titles for \$59.95 that includes a free copy of "Secrets Of The Back To The Future Trilogy" about the making of the series. The single "Secrets" tape is \$12.95. Also coming Sept. 12 at \$19.95 is a third video by the Doors, "The Doors—The Soft Parade, A Retrospective." A special Doors collector set including "The Doors: Dance on Fire" and "The Doors: Live at The Hollywood Bowl" will be available for \$59.95 on Sept. 12.

In October MCA/Universal will release three tapes in a new Callanetics series called "Quick Callanetics" for \$14.95 each. October's \$19.95 titles will be "Born On The Fourth Of July," "Bird On A Wire," "Ghost Dad" and "Cape Fear."

Media Home Entertainment's rental lineup includes "My Heroes Have Always Been Cowboys" which streets on July 25 at \$92.98 suggested retail and "Paris Trout" which debuts on Aug. 8 for \$89.98. "Closet Land," the Imagine Films Entertainment dramatization of political and personal abuse written and directed by Indian-born newcomer Radha Bharadwaj, will street on Sept. 12 for \$92.98. The

(Continued on page V-12)



# Buena Vista Home Video

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**HOT HITS**

(Continued from page V-10)

studio has arranged a tie-in with Amnesty International whereby MHE will donate \$2 for every rental receipt returned by video customers to either MHE or Amnesty. Also in September, MHE will release "Ambition" for \$92.98.

"Kathy Smith's Instant Workout" will bow on Sept. 5 at \$19.98 for the sell-through market, and between August and February MHE will release a series of NFL football tapes at prices ranging from \$9.98 to \$19.98. Kickoff title will be "The NFL Silver Celebration" on Sept. 12.

MGM/UA has unveiled two massive sell-through campaigns that street next month: "Family Classics" is highlighted by the \$19.98 re-release of "The Wizard Of Oz" after an 18-month moratorium. The total promotion includes eight new releases and six repackaged, repriced titles, but "Wizard" is the one that's getting the glory: Consumers who buy an MGM/UA video can enter a sweepstakes to win one of 2,000 limited edition, specially created "The Wizard Of Oz" posters.

The second campaign, MGM/UA's annual Christmas promotion, includes its old standbys like "How The Grinch Stole Christmas" and "A Christmas Story." This year, however, the studio will also offer gift sets under the banner heading "More Stars Than There Are In The Heavens," the old MGM slogan. Each set will be a compilation of three of a particular MGM star's best films with a biographical insert for \$49.98 retail, which represents a \$10 savings over the price of all three singles. Ten artists will be gift wrapped this year: Humphrey Bogart, Greta Garbo, Fred Astaire, Clint Eastwood, John Wayne, Elvis Presley, Elizabeth Taylor, Bette Davis, Gene Kelly, and Judy Garland.

All told, three to four sell-through promotions a month are coming down MGM/UA's pike this fall, beginning in September when the studio will begin releasing "The Man From U.N.C.L.E." television series episodes on video.

Nelson Entertainment releases Castle Rock's Academy Award-winning film "Misery," for rental this month. "Misery" will spread much joy among dealers. Based on the Stephen King novel by the same name, it had grossed over \$60 million at the box office by mid June and is still going strong.

Orion Home Video will release "Dances With Wolves" on Aug. 28 for rental with no suggested list price, but wholesale "is a couple dollars more," according to a company spokesman. The blockbuster grossed more than \$175 million at the box office by summer, and will easily sell over half a million home-video units. In July, Orion will street "Alice" for rental, but the jury's still out on the release date of its other blockbuster, "Silence Of The Lambs." Orion will announce "Silence" at VSDA for rental release probably in the fourth quarter. Last year, however, "Navy Seals" was announced at VSDA and didn't

(Continued on opposite page)

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## HOT HITS

(Continued from opposite page)

street until the following January. Paramount Pictures' "Soapdish" might reach home video rental before the year is out, but that's sheer speculation at this point. What will hit the rental market from Paramount Home Video in the third quarter, however, is no surprise—"Godfather III"—and a "Godfather" re-promotion is planned to accompany its release.

In August Paramount will begin releasing the next three titles in its ongoing "3-To-See" rental campaign. First will be "He Said, She Said," which streets Aug. 8.—The second "3-To-See" title, "True Colors" starring John Cusack and James Spader, will be out on Aug. 22, and the third, "The Perfect Weapon," a martial arts thriller with real-life black belt Jeff Speakman, will hit the street Sept. 12.

Paramount Home Video will also release three independently produced feature films on video in August: Sci-fi sequel "Trancers II" from Full Moon Entertainment; erotic suspense tale "The Comfort Of Strangers" from Skouras Pictures; and "Web Of Deceit," a courtroom thriller from Wilshire Court Productions.

For sell-through, Paramount will unleash "Tales That Witness Madness" starring Joan Collins, Kim Novak, and Donald Pleasence for \$14.95 in August along with a sell-through comedy promotion featuring four new-to-video titles: "Neil Simon's 'Come Blow Your Horn' and 'Star-Spangled Girl'" (\$14.95 each); "Spike Jones: A Musical Wreck-We-Um!" (\$19.95); and "Gallagher-Overboard" (\$19.95). "Another 48 Hours" will be repriced from rental to \$19.95 for a sell-through street date in September. The 1956 movie "The Search For Bridey Murphy" will also debut on home video, at \$14.95, in September.

RCA/Columbia Pictures Home Video's biggest release will be New Line Cinema's "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze," which opened on 3,010 screens and then grossed approximately \$80 million at the box office. RCA/Columbia Pictures Home Video's first direct-to-sell-through release, "Turtles II" will street on July 31 for \$22.95 with a \$20 million advertising and promotional blitz that includes tie-ins with Nabisco's Royal Gelatin, Burger King, and the ecological group "Kids For Saving Earth."

For rental, the studio will street "Stone Cold" on Oct. 9 and "Toy Soldiers" on Nov. 13 for rental with no suggested retail price. "Hudson Hawk" will also be out this year, but RCA/Columbia's rental hit for the second half is sure to be "Awakenings," which earned over \$51 million at the box office. It bows on Aug. 7 along with the comedy "Too Much Sun" and action thriller, "Hangfire."

Walt Disney Home Video's will roll out "The Rescuers Down Under" with its standard bells and whistles this fall with a sell-through price of \$24.99. The animated title (Continued on page V-36)

**DECATHON**

(Continued from page V-5)

home video can be affected by a general economic recession has been answered, and the answer is: indeed it can.

Moreover, the recession hit just as home video's early growth spurt had about peaked, so that, even in the best of economic times, the industry would be facing problems of creeping maturity, consumer *ennui* and technological competition.

Rentals have remained sluggish, even after the end of the Persian Gulf war; sell-through oriented retailers and rackjobbers are preparing to report substantially lower numbers for the first half of 1991 compared to the same period last year; distributors' business is off and suppliers—even the major studios—are feeling the pinch of cautious dealer ordering and lower unit shipments.

Wall Street has soured on the video retail business and cassette-based home video in general, as investors and analysts are razzled and dazzled by tales of satellite, or fiber-optic-based, pay-per-view technologies.

So as the industry gathers for the tenth time at VSDA it faces a rare confluence of interests among its various sectors. Retailers, distributors and manufacturers are all threatened by the general softness in the business; but they also enjoy a rare opportunity to work together, without rancor, for their mutual benefit.

Whether they can do that comprises the unique challenge faced by the industry heading into the latter half of 1991.

The first efforts have been halting ones. The Home Video Awareness Campaign being promoted by VSDA, for example, after the initial flush of excitement generated at last year's show wore off, quickly got bogged down in questions of how to fund the effort, who should foot the bill and other divisive issues.

All this before any consensus had been reached on just what the campaign should seek to do, what problems it should address or even how big those problems really are.

Commendably, the VSDA has now taken a bold step back, and is hiring an independent consultant to help address some of these more fundamental questions before attempting to proceed further.

In the spirit, then, of industry-wide cooperation (a spirit in which the press, perhaps, too seldom indulges) here are offered, with all due humility, a few modest suggestions for what to do next:

• **Define the problem.**

Are the doldrums in which retail now finds itself due to formerly active renters becoming dormant or to a relatively stable pool of renters reducing the size of their transactions?

While the difference may seem academic it is critical to targeting the campaign. Is the industry trying to reach consumers who are not going into stores, or consumers who are, but are simply buying and

(Continued on opposite page)

**In 48 hours,  
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will prove looks can kill.  
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# DECATHON

(Continued from opposite page)



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When things get botched on her trial run, Eve VIII (RENÉE SOUTENDIJK) gets locked into battlefield mode. Now, she's not only AWOL, but acting out the dark fantasies of her creator, Dr. Eve Simmons (also RENÉE SOUTENDIJK). One by one, evil men from the doctor's past meet Eve VIII's bloody brand of justice.

To stop her, the military's sending in special agent Jim McQuade (GREGORY HINES).

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—Kevin Thomas, LOS ANGELES TIMES

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—Paul Sherman, THE BOSTON HERALD

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renting less when they get there? What impact are competing technologies, such as pay-per-view, actually having on consumer rental behavior? What are the relative advantages, from the consumer's perspective, of PPV and home video?

### •Hitting the target.

Once the problem is defined, and the target audience for the effort identified, it will be easier to decide among various options for designing the campaign.

For example, if the goal is to increase the activity of consumers who are already frequenting video stores, then the campaign might be most effective if based around in-store promotion. If, however, the goal is to reach dormant renters, an in-store campaign is of little use. A more advertising-driven campaign, or at least one based on publicity designed to reach a general audience, will be required. Let the need dictate the means.

### •Don't worry so much about the money.

Fund the work in stages. Rather than worrying about how to raise \$18 or \$20 million right off the bat, think in terms of funding each stage of the process as needed.

Defining the problem, for example, may require some professional market research, conducted by an experienced market research company. This will cost money, but not \$20 million worth. Perhaps the tens of thousands of dollars required for a thorough research effort can be raised through donations or some other, low-key mechanism.

Once the problem is defined, solicit competitive campaign designs from promotion or advertising agencies. Again, this need not cost millions of dollars.

Once a campaign is settled on—whether it is primarily an in-store, on-cassette or advertising-driven affair—a reasonable estimate can be made of the amount of revenues needed to pull it off. Then the argument over how to raise the funds can at least have a meaningful frame of reference.

Such a step-by-step approach may seem frustratingly slow at times, and the temptation to just *do something* will be strong. But ultimately, all components of the industry—retailers, distributors and suppliers—will benefit more from a well planned effort designed to address specific problems.

So that's it. A few modest suggestions, offered free of charge, intended not to provide specific answers but so that the appropriate questions are asked.

The VSDA is the logical organization to spearhead such an effort, but all segments of the industry must be involved, because all will be affected, and because all want to be around next year for the beginning of VSDA's second decade.

Paul Sweeting is Billboard's Home Video Editor in New York.

# LASERDISC LIGHTNING STRIKES HOME

By CHRIS MCGOWAN

**A**s a home video format, laserdisc is more visible and available to the American consumer than ever before.

On the hardware side:  
 • An anticipated 6,000 stores will be vending laser players by year's end, a significant jump over the 3,500 retailers selling the hardware in 1990.

• There are now 18 companies offering 32 different combi-players (units that play both 12-inch laserdiscs and CD audio). In 1989, there were only five manufacturers in the game.

• About 300,000 players were imported into the U.S. in 1990, with 180,000 of those sold to consumers and 120,000 to karaoke, educational or industrial clients, according to David Wallace, Pioneer LDCA marketing manager. He estimates that 250,000 players will be sold to consumers in 1991.

• There are several combiplayers for sale in the \$500 list range.

• Pioneer will launch the CLD-M90 combiplayer (\$700 list) in September; the unit can hold up to five CDs in its carousel, as well as a 12-inch laserdisc.

On the software front:

• Even though only about 650,000 households currently have players, laser software sales are booming. At least 12 million discs will be sold this year, generating more than \$300 million in retail revenue, according to estimates of the Laser Disc Assn. trade group. That contrasts with an estimated 6 million units vended in 1990, according to LDA figures.

• Laser software is now on sale in close to 2,500 outlets, with that number expected to hit 4,000 by the end of 1991.

• The Spring-Summer '91 Laser Video File catalog lists more than 5,300 titles currently available to consumers on disc (with that figure already adjusted for discs that have gone out of print).

• There are now some 140 new laserdisc releases each month and there should be 6,500 total titles on disc by year's end.

• In addition, there are roughly another 2,000 titles available to the educational market, according to Pioneer's Wallace.

• In 1991, pressing capacity will hit 1.6 million discs per month by September. Other firms are expected to begin pressing this year or next.

Labels such as Voyager, Pioneer, MGM/UA, Image, Republic, LumiVision, and MCA have enticed collectors with dozens of discs replete with restored footage, supplementary sections, CAV sides, and other special features.

Some video titles are being released only on laserdisc, for a pe-

(Continued on opposite page)

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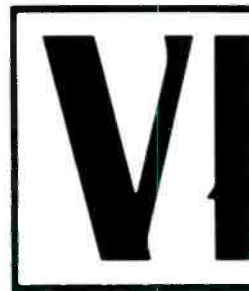
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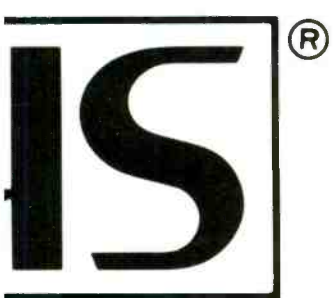
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## LASERDISC

(Continued from opposite page)

riod of one year or more (the most notable example being Pioneer Artists' "Madonna: Blond Ambition," out exclusively on disc until the end of 1991).

- And, there is a growing trend for labels to release hit movies on disc day-and-date with the VHS edition, and at a very low tag (such as FoxVideo's "Home Alone," due Aug. 22 at \$29.98 on disc).

- In many cases, sell-through disc releases are as much as \$60 lower than tapes that have been positioned for the rental market. Warner has long been the leader in this area, but most other labels are following suit, at least with certain high-visibility titles.

Still, there are critics who feel that laserdisc hasn't happened, isn't happening and won't happen. They argue that disc is still a tiny speck in the home video universe and shows no sign of evolving into a star.

But such impatience "is related directly to rhetoric that disc would rival VHS tape," responds Image Entertainment marketing manager David DelGrosso. "We've never been on that kind of a course, volume-wise. Disc represents to the industry what projection TV and surround sound represent. It's an upgrade segment of the market."

"It has grown into a healthy niche market and beyond that," adds George Feltenstein, MGM/UA VP of sales & marketing. "We've seen the tide turning."

MGM/UA has done much to turn that tide, by releasing restored classics from its impressive library at low prices. Its new widescreen "2001" and "West Side Story" discs cost a mere \$29.98 each, and pre-orders have been "huge" according to Feltenstein. He thinks it quite possible that each could sell 50,000 units.

MGM/UA has also upped the profile of laserdisc by launching lines such as its new "MGM Double Feature Discs." Each release in the series offers two films on two discs in one gatefold jacket for \$39.98, such as Woody Allen's "Stardust Memories" and "Everything You Always Wanted To Know About Sex," due in August.

"We've increased from 6-8 releases a month last year to 10-14 releases per month this year, and that's significant," says Feltenstein. "Retailers and consumers can't seem to get enough of our titles, and sales are beyond our expectations. I see the market for laserdisc software in general continuing to explode."

He adds, "The first \$19.98 laserdisc—that's certainly what I'm looking for. If we can get our manufacturer to help us reduce the costs, I think that would be the next notch. This is a sell-through business."

For laser distributor Pioneer LDCA, business is up 130% over last year's pace, according to Pioneer. (Continued on page V-34)

## VSDA BOARD LOOKS TO R.W.A. (RETAILERS WITH ATTITUDE) TO SUPPLY OPTIMISM THAT PROPELS RENTALS AND SELL-THROUGH

By EARL PAIGE

**T**he board of Video Software Dealers Assn. is more balanced in terms of types of retail firms than at any time in its 10-year history.

Although it is necessary to appoint rather than elect directors from large chains, as it is with distributors, VSDA has nevertheless added large players. Lou Fogelman, president of 80-store combo chain Music Plus; Steve Berns, head of RKO Warner Video with 31 stores; and Richard Abt, executive VP at 500-store West Coast Video. In the medium-size

chain category there are Gary Messenger, 11 stores (North America Video); Dave Ballstadt, also with 11 but an interest in a half dozen more (Adventures In Video/Video Magic); and Dawn Weiner, co-owner of Home Video Plus Music (12 stores).

Representing VSDA's more typical constituency are nine board members with four or fewer stores: Jack Messer, Gemstone Entertainment; Jim Salzer, Salzer's Video; Jan DeMass, Video Place; Bill Acheson, Bill's Video; Brad Burnside, Video Adventure; Lou Berg, Audio/Video Plus; Ken Dorrance, Video Station; and Allan Caplan and Tom Keenan are in the process of announcing new endeavors.

Adopting a positive outlook when all about them the rental business is flat and pessimism rules the day is the main challenge a cross-section of VSDA's present and future leaders identify as they convene in Las Vegas once more. There are many problems. But none among them equals the need for a new optimism; not, therefore, continuing and suffocating competition from the superstores like Blockbuster Video; not the onrush of alternative delivery systems like cable TV and its promise of 150 channels on demand; not the avalanche of defectives; not the onslaught of censorship; and not the zero growth the past five years of VCR households where consumers are enticed by any number of leisure pur-

*(Continued on page V-30)*



Holly Hunter and Richard Dreyfuss experience life's joys, sorrows and passion in "Once Around" (MCA/Universal).

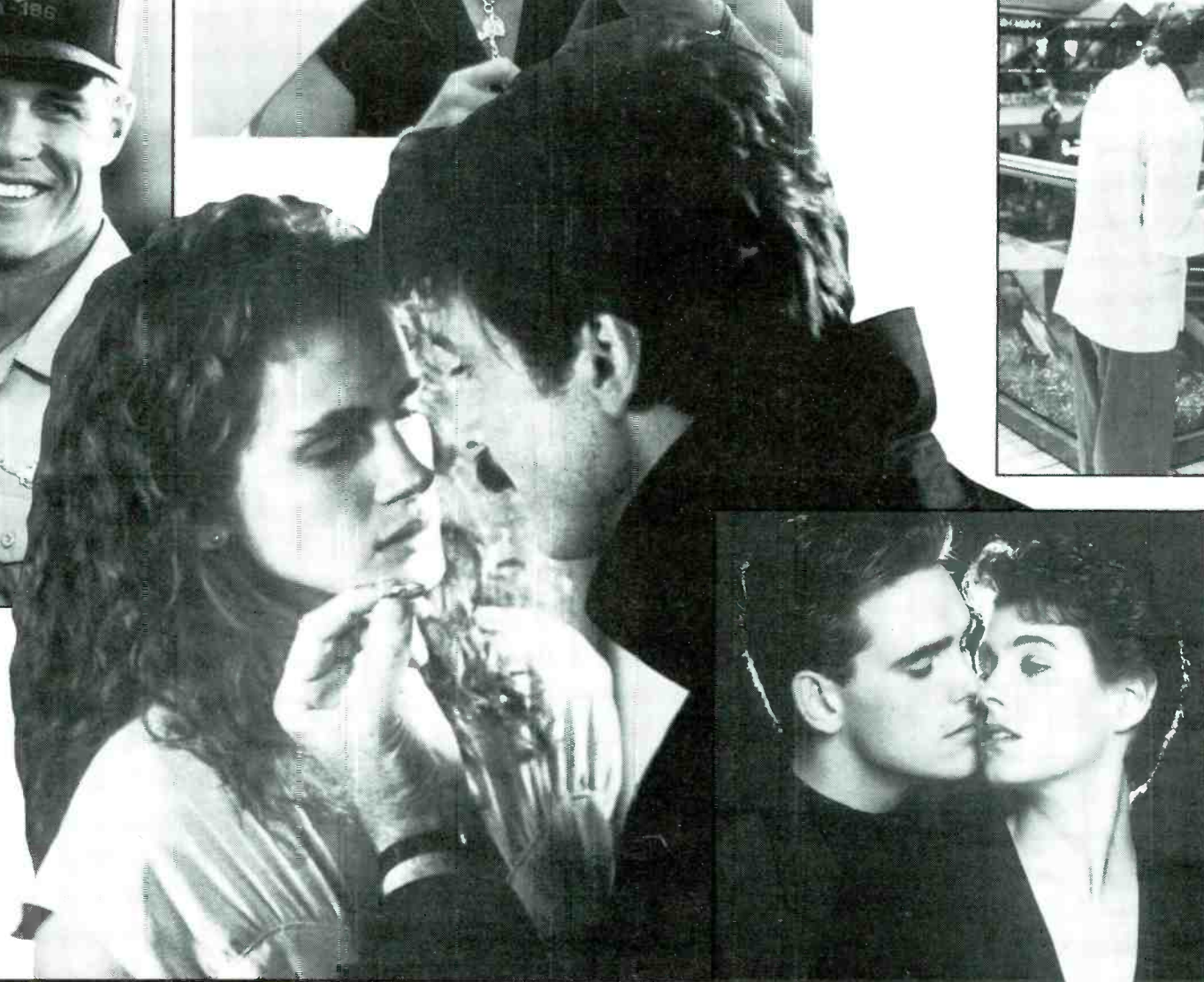
Steven Seagal is a Brooklyn cop stalking a cop killer in action-drama "Out For Justice" (Warner).



Erad Johnson is a U.S. Navy pilot with Willem Dafoe and Danny Glover in wartime adventure "Flight Of The Intruder" (Paramount).

Julia Roberts tries to escape from her abusive marriage to Patrick Bergin in the thriller "Sleeping With The Enemy" (FoxVideo).

Woody Allen and Bette Midler fight it out on their anniversary in "Scenes From A Mall" (Touchstone).



Sean Young falls in love with mysterious charmer Matt Dillon in "A Kiss Before Dying" (MCA/Universal).



The Rolling Stones



R.E.M.



Celine Dion



Jane's Addiction



Jesus Jones

Ice-T



## ROAR OF MUSIC VIDEO STILL VYING TO BE HEARD ABOVE FLASH AND DASH OF THE FILM CROWD

By JIM BESSMAN

**H**ow's music video doing? "A few months ago the gold and platinum certification requirements had to be doubled," says Warner Reprise Video's senior VP Vic Faraci. "That in itself tells you what's happened to the business."

For Faraci, explaining why is just as easy.

"First of all, there's a steady flow of releases from all the companies, which makes for real solid business. Then there's also the situation where big-name, established artists are putting out music videos for sale, as well as new acts. That, added to the fact that the retail community has realized that this is a business—not something to be treated as a little part delegated to the back of their location, but moved into traffic areas and promoted with serious p-o-p, pricing, and advertising. That's what it takes to sell."

Indeed, Faraci even sees burgeoning business in the laser-disc music-video format. There are now "incredible numbers" of retail accounts which carry laser inventory, he says, while titles which might have moved only a couple thousand units a couple years back now reach a 10,000-plus level.

But challenges remain. Joe Shults, president of PolyGram Video (PV), says that to maintain the flow, the need continues for "more unique and timely" product.

"Obviously an event like 'The Wall,' which was released the same day as the album, strikes an emotional chord," says Shults, referring to PV's No. 1 Pink Floyd Berlin concert tape from last year. "And 'Three Tenors,' which will be our biggest-selling title ever, goes beyond the MTV crowd."

Following these lines, Shults points to an upcoming Elton John/Bernie Taupin tribute, a Bob Marley documentary, and a pair of Luciano Pavarotti programs as future releases which fit into his flow-keeping criteria. A Bryan Adams long-form released alongside a September album will successfully "get fresh stuff out to retail before any other window like MTV or VH-1," while "Rock Video Girls," which focuses on rock-video starlets, explores new directions in original made-for-video productions.

(Continued on page V-27)

## INTERACTIVE VIDEO READY TO DIVE INTO HOME THEATER OF THE '90S

By CHRIS MCGOWAN

Down the road, several million American homes will have notebook-sized computers that are powerful, play full-motion video, and are as cheap as game machines are now. So predicts Alen Stein, co-director of the Voyager Company in Santa Monica, Calif.

But, in the meantime, American consumers should ready themselves for interactive video "hardware wars." Various optically read compact-disc systems—CD-ROM, CD-I, CD+G (CD+Graphics), CDTV and more—are positioning themselves in the market this year with great fanfare, remarkable features, and very little compatibility.

Plus, there are already laser-disc players that hook up to home computers, and new cable TV systems such as ACTV that promise impressive interactivity. In a few years, you will be able to either watch a music video passively, or call up band-member biographies, change camera angles on shots, and even alter a song's arrangement. Ultimately, you'll be able to access movies, music, text, video games, and computing capacity from the same system.

But what format should you get into right now? CD-ROM, CD-I and CDTV don't yet have the technical wherewithal to present movies with high-quality visual resolution, but should be ready to do that by the end of the decade.

"There's no way to short circuit the battle" between formats, says Voyager's Stein. "It will probably be settled by what kind of software is delivered, because really people don't care what the hardware is as long as it's relatively inexpensive. People don't buy machinery because it looks great; it's what they get through it. It's a transparent question." At the moment, Voyager distributes both CD-ROM titles and interactive laserdiscs.

Donna Cohen, a producer for Burbank, Calif.-based Warner New Media (a division of Warner Communications), foresees the end product being a "a black box that preferably costs under \$500 that you control with a remote control, and you have the option to do or not do things. You have passive choices or interactivity if you choose." Warner New Media currently offers CD-ROM and CD+G titles.

American Interactive Media, a Santa Monica, Calif.-based subsidiary of N.V. Philips and PolyGram, is betting its chips on the  
(Continued on opposite page)

# TMD looks with the volu



As the number of Otari's

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

better TMD looks in terms of return on investment.

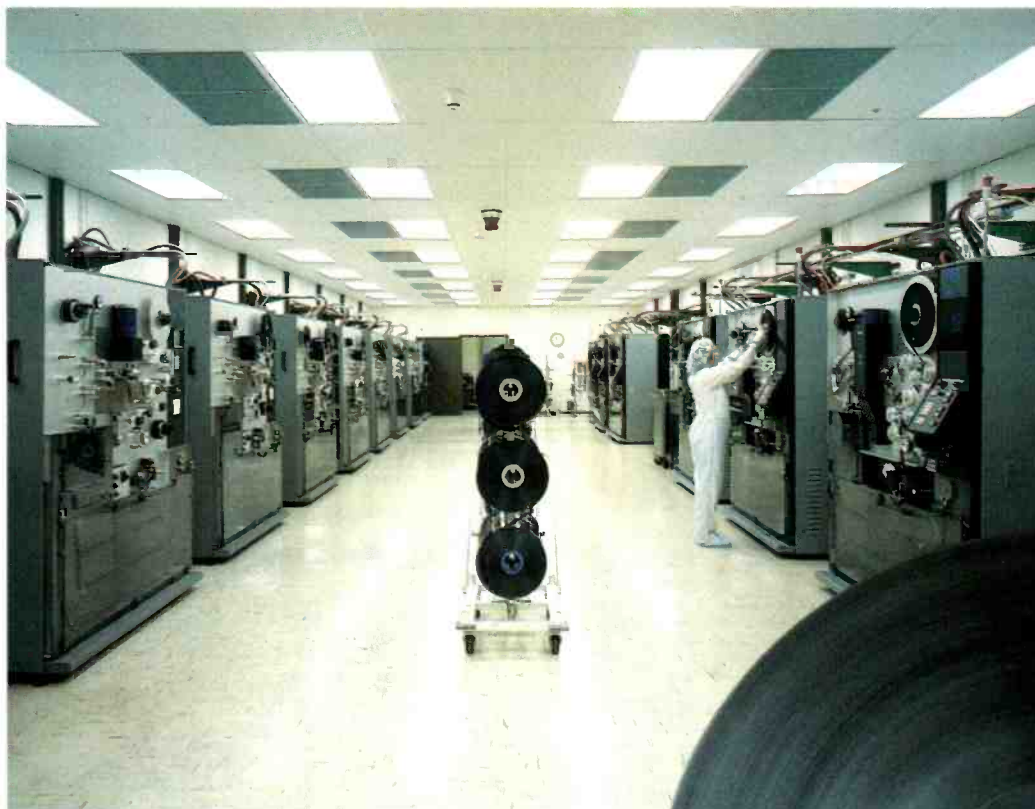
It's now clear that no other method of tape duplication, be it real-time or high speed, can even approach TMD as the right choice for a fully integrated factory system.

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	EP	SP	PAL
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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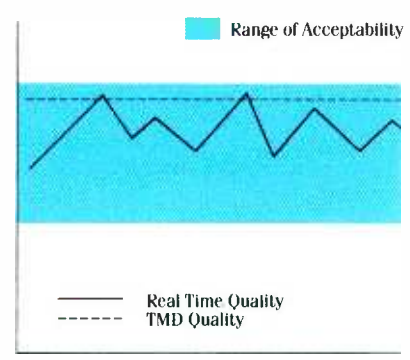
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\*Study conducted by Consumer Sciences, Inc.



*Incorporating a heavy-duty, ultra-stable transport and solid state laser technology, Otari's TMD system makes VHS EP copies 495 times faster than real-time, SP copies 165 times faster, and PAL copies 235 times faster. Photo courtesy West Coast Video, Brisbane, California.*



*In a typical production setting, TMD provides high quality copies more consistently than real-time.*

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## INTERACTIVE

*(Continued from opposite page)*

CD+I format, which will bow on Oct. 15, when Philips and Magnavox introduce \$1,400-list CD-I players, and AIM brings out some 50 CD-I titles at \$19.95 to \$49.95 apiece. Among these will be a "CD-I Ready" line; one of its titles is "Video Album Cover: O Sole Mio By Luciano Pavarotti," which provides audio only on a regular CD unit, but offers lyrics in both English and Italian when inserted in a CD-I machine (much as CD+G titles can be played on standard CD players, but only reveal their graphics when played on an appropriate unit).

Although Cohen does predict "confusion in the marketplace" in the near future, she thinks CD-I will triumph over its two closest competitors: CD-ROM and CDTV. Both CD-I and CDTV units hook up directly to your television and stereo system; CD-ROM disks have until now required a CD-ROM drive in, or linked to, a computer.

CD-I is already going head-to-head with a Sony CD-ROM unit in the video-game realm (Billboard, June 15). Sony will manufacture a game system called the Play Station that will play CD-ROM discs called Super Discs; Sony has licensed Nintendo games for the Play Station. Meanwhile Nintendo has also granted a license to Philips to develop and market the Nintendo video games on the latter's CD-I system. Complicating the situation further is that Sony is also a licensor of Philips' CD-I technology, although it has yet to enter the format with either hardware or software.

Besides games, Philips has a wide variety of interactive fare ready for its CD-I machines. Titles include: "Treasures Of The Smithsonian," "Vincent Van Gogh: Harvest Of The Sun," "The Urban Gardener," "Golden Oldies Jukebox," "Tell Me Why," and "A Visit To Sesame Street: Numbers And Letters."

Its "Audubon's Birds Of North America" CD-I is a regional guide to more than 100 species of birds, featuring their physical and vocal characteristics. AIM's "Mother Goose: Hidden Pictures" and "Mother Goose: Rhymes To Color" offer a dozen rhymes per disc sung by Linda Arnold, with hidden pictures, coloring exercises, and animated rewards. "Children's Musical Theatre" allows viewers to watch animated characters singing songs, and to change song lyrics, select accompanying visuals, and select different arrangements.

Commodore International has launched the CDTV system, with players that retail for \$1,000 and CDTV titles that range in price from \$39.95 to \$199.95 apiece (Billboard, Feb. 2). CDTV players also can handle CD-G discs. Publishers such as Guinness, Psygnosis, LucasFilm, Cinemaware, and Accolade have developed informational, educational, and game titles for

*(Continued on page V-26)*

**INTERACTIVE**  
(Continued from page V-25)

the CDTV format. Warner New Media, which already employs 50 people, will have 30 CD-ROM and CD+G titles out by the end of the year, according to producer Cohen. CD-ROM is already an established sector of the computer market. The Optical Publishing Assn. predicts an installed base of 2.9 million CD-ROM drives by the end of '91, according to Visions magazine. There are now more than 3,000 different CD-ROM titles available, although most are reference or other works not aimed at the consumer.

Warner New Media's CD-ROM discs list mostly for \$40 to \$80. Titles include: "Desert Storm: The War In The Persian Gulf" (\$39.99), which the label calls a "NewsDisc CD-ROM." The title can be played on a Macintosh computer with a CD-ROM drive, and includes personality and country profiles, tape-recorded interviews, Time magazine correspondent files and original story reports, weapons summaries, maps, charts, photographs, and a timeline of the war's progress.

In its "Audio Notes" series, Warner New Media has titles such as "The Magic Flute" (\$66) which includes an audio performance of the opera, plus real-time lyric translations, audio "sidebars" of alternative performances, and graphics that describe the storyline and delve into topics such as orchestration, rhythm, sonata allegro form, instruments, Renaissance monophony, and much more.

Voyager Company also offers CD-ROM, such as its "Ludwig Van Beethoven: Symphony No. 9" by Robert Winter (\$99.95), which also includes the audio itself, plus intensive analysis and background on the composer, the symphony, and classical music.

Another Voyager CD-ROM release is "Exotic Japan" (\$99.95), which explores Japan's language, culture, and people. It features Japanese native speech, table manners, business practices, traditional music, woodblock prints by Hiroshige, and some 150 lessons and quizzes about the country.

Voyager also has a number of interactive laserdiscs. Such releases include a 12-inch laserdisc in the CAV format (which allows frame-by-frame access to the 54,000 frames on each side of a CAV disc), and accompanying HyperText software for the Macintosh computer. The latter controls and accesses the disc, when it is operated on a laser player hooked up to a computer. Titles include "The Louvre," "Michelangelo: Self-Portrait," and "Edward Muybridge: Motion Studies."

Voyager's Aleen Stein does not believe that CD-ROM will replace laserdisc as a high-quality medium for feature films in the near future. "The technology is still several years down the road to

(Continued on page V-33)

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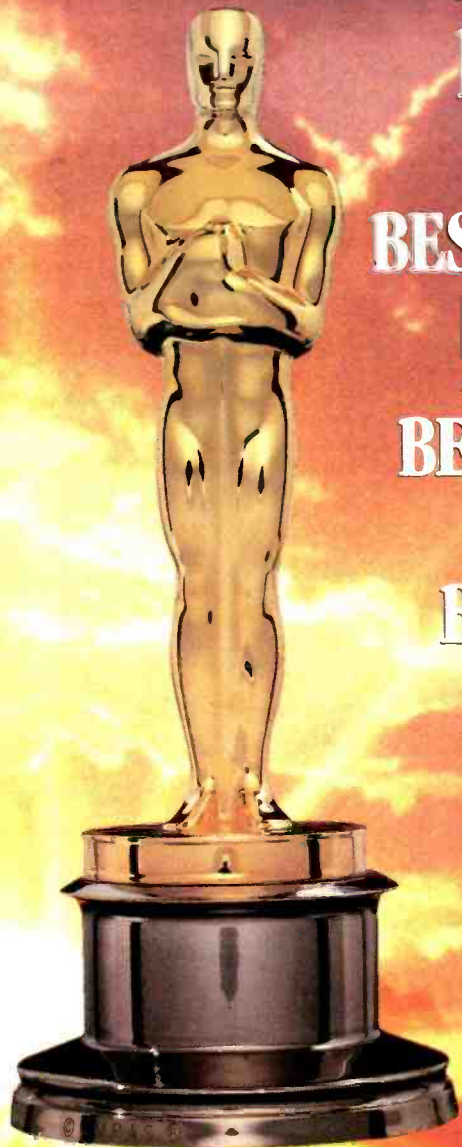
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**MUSIC VIDEO**

(Continued from page V-23)

One other verification of long-form music video's robust health is the increasing involvement in promoting it by artists themselves. "Ice-T will be at VSDA for us and will perform at the booth," says Faraci. "Everybody from the artists to the sales clerks are actively out there promoting all the pieces to make the marketing of music video now well in place."

The following is a listing by company of upcoming music video releases:

**A&M:** "Soul Cages" by Sting is still forthcoming but is currently on hold.

**AMERICAN VISIONS:** "Olympia," "The Great Smokey Mountains" and "Acadia" are out Aug. 15, each a \$19.95 30-minute program blending National Parks footage with music by Mannheim Steamroller's Jackson Berkey.

**ATCO:** Just released are "Yes—Greatest Video Hits" (\$19.98), featuring band member intros to each clip, and "AC/DC—Clipped" (\$16.98), featuring recent promo clips.

**A\*VISION:** July 23 releases include previous HBO titles like "The Legendary Ladies Of Rock 'N' Roll" (starring the likes of Brenda Lee, Lesley Gore, Ronnie Spector and Martha Reeves, at \$14.98); "The Legends Of Rock 'N' Roll" (with the likes of James Brown, Ray Charles, Little Richard and Jerry Lee Lewis, at \$16.98); "The All-Star Gospel Session" (includes Andrae Crouch & the Mighty Clouds Of Joy joined by Paul Simon and Luther Vandross, at \$14.98); "The All-Star Reggae Session," a Jamaican concert with stars like Jimmy Cliff, Toots Hibbert and Ziggy Marley, for \$14.98; and "Sarah Vaughan & Friends—A Jazz Session," her friends including Dizzy Gillespie, Herbie Hancock and Don Cherry (\$19.98). Also released that day are "Hard 'N Heavy #14," starring Motley Crue and the Black Crowes (\$19.98), and "Escape Club—Dollars, Sex & Wild West" (\$16.98). Out Aug. 20 are "Best of Hard 'N Heavy, Part I" (\$19.98) and "Women In Rock," with Tina Turner and Pat Benatar (\$19.98). Sept. 3 releases include "Harry Belafonte—Don't Stop The Carnival" (\$16.98); "Badlands—DAG The Giblets"; a \$19.98 Cream program; "Everly Brothers Reunion Concert" (\$16.98); "Rap's Most Wanted," including Ice-T (\$19.98); and three CTI jazz videos: "Rhythms-tick" starring Dizzy Gillespie (\$19.98), "Chroma—Music On The Edge" (\$19.98), and "Jim Beard—Song Of The Sun" (\$19.98).

**CAPITOL:** On July 16 comes "Poison—Sight For Sore Ears" (via Enigma/Capitol), with "Poison—Swallow This Live" on Oct. 8 coinciding with a live album. "Tina Turner—Simply The Best" is due Oct. 22, and a Great White program is also scheduled for later this year.

(Continued on page V-28)

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**MUSIC VIDEO**

(Continued from page V-27)

**CHRYSALIS:** Out July 2 is Gang Starr's "Step In The Arena" (\$12.98), and on July 16, a Sinead O'Connor compilation, "Year Of The Horse" (\$19.98).

**DGC VIDEO:** Sonic Youth's "Goo—The Home Video," featuring one clip per song on the same-named album, will be released July 23 at \$15.98.

**ELEKTRA ENTERTAINMENT:** "Picture Show," a compilation of recent clips from the Cure, is due in July.

**EMI:** An EMP title at \$14.98 will be out in August, followed by a Roxette program Oct. 15 at the same price. A "Queensryche—Operation Mindcrime Live" gift set is due Oct. 29.

**FOX LORBER:** "The Long Way Home," a documentary on Russian rock poet Boris Grebenshikov directed by Michael Apted, is out July 31 at \$79.95.

**GEFFEN HOME VIDEO:** On Sept. 17 comes Guns N' Roses first home video "Use Your Illusion" at \$15.98. A Joni Mitchell tape is slated for Oct. 1.

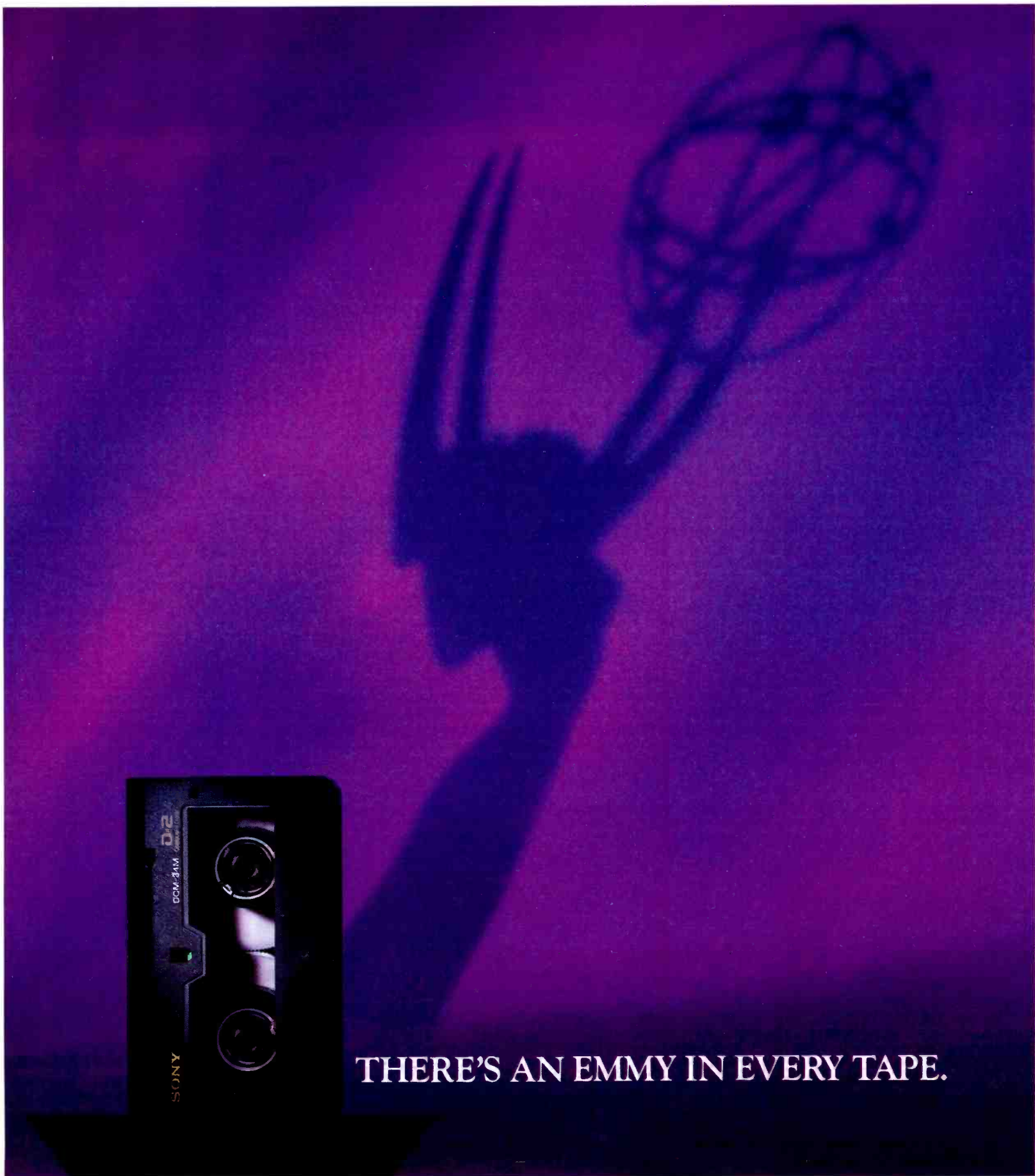
**MCA:** Guy and Young Black Teenagers programs are scheduled for July 11 at \$9.95 each. On Sept. 12 come programs from Bobby Brown, Pebbles, Sheena Easton, and Bang Tango, as well as lower-priced "Quick Pix" titles from Heavy D. & the Boys, Tom Petty & the Heartbreakers, and Patty Loveless. A Vince Gill release is due Oct. 3.

**MPI:** Out July 24 is "The Rock 'N' Roll Collection: Dave Clark's Golden Greats," which encapsulates Clark's unparalleled involvement in televised rock'n'roll with rare full-length clips from various vintage programs. Available in a four-volume box for \$99.98.

**PARAMOUNT:** "Spike Jones—A Musical Wreck-We-Um!," the fourth in the video series culled from Jones' '50s TV show, is out Aug. 8 at \$19.95.

**POLYGRAM VIDEO (PV):** On July 23 comes "Buried Treasures, Vol. 1—Breakthrough Directors"—a compilation of clips by such leading directors as Jean-Baptiste Mondino and Russell Mulcahy, at \$14.95. Also out that day are "Tears For Fears—Scenes From The Big Chair" (\$14.95); "The Best Of Blondie" (\$14.95); "Level 42—Fait Accompli," a rockumentary (\$19.95); "Zydeco Night And Day," featuring Buckwheat Zydeco and John Delafosse (on Island Visual Arts at \$19.95); and two \$19.95 Jazz Vision titles: "Jazz Africa," featuring Herbie Hancock, and "Implosions," with Stanley Clarke and Randy Brecker. For release on August 20 are: "Scorpions—Crazy World Tour Live Berlin 1991" (\$19.95); Dire Straits, "Alchemy Live" (\$14.95); Alice Cooper, "Prime Cuts" (\$19.95); Soft Cell featuring Marc Almond, "Memorabilia—The Video Singles" (\$19.95); Aug. 29: Leo Sayer, "The Very Best Of" (\$19.95).

(Continued on opposite page)



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**MUSIC VIDEO**

(Continued from opposite page)

**PRIVATE:** The previously-released "Leo Kottke—Home And Away" program enjoys a continued push because of the guitarist's forthcoming album, while Ringo Starr's current Private album recording sessions are being taped for possible home-video packaging.

**RHINO:** New "Shindig" series titles released July 6 are "Motor City Magic" (featuring the Four Tops, Marvin Gaye, Supremes, and Temptations), "Frat Party" (includes "Shout" by the Isley Brothers and "Louie, Louie" from the Kingsmen"), and a Jackie Wilson "Shindig" tape, all priced at \$14.95. There will be three more "Shindig" tapes released in September.

**SBK:** Jesus Jones' "Big In Alaska" clip compilation is forthcoming at \$19.95.

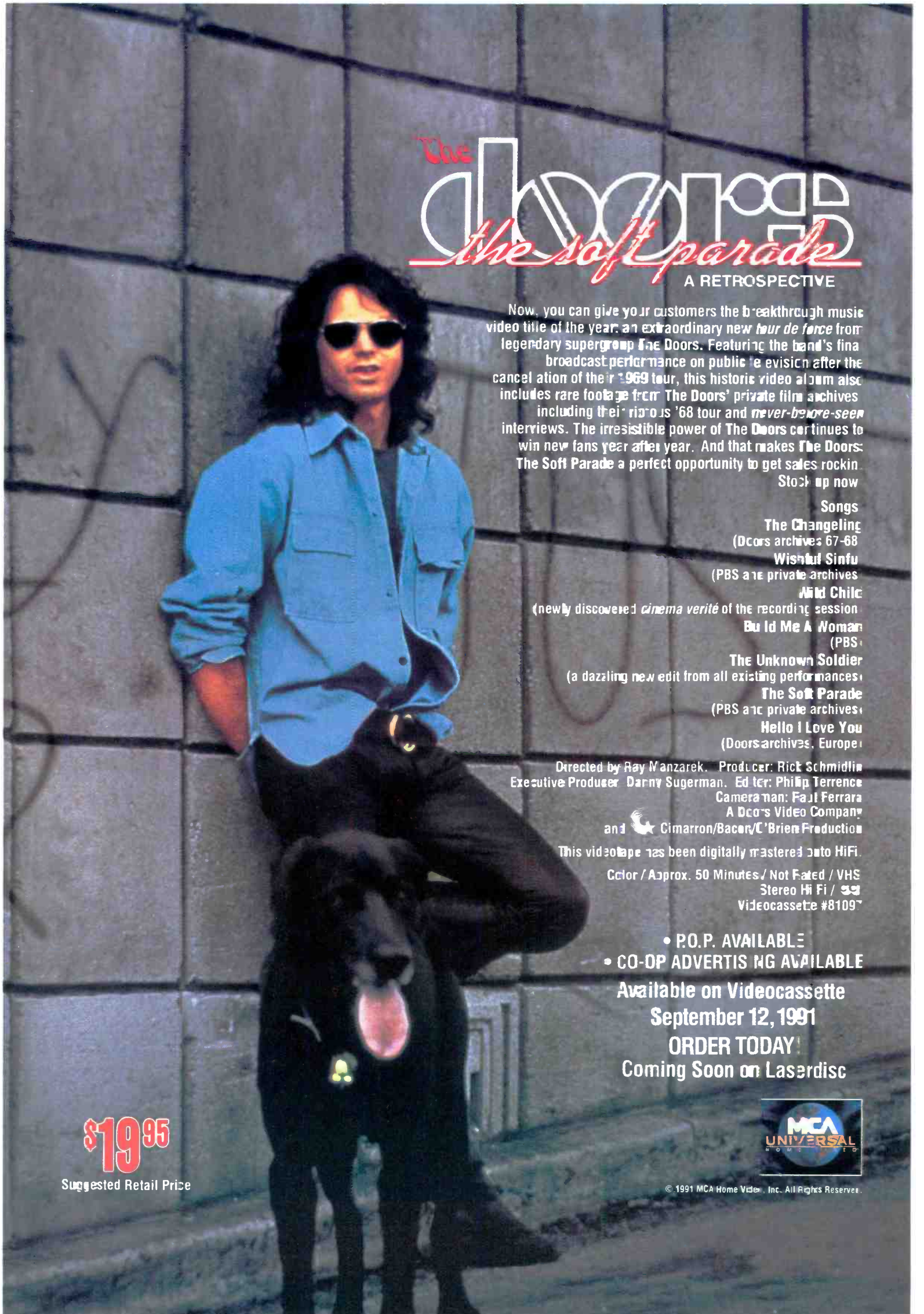
**SHANACHIE VIDEO:** An upcoming three-volume "Master Of Country Blues" series will pair Reverend Gary Davis and Sonny Terry, Son House and Bukka White, and Mance Lipscomb and Lightnin' Hopkins—each program consisting of rare archival footage. The "Beats Of The Heart" world music series, meanwhile, will have three new titles—an Indian film music tape and a two-part look at gypsy music.

**SIX WEST HOME VIDEO:** "KLF—Stadium House Trilogy," a \$9.98 futuristic three-clip concept piece by the purveyors of so-called "Ambient House" music, is due July 2. September brings Barry Manilow's "Because It's Christmas" (\$14.98) and a Whitney Houston compilation (\$19.98).

**SONY MUSIC VIDEO (SMV):** Celine Dion's "Unison" is out July 2 at \$19.98, same day that "Operation Rock 'N' Roll," featuring the hard rockers touring together this summer under that banner (Judas Priest, Alice Cooper, Motorhead, Dangerous Toys, and Metal Church), is released at \$14.98. As yet untitled Luther Vandross and James Taylor titles are due July 30 at \$19.98 each, followed on Aug. 13 by "Songs Of The Civil War," featuring period songs sung by contemporary country stars, and a Tony Bennett program, both also at \$19.98.

**VPI/HARMONY:** The fifth volume of "MetalHead Video Magazine," is out July 9 at \$12.98 and features Nelson, L.A. Guns, Living Colour, Kix, and Judas Priest. The same date and price brings "Country Music Video Magazine, Vol. 4," with Alan Jackson, Mike Reid, Joe Diffie, Carlene Carter, Marty Stuart, and Mary-Chapin Carpenter. At the same price on July 23 comes the second installment of "Teen Vid Magazine" and the fourth "Slamin' Rap."

**WARNER REPRISE:** On July 23 there are "Ice T—Original Gangster," written, directed and produced by the rapper and containing vids to all the songs from  
(Continued on page V-33)



The **doors**  
*the soft parade*  
A RETROSPECTIVE

Now, you can give your customers the breakthrough music video title of the year: an extraordinary new *tour de force* from legendary supergroup The Doors. Featuring the band's final broadcast performance on public television after the cancellation of their 1969 tour, this historic video album also includes rare footage from The Doors' private film archives including their riotous '68 tour and *never-before-seen* interviews. The irresistible power of The Doors continues to win new fans year after year. And that makes *The Doors: The Soft Parade* a perfect opportunity to get sales rockin'.

Stock up now

Songs

**The Changeling**  
(Doors archives 67-68)

**Wishful Sinful**  
(PBS and private archives)

**Wild Child**  
(newly discovered *cinema verité* of the recording session)

**Build Me A Woman**  
(PBS)

**The Unknown Soldier**  
(a dazzling new edit from all existing performances)

**The Soft Parade**  
(PBS and private archives)

**Hello I Love You**  
(Doors archives, Europe)

Directed by Ray Manzarek. Producer: Rick Schmidlin  
Executive Producer: Darryl Sugerman. Editor: Philip Terrence  
Camera man: Paul Ferrara  
A Doors Video Company  
and Cimarron/Bacory/C'Brien Production

This videotape has been digitally mastered onto HiFi.

Color / Approx. 50 Minutes / Not Rated / VHS  
Stereo Hi Fi / 99  
Videocassette #81097

- P.O.P. AVAILABLE
- CO-OP ADVERTISING AVAILABLE

Available on Videocassette  
September 12, 1991

**ORDER TODAY!**  
Coming Soon on Laserdisc

**\$19.95**

Suggested Retail Price



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# SHINDIG!

Howdy Hi Shindiggers! The hits just keep on comin' from your favorite prime-time, '60s pop music show, Shindig! Taken from the original Kinescopes, these tapes remain true to the original show; hip, hopping, and full of the hottest rock 'n' roll music around— Aretha Franklin, Tina Turner, The Shangri-Las, Marvin Gaye, The Kingsmen, The McCoys, The Four Tops and many more. So grab your dancing shoes and put on your best party dress, Shindig! is back!

Priced to sell at only \$14.95 each

July 15, 10 a.m.-12 p.m., visit with Jimmy O'Neill, the original host of Shindig!, at VSDA Booth #2838.



**MOTOR CITY MAGIC**

Includes The Four Tops ("It's The Same Old Song"), Marvin Gaye ("How Sweet It Is"), The Supremes ("Stop In The Name Of Love!"), and The Temptations ("My Girl").

RNVD 1451  
UPC# 8122-71451-3  
APPROX. 30 MIN. / HI-FI

**JACKIE WILSON**

Includes blistering performances of "Baby Workout," "That's Why (I Love You So)," "She's Alright" and "Whole Lotta Shakin' Going On" with Jerry Lee Lewis.

RNVD 1461  
UPC# 8122-71461-3  
APPROX. 30 MIN. / HI-FI

**FRAT PARTY**

Includes The Isley Brothers ("Shout"), The Kingsmen ("Louie, Louie"), ("Jerry Lee Lewis ("Great Balls Of Fire") and The McCoys ("Hang On Sloopy").

RNVD 1452  
UPC# 8122-71452-3  
APPROX. 30 MIN. / HI-FI

**THE RIGHTEOUS BROTHERS**

Includes their hits "You've Lost That Lovin' Feelin'," "Just Once In My Life" and the chart buster, "Unchained Melody."

RNVD 1450  
UPC# 8122-71450-3  
APPROX. 30 MIN. / HI-FI

**SOUL**

Includes Aretha Franklin ("Shoop Shoop Song"), and James Brown ("Papa's Got A Brand New Bag").  
/ Available Sept., '91

RNVD 1456  
UPC# 8122-71457-3  
B&W / APPROX. 30 MIN.

**GROOVY GALS**

Includes Tina Turner ("A Fool In Love"), Petula Clark ("Downtown") and The Shangri-Las ("Give Him A Great Big Kiss").  
/ Available Sept., '91

RNVD 1457  
UPC# 8122-71457-3  
B&W / APPROX. 30 MIN.



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## RETAILERS

(Continued from page V-18)

suits that all too often do not include home video.

Some VSDA leaders, in fact, become downright evangelical on the topic of optimism, as with Messer, the retiring president and the only board member who has served continually since the trade group formed. "The first challenge the average retailer has is in his own mind, giving rebirth to the idea of optimism. In many cases, particularly in the home-video community, it is the feeling of optimism which has created the successes of individual stores and chains. Being able to look forward and say you know things are going to continue to get better, that the market's out there, to basically step up and take advantage of opportunities as they arise, rather than feel you can 'stay on and not lose.' If you are a doom and gloomer, if all you're doing is trying to hold on and not lose money, rather than to take advantages of the market and areas that are profitable, you're doomed. It's a self-fulfilling prophecy. If you think you're going to lose, you've lost. If you think you can make it you can win. It doesn't matter if you're a large chain, a small chain, an independent, or what. The opportunity is there. Look at your market. Take advantages of those opportunities and you can succeed. For every dark cloud, there's a silver lining.

"Five or 10 years ago you had a lot of people out there who were optimistic. Some made right decisions, some made wrong decisions. Some expanded too quick, some opened a lot of small stores. Other people did things that worked. The ones that made the right decisions are stronger than ever. The ones who made the wrong decisions are in trouble. The ones who did nothing are out of business."

Offering thoughts in the same basic direction is Weiner, who is only in her first term as a director. "You've got to stop remembering how it used to be and look for how to improve things. Stop dwelling on the fact rentals are down 10%, down 20%. Business will never be what it was once, but the whining won't help. We need to look forward and be positive. We need the image campaign VSDA is working on, but that alone will not help, that won't make everything great all at once. You have to take your own steps. You have to go your own, individual route. Do what you do best. I am constantly shocked that so many stores are not computerized by now. That so many are dirty and dingy, that sell-through isn't farther along in some stores. You have to be open to learning and to change, even though it's frightening. We just opened a different kind of store, an outlet store. It's something we believe is a new wave in retailing."

West Coast Video not only adopted a new attitude, the veteran  
(Continued on opposite page)



**RETAILERS**

(Continued from opposite page)

an franchise firm changed its very way of doing business, says Abt, executive VP. "The growth of the industry in the '90s obviously is not going to be anywhere near what it was in the '80s. I think that's a very big challenge for all video store operators. We're in a situation where all the expenses keep going up. Rent goes up. Labor goes up. Everything else goes up and yet rental prices have pretty much flattened. People are being squeezed. Even though there are not a lot more stores, there are a lot more movies. A lot of bigger stores have opened and smaller stores have closed and a lot of stores that have remained have upgraded their inventories and their size. There are a lot more movies chasing the consumer. As a result of that, to get your share of that relatively stable pie, you're going to have to do something different than your competitor and that's the real advantage we see in franchising.

"Most of our operators are very local oriented, they have the pulse of their community. Video is an extremely local business, you get a tremendous percentage of your customers from within two-three or in rural areas five miles. You've got to know your customers. The advantage of franchising is that you have the clout of a very big operation; you've got name recognition, promotions, sweepstakes, and advertising, and buying at the lowest possible price. You've got the advantages of size but you've also got local ownership and management. People in the store care about how customers are treated. To our detriment, when we tried to operate a store 800 miles away or 1,000 miles from home base, we just could not do it as efficiently as a guy who has equity interest in that business and who is on site. It wasn't true in 1985, 1986, and 1987 when most of our stores were in and around Philadelphia, but the last few years we found that our franchisees were doing better than we were. That had not been the case before," he says of a current change to no company owned units and 100% franchisee operations.

Bearing some scars from having to seek reorganization in Chapter 11, Messenger represents the wild optimism of the years both Abt and Messer speak of, and Messenger admits that he expanded too fast and in too large a fashion. The present reality is one of "finite growth, and this is not just so for the smaller chains but for the superstores, too. They do not exist on some different planet, Pluto or Zepton. They are subject to the same malady we all are, the saturation of VCRs at the same level the past few years. You will see to some degree the failures of more small stores. The existing conditions weigh against them. And there will be more consolidation in dis-

(Continued on page V-32)

**Quick Sales. Quick Results.**

*Quick*  
**Callanetics**

**STOMACH**

**LEGS**

**HIPS AND BEHIND**



**New from the creator of Callanetics, America's number one exercise video.**

**Callan Pinckney breaks new ground with three new Quick Callanetics workouts for the most common problem areas.**

**Quick Callanetics for your Legs, Quick Callanetics for your Stomach and Quick Callanetics for your Hips and Behind all feature Callan Pinckney demonstrating each precise motion of her completely safe, no-impact exercises in 20-minute routines.**

**Quick Callanetics delivers exactly what people want - quick results. Research shows Callanetics users want short workouts for these specific body parts: legs, stomach, hips and behind.**

- Millions currently using *Callanetics* will rush to buy these new versions of the already proven revolutionary exercise system.
- An extensive multi-media campaign will drive consumers into your stores:
  - National consumer magazines
  - National TV campaign
  - Radio promotions
- Special "Callanetics Merchandising Center" and poster designed to ensure quick sales are available. Ask your Sales Representative for details.

**CONTACT YOUR SALES REPRESENTATIVE FOR INFORMATION**

**\$14.95**

Suggested Retail Price Each

Color/24 Mins. each/Not Rated  
Stereo/VHS Beta HiFi/ **99**  
Selection #'s: Legs 81061  
Stomach 81062  
Hips and Behind 81063

Executive Producer: Callan Pinckney  
Director/Cinematographer: Michael Huss  
Producer: Mora Killeen  
Still Photography: Stuart M. Gross

**Street Date:**  
**October 3, 1991**



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# Book retailers have made millions of dollars on the sales of L. Ron Hubbard's books... now video retailers will too.



## L. Ron Hubbard An Introduction to Scientology

With over 96 million books sold worldwide, L. Ron Hubbard has become the indisputable #1 master of self-help. **An Introduction to Scientology** is L. Ron Hubbard's long awaited entry into video.

His books and audio tapes have been bestsellers for years with the self-help classic *Dianetics* recently surpassing the 14 million mark in sales. In the last 6 years alone, 31 of his books have appeared on national bestseller lists.

**Now, for the first time ever**, your customers can meet L. Ron Hubbard face to face. In this unique video, the legendary L. Ron Hubbard deals directly with questions that most often trouble Americans today... such as how to live a better life.

**\$1 Million national advertising and publicity campaign to ensure demand and high profits for your stores**

- **TELEVISION ADVERTISING:** Arts & Entertainment, Discovery Channel, WTBS & TNT, USA Network, Spot Market TV
- **ADVERTISING/PUBLICITY PROGRAM:** Advertising in key consumer and trade magazines and newspapers will generate over 90 million impressions.
- **POINT OF PURCHASE SUPPORT:** The video is available in an attractive, self-shipping 12-unit point-of-purchase counter display.
- **COLLECTOR QUALITY PACKAGING:** The 2-color foil-embossed packaging brings this product to collector's standards while the consumer price remains low.
- **SELL-THROUGH SUCCESS:** Designed for long-term sell-through success. Quantity discounts and Co-op available. Contact your distributor or A.I.P. directly.

**Catalog Order #7800: 58 Minutes, Color, Stereo, VHS Suggested retail price: \$19.95**  
**#7801: 12 VHS copies plus self-shipping counter display.**

**Pre-order Date: August 12th, 1991**  
**Street Date: September 4th, 1991**  
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### An Introduction to Scientology Place your order now



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## RETAILERS

(Continued from page V-31)

tribution, probably to the point of four national webs. But there will be the development of the one-stop approach we saw years ago in the record business, to accommodate the onesees and twosees orders, which will always be there.

"The independent retailer has a luxury when you look at it positively. The larger stores are subject to what Wall Street thinks. The independent needs to become more specialized in what he does, needs to be as strong as possible in sell-through because it is so promising, and he needs to carve out his own niche, and once you see your direction be happy and make this business a fun business."

While a display of optimism might seem the obvious stance for a director candidate, in their own campaign statements the eight contenders this year echo as well in various ways this pervasive theme of those already in the board room. Burnside, as an incumbent, says, "Let's expand our thinking and our customers' expectations by promoting more than the same dozen movies coming to pay-per-view." The other incumbent, Dorrance, looks to greater self-fulfillment for members through expansion of "our educational library to help members run their business. I would like to see travel and amusement discounts offered, along with group buying for supplies."

John Heim, operator of four Video City stores and a veteran in the business, says he has never lost sight of how much fun it is to be part of the video industry. "After all, most people don't even like their jobs," he says. James Louer, president of single store Premier Video, says, "The possibilities for sharing information and ideas are endless." Mitch Lowe, head of three-store Video Droid, says, "We as video retailers hold a unique position in our communities." Tom Warren, president of four-unit Video Hut, believes, "Our changing industry needs changing leadership. We recognize the need for occasional change in government and that need is even more important in the association which can shape the future of your profession."

Unbridled enthusiasm in the form of four exclamation marks characterizes the spirit of Sheila Zbosnik, VP of single store Home Video, who says, "We cannot stand still for any degrading of our industry while others test less desirable systems. We already know the answer and it is home video!!!!"

Calling for the new attitude as forcefully as anyone, board member or candidate, Frank Lucca, head of a marketing group, says, "We must look at all aspects of VSDA. We must seek our identity, set goals and objectives, and then set out to achieve them. We can no longer be reactive, allowing issues to direct us."

*Earl Paige is Billboard's Marketing Editor in Los Angeles.*

**INTERACTIVE**

(Continued from page V-26)

put movies on CD-ROM," she says. "We'll be there when it happens, but it's probably 10 years away. We've seen stuff close to full-motion video on the computer screen, but it isn't of quality yet, not even in labs. And often it's 10 years from the labs to the street."

ACTV is another medium that offers interactivity, although it involves cable TV and not optical discs. Viewers will use their remote controls to select options offered to them on television hooked into the system (Billboard, April 27).

Couch potatoes may not care at all about interactivity with video and audio programs. They may just want to sit back, eat popcorn, and watch androids do battle in deep space.

But many in society—children, older students, musicians, filmmakers, computer-users, and others—will delight in the chance to interact with educational and entertainment systems.

"We do know the diversity is increasing," says Stein. "Not every format stays here, but the diversity of how you get entertained is getting greater and greater. The creators of content have more and more avenues for delivering that content to consumers."



Joanne Woodward and Paul Newman star as the conservative, Midwestern upple-middle class "Mr. & Mrs. Bridge" (HBO).

**MUSIC VIDEO**

(Continued from page V-29)

his new album (\$19.98), Holly Dunn's "Milestones—Greatest Hits" (\$9.98), and k.d. lang's "Harvest Of Seven Years—Cropped And Chronicled" (\$19.98), which is also available in laser format. On August 27 comes "Highway 101—Greatest Hits" at \$9.98. September releases include Randy Travis' "R.T." on tape and laser; "Guitar," which looks at guitarists including Mark Knopfler, Steve Vai, Jeff Baxter, and Lindsay Buckingham through the eyes of their peers (Sept. 10, \$19.98); Jane's Addiction's "Gift," a six-song "novella" (Sept. 24, \$19.98); and Hank Williams, Jr.'s "Pure Hank" compilation (Sept. 27). Later comes a R.E.M. program in both tape and laser format, new releases from Rod Stewart and Prince, and additional Frank Sinatra video titles.

Jim Bessman is a Billboard Contributing Editor in New York.

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IS SO INCREDIBLE  
IT CAN EVEN MAKE YOUR  
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Lucky for you, Americans love music videos. In fact, last year they spent almost \$175 million on them. This year, they're bound to spend even more.

And you can help them. By carrying American Patchwork. The definitive chronicle of American music, covering everything from blues to bluegrass to red-hot Cajun. And featuring everyone from innovators like jazz great Jelly Roll Morton to the classic folks in folk music.

What's more, these five videocassettes, hosted by world-renowned Alan Lomax, will appeal to all ages. Because before there was a Led Zeppelin in rock there was a Leadbelly in blues. And before anyone knew who Tom Petty was, everyone knew who Tom Dooley was.

In other words, without the people on these videos, there'd be no music videos. And then we'd all be singing the blues.



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AMERICAN PATCHWORK

THE COLLECTION THAT  
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Your customers will happily snap these videos up to the tune of \$19.95 each.

The Land Where  
Blues Began The legend of Leadbelly lives on in the Mississippi Delta. (PBS #260)



Appalachian Journey Country music before cowboys went urban. (PBS #300)



Jazz Parade: Feet Don't  
Fail Me Now A jazzy journey through New Orleans with the likes of a Jelly Roll. (PBS #261)

Cajun Country: Don't  
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Dreams and Songs of the Noble Old Tales of other times and places come to life through the magic of song. (PBS #301)

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## LASERDISC

(Continued from page V-17)

neer's Wallace. "And that's on top of the current recession, and a lack of really strong titles except for 'Ghost,'" he says. "The format keeps growing on its own momentum."

Pioneer is the exclusive distributor of Paramount Home Video on disc, which has yielded the two biggest laser hits to date: "Ghost" and "Top Gun," each around the 90,000-unit mark and climbing (Billboard, April 20).

Pioneer LDCA and Image Entertainment are the two heavy-weight distributors in the laser business. For Image, sales for the

most recent fiscal year were up 70% over the previous 12-month period, along with "a dramatic improvement in our bottom line," according to Image's DelGrosso. He adds ironically, "How bad could business be?"

DelGrosso predicts that his hottest upcoming release, "Home Alone," will ship out the door at 50-70,000 units, "depending on economic conditions" (Image is the exclusive distributor for FoxVideo on laser).

The fact that the title came out at \$29.95, day-and-date with the VHS release, is an important change in pricing policy for FoxVideo, which in its earlier incarnation as CBS/Fox was known for its high-priced discs. Every major studio has now had at least

select hit features out on disc at sell-through prices.

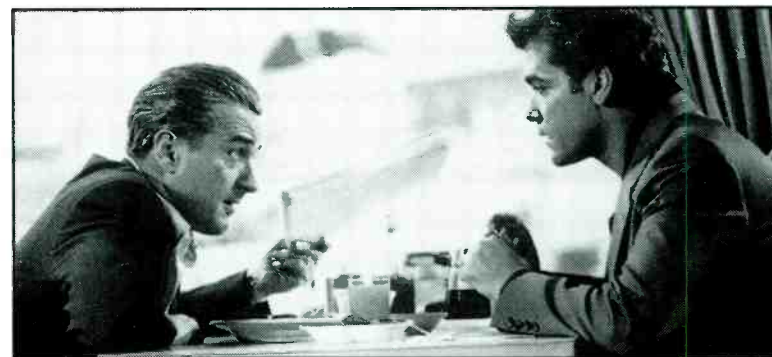
"The [laser] catalog is very deep now; the selection of software is pretty incredible," says DelGrosso. "What we need hasn't changed—we need better retail demonstrations of the hardware. The more people that experience the machine and want to buy it, the more discs we'll press."

The increasing presence of Panasonic and other manufacturers has helped boost the format's profile over the last 12 months, because "it's been a Pioneer format for 10 years. But this fall I guarantee you'll see more hardware than you ever have," adds DelGrosso.

He also emphasizes the importance of the "home theater" concept to laser's growth. "The fact remains that many American consumers are moving towards improved technology, to improve their home theater systems. And nothing represents a better value for that than the combiplayer."

The software, too, is a bargain. Adds DelGrosso, "Consumers are buying CDs and they'll buy laserdiscs. Laserdiscs perform beautifully, they last forever, and they're worth owning."

Perhaps laser still is a niche, but it's already a niche worth \$300 million.

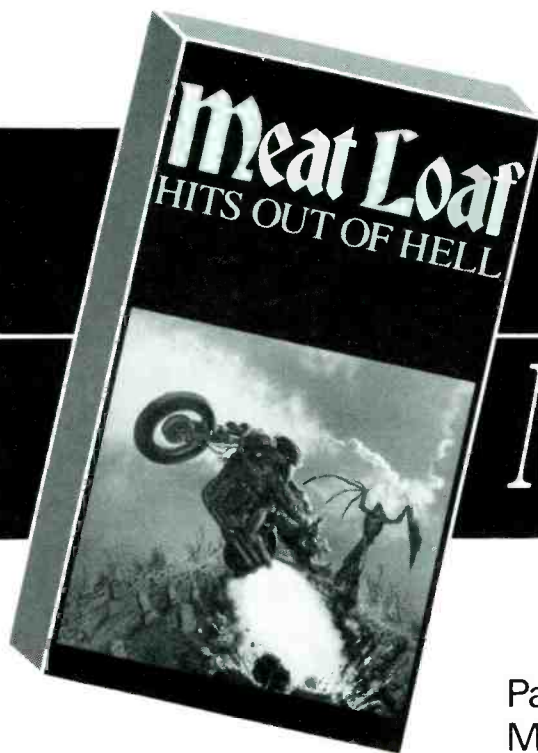


Robert De Niro and Ray Liotta weigh the value of their lives with the Mafia in "GoodFellas" (Warner).



Sean Connery and Michelle Pfeiffer mix love, betrayal and international espionage in "The Russia House" (MGM/UA).

Chris McGowan is Billboard's Laser Scans columnist.



SMV Now.

Music & More.

Paradise regained!  
Meat Loaf —  
"Hits Out Of Hell"

Meet the legendary  
Meat Loaf in person!  
Monday, July 15,  
11 a.m., Booth #2922.



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PIONEER  
The Art of Entertainment



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# YOU'VE GOTTA HAVE IT

The brilliant first film  
from director Spike Lee  
will soon be available  
for the first time at the  
sell-through price of \$19.95.

Coming to your local  
video store September 24th.

The first feature film distributed by Polygram Video on Island Visual Arts

ISLAND PICTURES PRESENTS A SPIKE LEE JOINT "SHE'S GOTTA HAVE IT" STARRING TRACY CAMILA JOHNS • REDMOND HICKS • JOHN CANADA TERRELL • SPIKE LEE • RAYE DOWELL • MUSIC BILL LEE  
PHOTOGRAPHY ERNEST DICKERSON • PRODUCTION SUPERVISOR MONTY ROSS • PRODUCTION DESIGN WYNN THOMAS • ASSOCIATE PRODUCER PAMM JACKSON • PRODUCED BY SHELTON J. LEE  
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A SPIKE LEE JOINT

# SHE'S GOTTA HAVE IT

A  
SERIOUSLY  
SEXY  
COMEDY



VIDEO DUPLICATION

# MILLIONS

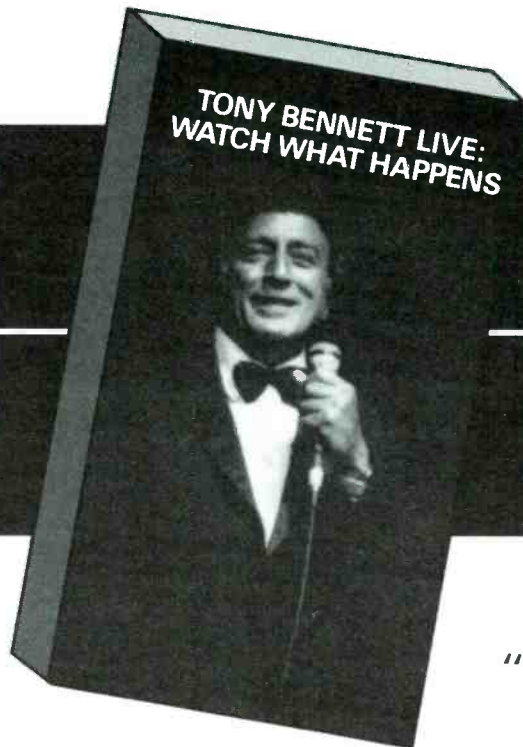
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We've got him live  
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Meet Tony Bennett  
in person!  
Tuesday, July 16,  
3 p.m., Booth #2922.



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# Howard Howls Hound Dog.

You grab the microphone and strike your pose. Your lip curls as you belt out the opening line. Behind you, the bass and drums kick into full rhythm. Suddenly, you gyrate across the stage, hips swiveling, whipping the crowd to a screaming frenzy.



You're On.

Tune up those tonsils for Laser Karaoke™ (pronounced kar-a-okay).

It's the show-stopping feature of Pioneer's newest attraction: The Combi Disc Player with Laser Karaoke.

You said you always wanted to sing like a pro. Well, come out of the shower and step up to the mic. The disc player plays regular CDs and LaserDisc movies. Laser Karaoke lets you sing the lead. Complete with your own band. And your own backup singers. Right in your own living room. Just hook it into your audio system and TV, and let the show begin!



Go ahead. Belt out those Beach Boys.

Jam with Elton John. Croon like Patsy Cline. Scream the Supremes. Emulate Elvis. It's your turn to be the star!

This new combi player plays hundreds of karaoke music video song titles, hits from the '50s through the '80s, all with on-screen lyrics. It can even remove

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the lead vocals from 70% of your CDs, so you and your friends can fill in for the superstars in your own velvet tones.

It's from Pioneer, of course. Where your howling never sounded so loud and clear. And the visual laser resolution has

never been sharper.

See it, hear it, sing it. Only where Pioneer products are sold. For the dealer nearest you, call 213-PIONEER.

Catch The Debut Of America's Newest Singing Sensation.



(Shown with optional microphone.)

**LaserKaraoke™**

**PIONEER**  
The Art of Entertainment

## HOT HITS

(Continued from page V-13)

undoubtedly will include a consumer rebate, by now a Disney classic in and of itself.

Meanwhile, in an unprecedented move designed to defeat the summer doldrums, Disney released the animated classic "Robin Hood" this month (July 12) at \$24.99. The movie has garnered over \$50 million at the box office in two theatrical releases (1973 and 1982). Another first—the title carried a limited time consumer mail-in refund opportunity direct from Disney that offers a \$5 refund with the purchase of "Robin Hood" and any other Disney feature-length film with a suggested list price of \$22.99 or more.

In yet another first from Disney, the studio will release Felix the Cat's first animated feature-length film. "Felix The Cat: The Movie" will debut on video on Aug. 23 at \$19.99 retail.

From the Touchstone family will come "Scenes From A Mall" in plenty of time for the shopping rush. Priced for rental at \$92.95 retail, the Bette Midler/Woody Allen comedy hits the street Aug. 14 accompanied by a coupon booklet worth savings of \$145 from national retailers including Dunkin' Donuts, AMC Theaters, Kodak, GCC Theaters, Sears, General Nutrition Centers, and Alamo Car Rentals.

In addition, Hollywood Pictures' "Run" and Walt Disney Studios' "Shipwrecked" will hit rental shelves this month from Buena Vista Home Video at a suggested retail price of \$92.95 each.

Warner Home Video will bring out "Hamlet" late this month and "New Jack City" along with "If Looks Could Kill" in August. All three are scheduled for rental at a suggested retail price of \$92.99.

Turner Home Entertainment undoubtedly will hit the best-selling charts with its restored "Citizen Kane 50th Anniversary" release, especially since it is offering the title in a multitude of configurations: a single that will retail for \$19.98; the single tape, plus a coffee table book from Doubleday marking the 50th anniversary, for \$49.98; a \$59.98 gift set of three Orson Welles films on tape—"Citizen Kane," "The Magnificent Ambersons," "Journey Into Fear," and the biographical tape "A Film Genius: Orson Welles," along with three black-and-white photos from each film; and a \$99.98 gift pack that includes "Citizen Kane," a separate tape of footage with interviews and the original theatrical trailer, the Doubleday book, a copy of the original script, a 50th anniversary poster, and a copy of the original publicity and advertising materials.

Ronnie Gunnerson is editor of Video Marketing News in Los Angeles and a freelance writer for various publications.

Some of their best performances are on Warner Reprise Video.

"k.d. lang"



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## Gift Vid Sets On Many Labels' Lists Campaigns Aimed At Perking Up Sell-Thru

■ BY CHRIS MCGOWAN

LOS ANGELES—In the wake of last year's brisk sales of the "Star Wars Trilogy Gift Pack," "Indiana Jones" trilogy, "The Godfather Epic," and other multiple-title slipcase packages, many home video labels are aggressively gearing up with new boxed-set/gift-set editions—on both cassette and laser-disc—for summer and fall.

Hot new or upcoming theatrical, music video, and special-interest collections include "Star Trek," "Back To The Future," "The Doors," "Citizen Kane," "Lonesome Dove," Turner's "War In The Gulf," and MPI's "Rock & Roll Collection."

In addition, MGM/UA Home Video is launching an ambitious sell-through campaign this fall with its "More Stars Than There Are In The Heavens" Christmas gift sets.

Each of the 10 boxed sets contains three tapes and a biographical booklet that focuses on a Hollywood star. The \$49.98-list packages will hit the street Sept. 25.

George Feltenstein, VP of sales and marketing for MGM/UA, says, "On the sell-through side, we need to energize the business with

extraordinary or different marketing ideas. We wanted to make the perfect Christmas gift, something that retailers who normally wouldn't carry sell-through couldn't resist."

The campaign takes its name from MGM's motto in the old days, when it had a plethora of famous stars under contract. While MGM/UA has packaged sets that tied together movies of such ac-

tors as John Wayne and Elvis Presley, it has never before launched 10 such boxed sets at one time.

MGM/UA, like the other labels releasing boxed sets, is hoping to capitalize on the boxed-set mania that was evident during last year's holiday season. At the time, retailers said these sets were one of the few bright spots in an otherwise bleak period.

(Continued on page 49)

## Early Reaction Mixed In Rank's Limited-Play Test

■ BY EARL PAIGE

LOS ANGELES—It's been laughed at as a dumb idea and hailed as the answer to getting enough copies on release date. In either case, reaction to Rank's limited-play videocassette is seldom dull or apathetic.

The latest indication of a mixed-bag reaction comes from Northern California retailers, where a long-delayed field test kicked off July 3. Meanwhile, a second national distribution of 20,000 limited-play

screeners by Paramount Home Video is being rerigged and will be set for five, rather than two, plays.

Isolated reports that dealers were finding it easy to tamper with the first Paramount screener—such as removing the counter mechanism so that the cassettes did not self-erase as planned—are not denied by Rank Retail Services America, the firm that promotes the limited-play Showcase cassette.

According to Showcase co-inventor Roger Nicholson, the initial and hasty mailing of the screener was made with cassettes that were not "sonically sealed" and which lacked a critical "one-way screw fitting."

Since they are now sonically sealed, Nicholson says if anyone attempts to pry open the new screener "they will destroy it."

Aside from the alleged tampering problems, Rank ran into supply problems when Paramount tried to use the cassette to mail out screeners of two new titles. The order called for 20,000 cassettes, but Rank is not yet set up for assembly-line manufacturing of the new cassettes. In fact, Applied Acumen, the think-tank firm that Nicholson and his associates operate, is doing a lot of the assembly itself, by hand.

The second distribution of screeners will be set for five plays, rather than the two plays in the first test. Paramount is hopeful the change will mean less criticism.

A representative at Paramount describes the reaction to the initial mailing as "merely confusion," something that has dogged the Rank project from the beginning.

"It was not a case of Paramount trying to jam something down the dealers' throats as some retailers

(Continued on page 48)

## 'Godfather III' Video Packs Additional Minutes, Scenes

■ BY PAUL SWEETING

NEW YORK—Sharp-eyed viewers will notice something different about the cassette version of "The Godfather III" when it is released by Paramount Home Video Oct. 10. The \$99.95-list equivalent double-cassette package will contain nine minutes not included in the theatrical prints of the film.

"Francis loves to tinker," says Hollace Brown, senior VP of advertising and sales promotion at Paramount, referring to Francis Ford Coppola, the film's director. "After the movie was released to theaters last December, he pitched us on altering it for home video and we said 'fine.' The new version contains seven brand new scenes, four scenes were re-edited slightly and three miscellaneous establishing shots."

In addition to the "Director's Final Cut" edition, Paramount is extending the previously viewed sell-off campaign for "Godfather III" that it began with the release of "Ghost."

A new previously viewed promotional spot has been created—again featuring Baron the dog—and will appear at the beginning of "Godfather III." The studio also plans two separate TV advertising flights for the title, one running prior to street date, and the second hitting three to five weeks after street and focusing on previously viewed sell-off.

Brown says the studio is still fiddling with the exact timing of the second TV flight.

Brown calls the sell-off campaign for "Ghost" "extremely successful," but says the impact of shipments of the title is impossible to accurately quantify.

"If we had shipped 525,000 copies of 'Ghost' we would have been happy," Brown says. "The fact that we shipped 648,000 was stupendous. Was that [difference] attributable to the previously viewed campaign? Perhaps, but how much is hard to say... We would like to believe that a large portion of that override was attributable to the campaign, but it would be sheer conjecture to try to

(Continued on page 51)



**Good Show.** Sam Walton, chairman and founder of Wal-Mart, right, presents the chain's vendor/partner-of-the-year award to Joe Cayre, president of GoodTimes Home Video, left. Wal-Mart, the nation's largest retailer and the largest retailer of prerecorded videocassettes, recently honored vendors in several different categories during an awards ceremony at the chain's Bentonville, Ark., headquarters. GoodTimes was cited for its marketing and merchandising programs and its "just-in-time" inventory replenishment system.

## THE PERFECT TEN



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## News Flash: Turner Home Ent. Launching New CNN Video Label

Turner Home Entertainment is creating a special-interest home video label for release of news-related programming from the CNN Library, which it owns. According to a Turner press release, the new CNN Video label will also cover such other video genres as health, sports, travel, and business. The statement says that CNN Video's fall release slate includes "Pearl Harbor: A Fiftieth Anniversary Salute" and "Europe On The Brink," a program that examines the reunification of Germany. Using CNN footage, Turner recently issued several popular sell-through titles based on the Persian Gulf war, including "Desert Storm: The War Begins," "Desert Storm: The Victory," and "War In The Gulf: The Complete Story."

## 'Terminator' Tears Up Chart To No. 4

"I'll be back . . ." on the charts. Arnold Schwarzenegger blasts back onto Billboard's Top Video Sales chart this week at No. 4 with "The Terminator," the 1984 original to the hot new theatrical sequel "Terminator 2: Judgment Day." According to The Hollywood Reporter, the sequel, which opened nationally July 3, took in a staggering \$52.3 million in box office receipts during its first five days. Helmdale Home Video, distributor of the video original, claims to have already shipped 500,000 copies of the \$14.95 priced title. It's estimated that when the original was released on video, Thorn-EMI/HBO Video moved about 500,000 units. But the original had been off the market for about 18 months as rights reverted back to Helmdale and its new home video arm. Meanwhile, over at LIVE Home Video, holder of the video rights to the sequel, Stuart Snyder, senior VP of sales and distribution, says, "We're all smiles." No decision has been made on whether the sequel will be marketed sell-through or rental. But as to its home video marketplace potential? "No problema!" says Snyder.

## VSDA Convention Brings Out The Stars

As usual, video retailers packing autograph books won't be disappointed at this year's Video Software Dealers Assn. convention July 14-17 in Las Vegas. Among some of the marquee talent on hand will be Michael Douglas, Jane Fonda, Anthony Hopkins, Leonard Nimoy, Brian Bosworth, Lou Gossett Jr., Milton Berle, Hulk Hogan, Karl Malden, Chuck Connors, Sean Young, Danny Glover, Charlie Sheen, Tony Bennett, Barry Manilow, Jean-Claude Van Damme, Marlie Matlin, Morgan Fairchild, Reggie Jackson, Rita Moreno, June Allyson, Rosanna Arquette, Christopher Lambert, Pat Morita, Rae Dawn Chong, Dennis Miller, and Ice-T.

## Suppliers Announce Programming Picks

While the focus at the VSDA convention will be on theatrical product, special-interest suppliers continue to stretch their own programming envelope. Among a few of the newer offerings from suppliers: "The Chris Evert Winning Tennis Collection" from Sybervision, the tennis great's first instructional set; the seven-volume "The Bruce Brown Golden Years Of Surf," including "The Endless Summer," from Pacific Arts Video; "How To Get A Record Deal" from VPI/Harmony; "An Introduction To Baseball Card Collecting" from JCI; "Shiatsu With Pat Morita" from Video Releasing Company of Hawaii; "L. Ron Hubbard: An Introduction To Scientology" from A.I.P. Home Video; "Jack Nicklaus' The Full Swing" from Worldvision Home Video; and "Kathy Smith's Instant Workout" from Media Home Entertainment.

## Rare Pearls From Vid Oyster's Expo

Conventioneers who have had their fill of VSDA can check out Video Oyster's Trading Expo (VOTE) across the street at the Mardi Gras/Best Western Hotel. Sponsored by New York retailer Norman Scherer, owner of Video Oyster, the two-day affair will focus on the collectible and rare-tape market and on survival strategies for independent retailers. VOTE starts July 15; the used and rare-tape trading floor (which will be open to the public) opens at 1 p.m. A rare-tape auction will be held at 4 p.m., followed by seminars from 5 p.m. to 7 p.m. VOTE moves to Bally's July 16 and runs from 4:30 p.m. to 11 p.m. and again includes an open-trading floor, seminars, and an auction.

## Orion To Sponsor 'Wolves' Scholarship

Orion Home Video will sponsor two scholarships earmarked for Native American studios to be presented by the Video Software Dealers Assn. The Orion "Dances With Wolves" Scholarship will be presented by Jim Wilson, co-producer of the Academy Award-winning film, July 17 at the scholarship reception during the VSDA convention. The second scholarship, called the "Mickey Granberg Native American Scholarship," will be presented by Doris Leader Charge, the actress in "Dances" who was responsible for teaching the Lakota Sioux language to cast members. The Orion sponsorship brings to 12 the number of scholarships to be presented by the VSDA Scholarship Foundation in 1991.

# 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
				<b>★ ★ NO. 1 ★ ★</b>			
1	2	3	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R
2	1	4	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 81051	A. Schwarzenegger	1990	PG-13
3	7	3	GREEN CARD	Touchstone Pictures Touchstone Home Video 1141	Gerard Depardieu Andie MacDowell	1991	PG-13
4	3	4	THE GRIFTERS	Miramax Films HBO Video 90526	John Cusack Anjelica Huston	1990	R
5	5	4	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video 50553-5	Meryl Streep Shirley MacLaine	1990	R
6	4	6	MERMAIDS	Orion Pictures Orion Home Video 8770	Cher Bob Hoskins	1990	PG-13
7	<b>NEW ▶</b>		EDWARD SCISSORHANDS	FoxVideo 1867	Johnny Depp Winona Ryder	1990	PG-13
8	6	7	PREDATOR 2	FoxVideo 1853	Danny Glover Gary Busey	1990	R
9	9	6	THE ROOKIE	Warner Bros. Inc. Warner Home Video 12061	Clint Eastwood Charlie Sheen	1991	R
10	8	6	JACOB'S LADDER	Live Home Video 68949	Tim Robbins Elizabeth Pena	1990	R
11	10	8	THREE MEN AND A LITTLE LADY	Touchstone Pictures Touchstone Home Video 1139	Tom Selleck Steve Guttenberg	1990	PG
12	11	15	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
13	36	2	REVERSAL OF FORTUNE	Warner Bros. Inc. Warner Home Video 11934	Jeremy Irons Glenn Close	1990	R
14	12	8	MR. DESTINY	Touchstone Pictures Touchstone Home Video 1126	James Belushi Michael Caine	1990	PG-13
15	15	10	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
16	13	8	AVALON	Tri-Star Pictures RCA/Columbia Home Video 70543-5	Armin Mueller-Stahl Joan Plowright	1990	PG
17	16	8	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R
18	18	3	WHITE FANG	Walt Disney Home Video 1153	Ethan Hawke Klaus Maria Brandauer	1991	PG
19	14	8	QUIGLEY DOWN UNDER	MGM/UA Home Video M902173	Tom Selleck Laura San Giacomo	1990	PG-13
20	17	6	THE KRAYS	Parkfield Pictures RCA/Columbia Home Video 90973	Gary Kemp Martin Kemp	1990	R
21	22	2	METROPOLITAN	New Line Cinema RCA/Columbia Home Video 75153	Carolyn Farina Edward Clements	1990	PG-13
22	19	15	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
23	20	14	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
24	<b>NEW ▶</b>		THE LONG WALK HOME	Live Home Video 68913	Whoopi Goldberg Sissy Spacek	1991	PG
25	24	13	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
26	21	3	COME SEE THE PARADISE	FoxVideo 1854	Dennis Quaid Tamlyn Tomita	1990	R
27	25	2	TO SLEEP WITH ANGER	SVS, Inc. 734	Danny Glover Mary Alice	1990	PG
28	<b>NEW ▶</b>		MEN OF RESPECT	RCA/Columbia Pictures Home Video 90543	John Turturro Katherine Borowitz	1991	R
29	28	11	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
30	<b>RE-ENTRY</b>		FEMME FATALE	Republic Pictures Home Video 1295	Colin Firth Lisa Zane	1991	R
31	26	5	THE NEVERENDING STORY II	Warner Bros. Inc. Warner Home Video 12041	Jonathan Brandis John Wesley Shipp	1991	PG
32	31	13	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
33	33	20	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
34	23	6	WARLOCK	Vidmark Entertainment 5378	Julian Sands Lori Singer	1989	R
35	37	17	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
36	32	12	SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
37	35	14	WHITE PALACE ♦	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
38	27	10	THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
39	34	9	THE SHELTERING SKY	Warner Bros. Inc. Warner Home Video 12062	Debra Winger John Malkovich	1990	R
40	30	10	ROCKY V	MGM/UA Home Video 902288	Sylvester Stallone Talia Shire	1990	PG-13

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

## New Time-Life Vid Unit To Cook Up Original Programs

BY PAUL SWEETING

NEW YORK—Time-Life Video, known principally as a direct marketer of third-party prerecorded software, has developed a new production operation to create original programming for television and home video.

One of the new division's first projects will be a 10-volume series based on a 26-volume book series on the Old West that Time-Life Books marketed in the '70s. That series sold 35 million books over the 26 volumes.

The division, known as Time-Life Television, has hired Ken Burns, creator of the critically acclaimed and highly successful "Civil War" series that aired on PBS, to be executive producer of the new series. The producer is Steven Ives.

Time-Life also marketed the "Civil War" series on cassette. It was distributed to retail outlets by Pacific Arts Video.

The Old West series is tentatively scheduled to be marketed on cassette beginning in June 1994, and will be broadcast in 1995, says Candice Carpenter, president of the new Time-Life Video and Television.

The series will be marketed under the Time-Life label.

"We will own it as a video and television property and it will be marketed worldwide in both media," Carpenter says. "We will ultimately be looking for a traditional retail partner, but we will probably do what we did with 'The Civil War'—leave a window for direct marketing before we go to retail."

As part of the Time Warner conglomerate, Time-Life has two potential retail partners virtually in-house in Warner Home Video and HBO Video (which is distributed by WHV). Through the Time Warner-owned distribution company WEA, Time-Life is also related to A\*Vision, the home video arm of Atlantic Records.

"Warner and HBO are always the place we would turn first for a retail partner," Carpenter says. "If they have a strong interest in a product, then they're the natural partner. If it's something that is more of a niche product it might be appropriate to look somewhere else, but if it's a mass-market product, Warner is obviously the best."

While among the more ambitious, the Old West series is only one of several projects Time-Life has under development. "There are several genres [of programming] we really haven't gotten into yet, like music, comedy, sports, that are big genres and very important in the Time-Life family," Carpenter says. "These are all areas we want to get into."

To that end, Time-Life has hired Jeff Peisch, formerly of Vestron and Sony Music Video Enterprises, where he headed up program development and acquisition for special-interest product.

Carpenter notes that many of the titles Time-Life will market in those areas will come from licensing deals, "but a couple of them are co-productions, so we'll be creating videos."

(Continued on page 51)



*Caring For Life*

We live in a time when over 140,000 Americans from all walks of life have already died from AIDS, and over 1.5 million have been infected.

But there's something even scarier. There's no cure. And because AIDS education, research, and treatment are so inadequate, these numbers are growing. Every day.

The good news is that there are things each of us can do to combat this deadly disease.

That's where VIAAC comes in.

Since 1989, VIAAC -- the Video Industry AIDS Action Committee -- has already raised over \$120,000.

More importantly, VIAAC has spent that money in cities and towns like yours. For desperately needed research and for treatment for those afflicted with AIDS.

But there's so much more to be done.

And that's where you come in.

VIAAC will mount a major fundraising campaign at this year's VSDA. We'll be the beneficiary of funds raised at the Video Blues Band concert.

Throughout the show, we'll be raffling off some great prizes.

And we're setting up a booth on the show floor to take donations and to help you raise funds in your own communities.

So come to the Video Blues Band concert. Buy raffle tickets and come to the VIAAC booth.

Together we can make a difference.

VIAAC

video industry aids action committee

Design: Luzzi Limited/NYC Photography: Jeffrey Schnarr

# 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	10	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
2	3	38	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
3	2	40	THREE TENORS IN CONCERT ▲ <sup>2</sup>	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
4	NEW ▶		THE TERMINATOR ▲	Hemdale Film Corp. Hemdale Home Video 7000	A. Schwarzenegger	1984	R	14.95
5	10	4	THE PRINCE AND THE PAUPER	Walt Disney Home Video 1185	Animated	1991	G	12.99
6	4	60	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
7	5	13	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	14.95
8	7	16	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
9	9	42	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
10	8	10	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
11	6	40	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
12	11	14	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	22.98
13	32	18	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
14	36	167	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
15	18	6	EXTREME: PHOTOGRAFFITTI	PolyGram Music Video 75026 17140-3	Extreme	1991	NR	14.95
16	24	252	THE SOUND OF MUSIC ▲ ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
17	16	20	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video FoxVideo 2858	Michael Jordan	1990	NR	19.98
18	17	8	THE MIND'S EYE	Miramir MPV6001	James Reynolds	1991	NR	19.95
19	12	21	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
20	NEW ▶		IT'S A MAD MAD MAD MAD WORLD	MGM/UA Home Video 302193	Milton Berle Sid Caesar	1963	G	29.98
21	13	38	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
22	19	9	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal	1990	R	19.98
23	14	12	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
24	21	24	DUMBO ◆	Walt Disney Home Video 24	Animated	1947	G	22.98
25	28	5	DESERT STORM: THE VICTORY	Turner Home Entertainment 3058E	Bernard Shaw	1991	NR	14.98
26	23	10	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
27	RE-ENTRY		CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
28	38	21	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
29	35	20	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
30	30	21	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
31	NEW ▶		GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R	19.95
32	15	13	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
33	RE-ENTRY		ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	22.98
34	26	6	GLORIA ESTEFAN: COMING OUT OF THE DARK	SMV Enterprises 19V-49088	Gloria Estefan	1991	NR	19.98
35	25	35	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR ◆	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
36	RE-ENTRY		NELSON: AFTER THE RAIN	Geffen Home Video DGCV3950	Nelson	1991	NR	14.95
37	RE-ENTRY		PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
38	RE-ENTRY		PLAYBOY WET AND WILD II ◆	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
39	NEW ▶		YES: GREATEST VIDEO HITS	A*Vision Entertainment 50181-3	Yes	1991	NR	19.98
40	20	31	MADONNA: THE IMMACULATE COLLECTION ▲ ◆	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98

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

## Limited Plays At VSDA; Rank, Dickson Discussion

**GREEN TAPES, ETC.:** There will be a buzz again at the Video Software Dealers Assn. convention Sunday-Wednesday (14-17) regarding the various limited-play cassettes, but it will very likely all be offstage in Las Vegas hotel suites. "Limited Play" is a flashpoint with dealers. It translates to revenue sharing in the minds of many dealers. It's volatile, whether it's Rank Video Services America with its green Showcase cassette, or Dickson Video Systems with its sophisticated cas-



by Earl Paige

sette plus countertop black box (Billboard, July 13), or something else. "I witnessed the reaction to Rentrak and the shouting of dealers who do not want to be partners with the studios," says Joseph Anderson, CEO at Dickson, in describing the scene at one VSDA. Many will recall a Playcount entry a few conventions back, and tests of it in Australia, followed by its ultimate disappearance. However, time marches on. Attitudes change. Even Harris Egendorf, another inventor of a counting cassette who has long haunted VSDA conventions complaining of industry resistance, is more mellow nowadays (although ironically he indicates he may pass on the 1991 event). As for Rentrak's pay-per-transaction service, it is increasingly successful.

**NOT EASY BEING GREEN:** After another visit to the Northern California test area for the Rank Showcase cassette, co-inventor Roger Nicholson reports a reasonably favorable reception. Nicholson and consultant Steve Roberts visited the Central California VSDA meeting earlier (Billboard, June 13). They returned June 26 for a Sacramento Chapter gathering. Now all three Northern California VSDA chapters have held seminars on the new concept. Once again, how to track the number of plays ticked off for each subsequent rental was a central query in Sacramento. "It's merely a question of log-

ging them down on the rental receipt. It's not a problem," says Nicholson. One potential problem is the environment issue. "We have not engineered for that in this test. But before this is rolled out, we will definitely have a redeemable, recyclable, reusable system. I understand the environmental issue. We will address it."

**ADD PAY-PER-PLAY:** The Dickson "Vutrac" cassette system has implications that could make it controversial, Anderson acknowledges (Billboard, July 13). While Dickson has gone out of its way to avoid any publicity, a

Hong Kong manufacturer did issue a Vutrac press release recently. In it, Benelux Manufacturing Ltd., the firm providing tooling and manufacturing for Vutrac, speculated that "the new videocassette should enable first-run films to be shown in the home." Anderson says Dickson has sought diligently to avoid any problems with retailers or distributors, and hopes the system will be as close to conventional home video rental practices as possible. One thing is certain: Vutrac is sophisticated. It involves a "black box" locking terminal on the store countertop and plays one time per cycle (it must be returned to the store and "unlocked"). An elaborate replay or rewind feature is employed using two "zones" inside the cassette. Rewind is possible throughout one zone. However, once the tape passes into the second zone, it can only be rewound up to 40 minutes of running time in that zone. Beyond that point, the cassette locks.

**SCI-FI SYSTEMS:** The technology surrounding some of the new limited-play videocassettes sounds like a sci-fi movie script, admits Anderson. He spent most of his business career as an electrical engineer at Northern Telecom, a Canadian firm. About five years ago he joined with partners

(Continued on page 51)

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# 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	<b>Terminator 2: Judgment Day</b> (Tri-Star)	52,306,548	2,274 23,002	—	52,306,548
2	<b>Naked Gun 2 1/2</b> (Paramount)	16,833,852	2,378 7,079	1	43,172,501
3	<b>Robin Hood</b> (Warner Bros.)	14,667,531	2,369 6,191	3	97,689,104
4	<b>City Slickers</b> (Columbia)	11,249,659	2,171 5,182	4	74,615,421
5	<b>Problem Child 2</b> (Universal)	7,642,350	1,464 5,275	—	7,642,350
6	<b>The Rocketeer</b> (Buena Vista)	7,579,539	1,886 4,019	2	31,212,002
7	<b>Dying Young</b> (20th Century Fox)	4,464,687	1,522 2,933	2	24,548,393
8	<b>Backdraft</b> (Universal)	3,798,470	1,503 2,527	6	64,545,270
9	<b>Soapdish</b> (Paramount)	3,110,346	1,080 2,880	5	31,001,079
10	<b>Jungle Fever</b> (Universal)	2,796,810	720 3,884	4	27,131,525
11	<b>Thelma &amp; Louise</b> (MGM-Pathe)	2,774,967	907 3,060	6	32,506,805
12	<b>What About Bob?</b> (Buena Vista)	1,918,634	1,025 1,872	7	55,694,661
13	<b>The Babysitter's Dead</b> (Warner Bros.)	1,233,993	853 1,447	4	19,923,107
14	<b>Dances With Wolves</b> (Orion)	868,357	488 1,779	34	178,461,194
15	<b>Home Alone</b> (20th Century Fox)	662,446	466 1,422	33	279,378,318
16	<b>The Silence of the Lambs</b> (Orion)	655,029	460 1,424	20	126,748,453
17	<b>Out for Justice</b> (Warner Bros.)	516,635	401 1,288	12	38,455,668
18	<b>Straight out of Brooklyn</b> (Goldwyn)	438,347	75 5,845	6	1,473,887
19	<b>Mutant Ninja Turtles II</b> (New Line Cinema)	418,474	491 852	15	77,773,988
20	<b>Only the Lonely</b> (Fox)	376,272	365 1,031	6	19,577,489
21	<b>Sleeping With the Enemy</b> (Fox)	358,598	278 1,290	21	99,731,653
22	<b>New Jack City</b> (Warner Bros.)	325,494	183 1,779	16	46,521,571
23	<b>Oscar</b> (Buena Vista)	257,386	257 1,001	10	22,867,056
24	<b>Everybody's Fine</b> (Miramax)	254,805	48 5,308	5	644,282
25	<b>Drop Dead Fred</b> (New Line Cinema)	247,844	255 972	6	12,462,436
26	<b>Truth or Dare</b> (Miramax)	229,302	111 2,066	8	14,234,527
27	<b>FX 2</b> (Orion)	187,767	204 920	8	20,497,302
28	<b>Object of Beauty</b> (Avenue)	129,042	78 1,654	12	4,891,615
29	<b>Impromptu</b> (Hemdale)	125,475	77 1,629	12	3,315,172
30	<b>A Rage in Harlem</b> (Miramax)	121,790	79 1,542	9	10,140,633
31	<b>Wild Hearts Can't Be Broken</b> (Buena Vista)	118,428	145 817	6	6,881,594
32	<b>La Femme Nikita</b> (Goldwyn)	90,728	36 2,520	17	4,625,127
33	<b>Toy Soldiers</b> (Tri-Star)	87,840	110 798	10	14,836,813
34	<b>Truly, Madly, Deeply</b> (Goldwyn)	81,151	30 2,705	9	904,544
35	<b>An Angel at My Table</b> (Fine Line)	74,745	13 5,750	7	299,376
36	<b>Hudson Hawk</b> (Tri-Star)	72,130	110 656	6	16,696,382
37	<b>Europa, Europa</b> (Orion Classics)	71,113	3 23,704	1	114,514
38	<b>Mister Johnson</b> (Avenue)	64,576	41 1,119	34	1,284,013
39	<b>One Good Cop</b> (Buena Vista)	54,538	64 852	11	22,867,056
40	<b>Kickboxer 2</b> (Trimark)	45,914	37 1,241	3	1,156,890

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## LIMITED-PLAY TEST

(Continued from page 43)

seem to have charged," says the representative. "The fact is, this was the first mailing of a screener in such mass amounts that we have ever heard of" and that depth was made possible by the nature of the cassette.

The Showcase can be set for any number of plays, at which point it self-erases. It allows a store to charge for each play; the cassette has a window that shows the number of plays. The copies being field-tested in Northern California are

*'We're not enforcing the added fees when customers play it more than once'*

set for 25 plays (Billboard, June 15).

In the field test, two titles were shipped July 3, "Almost An Angel" and "Look Who's Talking Too."

According to Peggy Lake, co-owner of Country Home Video near Fresno, about 15 stores throughout the Central California region are involved. "We seem to have more participation than the other two chapters," she says, comparing her group with the local Video Software Dealers Assn. chapters in Sacramento and San Francisco.

"We're not enforcing the added fees when they play it more than once," says Mike Foxen, owner of Fox's Video in Fresno and president of the VSDA Central California chapter. "No matter how we explain it, the customers just do not want to take a chance they will get charged for extra plays," says Foxen.

"We're putting it up on the shelf [and treating it as any other movie] and in 30 days we'll see if they have paid for themselves," he says of the Showcase copies, which are half the price of regular videocassettes.

"We're going to end up eating the extra charges," says Lake, "but I still see [Showcase] as a way to have more copies and have more satisfied customers. I don't think any of us can tell much this early. The real test will come on 'Misery' July 17. It's a much bigger title."

For his part, Nicholson says the idea of the limited-play cassette "is an interim concept. It's the answer now. In five years, 10 years, all these other delivery systems you hear about will probably be on line."

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

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## GIFT VIDEO SETS ON MANY LABELS' LISTS

(Continued from page 43)

Tower Video did "quite well with boxed sets last Christmas season," says John Thrasher, VP of video purchasing. His biggest sellers, he says, were Paramount Home Video's \$99.95 "The Godfather Epic" (which Tower offered for \$79.95 in an ad), and FoxVideo's \$59.95 "Star Wars" set. Thrasher predicts that the new "Star Trek" collection will be a "sure thing."

"There certainly is a demand for boxed sets," comments Public Media VP of sales Jeff McGuire. "We've seen that with our 'Vintage' and 'The Divided Union' releases. There is that element of the audience that really likes the collectibility of the boxed set, espe-

cially when it contains a booklet or other supplementary material. It makes it a value for collectors."

He adds that quality is essential inside and out, to justify the higher price point of a gift set. Public Media "will never duplicate at anything other than the standard play mode," he notes. In addition, great care is taken with the look of the box itself because "the quality of the packaging should reflect the quality of the programming inside."

Public Media's five-tape, \$149.95 "Divided Union" and five-tape, \$139.95 "Story Of English" boxed sets are toward the higher end of the pricing spectrum as far as gift

packs go, but McGuire claims that these sets are "definitely" profitable as well as being "a nice statement about your line that helps set you apart."

Judging by all the boxed-set releases hitting the stores this year, many other video labels agree at least with McGuire's first point. As reported in the Feb. 9 Billboard, retailers enjoyed warm profits last winter with the "Godfather" and "Star Wars" sets, Warner Home Video's "James Dean 35th Anniversary Collection," RCA/Columbia Home Video's three-tape "Karate Kid" series and two-title "Ghostbusters" package, and PBS Home Video's "Civil War" set.

### UPCOMING VIDEOCASSETTE & LASERDISC BOXED SETS

LABEL TITLE(S)	DESCRIPTION	NO. OF TAPES, DISCS	STREET DATE	LIST PRICE
<b>MGM/UA</b> "More Stars Than There Are In The Heavens"	Several sets featuring Elizabeth Taylor, Humphrey Bogart, Fred Astaire, Greta Garbo, Bette Davis, Gene Kelly, and others.	3 tapes per package	Sept. 25	\$49.98
<b>MGM/UA</b> "MGM/UA's Cartoon Gift Set"	Includes "Tom And Jerry's The Night Before Christmas" and "Dr. Seuss' How The Grinch Stole Christmas."	3 tapes	Aug. 21	\$29.98
<b>MGM/UA</b> "The Thin Man Collection"	Includes all six "Thin Man" movies and their original trailers.	6 discs	August	\$124.98
<b>MGM/UA</b> "Greta Garbo Gift Set"	Includes "Camille," "Anna Karenina," and "Flesh And The Devil."	3 tapes	October	\$99.98
<b>Republic</b> (several boxed sets)	Feature the likes of John Wayne, Cary Grant, Gary Cooper, and James Cagney, as well as such TV fare as "Bonanza."		Oct. 3	\$59.98 each
<b>PBS</b> (distributed by Pacific Arts) "I, Claudius"	The critically acclaimed "Masterpiece Theatre" miniseries on the life of the Roman emperor Claudius.	7 tapes	July 3	\$149.95
<b>Pacific Arts</b> "The Bruce Brown Golden Years Of Surf Collection"	Brown is a hobbyist who, years ago, filmed surfers and produced the tapes for his own collection.	7 tapes	July 3	\$134.95
<b>Pacific Arts</b> "Wings," "Carriers"	Include extensive footage from WW II and the Korean, Vietnam, and Persian Gulf wars.	6 tapes each	Sept. 25	\$119.95 per package
<b>Mystic Fire</b> "Ring Of Fire"	10-year odyssey through Indonesia, exploring culture and belief system.	4 tapes	August	\$89.95 package (down from \$99.95); \$24.95 separately (down from \$29.99)
<b>Mystic Fire</b> "Greek Fire"	Five-part documentary series exploring the pervasive influence of ancient Greece on today's world.	5 tapes	Sept. 1	\$99.95
<b>Mystic Fire</b> "American Composers"	Each tape discusses the life and work of one composer. The composers are John Cage, Philip Glass, Meredith Monk, and Robert Ashley.	4 tapes	Oct. 1	\$79.95
<b>White Star/Kultur</b> "The Best Of Ernie Kovacs"	Selections from the comic's classic TV series.	5 tapes	July 23	\$99.75; \$19.95 each
<b>Paramount</b> "Star Trek Collector's Set"	Contains all five "Star Trek" movies.	5 tapes; 7 discs (original aspect ratio)	July 29	\$74.75 cassette (special \$100 gift version); \$149.95 disc
<b>MCA/Universal</b> "Back To The Future"	Includes a free "making-of" documentary tape, "The Secrets Of The Back To The Future Trilogy."	3 tapes	Sept. 12	\$59.95; \$19.95 each (documentary \$12.95)
<b>MCA/Universal</b> "The Doors Collectors Set"	Includes "Live At The Hollywood Bowl" and "The Soft Parade."	3 tapes	Sept. 12	\$59.95; \$19.95 each
<b>Turner</b> "Citizen Kane"	Three sets, two of which include supplementary materials.	1-and 2-tape sets	Aug. 14	From \$19.98 to \$99.98

Billboard.

FOR WEEK ENDING JULY 20, 1991

## Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
★★ NO. 1 ★★					
1	1	41	<b>THE THREE TENORS IN CONCERT</b> ▲ <sup>2</sup> London 071 223-3	Carreras - Domingo - Pavarotti	C 24.95
2	3	5	<b>WELCOME HOME HEROES</b> Arista Records Inc. 6 West Home Video SW-5721	Whitney Houston	C 19.98
3	5	5	<b>PHOTOGRAFFITTI</b> PolyGram Music Video 75026 17140-3	Extreme	SF 14.95
4	2	13	<b>VOICES THAT CARE</b> Giant/Warner Reprise Video 38245	Voices That Care	SF 9.98
5	4	33	<b>THE IMMACULATE COLLECTION</b> ▲ <sup>4</sup> Warner Reprise Video 3-38195	Madonna	LF 19.98
6	11	29	<b>OH SAY CAN YOU SCREAM</b> ▲ A*Vision Entertainment 3-50179	Skid Row	C 19.98
7	7	5	<b>COMING OUT OF THE DARK</b> SMV Enterprises 19V-49088	Gloria Estefan	D 19.98
8	6	9	<b>RUSTED PIECES</b> Capitol Video 40013	Megadeth	LF 19.98
9	8	5	<b>QUALITY YOU CAN TASTE</b> SMV Enterprises 19V-49074	Warrant	LF 19.98
10	10	21	<b>THE FIRST VISION</b> ▲ SMV Enterprises 19V-49072	Mariah Carey	LF 19.98
11	12	3	<b>HARD N' HEAVY: VOL. 13</b> A*Vision Entertainment 50225-3	Various Artists	D 19.98
12	9	31	<b>PLAY THAT FUNKY MUSIC WHITE BOY</b> ▲ <sup>4</sup> SBK Music Video K5VA-07339	Vanilla Ice	SF 12.98
13	14	7	<b>CLUB MTV: PARTY TO GO</b> Tommy Boy Music Video 1037	Various Artists	LF 19.98
14	24	3	<b>NINJA RAP</b> SBK Music Video 7355	Vanilla Ice	SF 9.98
15	21	5	<b>COUNTRY MUSIC VIDEO MAGAZINE: VOL. 3</b> VPI/Harmony BMG Video 5521	Various Artists	D 12.98
16	15	35	<b>HAMMER TIME</b> ▲ <sup>5</sup> Capitol Video 40012	M.C. Hammer	LF 19.98
17	18	11	<b>AFTER THE RAIN</b> Geffen Home Video DGCV39501	Nelson	SF 14.95
18	13	5	<b>GREATEST HITS HOME VIDEO</b> Arista Records Inc. 6 West Home Video SW-5712	Eurythmics	LF 19.98
19	22	7	<b>WICKED GAME</b> Warner Reprise Video 3-38237	Chris Isaak	LF 16.98
20	16	29	<b>JUSTIFY MY LOVE</b> ▲ <sup>8</sup> Warner Reprise Video 38224	Madonna	SF 9.98
21	<b>NEW</b>		<b>GREATEST VIDEO HITS</b> A*Vision Entertainment 50181-3	Yes	LF 19.98
22	23	3	<b>LUCIFUGE: THE VIDEO</b> Def American Home Video 38244	Danzig	SF 16.98
23	<b>RE-ENTRY</b>		<b>PUT YOURSELF IN MY SHOES</b> ● BMG Video 2373	Clint Black	SF 9.98
24	19	13	<b>RED HOT &amp; BLUE</b> Arista Records Inc. 6 West Home Video SW-5718	Various Artists	LF 19.98
25	20	15	<b>FIVE MAN VIDEO BAND</b> Geffen Home Video 39507	Tesla	LF 19.95
26	17	27	<b>LOVE CAN BUILD A BRIDGE</b> ▲ MPI Home Video MP6096	The Judds	LF 19.98
27	27	5	<b>THE DOORS ARE OPEN</b> Warner Reprise Video 3-38230	The Doors	C 19.98
28	<b>RE-ENTRY</b>		<b>MADONNA CIAO ITALIA: LIVE FROM ITALY</b> ▲ Warner Reprise Video 38141-3	Madonna	C 29.98
29	29	19	<b>THE STORY OF GENESIS</b> PolyGram Music Video 440 082 769-3	Genesis	D 19.95
30	<b>NEW</b>		<b>CLIPPED</b> A*Vision Entertainment 50234-3	AC/DC	SF 16.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1991, Billboard/BPI Communications, Inc.

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## Lynch Party: Wild 'Heart,' 'Peaks' Pilot On Laser List

**LYNCH MOB:** Inquiring and morbid minds can now get acquainted via laserdisc with a generous assortment of the All-American oddballs and cornfed psychos from the heartland that populate director **David Lynch's** cinematic world. For starters, **Image** has just launched a widescreen edition of the director's "Wild At Heart" (\$49.95), starring Nicolas Cage, Laura Dern, Diane Ladd, Harry Dean Stanton, and Willem Dafoe. And in September, **Warner** will bow "Twin Peaks" (\$34.98), the two-hour pilot of Lynch and

and **Mark Frost's** idiosyncratic television series. Kyle MacLachlan, Sherrylyn Fenn, Joan Chen, and Michael Ontkean star, and Lynch and Frost penned the inventive and surreal script that turned soap-opera conventions inside out.

Other films by Lynch that are available on laserdisc include **MCA's** "Dune" (\$39.98), **Paramount's** "The Elephant Man" (\$39.98), and **Warner's** "Blue Velvet" (widescreen, \$29.98).

**MCA** will release "King Ralph" (\$34.98) Aug. 16. John Goodman gives up his Las Vegas lounge act to assume the throne of England. Also due on that date from **MCA**: "The Nude Bomb" with Don Adams as Agent 86; "Psycho IV: The Beginning" with Anthony Perkins and Olivia Hussey; "Continental Divide," a high-altitude comedy with John Belushi and Blair Brown; and "Zoot Suit," directed by Luiz Valdez and featuring Edward James Olmos (\$34.98 each).

Coming in September from **MCA**: "Amazing Stories Book 3" (partial CAV, \$34.98), "The Doors: Soft Parade—A Retrospective" (\$29.98), and "The Hard Way" (widescreen or pan-scan, \$34.98) with Michael J. Fox and James Woods.

**ALIEN SAFARI:** The invisible extraterrestrial is on the hunt for humans again in **CBS/Fox's** "Predator 2" (widescreen, \$39.98), now out from **Image**.

In addition, **Image** has just released the 13-hour documentary boxed set "Hollywood" (seven discs, \$249.95), an exploration by film historians Kevin Brownlow and David Gill of American film between 1900 and 1927.

Other new releases include the 1922 Rudolph Valentino movie "Blood And Sand" (side 2 CAV, \$39.95), which includes a bonus featurette; "Chuck Berry Live At The Roxy" (\$29.95); Chuck Norris in "Delta Force 2" (\$39.95); and Fritz Lang's 1924 masterwork "Die Nibelungen: Siegfried/Kriemhild's Revenge" (\$49.95), which was released earlier this year in two parts by **Republic**.

**Image** is also now offering **Ingram Bergman's** "From The Life Of

The Marionettes" (dubbed, \$49.95); Pedro Almodovar's 1983 film "Labyrinth Of Passion" (widescreen, \$49.95); the avant-garde genius of "Maya Deren: Experimental Films" (side 2 CAV, \$49.95); the engaging sleeper "Mr. Destiny" (\$39.99) with James Belushi and Michael Caine; Sam Peckinpah's thriller "The Osterman Weekend" (\$39.95); Joseph Strick's "Ulysses" (widescreen, side 3 CAV, \$49.95), an adaptation of the James Joyce novel; and the offbeat horror tale "Bride Of Re-Animator" (unrated, \$39.95).

### LASER SCANS

by Chris McGowan

**COMING SOON:** Due in July and August from **Image** are "King Kong/The Son Of Kong" (double feature, side

4 CAV, \$49.95), which pairs the 1933 RKO classic (freshly transferred from Turner's own 35mm archival print) and its sequel in a gatefold jacket; Woody Allen's "Alice" (\$39.95), with Mia Farrow, Alec Baldwin, and William Hurt; the Stanley Donen 1967 comedy "Bedazzled" (widescreen, \$59.98), with Dudley Moore, Peter Cook, and Raquel Welch; and the 1991 John Irvin telling of "Robin Hood" (widescreen, \$39.98).

**PIONEER SPECIAL EDITIONS,** the new line from **Pioneer LDCA**, has a number of notable releases for August: "Bye Bye Birdie" with Janet Leigh and Dick Van Dyke, "Obsession" with Cliff Robertson, "The Professionals" with Burt Lancaster and Lee Marvin, "Three For The Show" with Betty Grable and Jack Lemmon, and "The Way We Were" with Robert Redford and Barbra Streisand (each of which is widescreen and \$44.95).

Also due: "The Chase" with Marlon Brando, Robert Redford, Jane Fonda, and Robert Duvall; the H.G. Wells sci-fi tale "First Men In The Moon" (2 & 3 CAV); and Barbra Streisand in "Funny Lady" (each of which is widescreen and \$49.95).

**MORE AUGUST DISCS:** **MGM/UA** will launch John O'Hara's "Butterfield 8" (widescreen, \$34.98) with Elizabeth Taylor and Laurence Harvey; a special 10-sided collector's edition of "Gone With The Wind" (CAV, \$99.98); "Goodbye Mr. Chips" (\$34.98) with Robert Donat; a remastered "Kiss Me Kate" (\$34.98); "Poltergeist II: The Other Side" (widescreen, \$34.98); and "Thunderbolt And Lightfoot" (widescreen, \$34.98). And in September, watch for Stanley Kubrick's "Lolita" (\$39.98), an adaptation of the Vladimir Nabokov novel.

**MUSIC, MAESTRO:** In August, **Pioneer Artists** will bow "Il Trovatore: Opera Stories" and "Manon Lescaut: Opera Stories," which both feature narration by Charlton

(Continued on next page)

## MUSIC VIDEO REVIEW

Yes, "Greatest Video Hits." **Atco Video/A\*Vision Entertainment**, 75 minutes, \$19.98.

This collection starts circa 1977 with the first of the progressive rock icons' myriad reunions, the latest of which has assembled eight of the dozen or so musicians that have at one time or another played in the band.

It then proceeds chronologically into the early '80s, showing the varied, often gaudy stages in this group's 20-plus-year career. Most notorious among these was Yes' stint with **Bugles Trevor Horn** and

Geoff Downes in 1980, represented in this video by unedited and interminable versions of "Tempus Fugit" and "Into The Lens," both of which were mercifully cut short when they aired on "Don Kirshner's Rock Concert" back then.

Also uncut—though admittedly with more gratifying results—is the controversial clip for "Owner Of A Lonely Heart," complete with the hero's hallucinations of lizards, snakes, scorpions, and worms (in his eye sockets). The original version hasn't been available since weeks after its release in late 1983, when it was summarily replaced by a milder, shorter edition that's still shown on **MTV**.

The segments on this longform are introduced by any one of the current Yes members, offering fans rare insight into the writing and recording of the tunes. For instance, we learn that guitarist **Trevor Rabin** composed "Owner Of A Lonely Heart" during "a particularly long visit" to the toilet.

Whether or not even the most fervent Yes followers want to know about their idols' bathroom habits is questionable. What's certain is that the mixture of anecdotal footage and live and studio clips in Yes' "Greatest Video Hits" is somehow entertaining enough not just for diehards, but for casual observers as well.

PAUL VERNA

Billboard®

FOR WEEK ENDING JULY 20, 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	2	3	KINDERGARTEN COP	Universal City Studios MCA/Universal Home Video 41051	A. Schwarzenegger	1990	PG-13	34.98
2	1	15	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
3	NEW ▶		GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	29.98
4	7	3	POSTCARDS FROM THE EDGE	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50556	Meryl Streep Shirley MacLaine	1990	R	34.95
5	10	13	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
6	22	3	THREE MEN AND A LITTLE LADY	Touchstone Pictures Image Entertainment 1139AS	Tom Selleck Steve Guttenberg	1990	PG	39.99
7	3	5	JACOB'S LADDER	Live Home Video Image Entertainment ID8239IV	Tim Robbins Elizabeth Pena	1990	R	39.95
8	8	5	THE KRAYS	Parkfield Pictures Pioneer LDCA, Inc. 90976	Gary Kemp Martin Kemp	1990	R	39.95
9	12	11	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13	24.98
10	9	13	ARACHNOPHOBIA	Amblin Entertainment Image Entertainment 1080AS	Jeff Daniels	1990	PG-13	39.99
11	4	7	HAVANA	Universal City Studios MCA/Universal Home Video 81049	Robert Redford Lena Olin	1990	R	39.98
12	6	7	AVALON	Tri-Star Pictures Pioneer LDCA, Inc. SC055-6107	Armin Mueller-Stahl Joan Plowright	1990	PG	49.98
13	NEW ▶		CINEMA PARADISO	HBO Video Image Entertainment ID7387HB	Philippe Noiret Jacques Perrin	1989	PG	49.95
14	5	7	BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R	29.98
15	11	35	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
16	14	27	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95
17	13	23	PRETTY WOMAN	Touchstone Pictures Image Entertainment 1027AS	Richard Gere Julia Roberts	1990	R	29.99
18	16	19	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R	34.98
19	25	3	KING OF NEW YORK	Seven Arts Image Entertainment 68937	Christopher Walken	1990	R	39.95
20	RE-ENTRY		THE LAST PICTURE SHOW	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50426	Timothy Bottoms Jeff Bridges	1971	R	39.95
21	18	17	DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment L1850-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
22	15	11	CHILD'S PLAY 2	Universal City Studios MCA/Universal Home Video 41024	Alex Vincent Jenny Agutter	1990	R	34.98
23	17	7	DUCKTALES THE MOVIE	Walt Disney Home Video Image Entertainment 1082	Animated	1990	G	29.99
24	19	19	FLATLINERS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50386	Kiefer Sutherland Julia Roberts	1990	R	34.95
25	21	3	AFTER DARK, MY SWEET	Live Home Video Image Entertainment 68943	Jason Patric Rachel Ward	1990	R	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.



## STORE MONITOR

(Continued from page 46)

in Dickson Video Systems in suburban Toronto, where **Edward Dickson** is the senior partner. Anderson claims \$7 million has gone into Vutrac.

**CROSS-PROMOTION:** It's required that **Blockbuster Video** managers at the chain's **UI Video** franchisee consistently generate cross-merchandising with area businesses. These range from simple near trade-offs to more elaborate efforts. One manager tells of a successful June promotion on "How To Plan A Perfect Wedding." The bridal shop supplied a gown and mannequin. The display was arresting, right in the main aisle area. Video store shoppers saw an advertise-

ment for the bridal shop. Over at the bridal stores, a sign plugged Blockbuster. This manager suggests that any number of specialized videos, particularly tied in to a seasonal theme, can be the center of a good cross-promotion.

**AT CLOSIN' TIME:** Out in Los Angeles, **Odyssey Video** stores will not lock the front door until five minutes after posted closing time. "As far as the customer is concerned, we are only open during our posted hours. We will not tell customers that we stay open the extra five minutes. This extra time should resolve complaints that we close before our posted closing time," explains a memo.

**READ AND REMEMBER:** The following reminders sound elementary to store personnel and yet, according to one management executive, there are no more important points in video retailing: "1) Visibly wear your name tag, with your name clearly on it; 2) Consistently take care of the customer first, no matter what else you are doing; 3) Do not allow bags into the store; 4) Be alert for shoplifting, don't rely on security systems; 5) Work quickly and never let a customer wait [whenever possible]; 6) Be polite and 'wear' a smile. Greet customers as they enter the store, thank them when they make a purchase or rent, and say goodbye to every customer; 7) Habitually check I.D. before renting; 8) Regularly check to see if the videotape is the same as the cover and is fully rewound; 9) When doing a cash transaction, always announce to the customer how much money they have handed you, and keep large bills out of your drawer until you are finished with the transaction. Verbally count back any change to the customer; 10) Always hand a receipt to the customer, even for candy."

## LASER SCANS

(Continued from preceding page)

Heston; "The Manhattan Project" with Wayne Shorter, Stanley Clarke, Michel Petrucciani, and Lenny Clark; "Power Of Three" with Shorter, Petrucciani, and Jim Hall; and "John Scofield: Live 3 Ways" (\$29.95 each).

**LUMIVISION** has just released "Spike & Mike's Festival Of Animation" (CAV, \$34.95), a collection of 13 classic animated short films. Here you can find David Wasson's "Thing That Lurked In The Tub," Erica Russell's "Feet Of Song," and even Marv Newland's "Bambi Meets Godzilla."

## 'GODFATHER III'

(Continued from page 43)

put a hard number on it."

Paramount is making three different prepack offers available to retailers, offering every conceivable combination of the three "Godfather" movies.

In the first prepack, dealers who order a 10-pack of "Godfather III" will get a free "Godfather" "infinity" mirror that when plugged in lights up with artwork from the films that appears to recede into infinity in the mirror.

A second prepack offers a free copy of "The Godfather: The Complete Epic" with an order of a 10-pack of "Godfather III." "The Complete Epic," the chronologically recut compilation of parts I and II has been discontinued by Paramount and is now only available through this prepack offer.

The third prepack is pegged to a new gift set called the "Collector's Edition," which includes all three films, plus a 73-minute documentary called "The Godfather Families: A Look Inside."

The documentary was compiled by Coppola, originally for HBO, and it includes behind-the-scenes footage, rehearsal footage, interviews with the stars, and other material from the director's own archives.

The suggested list on the boxed gift set is \$175. Each order of 10 brings a free copy of "The Complete Epic."

The order cut-off for all prepacks is Sept. 17. The movie, duplicated on two cassettes, comes in special, gold-colored cassette shells. It grossed \$65 million at the U.S. box office.

## TIME-LIFE VIDEO

(Continued from page 45)

She estimates that 85% of what Time-Life markets will be "off the shelf" programming, but adds, "We hope to move our involvement [in such programming] upstream, getting involved at the idea stage so we can be much more involved in developing the marketing plan. Fundamentally we're a distributor, but we'll be creating about 15% of our programming ourselves."

Carpenter stresses that Time-Life's integration into the Time Warner empire gives the company unparalleled capabilities for exploiting documentary and special-interest programming, whether licensed or created in-house.

For example, the company tapped Time's magazine division to pull in a "major corporate underwriter" for the Old West series, according to Carpenter, although she declines to identify the sponsor.

Time-Life is also relying on Warner's television sales capabilities to sell the series overseas. It is also working on another project with Warner TV designed for the television syndication market, and a project called "Time-Life Fantastic Facts" is being produced in conjunction with Warner-owned Lorimar.

"Having Warner is a tremendous advantage," Carpenter says. "We can do every part of a deal, from selling TV rights overseas to direct marketing here."

Some independent producers note that Time-Life is capable of using that leverage to squeeze more favorable terms from producers. Says one independent, "They can do a lot, but they ask for a lot, too."

The most important key to Time-Life's clout as a marketer and distributor of special-interest programming, however, is its massive database of names culled from lists provided by the various Time magazines, Time-Life Books, and other sources.

## VIDEO PEOPLE

**Steven Beeks** is promoted to executive VP at Republic Pictures Corp. He was most recently senior VP. Beeks is also appointed president of the newly created Republic Pictures Home Entertainment Group, which will comprise the video label's sales, marketing, acquisitions, direct-mail, operations, and distribution functions.

At Paramount Home Video, **Hollace Brown** is promoted to senior VP, advertising and sales promotion; **Jack Kanne** is promoted to senior VP, sales and distribution; and **Alan Perper** is promoted to senior VP, marketing. They were, respectively, VP, advertising and sales promotion; VP, sales; and VP, marketing.



BEEKS



BROWN



KANNE



PERPER

At MCA/Universal Home Video, **Maria LaMagra** is appointed director of publicity, **Madeline Dinonno** is named director of marketing, and **Erik Marsters** joins as director of video services. LaMagra was VP of public relations for Vidmark Entertainment; Dinonno most recently held a post for Associated Marketing Group, a New York-based marketing consulting firm; and Marsters worked with Brian Burton Productions producing and developing TV and radio commercials, promotions, and corporate videos.



LAMAGRA



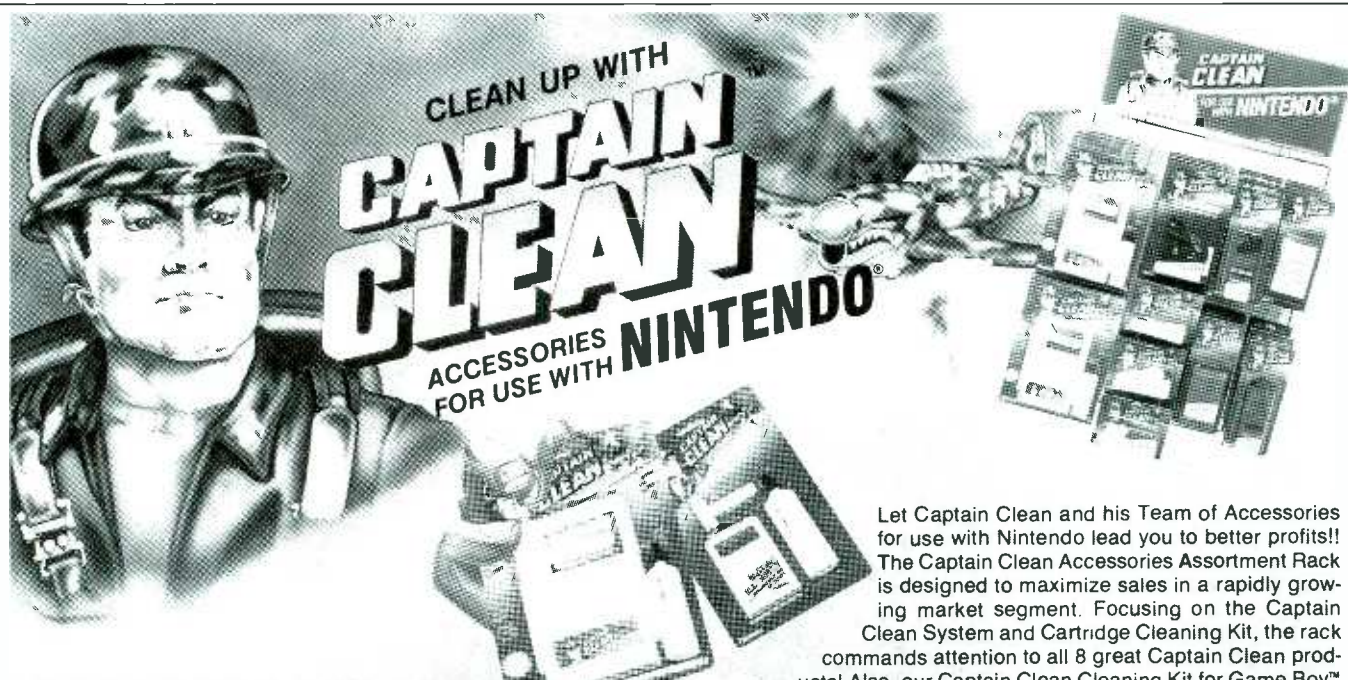
CONROY

CBS/Fox Video names **Kevin C. Conroy** director of sports and music marketing. He was most recently VP at ad firm Leonard Monahan Lubars & Partners.

**Steve Kaul** joins West Coast Video Enterprises as region manager based in Chicago. He is a 15-year veteran of Pizza Hut of America.

MGM/UA Home Video, Los Angeles, has rehired three former staffers. They are **Kim Wertz**, director of advertising; **Tim Spika**, manager of creative services; and **Nancy Hawtof**, manager of video services.

**Mauricio Buendia**, former VP in charge of all domestic Spanish and licensing of all rights for Latin America for Vestron Video, joins Full Moon Entertainment, Los Angeles, as VP of domestic Spanish markets.



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# TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
				<b>★ ★ NO. 1 ★ ★</b>			
1	1	1	43	GARTH BROOKS ▲ 4 CAPITOL 93866* (9.98)	NO FENCES	1	
2	2	2	8	ALAN JACKSON ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	2	
3	4	4	114	GARTH BROOKS ▲ 2 CAPITOL 90897* (9.98)	GARTH BROOKS	2	
④	5	5	6	TRAVIS TRITT WARNER BROS. 4-26589* (9.98)	IT'S ALL ABOUT TO CHANGE	4	
5	3	3	7	RICKY VAN SHELTON COLUMBIA 46855*/SONY (9.98 EQ)	BACKROADS	3	
6	6	8	43	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	2	
7	9	9	16	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	1	
8	8	7	15	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	4	
9	7	6	35	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	1	
10	10	10	13	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	3	
11	11	13	42	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	5	
12	13	15	14	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	12	
⑬	<b>NEW</b>		1	TRISHA YEARWOOD MCA 10297* (9.98)	TRISHA YEARWOOD	13	
14	14	11	11	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	8	
15	12	12	70	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	4	
16	15	14	69	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	3	
17	16	16	17	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	5	
18	17	17	6	DIAMOND RIO ARISTA 8673* (9.98)	DIAMOND RIO	16	
19	18	18	49	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	12	
20	19	19	66	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	12	
21	22	20	88	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	2	
22	20	22	114	CLINT BLACK ▲ 2 RCA 9668 (9.98)	KILLIN' TIME	1	
23	21	23	152	THE JUDDS ▲ RCA/CURB 8318 /RCA (9.98)	GREATEST HITS	1	
⑭	<b>NEW</b>		1	TANYA TUCKER CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	24	
25	24	26	58	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	3	
⑮	26	27	12	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	20	
⑯	28	32	10	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	27	
28	23	21	80	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	2	
29	25	24	35	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	7	
30	27	29	23	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	24	
31	31	30	47	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	5	
32	30	34	58	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	11	
33	32	28	42	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	1	
34	34	31	15	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	9	
35	29	25	77	RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8.98 EQ)	RVS III	1	
36	33	33	39	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	12	
37	39	37	34	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	5	
38	37	45	77	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	7	
39	35	35	22	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	34	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	40	36	3	HIGHWAY 101 WARNER BROS. 4-26588* (9.98)	BING BANG BOOM	36
41	36	38	45	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	8
⑱	<b>NEW</b>		1	WAYLON & WILLIE EPIC 47462*/SONY (9.98)	CLEAN SHIRT	42
43	38	40	47	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN	18
44	43	52	9	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	43
⑳	46	60	38	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	22
46	42	44	38	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	11
⑴	63	63	46	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO	27
48	41	41	59	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	1
49	44	39	23	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	17
50	48	50	48	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	25
51	53	46	93	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	2
52	52	49	16	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	24
53	47	43	92	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	1
54	49	48	109	LORRIE MORGAN ● RCA 9594 (9.98)	LEAVE THE LIGHT ON	6
55	45	42	10	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	25
56	54	56	14	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	16
57	50	55	23	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	32
58	55	57	59	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE	12
59	51	47	39	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	23
60	56	61	23	MARTY STUART MCA 10106* (9.98)	TEMPTED	20
61	57	59	3	VERN GOSDIN COLUMBIA 47051*/SONY (9.98)	OUT OF MY HEART	57
62	60	51	12	THE OAK RIDGE BOYS RCA 3023-4* (9.98)	UNSTOPPABLE	41
63	58	54	47	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER	31
64	59	62	68	RESTLESS HEART ● RCA 9961 (9.98)	FAST MOVIN' TRAIN	6
⑳	<b>RE-ENTRY</b>		4	MARTIN DELRAY ATLANTIC 82176* (9.98)	GET RHYTHM	65
⑳	69	—	8	DEAN DILLON ATLANTIC 82183* (9.98)	OUT OF YOUR EVER LOVIN' MIND	62
67	65	69	42	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	26
68	62	58	45	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS	25
69	61	53	22	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	22
70	66	68	119	K.T. OSLIN ▲ RCA 8369 (9.98)	THIS WOMAN	2
71	64	66	103	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	6
⑳	<b>RE-ENTRY</b>		22	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	26
73	71	73	4	ALISON KRAUSS ROUNDER 0275 (9.98)	I'VE GOT THAT OLD FEELING	70
74	70	64	38	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK	27
75	72	67	45	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE	19

○ 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

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	9
2	2	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2	9
3	3	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS	9
4	4	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER	9
5	5	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS	9
6	10	ANNE MURRAY ▲ 3 CAPITOL 46058* (7.98)	GREATEST HITS	9
7	6	THE JUDDS RCA 2278-4* (3.98)	COLLECTOR'S SERIES	8
8	8	THE JUDDS ▲ RCA/CURB 5916-1/RCA (8.98)	HEARTLAND	9
9	7	ALABAMA ▲ 3 RCA AHL1-4939 (8.98)	ROLL ON	9
10	9	VINCE GILL RCA 9814-4R* (4.98)	BEST OF VINCE GILL	9
11	11	GEORGE STRAIT ● MCA 42114 (8.98)	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'	9
12	15	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98)	TWENTY GREATEST HITS	9
13	16	ALABAMA ▲ 3 RCA 7170 (8.98)	GREATEST HITS	9

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	REBA MCENTIRE ▲ MCA 2789 (8.98)	GREATEST HITS	9
15	14	GEORGE STRAIT ▲ MCA 5913 (8.98)	OCEAN FRONT PROPERTY	8
16	21	WAYLON JENNINGS ▲ 3 RCA AHL1-3378 (8.98)	GREATEST HITS	6
17	17	ALABAMA ▲ 4 RCA AHL1-4229 (8.98)	MOUNTAIN MUSIC	7
18	18	PATTY LOVELESS ● MCA 42223 (8.98)	HONKY TONK ANGEL	8
19	19	VARIOUS ARTISTS PRIORITY 8659* (4.98)	TEN GALLON COUNTRY, VOL. 3	4
20	20	DOLLY PARTON ▲ RCA 4422 (6.98)	GREATEST HITS	7
21	23	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98)	WHY NOT ME	8
22	12	REBA MCENTIRE ● MCA 6294 (9.98)	SWEET SIXTEEN	7
23	24	HANK WILLIAMS, JR. ▲ 2 WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS	6
24	—	THE JUDDS RCA/CURB MHL1-8515/RCA (8.98)	THE JUDDS - WYNONNA & NAOMI	5
25	22	GEORGE STRAIT ● MCA 42266 (9.98)	BEYOND THE BLUE NEON	6

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

# Country

## Pub Is Small Business In N'ville Again Indie Firms Sprouting Up With New Support

BY DEBBIE HOLLEY

NASHVILLE—It hasn't been too long since nearly all of Nashville's independently run publishing houses were swallowed by monster conglomerates. Now Nashville's publishing community seems to be swinging back toward the smaller, more independently styled way of operating a publishing business. This time, however, these familylike businesses are being financially supported by sources other than the founders' personal assets, and in several cases are being built on foreign money.

NEM Entertainment Corp. opened its Nashville operation in June 1990. Los Angeles-based Ira Jaffe, president of NEM, says he was lured to Nashville with relative ease. Jaffe, who formerly headed Chappell Music and Screen Gems, led both companies to garner "publisher of the year" honors. "This [background], in combination with Nashville being truly one of the last places where writers and publishers can function in a creative manner to create great records, helped lure me to Nashville," notes Jaffe.

Opening NEM/Nashville was part of Jaffe's original proposal that secured Japanese funding and helped

him establish the L.A. operation in January 1990. While it is part of NEM worldwide, the Nashville office stands on its own and is free to make its own decisions and signings. "However," notes Jaffe, "just as I am under certain restrictions, financially, up to a certain point, they are free to make their own decisions, after which their deals, like mine, must be submitted to the board of directors."

Currently Chuck Bedwell, former creative manager at BMG Music Publishing, and Melinda Thomas run the Nashville office. Jaffe says he intends to hire a senior creative manager sometime during the next two months.

Royalties and costs of operation will be distributed and handled through the L.A. operation.

Without going into detail, Jaffe says, the Nashville operation will be involved in a joint venture of publishing and production in the near future.

At the outset, NEM purchased Dileo Music Group, which comprised the Wishbone, the Power Force/Modern Music, and Larry Butler Music catalogs. Next, Jaffe purchased the Magic Castle catalog and says he hopes to acquire more. So far, Dave Gibson, Billy Ray Bonny, and Steve

Dorff have been signed, but, cautions Jaffe, "We don't pigeon-hole our Nashville writers into only writing for the Nashville market."

Bob Beckham, president of HoriPro and former head of SBK/Nashville (formerly Combine), says he is patterning his new company after the Combine operation. He calls it "a family-oriented type thing."

Beckham, who spent more than 20 years at Combine, said the birth of HoriPro/Nashville was "kind of strange." His friend, Tats Nakashima, Combine's sub-publisher in Japan for many years, and another buddy approached Beckham in Nashville. They were representing some people in Japan who were toying with the idea of opening a publishing company in Nashville and wanted Beckham to help them with a proposal.

At the time, Beckham was already  
(Continued on page 56)



**Wagoneer.** Hank Williams Jr., left, and Bubba Skynard (WSIX Nashville air personality Carl P. Mayfield's alter ego) finalize negotiations involved in exchanging vehicles at Nashville's Bar-B-Cutie restaurant, while fans look on. Williams attempted to sell his Range Rover through the classified ads, but instead traded for Skynard's "Nomad" wagon.

## NEW ON THE CHARTS

Curb act JJ White—sisters Janice and Jayne—enter Billboard's Hot Country Singles & Tracks chart at No. 70 with a bullet this week with "Crush," the second single from their "Janice And Jayne" album.

Produced by James Stroud (Clint Black, Charlie Daniels), the duo has been singing, writing songs, and performing professionally for nearly 15 years. They are the same girls who pretended to be the Monkees when they were younger, often arguing with their two other sisters over who got to "be" Davey. They toured with family members during the '70s, singing gospel music, and later formed Satin Steel, a contemporary country-rock band. Gospel music perhaps stands as their most heavily-weighted influence, al-

though Loggins & Messina, Carole King, the Carpenters, and of course the Monkees are included on their list.

Janice and Jayne say that their involvement in the Northern California Songwriter's Assn. initiated interest in their songwriting skills and subsequently led to a management deal.

Curb Records signed the two women in 1990. Their first "big" break came when Dick Whitehouse saw them perform at Nashville's Bluebird Cafe. It was on a Tuesday, and by Friday he was saying, "Ladies, let's make a record!"

The two sisters agree that it's important to maintain a positive attitude and to represent women as strong. "What I mean," says Jayne, "is, it's OK to have your heart broken as long as you don't do it over and over again. We love what all of these songs [on the album] say."

JJ White is booked by Nashville-based Entertainment Artists. They are managed by Tom Skeeter.

DEBBIE HOLLEY



**JJ WHITE:** From left, Janice and Jayne White.

## In-'Clined': MCA Packs Patsy Collection To Release Rare Cuts, Plus 1960-63 Decca Sets

Edward Morris is on vacation. This column was written by Debbie Holley.

**CLINE TIME:** MCA Records is planning to release a Patsy Cline boxed set in October, according to Susan Levy, the label's director of publicity and artist development. It's called "The Patsy Cline Collection" and is coming out in conjunction with the Country Music Foundation as part of the "Country Music Hall of Fame" series. The collection features more than 100 cuts, and more than 200 minutes of music. It includes Cline's entire catalog of Decca recordings from 1960-63, and the "best" of her 4-Star recordings. "It is chock-full of rarities—both music and visually-oriented," says Levy. Additionally, the package will include a booklet of extensive historical liner notes and photos. "There are rare cuts as well as rare photos incorporated into the packaging," Levy adds. The set is expected to hit the streets Oct. 15.

**SPOTLIGHT ON NASHVILLE:** CBS-TV's "48 Hours" episode on Nashville will be rebroadcast Wednesday, July 31. The program features MCA artist Marty Brown, RCA's Lorrie Morgan, a segment dubbed "A Day In The Life Of A Songplugger," and a segment on the Bluebird Cafe. David Schneider was executive producer on the episode.

**PAR FOR THE COURSE:** Opryland U.S.A. Inc., Country America Magazine, and MCI Communications, along with numerous country music celebrities, have joined forces to create the Opryland Invitational Golf Tournament to benefit the Minnie Pearl Cancer Foundation. The tournament will take place Sept. 23-24 at the Opryland Hotel's Springhouse Golf Club.

Two teams of players, quite appropriately named "Gold" and "Platinum," will be led through the 18-hole course by Ralph Emery, host of The Nashville Network's "Nashville Now" program, and Vince "Pocket Full Of Gold" Gill, both of whom serve as tournament

co-chairmen. Organizers plan to have a celebrity in every foursome, "giving golfers from across the nation a chance to play with some of Nashville's stars," Emery said.

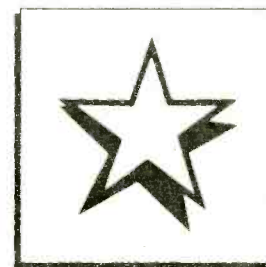
Registration is \$800 and includes hotel accommodations for two nights, banquets, and green fees. Individuals interested in playing or companies interested in sponsoring a player should contact 615-871-5764.

**LEAPS AND BOUNDS:** Atlantic Records is going in-house with its publicity. Jules Wortman, former manager of media relations at Sony Records, will be heading the department. Aristo Publicity, Atlantic's current publicity source, will maintain its involvement with a couple of the label's acts, as well as some special projects. The label now boasts an unconfirmed 19 artists on

its roster, but according to Scene's source, the label isn't ready to announce all of the additional signings yet. We can, however, expect product on some of these acts before the end of this year. Others will come with product next spring.

**NSAI:** The Nashville Songwriters Assn. International will present a Songwriters In-The-Round showcase July 19 at 328 Performance Hall. Showtime is 7:30 p.m. Though open to the public, the showcase is part of the organization's 11th annual Summer Seminar, July 19-20. Sonny Curtis, Jim Rushing, Paul Craft, and Beth Nielsen Chapman are expected to perform.

**NARAS:** The Nashville chapter of the Recording Academy recently held its elections for officers and national trustees. They are as follows: Jack Weston, president; Charlie Monk, first VP; Jerry Crutchfield, VP; Tim DuBois, VP; Katie Gillon, VP; Amy Grant, VP; Bill Johnson, VP; Mort Nasatir, VP; Eddie Reeves, VP; Harold Shedd, VP; Paul Corbin, secretary; Tom Collins, treasurer; and national trustees Don Butler, Terry Choate, Gillon, Jimmy Gilmer, Bill Ivey, and Roger So  
(Continued on page 56)



# Billboard **HOT COUNTRY SINGLES & TRACKS**

FOR WEEK ENDING JULY 20, 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	1	1	10	<b>★★ No. 1 ★★</b> DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	ALAN JACKSON (C) (CD) (V) ARISTA 8681
2	3	4	12	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE)	RICKY VAN SHELTON (V) COLUMBIA 38-73780
3	5	5	12	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
4	9	15	10	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.JMS)	TRISHA YEARWOOD (V) MCA 54076
5	8	9	8	HERE'S A QUARTER (CALL SOMEONE WHO CARES) G.BROWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 4816
6	4	3	12	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	RANDY TRAVIS (C) (V) WARNER BROS. 19283
7	12	12	7	HERE WE ARE J.LEO,L.M.LEE,ALABAMA (B.N.CHAPMAN,V.GILL)	ALABAMA (V) RCA 2828-7
8	2	2	10	THE THUNDER ROLLS A.REYNOLDS (P.ALGER,G.BROOKS)	GARTH BROOKS (V) CAPITOL 44727
9	10	11	12	THE MOON OVER GEORGIA R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
10	11	18	10	LORD HAVE MERCY ON A COUNTRY BOY D.WILLIAMS,G.FUNDIS (B.MCDILL)	DON WILLIAMS (V) RCA 2820-7
11	13	17	6	YOU KNOW ME BETTER THAN THAT J.BOWEN,G.STRAIT (T.HASELDEN,A.L.GRAHAM)	GEORGE STRAIT (V) MCA 7-54127
12	14	16	14	TILL I FOUND YOU R.BENNETT,T.BROWN (P.KENNERLEY,H.DEVITO)	MARTY STUART (V) MCA 7-54065
13	15	22	9	FALLIN' OUT OF LOVE T.BROWN,R.MCENTIRE (J.JMS)	REBA MCENTIRE (V) MCA 54108
14	6	6	16	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS (V) ARISTA 2203
15	16	21	14	SHE'S A NATURAL S.HENDRICKS (R.CROSBY,R.BOWLES)	ROB CROSBY (V) ARISTA 2180
16	7	7	17	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	LORRIE MORGAN (C) (V) RCA 2748-7
17	21	24	6	LIZA JANE T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA 7-54123
18	27	37	5	DOWN TO MY LAST TEARDROP J.CRUTCHFIELD (P.DAVIS)	TANYA TUCKER CAPITOL PRO-79711
19	23	30	11	HOPELESSLY YOURS J.CRUTCHFIELD (C.PUTMAN,K.WHITLEY,D.COOK)	LEE GREENWOOD & SUZY BOGGS CAPITOL PRO-79690
20	28	33	11	SMALL TOWN SATURDAY NIGHT A.REYNOLDS,J.ROONEY (P.ALGER,H.DEVITO)	HAL KETCHUM (C) (V) CURB 4KM-76865
21	19	14	19	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE (V) EPIC 34-73741
22	24	28	11	BLUE MEMORIES T.BROWN (P.KENNERLEY,K.BROOKS)	PATTY LOVELESS (V) MCA 7-54075
23	20	13	18	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	DIAMOND RIO (CD) (V) ARISTA 2182
24	18	10	16	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	JOE DIFFIE (C) (V) EPIC 34-73747
25	30	36	7	SILVER AND GOLD S.BUCKINGHAM,G.SMITH (C.PERKINS,G.PERKINS,S.PERKINS)	DOLLY PARTON (V) COLUMBIA 38-73826
26	31	39	8	SHADOW OF A DOUBT R.LANDIS (R.BYRNE,T.WOPAT)	EARL THOMAS CONLEY (V) RCA 2826-7
27	17	8	15	ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)	THE JUDDS (V) CURB/RCA 2782-7/RCA
28	26	26	12	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.
29	33	41	5	EVEN NOW R.SHARP,T.DUBOIS (R.SHARP,M.BEESON)	EXILE (V) ARISTA 2228
30	22	20	19	CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	MCBRIDE & THE RIDE (V) MCA 54022
31	39	42	7	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73B38
32	29	25	18	IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	GEORGE STRAIT (V) MCA 7-54052
33	38	44	11	PICTURE ME R.HAFFKINE (B.R.SHAW,M.WILLIAMS)	DAVIS DANIEL (C) (V) MERCURY 878 972-4
34	43	47	5	BRAND NEW MAN S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	BROOKS & DUNN (V) ARISTA 2232
35	25	19	13	ONE MORE PAYMENT J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2819-7
36	36	29	19	HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLOININGER)	PAUL OVERSTREET (V) RCA 2780-7
37	34	27	18	LUCKY MOON R.LANDIS (M.WRIGHT,D.JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
38	46	59	3	WHOLE LOTTA HOLES A.REYNOLDS (J.VEZNER,D.HENRY)	KATHY MATTEA (V) MERCURY 868 394-7
39	37	32	17	BLAME IT ON TEXAS M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNUTT (C) (V) MCA 7-54053

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	40	35	20	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP (V) RCA 2509
(41)	52	—	2	SINCE I DON'T HAVE YOU R.GALBRAITH,R.LANDIS,R.MILSAP (J.ROCK,J.BEAUMONT,THE SKYLINERS)	RONNIE MILSAP RCA 2848-2
42	35	23	15	BING BANG BOOM P.WORLEY,E.SEAY (H.PRESTWOOD)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
(43)	47	50	9	TO BE WITH YOU S.BUCKINGHAM,M.MORGAN (G.PETERS)	LARRY BOONE (C) (V) COLUMBIA 38-73813
(44)	54	58	3	LEAP OF FAITH B.BECKETT,T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 7-54078
(45)	49	51	7	ALL I CAN BE (IS A SWEET MEMORY) J.FULLER,J.HOBBS (H.HOWARD)	COLLIN RAYE (V) EPIC 34-73831
(46)	51	53	5	FRIDAY NIGHT'S WOMAN B.MEVIS,D.DILLON (D.DILLON,B.MEVIS,B.CANNON)	DEAN DILLON (V) ATLANTIC 7-49243
47	44	43	19	FEED JAKE J.STROUD,R.OLVES (D.MAYO)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
48	50	48	20	TIME PASSES BY A.REYNOLDS (J.VEZNER,S.LONGACRE)	KATHY MATTEA (C) (V) MERCURY 878 934
(49)	66	—	2	★★★ POWER PICK/AIRPLAY ★★★ YOUR LOVE IS A MIRACLE M.WRIGHT (B.KENNER,M.WRIGHT)	MARK CHESNUTT (C) (V) MCA 54136
50	48	46	16	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R.PENNINGTON (A.SYMS)	CLINTON GREGORY (C) (V) SOR 427
(51)	53	52	6	IF I CAN FIND A CLEAN SHIRT B.MONTGOMERY (T.SEALS,W.JENNINGS)	WAYLON & WILLIE (V) EPIC 34-73832
52	45	34	17	TILL YOU WERE GONE S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
(53)	NEW ►	—	1	★★★ HOT SHOT DEBUT ★★★ MIRROR MIRROR M.POWELL,T.DUBOIS (B.DIPIERO,J.JARRARD,M.SANDERS)	DIAMOND RIO (V) ARISTA 2262
(54)	59	61	4	CALLOUSED HANDS T.BROWN,D.JOHNSON (P.ALGER,G.LEVINE)	MARK COLLIE (V) MCA 7-54079
55	55	55	9	I MUST HAVE BEEN CRAZY W.WALDMAN,J.LEO (M.BERG,R.SAMOSET)	MATRACA BERG (V) RCA 2827-7
(56)	57	57	5	WITH BODY AND SOUL THE KENTUCKY HEADHUNTERS (V.STAUFFER)	THE KENTUCKY HEADHUNTERS (V) MERCURY 868 418-7
(57)	60	68	4	TOO MANY HONKY TONKS (ON MY WAY HOME) R.HALL (C.PARTICK,B.SHAW,T.BARNES)	TOM WOPAT (C) (V) EPIC 34-73862
(58)	64	75	3	NOTHIN' BUT YOU J.STROUD (S.EARLE)	ROBIN LEE (V) ATLANTIC 7-87680
59	56	56	3	IF WE CAN'T DO IT RIGHT R.ROGERS,W.PETERSON (R.ROGERS,M.WRIGHT)	EDDIE LONDON (C) (V) RCA 2821-7
(60)	NEW ►	—	1	BALL AND CHAIN B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 62012-7
(61)	NEW ►	—	1	I THOUGHT IT WAS YOU D.JOHNSON (T.MENSY,G.HARRISON)	DOUG STONE (V) EPIC 34-73895
62	61	66	4	TOO MUCH CANDY FOR A DIME B.BECKETT (E.RAVEN,D.POWELSON)	EDDY RAVEN CAPITOL PRO-79797
63	63	54	16	I WONDER HOW FAR IT IS OVER YOU E.GORDY, JR. (A.TIPPIN,B.BROOK)	AARON TIPPIN (V) RCA 2747-7
(64)	NEW ►	—	1	THE WALK R.SCRUGGS,M.MILLER (M.MILLER)	SAWYER BROWN CURB/CAPITOL 79750/CAPITOL
(65)	71	—	2	MAYBE I MEAN YES H.DUNN,C.WATERS (H.DUNN,C.WATERS,T.SHAPIRO)	HOLLY DUNN WARNER BROS. 7-19266
(66)	73	—	2	AS SIMPLE AS THAT S.BUCKINGHAM (M.REID,A.SHAMBLIN)	MIKE REID (V) COLUMBIA 38-73888
67	65	64	3	WORKING FOR THE JAPANESE R.STEVENS (R.ELACY)	RAY STEVENS CURB/CAPITOL PRO-79802/CAPITOL
(68)	NEW ►	—	1	LILLIE'S WHITE LIES B.MEVIS,N.LARKIN (W.NEWTON,B.R.REYNOLDS)	MARTIN DELRAY (V) ATLANTIC 7-87680
69	62	62	4	TOO MUCH FUN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	THE FORESTER SISTERS (V) WARNER BROS. 7-19219
(70)	NEW ►	—	1	THE CRUSH J.STROUD (J.HIATT)	JJ WHITE (C) (V) CURB 4-76852
(71)	74	72	3	THIS COWBOY'S HAT J.BOWEN,J.CRUTCHFIELD (J.BROOKS)	CHRIS LEDOUX CAPITOL PRO-79782
(72)	72	—	2	ONE SHOT AT A TIME R.PENNINGTON (C.RYLE)	CLINTON GREGORY (C) (CD) (V) STEP ONE 430
73	67	60	17	RESTLESS M.O'CONNOR,J.E.NORMAN (C.PERKINS)	MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
74	70	74	18	SHE DON'T KNOW SHE'S PERFECT D.BELLAMY,H.BELLAMY,R.TAYLOR (D.BELLAMY,H.BELLAMY,J.L.WILLIAMS)	THE BELLAMY BROTHERS (C) (V) ATLANTIC 7-87748
75	68	63	18	WHATEVER IT TAKES B.BECKETT (W.ROBINSON,R.BYRNE)	J.P. PENNINGTON (C) (V) MCA 7-54047

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	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA RCA
2	—	—	1	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE
3	1	1	3	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	TRAVIS TRITT WARNER BROS.
4	2	2	15	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	MIKE REID COLUMBIA
5	3	3	9	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	BILLY DEAN SBK/CAPITOL
6	—	—	15	GOD BLESS THE U.S.A. J.CRUTCHFIELD (L.GREENWOOD)	LEE GREENWOOD MCA
7	—	—	1	ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON)	DOLLY PARTON WITH RICKY VAN SHELTON COLUMBIA
8	5	6	29	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
9	4	4	4	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL
10	9	7	15	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	MARK CHESNUTT MCA
11	7	5	7	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON ARISTA
12	10	11	9	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY MCA
13	6	9	5	LOVING BLIND J.STROUD (C.BLACK)	CLINT BLACK RCA

14	17	13	45	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	RANDY TRAVIS WARNER BROS.
15	8	—	2	OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL
16	11	8	15	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
17	14	19	28	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
18	12	10	5	HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ)	RANDY TRAVIS WARNER BROS.
19	23	18	18	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY, JR. (A.TIPPIN,B.BROOK)	AARON TIPPIN RCA
20	22	14	22	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	ALAN JACKSON ARISTA
21	15	12	14	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	PAM TILLIS ARISTA
22	20	—	22	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
23	24	20	27	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
24	21	25	39	THE DANCE A.REYNOLDS (T.ARATA)	GARTH BROOKS CAPITOL
25	18	15	18	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL

◆ 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.

# COUNTRY CORNER



by Lynn Shults

**RECURRENT INFO:** One of the beautiful things about using BDS monitoring and SoundScan point-of-sale data for Billboard's charts is the ability to identify buying and listening trends. Consider the case of Lee Greenwood's "God Bless The U.S.A." The song was used heavily during the Memorial Day holiday and the week of the Fourth of July. As a result, the track jumps from No. 33 to No. 6 on the recurrent airplay chart. It follows that Greenwood's "Greatest Hits Volume Two" shoots from No. 63 to No. 47 on the album sales chart.

**NO. 1:** Alan Jackson's "Don't Rock The Jukebox" becomes the second song to hold down the No. 1 position for three consecutive weeks this year. Previously, Alabama accomplished this feat with "Down Home." Alabama also holds the record for the most consecutive No. 1 songs with a string of 21, beginning with "Tennessee River" in 1980 and ending with "You've Got The Touch" in 1987. The string ended with "Tar Top."

**INSIDE THE TOP 10:** Trisha Yearwood's "She's In Love With The Boy" is the most active track this week and is racing toward the top as she leaps from No. 9 to No. 4. "Here We Are" by Alabama powers from No. 12 to No. 7. Even though passed by Yearwood, Travis Tritt is still going strong as "Here's A Quarter (Call Someone Who Cares)" moves from No. 8 to No. 5.

**ROUNDING OUT THE TOP 20:** Tanya Tucker appears to have her most potent song since "Strong Enough To Bend" as "Down To My Last Teardrop" (27-18) is the second most active track for the week. Hal Ketchum is gaining momentum as "Small Town Saturday Night" jumps from No. 28 to No. 20. Settling in for the stretch drive home is George Strait's "You Know Me Better Than That" (13-11).

**ELSEWHERE IN THE TOP 50:** Kathy Mattea's "Whole Lotta Holes" (46-38) is the front-runner of this pack. Following closely are "Since I Don't Have You" (52-41) by Ronnie Milsap, "Shadow Of A Doubt" (31-26) by Earl Thomas Conley, and Lionel Cartwright's "Leap Of Faith" (54-44). Continuing to gain ground are "Brand New Man" (43-34) by newcomers Brooks & Dunn and "Down At The Twist And Shout" (39-31) by Mary-Chapin Carpenter. Credit Arista's Allen Butler and Tim DuBois for suggesting to Kix Brooks and Ronnie Dunn that by becoming a duo something big might happen for them.

**DEBUTING THIS WEEK:** Diamond Rio's second single, "Mirror Mirror" (53), leads the way, followed by "Ball And Chain" (60) by Paul Overstreet, "I Thought It Was You" (61) by Doug Stone, "The Walk" (64) by Sawyer Brown, Martin Delray's "Lillie's White Lies" (68), and "The Crush" (70) by JJ White.

**THE ALBUMS CHART:** Trisha Yearwood is exploding everywhere as her self-titled album debuts at No. 13 on the Top Country Albums chart and No. 112 on the Top Pop Albums chart. Yearwood is on tour with Garth Brooks through mid-December. Tanya Tucker's "What Do I Do With Me" enters at No. 24 on the Top Country Albums chart and No. 169 on the pop albums list. Debating at No. 42 is "Clean Shirt" by Waylon Jennings & Willie Nelson. Albums showing notable sales are Travis Tritt's "It's All About To Change" (5-4); Lorrie Morgan's "Something In Red" (26-26); and McBride & the Ride's "Burnin' Up The Road" (28-27).

# COUNTRY

## PUBLISHING IS BECOMING SMALL BUSINESS IN NASHVILLE AGAIN

(Continued from page 54)

negotiating to head a record company. "I got all this [publishing] information together as a favor," explains Beckham. "Got it to them, and about a month later I got a call from Tats saying that if I wanted it I could have it. We eventually got together."

HoriPro's Nashville offices opened in November last year. An in-house operation, it embraces publishing, production, and management.

"All monies will be collected here and paid here," says Beckham. Ron Chancey runs the publishing company. Ronnie Gant and Norm DeVasure are the professional staff. Gant is the professional manager. Carol Phillips, who has worked with Beckham for nearly 26 years, is his personal secretary. Carol Lindsey is in charge of royalty accounting and Jenell Parker is in charge of royalty distributions and bookkeeping.

Beckham has signed nine writers and, as of this week, HoriPro acquires the Merritt Music catalog for an undisclosed dollar figure. "We also have the Evergreen catalog, which was the country division of the Dick James catalog," notes Beckham. "We're perking right along."

Signed writers include Frank Myers, Pam Belford, Woody Mullis, Mike Geiger, Gene Dobbins, Michael Huffman, Debbie Hupp, R.L. Kass, and Doug Gill, some of whom were writers with SBK.

The Japanese company, HoriPro Entertainment, based in Tokyo, is, says Beckham, "a multifaceted entertainment corporation. They are involved in every phase of the music business in Japan."

So far, the company has secured cuts by George Strait ("If I Know Me"), Lorrie Morgan ("Autumn's Not That Cold"), Steve Wariner ("Gone Out Of My Mind"), Doug Stone ("Come In Out Of The Pain"), and a catalog cut on T. Graham Brown ("You Can't Take It With You").

HoriPro's ASCAP company is Sixteen Stars Music, and the BMI company is Dixie Stars Music.

Continuing its steady expansion efforts, the German-owned BMG Music Publishing division in Nashville has acquired the Southwing Music catalog. Songs such as "Ocean Front Property," "Miami, My Amy," "It Ain't Cool To Be Crazy About You,"

and "Homecoming '63" are all part of the Southwing collection, much of which was penned by Royce Porter and co-writers Dean Dillon, Hank Cochran, Bud Reneau, Dobie Gray, and Hal Bynum.

Additionally, BMG bought songwriter/artist Gene Pistilli's catalog and signed a publishing agreement with him. Pistilli, founding member of the Manhattan Transfer, penned Randy Travis' hit "Too Gone, Too Long." His "How The West Was Swung," recorded by Roy Rogers with the Kentucky Headhunters, is scheduled for release on RCA.

BMG Music in Nashville consists of BMG Songs Inc. (ASCAP) and Careers-BMG Music (BMI).

Jim and David Malloy recently opened offices under the BMG Music Publishing umbrella (Billboard, Feb. 23). James Stroud has also opened a small publishing company, but was not available for comment at press time.

## NASHVILLE SCENE

(Continued from page 54)

**vine.** In accepting the position, Weston noted his eagerness to work with the board of governors and staff on such projects as Grammy In The Schools, student music awards, and the Tennessee Coalition for Music Education.

**HOT LINE:** Capricorn Records, which reopened its Nashville doors recently, has installed a toll-free "listen line," in which callers can get information and an advance sneak preview of the music from the label's debut release by rock band Widespread Panic. The line began operating July 1, and provides tour dates, band information updates, and a chance to hear "Walkin' For Your Love," the advance track from the group's self-titled album (scheduled for release July 23). The "listen line" number is 800-955-INFO.

**DPI Records** has hired an in-house promotion person. Johnny Mitchell, once with 16th Avenue Records, is now head of promotion at DPI.



**Golden Angel.** Patty Loveless is presented with her first gold album for "Honky Tonk Angel" at a reception hosted by MCA Records in Nashville. The album yielded five singles. Pictured, from left, are Tony Brown, executive VP and head of A&R; Loveless; and Bruce Hinton, president, MCA/Nashville.

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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



**Kennedy At Kennedy.** Angel Records executives congratulate violinist Nigel Kennedy after his recent concert at the Kennedy Center in Washington, D.C. His recording of Vivaldi's "Four Seasons" has sold more than 1 million copies in the U.K. Shown, from left, are Angel VP Tony Caronia; Angel president Steve Murphy; Maestro Neville Marriner; CEMA branch manager Kathy Aiderman; Kennedy; and Angel sales and promotion manager Risa Bridges.

## Sunrise Quits Canadian Trade Group Protests Co-Member HMV's Pricing

■ BY LARRY LeBLANC

TORONTO—Sunrise Records, which operates 29 music stores in southern Ontario, has withdrawn from the Retail Music Assn. of Canada, citing objections to the aggressive pricing policies of the 47-store, British-owned HMV Canada chain.

The March 3 opening of HMV's four-story, 25,000-square-foot store on the lower end of Toronto's main thoroughfare, Yonge Street, has been a lightning rod for complaints by several retailers. HMV's aggressive pricing policy, with selected top-name cassettes running from \$5.99 (Canadian) on up and CDs at \$11.33 and up, is

bearing the brunt of the retailers' criticism.

"Our company cannot coexist in an organization where somebody sitting next to me is undermining the very product I'm trying to sell," says Mal-

*HMV is 'undermining the very product I'm trying to sell,' a Sunrise partner says*

colm Perlman of M. Perlman Enterprises Inc. Perlman, with brother Roy Perlman of R. Perlman Enterprises Inc., has been a partner in Sunrise since 1978, when they purchased the sole Yonge Street location in Toronto from the Handleman Co. of Canada Ltd.

For their part, HMV officials deny the chain is trying to undermine the perceived value of music, and say they are using sale pricing on selected titles to create excitement in the market.

RMAC, formed in 1989, is an organization of Canadian retailers and rackjobbers. Until Sunrise's withdrawal, Malcolm Perlman had been RMAC's treasurer.

Aside from HMV and, formerly, Sunrise, RMAC consists of A&A Records & Tapes, the Handleman Co., Millbank Music, National Record Distributors, Roblan's Distributors (which operates the Sam The Record Man chain), Records On Wheels, and Saturn Distributing.

Leonard Kennedy, president of Saturn Distributing and of the RMAC trade organization, would not comment on how Sunrise's withdrawal from RMAC would impact the trade organization.

Publicly, retailers and racks contacted by Billboard downplay talk of a price war in the marketplace, even though several label sources insist that is the case.

Cliff Horowitz, of A&A Music and Entertainment Ltd., acknowledges that HMV is discounting but adds that he is not going to get down and dirty with the chain. "I don't believe in price wars," he says. "I believe

we're in business to make money; we will sell goods at a profit or we won't sell them at all. If HMV wants to discount product, that's their business. I don't believe it will stand them in good stead in the final analysis. We're not participating."

Perlman, on the other hand, is a bit more vocal on the subject of HMV's pricing policies.

"It's very disconcerting to be bulldozed by HMV coming through with all this glitz and glitter," Perlman says. "You would think that a company associated with Capitol Records [HMV and Capitol's distributor are owned by Thorn-EMI] would have more respect for the very product that brings them their bread and butter and not to drag down the perceived value of it."

However, HMV executives vigorously refute Perlman's statements. "The consumer is smarter than that," says Werner Wiens, HMV Canada's director of operations. "We're not saying everything in the store is on sale. We're taking selected prices on selected titles and trying to put across the value to people. We're trying to get the people into the stores. Ultimately, what we're trying to do is to get more business generated for everyone."

But that's not the way Perlman sees it. In fact, he complains that the \$5.99 cassette pricing was bad enough, but that several times HMV has dipped as low as \$3.33 for cassettes.

"The fact that they were selling top-selling cassettes for \$3.33 was unbelievable; I was flabbergasted," says Perlman. "We didn't react because it made no sense to us. It lasted for three or four weeks—a long time. This campaign undermined the consumers' perception [of price]. If a company can sell a cassette for \$3.33, what business have other retailers got selling it for \$9.99 and \$11.99?"

Wiens claims that HMV strategy is a reaction to the marketplace. "We're trying to get some excitement happening around important new releases," he says. "Everybody's sitting around saying how terrible sales are but there's a lack of awareness that there's [new product] out—and, (Continued on page 63)

## PGD Development Teams Target Indies

■ BY ED CHRISTMAN

NEW YORK—PolyGram Group Distribution, through a team of field product-development representatives, has spent the first year of its existence extending its marketing thrust beyond its account base to reach independent retailers.

"When we were putting together PGD, part of the blueprint was to get our distribution company to service the entire marketplace and not just our customer base," says PGD executive VP Jim Caparro. "We are reaching out to the so-called mom-and-pops, the independent retailers. We want the entire marketplace covered and that includes from 125th Street in Harlem to independent retailers in small towns in Iowa."

In order to cover the entire marketplace, a product-development team was built into the blueprint of PGD, when the company was created about 13 months ago to handle distribution for the PolyGram labels.

Each of PGD's nine branches have a three-person marketing team, consisting of product-development representatives for urban, alternative, and pop. "The product-development reps not only have a sales orientation but are

music people," Caparro says.

Rick Rogers, VP of field marketing at PGD, adds, "Each product-development rep lives and breathes the type of music they are representing. We now have a specialist in urban, alternative, and pop in each branch."

PGD has three national directors coordinating each team of

*'Each rep lives and breathes the type of music they represent'*

product specialists: Jim McDermott handles alternative; Peter Mullen oversees pop; and David Alexander covers urban. But the product-development reps report directly to branch managers.

That allows each branch to be "absolutely focused" on the music with people who live the lifestyle of each genre so they can better relate to the customer, Caparro continues. "This way we are never outsiders," he says. "We are not coming across as corporate people," out of touch with the scene.

In addition, the teams allow PGD to have a relationship with independent retailers who do not buy direct. "We have created an in-

die loop," Rogers says. "We communicate with them and supply them with marketing and promotional materials. The contact can be by phone or mail. The logistics of it dictates that. But when the representatives visit a market, they will go in person to stores."

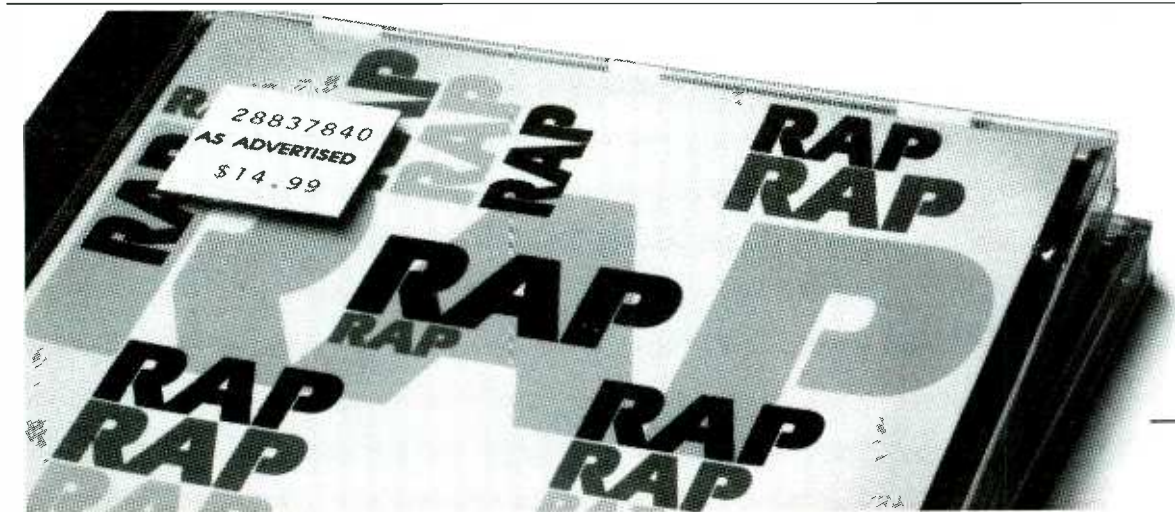
Moreover, Caparro points out that one-stops are an integral part of the whole process. "We are not looking to sell to the independents," he says. "The one-stop closes the loop. We need to keep them informed of our focus."

Recent albums that have benefited by the work of the teams are Oleta Adams' "Circle Of One" and Material Issue's "International Pop Overthrow."

"Oleta Adams is a classic example of a record that has been built through working with retail," Caparro says. "It has been out for awhile and sales have mushroomed to 600,000. Material Issue has sold 150,000 units and keeps going."

The product-development teams also keep PGD in touch with the street. "If a label is frustrated on a project, the field can give them feedback on what they might try as the next single," Rogers says.

"Our field product-development people are our eyes and ears. What (Continued on page 63)



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## RETAIL

# How The Western/Hastings Meet Was Won; A Title Wave Rave For Monday Street Date

**Y**ARDEDES, PLAY BALL! The June 18-22 Western Merchandisers/Hastings Books, Music and Video sales meeting was a fine kickoff to the 1991 retail chain convention trail. Although there will be fewer conventions this summer than in past years, once again Retail Track is looking forward to hitting the road. Conventions allow us the opportunity to renew old friendships as well as meet people we have been talking to on the phone. Also, conventions, as a medium, really allow us to get a feel for the personalities of the different chains we cover all year. Accordingly, each convention unfolds differently with its own rhythm and identity.

Over the years, we have seen management use many different forums to communicate with employees and/or vendors. One of the more well-thought-out and rewarding sessions we have attended was carried off by John Marmaduke, the CEO and president of Western/Hastings. At the company's convention, an hour was set aside for Marmaduke to meet with vendors as a group, where a 45-minute slide presentation, followed up with a question-and-answer session, was designed to allow suppliers to see where the company is heading.

He began the slide presentation by noting, "When I see something I like or dislike, I take a picture. I found that people don't argue with pictures. Of course, every now and then, security at Wal-Mart [which Western racks] would arrest me."

Successive slides walked the vendors through the store, showing the latest merchandising designs—covering music, video, and books—implemented by the rack and retail operations.

Also, Marmaduke wasn't shy about mentioning or showing the mistakes the company had made. For instance, he noted, "We are still working on our video rental section. It needs more ambiance and less light."

At another point, he showed a successful merchandising display, and admitted that the company had arrived at it by mistake, but decided to roll it out chainwide after seeing how effective it was at generating sales.

Along the same line, he said that the chain was putting a combo store with video rental in an enclosed mall environment, even though that real estate strategy is widely considered

to be a failure in the rental business. Hastings already had a music store elsewhere in the center but the developer "gave us a location next to the mall's main entrance," he said. "We moved our music store down to that location, and added books and video, and our music sales increased by

len's latest album complicated life for most chain retailers, rackjobbers, and one-stops (Billboard, July 13), some store operators—who were lucky enough to get timely delivery—actually liked the off-cycle release schedule. "We are into it," says Ted Singer, VP of purchasing for six-store Title Wave, in the Minneapolis area. "We were pleased that it came on Monday because it gave us an extra day of business—especially the way sales have been this year."

Singer notes, though, that his chain emphasizes developing good relations with UPS drivers, to the point where store personnel help unload shipments, and says this strategy helps ensure timely delivery. So, while distributors and most retailers are singing "Never On A Monday," Singer would like to see more Monday releases. "I think Tuesday's silly. I don't know why we ever went to that in the first place," he says.



by Geoff Mayfield & Ed Christman

45%. That just proves that what we are doing is an art and not a science."

**S**OUNDSCAN WAS ALSO covered by Marmaduke, during his talk with vendors. "SoundScan will revolutionize the business," he said. "It will be the death of hype. Most accounts have better systems than [labels], and we know what is selling quicker and better than you."

"I wonder why labels don't consult with retailers more often," he continued. "Recently, we have seen labels sign high-dollar contracts with about a half a dozen acts that we consider to be has-beens. And only once did a label call us to see how the artist was selling. Every time you guys make a mistake, our customers pay for it."

Marmaduke also said he thought SoundScan will prove instrumental in shooting down the widely held industry theory about cannibalization. "We hope that SoundScan will once and for all prove that the cassette single doesn't cannibalize album sales. The cassette single used to sell until marketing people got involved."

**MINORITY OPINION:** While use of a Monday street date on Van Ha-

**NEW COMPANY:** Laura Giarratano, who spent the last 12 years working for Arista and then Capitol, and Lenny Leon, whose 15 years in the business include stints with Warehouse Entertainment, Show Industries, Pacific Coast One Stop, and most recently as marketing manager with Concrete Marketing, have joined forces to start their own business, which they have named **Funny Bone Marketing Analysts**. The focus of the Kew Gardens, N.Y.-based company will be "marketing new bands that no one is paying attention to," according to Giarratano.

The company has put together a list of 1,000 accounts, which includes chains and independents, and offers labels two packages, says Leon. A four-week plan, called the "bare bones" setup campaign, has the company calling each account once to notify it about the record being worked. The eight-week "marketing bonanza" allows for follow-up calls. So far, Funny Bone has worked two records: **Skrapp Mettle** on Hollywood, Calif.-based **Par Records**; and the **Freaky Fukin Weirdoz**, who have released two records on their own label in Europe.

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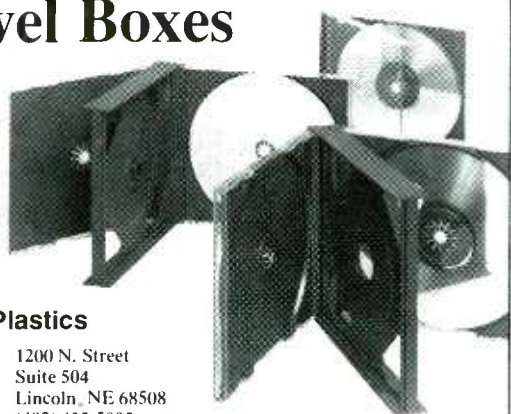
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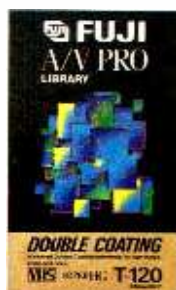
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## RETAIL

# 'Naiveté' At Nastymix?; EMI's Slammin' New Imprint

**NASTY SUIT:** When Anthony Ray and Ed Locke met at a Seattle boy's club and decided to channel their talents into **Nastymix Records** in 1986, it's doubtful they envisioned a future in a Seattle courtroom.

But Ray, aka **Sir Mix-A-Lot**, and Locke, **Nastymix** president, currently are embroiled in a *nasty* dispute over royalties, copyrights, and contractual commitments. Attorneys for both sides blame the "naiveté" of their respective clients for the current legal action.

Ray's attorney, **Keven Davis**, argues that Locke "took advantage" of his client, using one of Locke's own employees to manage the rapper and collecting "hundreds of thousands of dollars" in royalties owed to the artist.

Meanwhile, **Nastymix** counsel **Craig Kastner** claims Locke was a

"novice," himself, and was "duped" when he admitted his "mistake" and agreed to pay back royalties to Ray in monthly installments.

Ray wants all of the money he says he is owed and the freedom to record with **Def American**. But **Nastymix** wants Ray to produce at least one more **Nastymix** album to generate the monies it agreed to pay him.

**REAL MUSIC:** **Terence Yallop's** Sausalito, Calif.-based label, **Real Music**, is set to "throw its hat into the bigger independent ring" thanks to the major financial backing of a silent investor and the addition of VP of sales and marketing **Gary Chappell**, formerly of **Music West**. "Heart Of A Gypsy," by German guitarist **Govi**, is set for August release, and the label is seek-

ing artists established in contemporary jazz, classical, and adult contemporary music. Future releases are slated for harpist **Hilary Stagg** and multi-instrumentalist **Mars Laser**. Distributors include **Corte Madera, Calif.'s Backroads**

**Lonnie Mack, Albert Collins, and Son Seals**. The show will be fed to NPR affiliates Wednesday (17) and Friday (19).

**EMI Records** is tapping the independent network with the formation of **Slammin' Records**, a new street/underground rap label to be distributed by the New York-based independent **Quark Inc.** **Quark** will serve as an initial "launching pad" for **Slammin's** developing acts, who eventually may graduate to the majors via **CEMA** distribution.

**SEEDS & SPROUTS:** San Francisco's **Heyday Records** is now manufacturing and pressing its own product due to the Chapter 7 status of **Rough Trade** of New York. **Sonya Hunter's** "Favorite Short Stories" and **Connie Champagne's** "La Strada" are **Heyday's** first self-manufactured titles. New distributors include San Rafael's **City Hall**, Long Island City, N.Y.'s **Landmark Distributors**, and Cleveland's **Action Music Sales**... Middlesex, (Continued on next page)

## GRASS ROUTE



by Deborah Russell

Distributors, **Waterbury, Vt.'s Silo Inc.**, and **Milwaukee's Music Design Inc.**

**BLUES LEGEND** **Willie Dixon** hosts the **National Public Radio** program "Bluesstage" this week during a two-hour salute to **Alligator Records'** 20th anniversary. The program features interviews and exclusive, unreleased live performances by artists on the **Chicago** label's roster, including **Koko Taylor**,

# Christmas in August!

B I L L B O A R D ' S

## HOLIDAY BUYER'S GUIDE

Christmas may be months away but now is the time to sell your holiday product to Billboard's music-video retailers, distributors, racks and one-stops. Billboard's Holiday Buyer's Guide will be must-reading for these important buyers, so make sure your product is a part of this powerful reference tool.

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**Goody Greets Galway.** James Galway, front and center, relaxes after an autograph signing at Sam Goody's 51st Street store in New York. Galway was in town to promote "Over The Sea To Skye," his latest RCA Victor album with the Chieftains. He is about to enter BMG Studios to record "Wind Beneath My Wings," his upcoming RCA Victor album, which will be produced by Ralph Mace. Sam Goody executives in the back row, from left, are divisional marketing coordinator Brian Albright; classical manager Jeff Tarlow; store manager Steve Ragan; regional manager Randy Abbott; district manager Ron Hall; and assistant manager Wayne Lakko.



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**SUNRISE QUILTS GROUP**

*(Continued from page 57)*

specifically, what day it is out."

One label source says, "We're seeing a volleying for a No. 1 position and guerrilla marketing tactics. Being a new player on Yonge Street, HMV is getting a lot of attention. With that attention there's been a counter reaction from other retailers. The animosity directed at HMV is because of it being a multicorporate company with seemingly unlimited funds."

Saturn's Kennedy also suggests that the other retailers may be singling out HMV. "Sam's does a \$5.99 every Saturday downtown on one or two titles and nobody has ever said anything about those specials," he says. "If HMV had gone to \$5.99 on cassettes, there would have been the same repercussions" as there were when the British retailer went down as far as \$3.33.

Although most merchandisers seem to be annoyed by HMV's pricing strategy, some grudgingly compliment the chain.

"HMV is getting some people off their ass and it's about time," says a Toronto-based wholesaler. "Can you imagine what it'd be like if Tower or A&B Sound opened up on Yonge Street. If all of this makes my business better by being on top of situations, being more creative with what we're doing, giving more attention to the product blend, and paying more attention to hits out there, well, maybe that's the way the business should be."

**GRASS ROUTE**

*(Continued from preceding page)*

N.J.'s **Skyclad Records** is planning a tribute to the **Bee Gees** and is seeking alternative bands "willing to admit an admiration for the songcraft of the Brothers Gibb" . . . L.A.-based **Wild West Records** hits the rap scene this month with debut singles by **Torche** and **Taz** i.e. **No Fisk** . . . Houston jazz label **Justice Records** and big band artist **Stan Kenton** have established the Justice Records-Stan Kenton Memorial Scholarship for the Division of Jazz Studies at the Univ. of North Texas . . . **Arizona's Music Conference And Showcase '91** is scheduled for Nov. 7-9 at Tempe, Ariz.'s Westcourt In The Buttes Resort Hotel.

**DEVELOPMENT TEAMS**

*(Continued from page 57)*

they hear on the street filters up to us. It lets everyone keep in step."

Also, the artists and their managers are an integral part of it, Rogers adds. Managers are calling the product-development reps directly.

When PGD was created, the focus was to be in step with the music and with the labels, Caparro adds. "We wanted everybody to have the same sense of purpose."

With the introduction of SoundScan, "The game is no longer perception; the game is results," Caparro says. "We want to market to the dealer base and get tangible increases. We want to influence sales at the point of sales and the product-development teams allow us to do this."

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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**

APOLLO SMILE

CD DGC 24299  
CA 24299

**B.A.D. II**  
The Globe

CD Columbia 46147  
CA 46147

**ALBERT COLLINS**  
The Complete Imperial Recordings

CD EMI 96740  
CA 96740

**THE INNOCENCE MISSION**  
Umbrella

CD A&M 5362  
CA 5362

**JOHN KILZER**  
Busman's Holiday

CD Geffen 24322  
CA 24322

**ROBBIE NEVIL**  
Day 1

CD EMI 91067  
CA 91067

**TOM PETTY & THE HEARTBREAKERS**  
Into The Great Wide Open

CD MCA 10317  
CA 10317

**SQUEEZE**  
Play

CD Reprise/WB 26644  
CA 26644

**CHRISSEY STEELE**  
Magnet To Steele

CD Chrysalis 21843  
CA 21843

**VARIOUS ARTISTS**  
Steal This Disc 3

CD Rykodisc RCD 00205  
CA RACS 00205

**WIDESPREAD PANIC**  
CD WB/Capricorn 10001  
CA 10001

**XTC**  
Rag And Bone Buffet

CD Geffen 24322  
CA 24322

**R&B**

**COLOR ME BADD**  
CMB

CD Giant/Reprise 24429  
CA 24429

**EX-GIRLFRIEND**  
X Marks The Spot

CD WB/Reprise 26547  
CA 26547

**ICY BLU**

CD WB/Giant 24421  
CA 24421

**D.J. JAZZY JEFF & THE FRESH PRINCE**  
Homebase

CD Jive/RCA 392-2-J  
CA 392-4-J

**GLADYS KNIGHT**  
Good Woman

CD MCA 10329  
CA 10329

**LADY LEVI**

The Legend Of Lady Levi

CD Motown 6329  
CA 6329

**RAY PARKER JR.**  
I Love You Like You Are

CD MCA 10327  
CA 10327

**VESTA**

Special

CD A&M 5347  
CA 5347

**COUNTRY**

**SHANE BARMBY**  
Jukebox Symphony

CD PolyGram 846976  
CA 846976

**MARK COLLIE**  
Born And Raised In Black And White

CD MCA 10321  
CA 10321

**HOLLY DUNN**  
Milestones, Greatest Hits

CD Warner Bros. 2-26630  
CA 4-26630

**RONNA REEVES**  
Only The Heart

CD PolyGram 848260  
CA 848260

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LP FRABE 109/\$8.98

**VARIOUS ARTISTS**  
Soundtrack To Livin' Large

CD Columbia 48501  
CA 48501

**VARIOUS ARTISTS**  
Soundtrack To Point Break

CD MCA 10202  
CA 10202

**VARIOUS ARTISTS**  
Soundtrack To Regarding Henry

CD EMI 97496  
CA 97496

Elektra Nonesuch has just released the first five titles on its new American Explorer imprint ... see page 35

**JAZZ/NEW AGE**

**Bendik IX**

CD Columbia 47458  
CA 47458

**THE CHARLIE BYRD TRIO**  
The Bossa Nova Years

CD Concord CCD-4468  
CA CJP-468-C

**KITARO**  
Live In America

CD Geffen 24323  
CA 24323

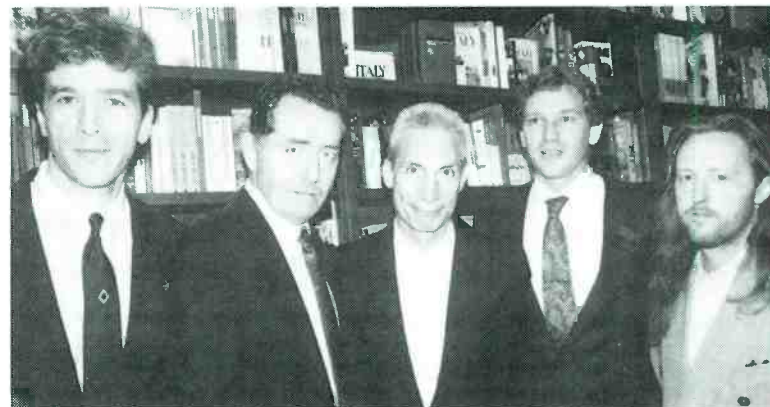
**MICHAEL PETRUCCIANI**  
Playground

CD BlueNote 95480  
CA 95480

**CECIL TAYLOR**  
Jazz Advance

CD BlueNote/Capitol 84462  
CA 84462

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.



**Watts At Rizzoli?** Rolling Stones drummer Charlie Watts stopped at the Rizzoli Bookstore at the World Financial Center in downtown New York to autograph copies of "From One Charlie," a boxed-set tribute to Charlie Parker. The set, which includes Watts' book, "Ode To A High Flying Bird," and a musical interpretation by the Charlie Watts Quintet on 10-inch vinyl or CD, is published by Continuum Records. Pictured, from left, are Rizzoli manager Theodore Hovey, Rizzoli promotions manager Bob Lemstrom-Sheedy, Watts, Rizzoli buyer Arend Lubbers, and Continuum Records president Tim Brack.

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# Latin Notas



by John Lannert

**WHAT IMPACT DO** televised Spanish-language music events have on the careers of Hispanic recording artists? Try enormous. Take **Fiesta Acapulco '91**, for example, which was held May 26-June 2 in Acapulco, Mexico.

Produced by Mexico's giant network **Televisa** and the state of Guerrero, the eight-day music happening drew a slew of top Hispanic stars such as **Julio Iglesias**, **Juan Luis Guerra Y La 440**, **Luis Miguel**, **Vincente Fernandez**, and **Jose Luis ("El Puma") Rodriguez**, as well as popular foreign artists including **Basia**, **Roxette**, and **Richard Marx**.

The international stars came out for **Fiesta Acapulco '91**—which was patterned after Televisa's long-running "Siempre En Domingo"—primarily because the event was broadcast to Latin America, the U.S., Europe, and Japan. That's heady exposure by any yardstick. Iglesias, Rodriguez, and Fernandez even hooked up for a once-in-a-lifetime live rendition of "Volver Volver." Televisa executive **Raul Velasco** already has announced a follow-up show set for May 1992.

**SONY DISCOS SIGNS LISA M:** The nascent Latin reggae scene received a rocket boost when Sony Discos signed Puerto Rican rap artist Lisa M two weeks ago. On her first album, "No Lo Derribes"—released last year on Puerto Rican-based **Prime Records**—the 17-year-old rapstress deftly layered streetwise verse over an ear-catching blend of reggae, dancehall, hip-hop, and merengue grooves. Her local smash "Tu Pum-Pum" was later rerecorded (in a slightly altered version) with **Ku-**

**baney act Santi Y Sus Duendes** and put out under the title "Soy Chiquito (No Inventa Papito, No Inventa)." After briefly hitting Billboard's Hot Latin Tracks chart earlier this year, the chugging merengue single has been recently re-invigorated by a **Globo Records** TV campaign promoting a Kubaney compilation that contains the song. "Tu Pum-Pum" was released as an "answer" record to **El General's** macho dancehall rave-up "Pu Tun Tun," now becoming a cult favorite in non-Hispanic clubs on the East Coast. **El General**, also a Prime artist, recently put out a follow-up 12-inch single, "Te Ves Bien." Lisa M's Sony debut, which will be recorded in Spanish and English, is due out later this year.

**MISCELLANEA:** Budweiser launched its Musicruise Latin series July 5 in New York with **Ray Sepulveda & His Orchestra**. Other performers set to

## Television exposure helps fans tune in to Hispanic acts

participate in the tropical music program are **Wilson Sanchez & Los Caballeros Del Merengue** (July 2) and **Ray de la Paz** (Aug. 23). **TH-Rodven** artists **David Pabon**, **Carlos Oliva**, and **Orquesta La Solucion** have been in Madrid in the past week taping segments for "Programa Caliente," a new one-hour music show dedicated to dance/tropical artists. A quick glance at the Top Latin Albums chart two months after Billboard revised its panel finds no significant change, save Capitol-EMI Latin's diminished presence on the Regional/Mexican survey. A first-time compilation package consisting of songs from **Ramon Ayala** and **Vincente Fernandez** is due out July 23 on Sony Discos. **Vikki Carr's** latest Sony album, "Cosas De Amor," hit retail two weeks ago. Sony president **Frank Welzer** says the label already has shipped 150,000 units of **Ana Gabriel's** just-released "Mi Mexico" in the U.S. and Puerto Rico.

## NEW PRODUCTS AND SERVICES

(Continued from page 40)

the **M Series** loudspeakers for guitarists and bassists. The 12-inch **M121-8** and the 15-inch **M151-8** feature new **Harmonic Suppression Geometry** magnetic structure technology, a method of controlling harmonic tones across the spectrum.

**MASTERING THE MIX:** **JLCooper Electronics**, Marina Del Rey, Calif., unveiled the **MixMaster** automation system designed to interface with any console to provide real-time audio control. The unit can also be used as a stand-alone 8-by-1 or dual 4-by-2 MIDI automated line mixer/submixer. Suggested list price is \$499.95.

**E-MU U:** **E-Mu Systems Inc.**, Scotts Valley, Calif., and the California state government teamed with **Cogswell College** to create an accelerated 12- and 16-week employment training program to help up to 192 students become skilled in digital music technology applications.

**SERIESTEN IN TOKYO:** A 66-module **Harrison SeriesTenB** console was purchased by **VITT** for use in its **Studio Hymeqs** video post and multitrack audio facilities in Tokyo. In addition, a second SeriesTenB was added to **Chicago Recording Co. EFX Systems**, Burbank, Calif., upgraded the automation of its SeriesTenB to work with a **Mac II** computer.

**STORYK DELIVERS:** Studio designer **John Storyk** is designing a new suite, **Studio 9**, for **Howard Schwartz Recording**, New York.

The suite will feature **Sony D-2** digital video machines, a **Solid State Logic** console and **Screensound** system, and customized **UREI** monitors.

**A NEW ERA:** The 45-year-old **Audiocraft Recording Co.** in Cincinnati moved into the digital era with the addition of a **Studer Dyaxis** hard disc recording/editing system.

**THIRD PARTY** developer's kit: **Panasonic/Ramsa**, Los Angeles, introduced the **Developers Toolkit**, a set of utilities designed to aid development of application-specific software for its **SV-3900 Pro DAT**. The kit is compatible with **Symantec's Lightning C**, **Apple MPW C**, and **Pascal** languages.

**GET CONVERTED:** **Apogee Electronics**, Santa Monica, Calif., unveiled the **DA-1000-E** digital-to-analog converter, an enhanced version of its DA-1000. The unit incorporates two additional AES or SPDIF digital inputs designed to operate at any sampling rate between 32 and 55 kHz, and the same A/D features of the DA-1000. List price for the DA-1000-E is \$1,695, and Apogee offers preferred pricing to DA-1000 owners.

**BBC GOES DAR:** **Digital Audio Research** in Chessington, England, delivered its **DASS 100** digital audio interface to the **BBC's Pebble Mill Studios** in Birmingham. **DASS 100** is a synchronizer, interface, and processor designed to interface normally incompatible pieces of digital equipment by providing essential signal processing and conversion functions.

**900 NEDs:** Sales of **New England Digital** systems exceeded 900 units worldwide with a number of recent sales: **dB Sound Studios**, New York, purchased an eight-track **PostPro SD**; **Magno Sound**, New York, installed a **Synclavier 6400**; **Sync Sound**, New York, launched a new room based around an eight-track **PostPro SD**; **Premier Radio Network**, Los Angeles, took delivery of a **Synclavier 6400 TS**; and **Margarita Mix**, Los Angeles, also invested in a 6400 TS.

**IN CONTROL:** The **M1001S** real-time MIDI controller, designed to connect onboard signal processors with an existing console automation computer for parameter control in real time, was debuted by **systems tcb**, Burbank, Calif. The unit converts control-voltage information that can be stored into floppy disc or Winchester drive as part of a conventional mix. It's compatible with **SSL Studio Computer**, **Neve Flying Fader**, and **GML's Moving-Fader** automation, according to the company.

**CROWN CONTROL:** **Crown International Inc.**, Elkhart, Ind., introduced the **MPX-6** multiplexer. A stereo mixer with six inputs and two outputs, the unit is controlled by an external host computer and onboard microprocessor. It is also designed to act as an interface with the company's **IQ System 2000** to control a single loop of 250 amplifiers.

SUSAN NUNZIATA

# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
1	1	1	9	<b>DANIELA ROMO</b> CAPITOL-EMI LATIN	★★ NO. 1 ★★	◆ TODO TODO 5 weeks at No. 1
2	2	3	8	<b>RICARDO MONTANER</b> TH-RODVEN		◆ DEJAME LLORAR
3	4	4	6	<b>BANDA BLANCA</b> SONOTONE		FIESTA
4	3	2	19	<b>LOS BUKIS</b> FONOVISA		MI DESEO
5	5	5	13	<b>LUIS MIGUEL</b> WEA LATINA		AMANTE DEL AMOR
6	6	6	8	<b>BRAULIO</b> SONY		◆ NAVEGAR EN TI
7	11	12	9	<b>ROCIO DURCAL</b> ARIOLA		A QUE ME QUEDO CONTIGO
8	10	11	9	<b>WILKINS</b> RCA		◆ SERENO
9	8	13	16	<b>PANDORA</b> CAPITOL-EMI LATIN		CON TU AMOR
10	12	20	6	<b>XUXA</b> GLOBO		CHINDOLELE
11	16	29	3	<b>YURI</b> SONY		TODO MI CORAZON
12	18	23	5	<b>FRANCO DE VITA</b> SONY		YA LO HE VIVIDO
13	17	18	5	<b>SERGIO DALMA</b> TH-RODVEN		◆ BAILAR PEGADO
14	13	10	11	<b>VICENTE FERNANDEZ</b> SONY		QUE SEPAN TODOS
15	7	7	14	<b>MIJARES</b> CAPITOL-EMI LATIN		NO HACE FALTA
					★★★ POWER PICK ★★★	
16	35	—	2	<b>LIZA LOPEZ</b> DISCOS INTERNATIONAL		DIME QUIEN ES
17	30	30	6	<b>RUBEN BLADES</b> SONY		CAMALEON
18	24	22	7	<b>LOS YONICS</b> FONOVISA		POR QUE VOLVI CONTIGO
19	14	9	13	<b>MYRIAM HERNANDEZ</b> CAPITOL-EMI LATIN		HERIDA
20	19	21	10	<b>GLORIA TREVI</b> ARIOLA		◆ PELO SUELTO
21	23	—	2	<b>VICTO VICTOR</b> SONOTONE		MESITA DE NOCHE
22	9	8	23	<b>EMMANUEL</b> SONY		◆ NO HE PODIDO VERTE
23	27	26	7	<b>EL GRAN COMBO</b> COMBO		LA CURANDERA
24	29	35	3	<b>OSCAR D'LEON</b> TH-RODVEN		DETALLES
25	25	19	23	<b>ANA GABRIEL</b> SONY		DESTINO
26	15	17	9	<b>ROBERTO CARLOS</b> DISCOS INTERNATIONAL SONY		MUJER
27	31	32	5	<b>EDNITA NAZARIO</b> CAPITOL-EMI LATIN		DESPUES DE TANTO
28	28	—	2	<b>SIMONE</b> SONY DISCOS		PROCURO OLVIDARTE
					★★★ HOT SHOT DEBUT ★★★	
29	NEW ▶	1	1	<b>NAOMI</b> DISCOS INTERNATIONAL		◆ QUEDATE
30	26	27	8	<b>RAUL DI BLASIO</b> ARIOLA		◆ BARROCO
31	20	16	20	<b>EDNITA NAZARIO</b> CAPITOL-EMI LATIN		◆ LO QUE SON LAS COSAS
32	NEW ▶	1	1	<b>JOSE LUIS RODRIGUEZ</b> SONY		SE ME HACE AGUITA LA BOCA
33	33	24	5	<b>LOS CAMINANTES</b> LUNA		AMOR QUERIDO
34	34	34	7	<b>H2O</b> LEADER		SI ESTO NO ES AMOR
35	40	38	3	<b>MARIA CONCHITA ALONSO</b> CAPITOL-EMI LATIN		A EL LO QUIERO
36	22	14	12	<b>TIERRA TEJANA BAND</b> TH-RODVEN		LAS HIJAS DE DON SIMON
37	36	—	2	<b>PIMPINELA</b> SONY		HIPOCRECIA
38	38	31	3	<b>LA SOMBRA</b> FONOVISA		EL SANCHO
39	21	15	13	<b>JUAN LUIS GUERRA Y LA 440</b> KAREN		BACHATA ROSA
40	32	28	16	<b>MARISELA</b> ARIOLA		A PARTIR DE HOY

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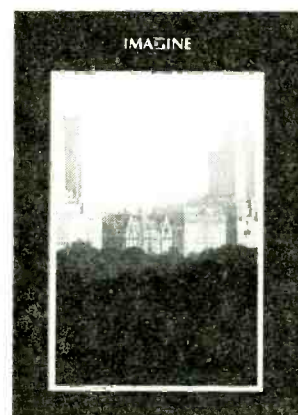
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# International

## BMG Stressing Internal Growth Dornemann Points Direction At Int'l Meet

BY ADAM WHITE

FARO, Portugal—The Bertelsmann Music Group is focusing on internal growth as the engine of future prosperity, chairman/CEO Michael Dornemann told attendees at the BMG International managing directors' conference, held here June 23-28. "We're looking for increased market share through our own work," he said, "not by acquisition."

Dornemann noted that there are, anyway, few acquisition opportunities left in the music industry—and he forecast more mergers and consolidations among BMG's competitors.

The BMG chairman also reported that 22% of total company revenues come from distributed—rather than owned—repertoire. In fiscal 1990-91, group revenues were \$2.2 billion, to which BMG International contributed \$1.6 billion (Billboard, July 13).

Later, BMG International president/CEO Rudi Gassner detailed his division's ratio: In fiscal 1990-91, distributed (including licensed) repertoire accounted for \$506 million (39%) of total audio-only revenues of \$1.3 billion, while owned repertoire accounted for \$804 million (61%).

BMG distributes MCA/Geffen/GRP in most world markets, as well as Motown and a number of other licensed and joint-venture lines. Gassner said that, historically, 40% of MCA revenues come from catalog sales, and BMG is in the process of

building up that catalog's availability since the switch from Warner distribution.

BMG-owned catalog provides a useful source of income for Gassner's division, too. Strategic marketing director Klaus Schmalenbach reported that 1.5 million units of Elvis Presley catalog were sold in fiscal 1990-91, generating \$8.7 million in revenues and \$1.4 million in royalty income. A five-CD "King Of Rock & Roll" package is due in 1992, drawing from what Schmalenbach called "a huge volume of unreleased Presley repertoire."

Other highlights of the BMG International convention:

- BMG Records U.K. chairman John Preston revealed that the Eurythmics' "Greatest Hits" has sold well over 3 million copies worldwide, including 900,000 in the U.K. He anticipates total world sales of 5 million by the end of fiscal 1991-92.

- Preston also disclosed that BMG no longer distributes Dave Stewart's Anxious Records, although it has retained rights to Anxious acts Londonbeat and Curve.

- BMG's Asia/Pacific unit under senior VP Peter Jamieson has grown by 43% in sales over the past three years, according to Gassner. That compares with market growth of 13%. Newest affiliates are in Taiwan and Korea.

- Whitney Houston's current album has to date sold 4 million copies outside the U.S., according to Arista president Clive Davis. He said that in France, Spain, and Italy, it has performed better than the singer's first two albums. Davis also urged BMG affiliate chiefs to maximize sales as more singles are released from the album.

- BMG's European manufacturing arm, Sonopress, has acquired the DCC manufacturing patents from Philips. Meanwhile, Jorg Christian has been appointed manager of new technologies, based in New York, to coordinate the company's DCC interests and activities.

- BMG International's newest managing directors are Dietmar Glodde in Denmark and Seungdo Park in Korea. Both have taken up their slots in recent weeks.

## French Vid Biz Reeling With Change

BY PHILIPPE CROCC

PARIS—Significant changes are taking place in the French home video market, with major U.S. suppliers switching licensees and new players entering the fray. The sell-through market here is heading for gross sales in excess of 2 billion francs (\$345 million) this year.

Film Office, which posted \$32 million in sales from the Walt Disney catalog alone in 1990, has lost the MGM line to Warner Home Video. Concurrently, CBS/Fox Video has ended its sales and distribution deal with Sony Music France and is setting up its own eight-man sales team under Jean-Pierre Bedel.

The switch takes Sony's market share to 15% from 20%, with a \$10 million dip in sales. For its part, CBS/Fox anticipates its 1990-91 revenues will be about \$39 million. Company president Olivier Philippon says, "We made an agreement with Sony—then CBS—in 1987 because it was well-established in the video field and the deal enabled us to establish ourselves rapidly in the market place. Today, with the video market exploding, I feel that it makes sense to have a dedicated distribution system rather than to go through a company which is handling both video and records."

CBS/Fox already has an 11-strong sales force for the rental segment of the market. It will be moving its stock from Sony to Hachette, the group that handles stocking for TFI, Film Office, and Delta.

CBS/Fox is also entering other product realms, including the children's market, and it recently concluded a distribution agreement with Hanna-Barbera, which has opened a

Paris office under Thierry Cassuto.

Sony Music France president Henri de Bodinat sees more than adequate compensation for the Fox loss from the rapidly expanding sales that will accompany the escalating acquisition of VCRs. He says, "Penetration of VCRs went from 13.4% in 1985 to 42.5% in 1990—but we are still a long way behind Britain, where penetration is 70%. We anticipate that 9 million homes will be equipped with VCRs by the end of this year.

"Furthermore, the market is becoming less and less dominated by feature film product as sport, music, comedy, instructional, and special-interest subjects gain ground. We are aiming to concentrate on these other areas, notably comedy."

Sony has also acquired a number of television series for video exploitation. Adds de Bodinat, "We still have an excellent sales operation—the same setup that enabled Fox to impose itself so rapidly and effectively in the market—and we are seeking new distribution deals."

The Nouvelles Messageries Video,

set up last year under the direction of Jean-Paul Commin with the aim of increasing the video market share of French films, is nonetheless also seeking major foreign titles and has achieved a coup by acquiring French distribution of "Dances With Wolves," which is scheduled for video release in France in 1992.

Another new company looking to expand its operations in 1991 is TFI Video, directed by Pierre Brossard. It currently has a 5% share of the sell-through market but, given the impact of the television channel—which achieves an average 45% audience rating—and its promotional resources, it is expected to boost its share of the market considerably this year. Says Brossard, "We had sales of 60 million francs [\$10.3 million] in 1990 but we expect to achieve sales in excess of 100 million francs [\$17.2 million] this year and to boost our market share to around 10%."

As a co-producer of feature films, TFI is in an advantageous position when it comes to acquisition of French movies for video distribution.

## France Plans Chain Based On B'buster

PARIS—French video distributor Film Office is hunting for partners to invest in a nationwide home video chain modeled after the Blockbuster stores in the U.S.

Film Office executive Jacques Souplet says the deal is near completion, though he would not identify the other investors in the venture. The plan calls for the opening of up to 200 stores throughout France over a period of three years. The stores would offer videos for rental and for sale.

France lags far behind other European countries in its effort to set up a wide network of home video outlets, particularly those offering rentals; France has 2,500 rental stores against around 13,000 of them in the U.K.

Souplet says that the government has discouraged the development of chains because of a long-held view that the home video market takes business from movie theaters.

PIA FARRELL

## Virgin To Open Its First Italian Megastore In Milan

MILAN—Virgin is poised to launch its first megastore in Italy. Sited here in the city's noted Piazza del Duomo, the store will cover 15,000 square feet and is due to begin trading by the end of August. Virgin chairman Richard Branson is scheduled to attend the inauguration ceremony slated for Sept. 19.

Celeste Pietro Milani, managing director of Virgin Retail Italy, confirms that the project has cost around \$6 million and comments, "We aim to change the small shopkeeper mentality that exists on national territory. We have done our market research and are convinced that the arrival of a Virgin megastore will mark the start of a new phase in the Italian retail industry."

The Milan store is part of a new complex called Duomo Center. The other sections will house catering firm Auto Grill. Says Milani, "With the service that Auto Grill offers, the public will be able to drink a coffee and listen to Phil Collins, or eat a sandwich and listen to Mozart.

They will be drawn naturally to the megastore downstairs and will feel almost obliged to buy something."

CDs will account for 43% of sound carrier stock; 13% will be given over to vinyl LPs, 25% to cassettes, and 2% to CD- and 12-inch singles. The store will also carry a total of 3,500 home video titles, which will account for 17% of total stock. Milani says the commitment to home video will expand what he describes as a niche market that relies on rental merchants, small retail outlets, and news agents.

Computer games, books, hi-fi accessories, gadgets, and T-shirts will also be on sale.

Milani claims he is not worried about the Ricordi megastore, which has been trading in the city since November 1989. He says, "We have three times the space and will provide more international news and information. We will also develop more direct marketing strategies, which have never before been seen in Italy." DAVID STANSFIELD

## Outdoor Concert Turns Dublin Into 'Music City'

DUBLIN—Music has begun to make its contribution to Dublin's year as the European City of Culture.

A thus far muted role in the celebrations moved up several leagues through "Music City," a free seven-hour rock concert sponsored by Seven-Up and staged June 30 in Phoenix Park.

About 100,000 were expected but heavy rain kept down the audience to between 65,000 and 80,000—still the biggest crowd for an open-air event since the million-plus attendance at a Mass in the park during the Pope's 1979 visit to Ireland.

The acts, all of which played for free, included Hothouse Flowers, the Saw Doctors, the Fat Lady Sings, An Emotional Fish, and an unbilled appearance by Def Leppard's Joe Elliott.

The next industry event in conjunction with Dublin's cultural year will be the Hot Press magazine seminar in September.

KEN STEWART

## Swiss ICM In Capital Crunch

ZURICH—ICM, the Swiss CD-manufacturing and cassette duplication company, is in the throes of a severe financial crisis and is urgently seeking an injection of capital to keep it in business.

Hit by a substantial downturn in demand in the first quarter of the year—the product of the recession and of the current surplus of CD pressing capacity—ICM placed its 200-plus workforce on short time two months ago. In the last two weeks, production has slowed even more dramatically as cash flow problems worsen and raw material supplies dry up.

The ICM crisis comes just a month after the closure of Switzerland's last vinyl-pressing plant Turicaphon (Billboard, May 25).

Acknowledging that ICM has a major liquidity problem, director of sales and business development Herman Bauert will not confirm or deny a report that ICM has debts totalling \$16.2 million. Neither will he give details of the company's output of CDs and cassettes.

"We are hoping to weather the storm by disposing of some of our nonproducing assets and by linking up with a new industrial partner; then, provided our customers keep faith with us, we shall be able to continue in business."

Founded in 1974, ICM with its CD plant in Diessenhofen and cassette factory in Buttikon, developed a reputation for quality and service over the years.

MIKE HENNESSEY

# Hits of the U.K.™

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## HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	2	(EVERYTHING I DO) I DO IT FOR YOU A&M		BRYAN ADAMS
2	1	ANY DREAM WILL DO REALLY USEFUL		JASON DONOVAN
3	NEW	YOU COULD BE MINE GEFEN		GUNS N' ROSES
4	3	CHORUS MUTE		ERASURE
5	5	THINKING ABOUT YOUR LOVE COOLTEMPO		KENNY THOMAS
6	9	ALWAYS THERE TALKIN' LOUD		INCOGNITO 1/JOCELYN BROWN
7	7	RUSH RUSH VIRGIN AMERICA		PAULA ABDUL
8	17	7 WAYS TO LOVE ARISTA		COLA BOY
9	30	NOW THAT WE'VE FOUND LOVE MCA		HEAVY D. & THE BOYZ
10	4	I WANNA SEX YOU UP GIANT		COLOR ME BADD
11	6	DO YOU WANT ME Ifr POLYGRAM		SALT-N-PEPA
12	NEW	ARE YOU MINE? COLUMBIA		BROS
13	11	IT AIN'T OVER 'TIL IT'S OVER VIRGIN		LENNY KRAVITZ
14	22	BRING THE NOISE ISLAND		ANTHRAX 1/CHUCK D
15	14	THERE'S NOTHING LIKE THIS TALKIN' LOUD/POLYGRAM		OMAR
16	10	I TOUCH MYSELF VIRGIN AMERICA		DIVINYLS
17	12	THE MOTOWN SONG WARNER BROS		ROD STEWART
18	33	THINGS THAT MAKE YOU GO ... COLUMBIA	C&C MUSIC FACTORY/FREEDOM WILLIAMS	
19	8	FROM A DISTANCE ATLANTIC		BETTE MIDLER
20	26	UNFORGETTABLE ELEKTRA		NATALIE COLE & NAT "KING" COLE
21	15	NIGHT IN MOTION WEA		CUBIC 22
22	13	BABY BABY A&M		AMY GRANT
23	16	REAL LOVE 4TH & B'WAY		DRIZA BONE
24	23	SHERIFF FATMAN BIG CAT/EMI		CARTER THE UNSTOPPABLE SEX MACHINE
25	35	MAMA PARLOPHONE		KIM APPELBY
26	NEW	PANDORA'S BOX VIRGIN		OMD
27	31	SEXUALITY GO! DISCS		BILLY BRAGG
28	NEW	I LIKE IT RCA		D.J.H FEATURING STEFY
29	32	MY NAME IS NOT SUSAN ARISTA		WHITNEY HOUSTON
30	NEW	BITTER TEARS MERCURY		INXS
31	NEW	LET THE BEAT HIT 'EM COLUMBIA		LISA LISA & CULT JAM
32	21	HEY STOOPID EPIC		ALICE COOPER
33	19	ONLY FOOLS (NEVER FALL IN LOVE) IQ-BMG		SONIA
34	20	PEOPLE ARE STILL HAVING SEX POLYDOR		LATOUR
35	37	GENERATIONS OF LOVE MORE PROTEIN		JESUS LOVES YOU
36	NEW	LOVE AND UNDERSTANDING GEFEN		CHER
37	25	SHINY HAPPY PEOPLE WARNER BROS		R.E.M.
38	18	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) EPIC		CHER
39	27	ROLLIN' IN MY 5.0 SBK		VANILLA ICE
40	24	GET THE FUNK OUT A&M		EXTREME

## TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	1	CHER GEFEN		LOVE HURTS
2	NEW	THE JAM POLYDOR		GREATEST HITS
3	2	R.E.M. WARNER BROS.		OUT OF TIME
4	NEW	ALICE COOPER EPIC		HEY STOOPID
5	5	SEAL ZTT		SEAL
6	3	EURHYTHMICS RCA		GREATEST HITS
7	4	STRANGLERS EPIC		GREATEST HITS 1977-1990
8	NEW	BETTE MIDLER ATLANTIC		SOME PEOPLE'S LIVES
9	8	ROD STEWART WARNER BROS.		VAGABOND HEART
10	6	BEVERLEY CRAVEN EPIC		BEVERLEY CRAVEN
11	20	SOFT CELL/MARC ALMOND MERCURY		MEMORABILIA—THE SINGLES
12	16	DEXY'S MIDNIGHT RUNNERS MERCURY		THE BEST OF DEXY'S MIDNIGHT RUNNERS
13	12	LENNY KRAVITZ VIRGIN AMERICA		MAMA SAID
14	15	MADONNA WEA		THE IMMACULATE COLLECTION
15	14	ROXETTE EMI		JOYRIDE
16	9	HARRY CONNICK JR. COLUMBIA		WE ARE IN LOVE
17	13	MICHAEL BOLTON COLUMBIA		TIME, LOVE AND TENDERNESS
18	10	JAMES LAST & HIS ORCHESTRA POLYDOR		POP SYMPHONIES
19	NEW	THE GIPSY KINGS COLUMBIA		ESTE MUNDO
20	19	BOB MARLEY & THE WAILERS TUFF GONG		LEGEND 3
21	23	THE KLF KLF COMMUNICATIONS		THE WHITE ROOM
22	11	RUNRIG CHRYSALIS		THE BIG WHEEL
23	NEW	REBEL MC DESIRE		BLACK MEANING GOOD
24	18	DEACON BLUE COLUMBIA		FELLOW HOODLUMS
25	27	CHRIS REA EAST WEST		AUBERGE
26	7	MARILION EMI		HOLIDAYS IN EDEN
27	32	EXTREME A&M		EXTREME II PORNOGRAFFITTI
28	17	KIRSTY MACCOLL VIRGIN		ELECTRIC LANDLADY
29	21	SKID ROW ATLANTIC		SLAVE TO THE GRIND
30	22	ELECTRONIC FACTORY		ELECTRONIC
31	NEW	OMD VIRGIN		SUGAR TAX
32	31	M.C. HAMMER CAPITOL		PLEASE HAMMER DON'T HURT 'EM
33	35	THE WONDER STUFF POLYDOR		NEVER LOVED ELVIS
34	NEW	CROWDED HOUSE CAPITOL		WOODFACE
35	37	VANILLA ICE EMI		EXTREMELY LIVE
36	33	T'PAU SIREN POLYGRAM		THE PROMISE
37	26	SIMPLE MINDS VIRGIN		REAL LIFE
38	34	THE DOORS ELEKTRA		THE BEST OF THE DOORS
39	24	HUE AND CRY POLYGRAM		STARS CRASH DOWN
40	29	DANNII MINOGUE MCA		LOVE AND KISSES

## INTERNATIONAL

### BPI Renews Call For Govt. Recognition Concerns Aired At U.K. Record Assn.'s Annual Meet

■ BY JEFF CLARK-MEADS

LONDON—The British record industry's longstanding call for greater recognition from government was renewed last week.

John Deacon, director general of the British Phonographic Industry, told the organization's annual general meeting July 5 that the business should get "the credit it deserves."

Deacon pointed to the amount the record industry produces in foreign income—at \$1.25 billion in 1988-89, it is the U.K.'s third-largest generator of overseas earnings—and its position in the world market (second only to the U.S.) in terms of repertoire sales. He said that the BPI is now taking new steps to improve its image both with government and the public.

"We're trying to move the industry away from its defensive position on public relations," he said. Deacon added that it was not enough for the industry to wait until it was attacked in the press over such things as CD prices. A PR committee has now been established to seek out opportunities for presenting a positive message.

Legal director Sara John referred to the projected Copyright Tribunal hearing later in the year that will decide the level of mechanical royalties

in the U.K. She said of the BPI's arguments, "It is an extremely good case. Our [attorney] thinks it is very strong."

Outgoing chairman Terry Ellis told the meeting that it was his invitation to chair the BPI that had inspired him to return to the record industry.

When asked to take up the post, he was in the middle of a four-year hiatus after selling his share of Chrysalis to partner Chris Wright.

Taking up Deacon's point, he said, "Government lobbying is not something you start when you have a (Continued on page 71)

### Virgin Thwarts Chart-Hyping Fine But London, Rhythm King Pay Up

LONDON—Virgin Records has escaped a fine by the British Phonographic Industry's committee of inquiry into chart hyping. The decision, taken July 5, follows the record \$81,000 fine for London Records and a \$8,100 fine for Rhythm King for alleged hyping-related breaches of the chart code of conduct (Billboard, June 29).

The committee said it found "clear evidence" that "Always On The Run" by Lenny Kravitz was deliberately hyped, but there was no evidence to link the illicit activity to Virgin. The committee passed the same comment in fining London Records and Rhythm King over records by the High and S'Express.

A BPI spokesman explains, "The

committee made a distinction between London, who did not cooperate with the inquiry, Rhythm King, who did and accepted responsibility because they hadn't told anyone about the chart code of conduct and they had no sales team of their own, and Virgin, who cooperated fully and had informed all their own staff about the code of conduct but not third parties such as managers, publishers, and outside promotion agencies. The committee felt it was not reasonable to impose a fine in Virgin's case."

The BPI will now examine the code of conduct and recommend changes "to strengthen further the protection it gives to the industry," says chairman Terry Ellis.

HUGH FIELDER

## CANADA

### Juno News: Late W.H. Moon To Be Honored Also, Ian & Sylvia Into Hall; New Category Created

■ BY LARRY LeBLANC

TORONTO—The 1992 Juno Awards may be some eight months away, but the Canadian Academy of Recording Arts and Sciences has already made several announcements pertaining to the annual awards, which will be televised live by CBC-TV March 29 from the O'Keefe Centre in Toronto.

CARAS has announced that the late William Harold Moon, former chairman of BMI Canada and one of the founding members of Nashville's Country Music Assn, will be honored posthumously as the recipient of the Walt Grealis Special Achievement Award. The award, which has previously been presented to broadcasters Lyman Potts, RCA Victor's A. Hugh Joseph, producer Jack Richard, manager Bruce Allen, retailer Sam Sniderman, singer Raffi, and manager Mel Shaw, acknowledges outstanding contributions to the Canadian music industry.

The organization has also announced that Ian & Sylvia, the folk and country duo that first gained prominence in the '60s, will be inducted into the Juno Hall of Fame during the upcoming awards.

Previous Hall of Famers include the Guess Who, Oscar Peterson, Paul Anka, Joni Mitchell, Glenn Gould, Guy Lombardo, the Diamonds, Neil Young, Hank Snow, the Crewcuts, the Four Lads, Wilf Carter, Gordon Lightfoot, the Band, Maureen Forrester, and Leonard Cohen.

Ian and Sylvia, at the forefront of the folk movement in the '60s, popu-

larized such original songs as "Four Strong Winds," "You Were On My Mind," "Lovin' Sound," and "Trucker's Cafe" before splitting in 1975 as an act, and as a couple. The duo's influences on a generation of Canadian artists, including Lightfoot, Mitchell, Young, Cohen, Shirley Eikhard, Nancy White, and Rita MacNeill, is incalculable.

Since their breakup, the two have met with sizable individual success in the country field. Ian Tyson has had hits with such songs as "Half A Mile Of Hell," "Navajo Rug," "Cowboy

Pride," "Fifty Years Ago," and "Irving Berlin (Is 100 Years Old Today)." Sylvia Tyson has hit the country chart with such tunes as "Sleep On My Shoulder," "Good Old Song," "Denim Blue Eyes," and "Too Short A Ride."

Finally, CARAS has announced the creation of a new Juno category, the best-selling Francophone album. Nominees and award recipients in this category will be determined on the basis of sales and albums must have an 80% French-language content to qualify.

## MAPLE BRIEFS

MONTREAL-born jazz pianist Oscar Peterson has become the eighth chancellor of York Univ. in Toronto, the third-largest university in Canada, with 40,000 students and 1,200 teachers. Previously, Peterson received an honorary doctorate of letters from York in 1982 before becoming adjunct professor of jazz studies there in 1986.

CANADIAN independent Attie Records has picked up Canadian distribution of Scotti Bros. Records with initial releases under the agreement including those by David Hallyday, Electric Light Orchestra II, and James Brown.

THE Mariposa Festival, Canada's best-known folk event, is returning to

Toronto after a nine-year absence. This year's weekend event will be held Sept. 6-8 at Ontario Place. Among those scheduled to perform are Los Lobos, Butch Hancock, Jimmy Dale Gilmore, Pop Staples, Guy Clark, Roy Harper, John Prine, Ramblin' Jack Elliot, Dave Van Ronk, Tom Paxton, Barenaked Ladies, Leslie Spit Treeo, Bobby Wiseman (of Blue Rodeo), and Jane Siberry.

WITH funding by the Government of Canada and Ontario's Ministry of Culture and Communications, Canada will host a showcase on Monday (15) at the Limelight in New York, in conjunction with this year's New Music Seminar, featuring the Leslie Spit Treeo, David Gogo & the Persuaders, Big Faith, and Barenaked Ladies.

# HITS of the WORLD

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**MUSIC  
& MEDIA**

**EUROCHART HOT 100** 7/13/91

SINGLES		ALBUMS	
1	4	1	R.E.M. OUT OF TIME WARNER BROS.
2	1	2	ROXETTE JOYRIDE EMI
3	2	3	EURHYTHMICS GREATEST HITS RCA
4	3	4	SEAL SEAL ZTT
5	5	5	SCORPIONS CRAZY WORLD MERCURY
6	6	6	ROD STEWART VAGABOND HEART WARNER BROS.
7	7	7	CHER LOVE HURTS GEFEN
8	NEW	8	MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
9	NEW	9	SOUNDTRACK THE DOORS ELEKTRA
10	9	10	SIMPLE MINDS REAL LIFE VIRGIN
11	19	11	SKID ROW SLAVE TO GRIND ATLANTIC
12	8	12	LENNY KRAVITZ MAMA SAID VIRGIN
13	13	13	KLF THE WHITE ROOM INDISC
14	10	14	NEW VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS.
15	24	15	14 ENIGMA MCMXC A.D. VIRGIN
16	12	16	16 CHRIS REA AUBERGE EAST WEST
17	16	17	NEW ZUCCHERO FORNACIARI ZUCCHERO LONDON
18	17	18	28 MYLENE FARMER L'AUTRE BARCLAY
19	18	19	25 BEE GEES HIGH CIVILIZATION WARNER BROS.
20	14	20	18 DE LA SOUL DE LA SOUL IS DEAD TOMMY BOY
21	20	21	15 STING THE SOUL CAGES A&M
22	15	22	19 SOUNDTRACK GREASE POLYDOR
23	NEW	23	NEW MARILLION HOLIDAYS IN EDEN EMI
24	24	24	17 ROLLING STONES FLASHPOINT COLUMBIA
25	25	25	22 O.M.D. SUGAR TAX VIRGIN
26	25	26	23 BOB MARLEY LEGEND ISLAND
27	21	27	29 THE STRANGLERS GREATEST HITS 1977-1990 EPIC
28	26	28	26 THE DOORS IN CONCERT ELEKTRA
29	26	29	28 PATRICK BRUEL ALORS REGARDE RCA
30	29	30	NEW BEVERLY CRAVEN BEVERLY CRAVEN EPIC

**AUSTRALIA** (Courtesy Australian Record Industry Assn.) As of 7/14/91

SINGLES		ALBUMS	
1	3	1	SOUNDTRACK GREASE POLYDOR/POLYGRAM
2	1	2	10 ROD STEWART VAGABOND HEART BMG
3	2	3	2 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
4	NEW	4	4 SKID ROW SLAVE TO THE GRIND WARNER
5	5	5	13 KLF THE WHITE ROOM LIBERATION/FESTIVAL
6	4	6	3 PAULA ABDUL SPELLBOUND VIRGIN/EMI
7	11	7	7 R.E.M. OUT OF TIME WARNER
8	8	8	9 DARYL BRAITHWAITE RISE COLUMBIA
9	6	9	5 VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER
10	12	10	11 ROXETTE JOYRIDE EMI
11	7	11	6 JAMES REYNE ELECTRIC DIGGER DANDY VIRGIN/EMI
12	9	12	16 DE LA SOUL DE LA SOUL IS DEAD LIBERATION/FESTIVAL
13	10	13	NEW MARIAH CAREY MARIAH CAREY COLUMBIA
14	13	14	8 RATCAT BLIND LOVE ROO/POLYGRAM
15	14	15	NEW LIVING COLOUR TIME'S UP EPIC
16	16	16	18 LENNY KRAVITZ MAMA SAID VIRGIN/EMI
17	17	17	15 THE DOORS THE BEST OF THE DOORS WARNER
18	15	18	12 THE HIGHWAYMEN HIGHWAYMAN 2 COLUMBIA
19	20	19	20 HOODOO GURUS KINKY BMG
20	NEW	20	14 SOUNDTRACK THE DOORS WARNER

**CANADA** (Courtesy The Record) As of 7/8/91

SINGLES		ALBUMS	
1	1	1	R.E.M. OUT OF TIME WARNER BROS./WEA
2	2	2	3 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA/SONY
3	8	3	5 EXTREME EXTREME II PORNOGRAFFITTI A&M/A&M
4	5	4	2 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
5	6	5	4 ROXETTE JOYRIDE CAPITOL/CAPITOL
6	4	6	6 PAULA ABDUL SPELLBOUND VIRGIN/A&M
7	9	7	13 SKID ROW SLAVE TO THE GRIND ATLANTIC/WEA
8	3	8	7 EMF SCHUBERT DIP CAPITOL/CAPITOL
9	11	9	NEW VAN HALEN FOR UNLAWFUL CARNAL KNOWLEDGE WARNER BROS./WEA
10	NEW	10	10 LONDONBEAT IN THE BLOOD RADIOACTIVE/MCA
11	16	11	9 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
12	15	12	8 ROD STEWART VAGABOND HEART WARNER BROS./WEA
13	7	13	11 THE TRAGICALLY HIP ROAD APPLES MCA/MCA
14	19	14	16 CRASH TEST DUMMIES THE GHOSTS THAT HAUNT ME BMG/BMG
15	12	15	12 EURHYTHMICS GREATEST HITS RCA/BMG
16	10	16	14 MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
17	NEW	17	17 BLACK BOX DREAMLAND deCONSTRUCTION/RCA
18	14	18	15 ENIGMA MCMXC A.D. VIRGIN/A&M
19	18	19	NEW MARC COHN MARC COHN ATLANTIC/WEA
20	NEW	20	20 DETROIT EMERALD THE BLACK TIE AFFAIR ATTIC/ATTIC

**GERMANY** (Courtesy Der Musikmarkt) As of 7/2/91

SINGLES		ALBUMS	
1	1	1	ROXETTE JOYRIDE ELECTROLA
2	4	2	3 THE SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
3	3	3	2 EURHYTHMICS GREATEST HITS RCA
4	2	4	4 R.E.M. OUT OF TIME WARNER BROS.
5	5	5	5 ROD STEWART VAGABOND HEART WARNER BROS.
6	4	6	7 BEE GEES HIGH CIVILIZATION WARNER BROS.
7	12	7	9 SEAL SEAL ZTT/WEA
8	9	8	6 THE DOORS SOUNDTRACK ELEKTRA
9	8	9	NEW ZUCCHERO ZUCCHERO POLYGRAM
10	10	10	10 O.M.D. SUGAR TAX VIRGIN
11	7	11	9 SIMPLE MINDS REAL LIFE VIRGIN
12	14	12	NEW SKID ROW SLAVE TO THE GRIND ATLANTIC/EAST WEST
13	15	13	11 CHRIS REA AUBERGE EAST WEST
14	11	14	13 DE LA SOUL DE LA SOUL IS DEAD TOMMY BOY
15	13	15	15 HUEY LEWIS & THE NEWS HARD AT PLAY EMI
16	16	16	12 THE DOORS IN CONCERT WARNER BROS.
17	19	17	19 THE KLF WHITE ROOM BLOW UP
18	NEW	18	NEW YELLO BABY POLYGRAM
19	18	19	18 MICHAEL BOLTON TIME, LOVE AND TENDERNESS COLUMBIA
20	NEW	20	16 KRAFTWERK THE MIX ELECTROLA

**FRANCE** (Courtesy of Nielsen/Europe 1) As of 7/6/91

SINGLES		ALBUMS	
1	1	1	MYLENE FARMER L'AUTRE POLYGRAM
2	3	2	2 PATRICK BRUEL ALORS REGARDE RCA/BMG
3	2	3	4 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
4	4	4	NEW ELMER FOOD BEAT JE VAIS ENCORE DORMIR CE SOIR POLYDOR
5	7	5	3 ENIGMA MCMXC A.D. VIRGIN
6	4	6	7 FELIX GRAY & DIDIER BARBELIVIEN LES AMOURS CASSEES BMG
7	5	7	5 SOUNDTRACK GREASE POLYGRAM
8	11	8	11 ROLLING STONES FLASHPOINT COLUMBIA
9	9	9	9 MANO NEGRA KING OF BONGO VIRGIN
10	NEW	10	NEW FRANCOIS FELDMAN MAGIC'BOUL'VARD POLYDOR
11	16	11	16 SCORPIONS CRAZY WORLD MERCURY
12	6	12	6 UB40 LABOUR OF LOVE PART II VIRGIN
13	8	13	8 FILM SOUNDTRACK THE DOORS WEA
14	14	14	14 COLUCHE SES MEILLEURS MOMENTS SUR R.F.M. POLYGRAM
15	10	15	10 ROCH VOISINE DOUBLE GEORGES MARY/BMG
16	NEW	16	NEW THIERRY HAZARD POP MUSIC SONY
17	13	17	13 SIMPLE MINDS REAL LIFE VIRGIN
18	17	18	17 JOHNNY HALLYDAY DANS LA CHALEUR DE BERCY PHONOGRAM
19	19	19	19 BENNY B. L'ALBUM SONY
20	20	20	20 LIANE FOLY REVE ORANGE VIRGIN

**JAPAN** (Courtesy Music Labo) As of 7/15/91

SINGLES		ALBUMS	
1	2	1	NEW MISATO WATANABA LUCKY EPIC/SONY
2	1	2	NEW X JEALOUSY SONY RECORDS
3	NEW	3	NEW EIKICHI YAZAWA DON'T WANNA STOP TOSHIBA/EMI
4	4	4	NEW TOSHIKI KADOMATSU ALL IS VANITY
5	3	5	2 TATSURO YAMASHITA ARTISAN MMG
6	NEW	6	1 MARIKO NAGAI WASHING FUNHOUSE
7	5	7	NEW HIKARU GENJI HITTONATSU HITOYO PONY/CANYON
8	NEW	8	3 ASKA SCENE 2 PONY
9	6	9	4 YUKOHARA MOTHER VICTOR
10	NEW	10	7 B'Z MARS BMG/VICTOR

**SPAIN** (Courtesy TVE/AFYVE) As of 6/29/91

SINGLES		ALBUMS	
1	1	1	MECANO AIDALAI BMG/ARIOLA
2	2	2	3 SOUNDTRACK GREASE POLYGRAM
3	4	3	2 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN
4	3	4	9 VARIOUS ZONA DE BAILE EMI
5	7	5	4 R.E.M. OUT OF TIME WARNER
6	8	6	5 JUAN LUIS GUERRA Y LA 440 OJALA QUE LLUEVA CAFE KAREN
7	5	7	NEW STATUS QUO ROCKING ALL OVER THE YEARS POLYGRAM
8	9	8	6 SERGIO DALMA SINTIENODOROS LA PIEL HORUS
9	6	9	NEW EMILIO ARAGON TE HUELEN LOS PIES CBS/SONY
10	NEW	10	8 VARIOUS MAD MIX II MAX MUSIC

**ITALY** (Courtesy Musica e Dischi) As of 7/8/91

SINGLES		ALBUMS	
1	1	1	2 GINO PAOLI MATTE COME UN GATTO WARNER BROS.
2	6	2	1 R.E.M. OUT OF TIME WEA
3	3	3	4 ADRIANO CELENTANO IL RE DEGLI IGNORANTI CLAN
4	9	4	3 MARCO MASINI MALINCONIA RICORDI
5	2	5	7 ROBERTO VECCHIONI IL CAPOLAVORO POLYGRAM
6	8	6	NEW VASCO ROSSI VASCO LIVE 10.7.90 SAN SIRO EMI
7	NEW	7	6 STING THE SOUL CAGES POLYGRAM
8	4	8	9 UMBERTO TOZZI GLI ALTRI SIAMO NOI CGD
9	7	9	5 PINO DANIELE PINO DANIELE TRA MUSICA E MAGIA EMI
10	5	10	8 SIMPLE MINDS REAL LIFE EMI

LIFELINES

BIRTHS

Girl, Sarah, to Stephen Starr and Deborah Fleisher, May 28 in Philadelphia. He is a concert promoter there.

Boy, Scott Tyler, to Les and Donna Bruce, June 1 in Winnipeg, Manitoba. He is a promotion and sales representative for Sony Canada.

Girl, Isabelle Rose, to Ivan and Becki Lipton, June 3 in Stoughton, Mass. He is executive VP and chief merchandising officer for LIVE Specialty Retail Group.

Girl, Tovah Joy, to Lee and Patricia Goldstein, June 13 in Wood-Ridge, N.J. He is national marketing director of Shanachie Records.

Girl, Hayley Ilana, to Danny and Sue Buch, July 5 in New York. He

is VP of national album promotion for Atlantic Records.

MARRIAGES

Paul Craft to Patti Clements, June 24 in Nashville. He is a songwriter/publisher best known for the songs "Dropkick Me, Jesus," "Brother Jukebox," and "Honky Tonk Waltz." She is a songwriter and former member of Porter Wagoner's band.

Jimmy Wheeler to Molly Murray, June 29 in Morristown, Tenn. He is regional singles manager for BMG in Atlanta.

DEATHS

Ernest S. Meyers, 81, of complications resulting from a stroke, June 27 in Port Chester, N.Y. Meyers was general counsel of the Recording Industry Assn. of America from 1951-81. He was instrumental in se-

curing piracy protections for record companies and was active in international copyright law. From 1939-46 he was a special assistant to the U.S. Attorney General in the anti-trust division of the Justice Dept., and from 1956-76, he was a member of the panel of consultants of the Library of Congress on the general revision of copyright law. He is survived by his wife, Shirley, his daughter, Nancy, and three grandchildren.

Bob Curry, 46, of gunshot wounds, July 5 in Punxsutawney, Pa. Curry was news director/news anchor at WECZ/WPXX there, the radio station at which he worked for the past 30 years.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JULY

July 8-Aug. 7, Bravo! Colorado Music Festival, various locations, Vail, Colo. Ruth Summers, 212-307-7884.

July 11-14, Upper Midwest Communications Conclave, Radisson South, Minneapolis. 612-927-4487.

July 13-14, Inspirational Artists and Music Marketing Seminar, McCormick Inn Center, Chicago. 708-383-6669.

July 13-17, New Music Seminar 12, Marriott Marquis Hotel, New York. 212-473-4343.

July 14-17, Video Software Dealers Assn. Convention, Las Vegas Convention Center. 609-596-8500.

July 15, "The Role of the Business Manager in the Music Industry," class held Mondays at UCLA, ends July 29. 121 Dodd Hall, Los Angeles. Richard Macales, 213-825-1909.

AUGUST

Aug. 2-4, Options for the Songwriter: Songwriting Seminar, Colorado Mountain College, Breckenridge, Colo. 303-453-6757.

Aug. 7-12, Fifth Annual Clovis Music Festival, various locations, Clovis, N.M. 800-421-1433.

Aug. 9, Virginia Beach Entertainment Law Seminar, Virginia Beach Resort Hotel and Conference Center,

Virginia Beach, Va. 804-343-1143.

Aug. 15-18, Midwest Music Conference '91, China Club, Chicago. 312-254-4775.

Aug. 22-24, Talentmasters Third Annual Air Talent Conference, Hyatt-Ravinia, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 22-25, Jack the Rapper, Atlanta Hilton and Towers, Atlanta. 407-423-2328.

Aug. 22-25, Sopot '91 International Music Festival and Trade Exhibition, Sport Hall, Sopot, Poland. 011-48-26-74-41.

Aug. 23-25, MultiMusic Festival, Multiplex Studios, San Jose, Calif. Ned Torney, 408-452-8143.

SEPTEMBER

Sept. 4, The Music & Entertainment Industry Chapter of the City of Hope Honors Al Teller, proceeds to be used for capital projects at the City of Hope National Medical Center, Universal Studios Sound Stage 12, Los Angeles. 213-626-4611.

Sept. 5, MTV Awards, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 7-8, Doing Music & Nothing Else: The Music Business Weekend Seminar, location to be announced, Cleveland. 207-865-1128.

Sept. 10-13, National Assn. of Black-Owned Broadcasters (NABOB) Fall Conference, Sheraton, Washington, D.C. 202-463-8970.

Sept. 11-14, National Assn. of Broadcasters (NAB) Conference, Moscone Convention Center, San Francisco. 202-429-5300.

Sept. 12-15, L.D. Productions Inc. Third Annual Rap-A-Thon, New York Penta Hotel, New York. 609-625-4627.

Sept. 12-15, Vital Care Music & Tennis Festival (proceeds to be donated to MusiCares, Grammy in the

Schools, and the City of Hope), Warner Center Hilton and Towers, Woodland Hills, Calif. Keri Fretty, 213-653-0493.

Sept. 14-15, Doing Music & Nothing Else: The Music Business Weekend Seminar, location to be announced, Chicago. 207-865-1128.

Sept. 14-16, Sixth Annual Focus on Video, Canadian Exposition & Conference Center, Toronto. Angela Abromaitis, 416-763-2121.

Sept. 19, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Sept. 21-22, Doing Music & Nothing Else: The Music Business Weekend Seminar, location to be announced, Detroit. 207-865-1128.

Sept. 28-29, Doing Music & Nothing Else: The Music Business Weekend Seminar, location to be announced, Boston. 207-865-1128.

Sept. 29-30, T.J. Martell Foundation Celebrity Golf Tournament/Bowling Party/Silent Auction, location to be announced, Nashville. Paul Jankowski, 615-244-9844.

Sept. 29-Oct. 1, BPI Seminar on Sponsorship and Event Marketing Strategies, Stouffer Hotel, Nashville. Laura Stroh, 615-321-4250.

BPI RENEWS CALL

(Continued from page 69)

problem. It is an every week, every month, every year practice."

Ellis added that the BPI is "not well enough financed or supported to achieve what it should." He said the upper echelons of the secretariat needed to be strengthened by the appointment of a full-time chairman.

Ellis has now been officially succeeded as BPI chairman by Maurice Oberstein, the American-born chairman of PolyGram U.K., whose appointment was ratified by the AGM (Billboard, July 13).

In a short address to the meeting, Oberstein eschewed the description of record companies as "manufacturers" and of their wares as "product." While acknowledging that the business needs support facilities, he declared, "We are a creative industry."

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 121 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	41	4	LET THE BEAT HIT 'EM	LISA LISA & CULT JAM (COLUMBIA)
1	1	11	RUSH RUSH	PAULA ABDUL (VIRGIN) 8 weeks at No. 1	39	51	6	GOT A LOVE FOR YOU	JOMANDA (BIG BEAT)
2	2	16	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	40	36	13	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
3	3	14	MORE THAN WORDS	EXTREME (A&M)	41	43	4	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
4	5	3	(EVERYTHING I DO) I DO IT FOR ...	BRYAN ADAMS (A&M)	42	48	3	TOO MANY WALLS	CATHY DENNIS (POLYDOR/PLG)
5	7	8	P.A.S.S.I.O.N.	RYTHM SYNDICATE (IMPACT/MCA)	43	60	2	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
6	4	13	UNBELIEVABLE	EMF (EMI)	44	34	9	A BETTER LOVE	LONDONBEAT (RADIOACTIVE/MCA)
7	8	8	TEMPTATION	CORINA (CUTTING/ATCO)	45	39	5	LOVE AND UNDERSTANDING	CHER (GEPFEN)
8	14	9	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	46	33	13	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
9	10	10	PIECE OF MY HEART	TARA KEMP (GIANT)	47	47	7	ELEVATE MY MIND	STEREO MC'S (4TH & B WAY/ISLAND)
10	13	19	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	48	40	7	MY BODY SAYS YES	TITIVO (ARISTA)
11	6	16	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)	49	42	7	WALKING IN MEMPHIS	MARC COHN (ATLANTIC)
12	9	21	BABY BABY	AMY GRANT (A&M)	50	28	20	JOYRIDE	ROXETTE (EMI)
13	15	16	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	51	70	2	THE MOTOWN SONG	ROD STEWART (WARNER BROS.)
14	11	21	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	52	52	12	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
15	21	6	SUMMERTIME	D.J. JAZZY JEFF/FRESH PRINCE (JIVE/RCA)	53	46	7	LOVE DESIRE	SANDEE (FEVER/COLUMBIA)
16	12	15	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	54	—	1	TIME, LOVE AND TENDERNESS	MICHAEL BOLTON (COLUMBIA)
17	19	5	EVERY HEARTBEAT	AMY GRANT (A&M)	55	53	16	WHAT COMES NATURALLY	SHEENA EASTON (MCA)
18	16	17	STRIKE IT UP	BLACK BOX (RCA)	56	45	12	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)
19	20	7	IT AIN'T OVER 'TIL IT'S OVER	LENNY KRAVITZ (VIRGIN)	57	58	3	MY FALLEN ANGEL	CORO (CUTTING/CHARISMA)
20	17	22	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	58	56	17	SAVE SOME LOVE	KEDDY (ARISTA)
21	23	8	PLACE IN THIS WORLD	MICHAEL W. SMITH (REUNION/GEFFEN)	59	57	13	FOREVER AMO'R	D'ZYRE (ATLANTIC)
22	22	12	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	60	—	1	ONLY TIME WILL TELL	NELSON (DGC)
23	18	14	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	61	55	9	YOU'RE THE ONE FOR ME	APRIL (METROPOLITAN)
24	27	5	FADING LIKE A FLOWER	ROXETTE (EMI)	62	—	1	WIND OF CHANGE	SCORPIONS (MERCURY)
25	35	6	THE PROMISE OF A NEW DAY	PAULA ABDUL (CAPTIVE/VIRGIN)	63	54	18	CRAZY	DAISY DEE (LMR/RCA)
26	50	3	THINGS THAT MAKE YOU GO ...	C&C MUSIC FACTORY (COLUMBIA)	64	74	5	BORROWED LOVE	BINGO BOYS (ATLANTIC)
27	25	20	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	65	—	1	POP GOES THE WEASEL	3RD BASS (DEF JAM/COLUMBIA)
28	24	13	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)	66	72	4	(I WANNA GIVE YOU) DEVOTION	NOMAD (CAPITOL)
29	29	6	I CAN'T WAIT ANOTHER MINUTE	HI-FIVE (JIVE/RCA)	67	71	2	WANNA DANCE	YASMIN (GEFFEN)
30	30	7	THE DREAM IS STILL ALIVE	WILSON PHILLIPS (SBK)	68	65	2	YOUR LOVE	KEITH SWEAT (WINTERENTAINMENT)
31	37	4	HARD TO HANDLE	BLACK CROWES (DEF AMERICAN/REPRISE)	69	75	19	IT'S A SHAME (MY SISTER)	MONIE LOVE (WARNER BROS.)
32	26	8	LILY WAS HERE	DAVID STEWART/CANDY DULFER (ARISTA)	70	59	12	DANGEROUS ON THE DANCEFLOOR	MUSTO ANO BONES (RCA)
33	44	3	CRAZY	SEAL (SIRE/WARNER BROS.)	71	62	19	WRITTEN ALL OVER YOUR FACE	RUDE BOYS (ATLANTIC)
34	49	4	3 A.M. ETERNAL	THE KLF (ARISTA)	72	—	1	I'LL NEVER LET YOU GO	STEELEHEART (MCA)
35	31	18	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)	73	—	1	LIFE GOES ON	POISON (CAPITOL)
36	38	5	I'LL BE THERE	THE ESCAPE CLUB (ATLANTIC)	74	—	1	WITH YOU	TONY TERRY (EPIC)
37	32	12	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)	75	—	1	KISSING YOU	KEITH WASHINGTON (QWEST/WB)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	1	4	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	14	18	24	CAN'T STOP	AFTER 7 (VIRGIN)
2	4	3	TOGETHER FOREVER	LISETTE MELENDEZ (FEVER/COLUMBIA)	15	23	24	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)
3	2	7	SOMEDAY	MARIAH CAREY (COLUMBIA)	16	16	27	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
4	5	4	HOLD YOU TIGHT	TARA KEMP (GIANT)	17	17	20	ESCAPADE	JANET JACKSON (A&M)
5	3	10	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	18	14	9	ONE MORE TRY	TIMMY T. (QUALITY)
6	6	6	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	19	—	18	DREAM BOY/DREAM GIRL	CYNTHIA & JOHNNY O (MCMC)
7	7	15	LOVE WILL NEVER DO	JANET JACKSON (A&M)	20	12	2	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)
8	8	8	THIS HOUSE	TRACIE SPENCER (CAPITOL)	21	19	31	SOMETHING HAPPENED ON THE ...	PHIL COLLINS (ATLANTIC)
9	9	33	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	22	—	1	MY PREROGATIVE	BOBBY BROWN (MCA)
10	10	23	FEELS GOOD	TONY! TONY! TONY! (WING/MERCURY)	23	—	27	LOVE AND AFFECTION	NELSON (DGC)
11	11	12	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)	24	21	19	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
12	13	26	GIVING YOU THE BENEFIT	PEBBLES (MCA)	25	20	33	KING OF WISHLFUL THINKING	GO WEST (EMI)
13	15	33	VOGUE	MADONNA (SIRE/WARNER BROS.)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

FOR THE RECORD

The July 13 article "Labels Ready New Boxed-Set Binge" should have stated that the "Yesyears" CD boxed set will carry a list price of \$69.98. Also, Atco VP of marketing Steve Kleinberg stated, "I don't know of any [boxed sets] that haven't recouped. After the first 5,000, they start to make money."

Motown teen quartet Boyz II Men is growing strong on both the R&B and pop singles charts ... see page 37

# SINGLE REVIEWS

## POP

► **WHITNEY HOUSTON** *My Name Is Not Susan* (4:10)  
PRODUCERS: L.A. Reid, Babyface  
WRITER: E.F. White  
PUBLISHER: not listed  
REMIXERS: John Waddell, The LaFace Family with Keith Cohen  
Arista 2259 (c/o BMG) (cassette single)

After several ballads, Houston jacks it up on a percolating jam that features one of her more assertive vocals. Smooth remix by John Waddell emphasizes a slinky swing attitude that could entice clubsters. Additional programming incentive is provided by a rap cameo by Monie Love.

► **QUEENSRYCHE** *Jet City Woman* (no timing listed)  
PRODUCER: Peter Collins  
WRITERS: C. DeGarmon, G. Tate  
PUBLISHERS: Tri-Ryche/Screen Gems/EMI  
EMI 50357 (c/o CEMA) (cassette single)

Headbangers are sure to increase their top 40 momentum with this crisply produced rocker. Slams hard enough to please purists, but is lined with a hook that popsters will find irresistible. Another gem from the platinum "Empire" album.

**GREAT WHITE** *The Original Queen Of Sheba* (4:39)  
PRODUCERS: Alan Niven, Michael Lardie  
WRITERS: Brewster, Niven, Lardie  
PUBLISHER: not listed  
Capitol 79883 (c/o CEMA) (cassette single)

Blues-juiced rocker has already scored with album rock radio programmers with top 40 prospects fairly good. Tune is fueled with stellar guitar work and rhythm section. From the current "Hooked" album.

**VICKI** *Full Time Lover* (4:00)  
PRODUCERS: Jim Cherry, Mike Lorello  
WRITERS: A.B. Reiter, J. Cherry  
PUBLISHER: One Hot Note, BMI  
Reiter 4381 (12-inch single)

Pop/house confection by teen newcomer twirls into Cathy Dennis territory with impressive results. Glossy production and engaging vocals make this a formidable contender. Give it a shot.

## R&B

► **JENNIFER HOLLIDAY** *I'm On Your Side* (4:53)  
PRODUCER: Barry J. Eastmond  
WRITERS: N.M. Walden, A. Bofill, J. Cohen  
PUBLISHER: not listed  
Arista 2238 (c/o BMG) (cassette single)

Holliday's long-awaited Arista debut is a glossy cover of a ballad originated by Angela Bofill. Tune benefits from a dynamic vocal performance and has the juice to be the singer's first (and much-deserved) multiformat smash. From the upcoming album of the same name.

► **OAKTOWN'S 357** *Turn It Up* (3:33)  
PRODUCERS: James Earley, Michael Kelly  
WRITERS: J. Earley, M. Kelly, D. Johncan  
PUBLISHER: not listed  
Bust-I/Capitol 79744 (c/o CEMA) (cassette single)

Femme rap duo previews its sophomore set, "Fully Loaded," with rapid-paced pop/hip-hop. Pulsating, synth-prominent grooves are a fine complement to its rhythmic delivery. Icing on the cake is Tata Vega's sassy vamping at the chorus.

**GEORGIO Rollin'** (4:00)  
PRODUCER: Georgio  
WRITER: Georgio  
PUBLISHERS: Georgio/Stone Diamond, BMI  
REMIXERS: Georgio, Gerry E. Brown, DJ L.A. Jay  
RCA (c/o BMG) (cassette single)

Enigmatic vocalist ends an extended recording silence with a percussive, midtempo funk rave. Comparisons to Prince aren't likely to end, even though track does stand tall on its own merit. From the upcoming album of the same name.

## COUNTRY

► **LACY J. DALTON** *Lightnin' Strikes A Good Man* (3:16)  
PRODUCERS: Jimmy Bowen, Lacy J. Dalton  
WRITER: S. Whipple  
PUBLISHER: Music Corp. Of America, BMI  
Capitol 79737 (c/o CEMA) (CD promo only)

A bluesy, determined explication of the thesis that fate is flatly indifferent to the presence or absence of human virtues.

► **McBRIDE & THE RIDE** *Same Old Star* (3:34)  
PRODUCERS: Tony Brown, Steve Fishell  
WRITERS: T. McBride, B. Carter, R. Ellsworth, G. Nicholson  
PUBLISHERS: Violet Crown/Blame/EMI/Cross Keys, BMI/ASCAP  
MCA 74125 (c/o Uni) (7-inch single)

Tastefully different production and harmonies that smile bring this slow-dancer to full bloom.

► **MARK O'CONNOR & STEVE WARINER** *Now It Belongs To You* (3:55)  
PRODUCERS: Mark O'Connor, Jim Ed Norman  
WRITER: S. Wariner  
PUBLISHERS: Steve Wariner/Irving, BMI  
Warner Bros. 2343 (CD promo only)

It is the handing down of a family heirloom that serves as the story line in this charmingly performed single. O'Connor and Wariner's music simply twirls sensitively throughout.

★ **THE GOLDENS** *Long Gone, Long Gone* (3:40)  
PRODUCER: Blake Chancey  
WRITERS: C. Bickhardt, W. Waldman  
PUBLISHERS: Screen Gems/EMI/Moon And Stars/Colgems-EMI, BMI, ASCAP  
Capitol/SBK 79796 (c/o CEMA) (CD promo only)

Imaginatively produced and passionately sung, this seize-the-day treatise sounds like the breakthrough hit the deserving Goldenes have been working toward.

**THE BELLAMY BROTHERS** *All In The Name Of Love* (3:10)  
PRODUCERS: David Bellamy, Howard Bellamy, Ron Taylor  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 4031 (CD promo only)

As always, it's good to hear the musically round vocal inflections of these brothers. Radio-oriented melody is deserving of attention.

**RAY KENNEDY** *I Like The Way It Feels* (2:58)  
PRODUCER: Ray Kennedy  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 4030 (CD promo only)

Just enjoy—don't analyze—Kennedy

## NEW & NOTEWORTHY

**UNITY** *Unity* (5:57)  
PRODUCERS: Paul Witts, Robert Manley  
WRITERS: P. Witts, R. Manley  
PUBLISHERS: BMG Songs, ASCAP/Slow Dancing, BMI  
Cardiac 4013-0 (12-inch single)

Fun'n'frenetic house anthem by U.K. duo has already begun to garner exposure on key crossover radio stations as well as in clubs. Track is chock-full of diva samples, wriggling percussion, and rousing piano lines. Expect extensive multiformat activity.

**BOB HALLIGAN** *Could've Been You* (4:02)  
PRODUCERS: Arnie Roman, Bob Halligan  
WRITERS: A. Roman, B. Halligan  
PUBLISHERS: Jobete, ASCAP/Oppernockity Tunes/Eliymax, BMI  
Atco 3923 (c/o Atlantic) (cassette single)

Halligan has previously written hits for artists like Cher, Michael Bolton, and Kix. Here he aims to prove his own vocal ability with a catchy,

counsels in this up-tempo parade of alluring images.

**JOHNNY CASH** *Wanted Man* (2:52)  
PRODUCER: Jack Clement  
WRITERS: B. Dylan, J. Cash  
PUBLISHER: Big Sky, ASCAP  
Mercury 469 (c/o PolyGram) (CD promo only)  
Cash chronicles the tongue-in-cheek odyssey of a hit-and-run lover.

**THE NORMALTOWN FLYERS** *I Just Couldn't Stay* (3:58)  
PRODUCERS: Harold Shedd, The Normaltown Flyers  
WRITER: B. Burke  
PUBLISHERS: PRI Songs/Old Sam, BMI  
Mercury 487 (c/o PolyGram) (CD promo only)

Diamonds in the rough, group members sound more like they're singing around a campfire than in a recording studio.

**SHARON ANDERSON** *Go For Broke* (3:10)  
PRODUCER: Billy Joe Walker Jr.  
WRITERS: P. Nelson, L. Gottlieb  
PUBLISHERS: Great Cumberland/Julann, ASCAP/BMI  
Capitol 79822 (c/o CEMA) (CD promo only)

A throbbing, disposable lament about always losing at love.

**BILL YOUNG** *Beyond Tonight* (2:52)  
PRODUCER: Gene Kennedy  
WRITER: T.G. Willoughby  
PUBLISHER: Door Knob, BMI  
Mercury 496 (c/o PolyGram) (CD promo only)

To tropical rhythms, Young croons of a love affair that's reaching its end.

**JEANNIE C. RILEY** *Here's To The Cowboys* (2:58)

PRODUCERS: Jack Gale, Jim Pierce  
WRITER: D. Bracken  
PUBLISHER: Vanessa, ASCAP  
Playback 1350 (7-inch single)

Riley gives a poignant reading of this tribute to "cowboys" who are committed enough to be domesticated.

## DANCE

► **PRINCE & THE N.P.G.** *Gett Off* (no timing listed)  
PRODUCERS: Prince & The New Power Generation  
WRITERS: Prince & The New Power Generation  
PUBLISHERS: Controversy/WB, ASCAP  
Paisley Park 4977 (c/o Warner Bros.) (12-inch promo only)

Track that Prince leaked as an "official bootleg" last month has been restructured with a tighter funk attitude. More consistent beat and tougher bass line increase chances for widespread play. Although original mix is superior, house fans will find the "Thrust" version on the B side useful. From the forthcoming "Diamonds & Pearls" album.

► **ARTHUR BAKER & THE BACKBEAT DISCIPLES** *Let There Be Love* (7:08)  
PRODUCER: Arthur Baker  
WRITERS: A. Baker, E. Kupper  
PUBLISHERS: Shakin' Baker, BMI/Squalene, ASCAP  
REMIXERS: David Morales, Arthur Baker  
RCA 62035 (c/o BMG) (12-inch single)

Legendary producer/remixer makes a welcome return to recording with this rousing, gospel-inflected house anthem. Imagination's Lee John and Tata Vega deliver roof-raising vocals, while Baker and remixer David

Morales surround them with caressing strings and a pumpin' bass line. Essential.

★ **BRYAN HILL** *Take It Easy* (6:10)  
PRODUCERS: Eddy Beatboxing, Raph Corbyn  
WRITERS: R. Corbyn, S. Campanile  
PUBLISHER: Misam, ASCAP  
Sam 5016 (12-inch single)

Pop-flavored hooser's strongest element is Hill's expressive voice, which occasionally recalls Phil Collins. Throbbing bass line and subtle keyboard effects make this a peak-hour delight—not to mention a worthy crossover radio contender. Slammin' Contact: 718-335-2112.

★ **MAN FREDDY FEATURING KEVIN WILLIAMS** *Find A Groove* (no timing listed)  
PRODUCER: Freddy Bastone  
WRITERS: F. Bastone, K. Williams  
PUBLISHERS: Bastone/Nevin/Quarkette  
REMIXER: Freddy Bastone  
Quark 032 (12-inch single)

Bastone and Williams concoct an ethereal deep-houser that swirls with ambient keyboards and muselike vocals. Ultimately uplifting and spine-stirring. Get on it! Contact: 212-489-7260.

**ROZLYNE CLARKE** *Gorgeous* (7:06)  
PRODUCERS: Nicolas Skorsky, Eddy Beatboxing  
WRITERS: Skorsky, Beatboxing, Skorsky  
PUBLISHERS: BMC/Evasion  
REMIXERS: Moje Nocosia, Ojam Aisocin  
Atlantic 1675 (12-inch single)

Singer who previously scored with "Eddy Steady Go" returns with a fluffy, NRGetic hooser. Look beyond the extremely daft and narcissistic lyrics and a fairly insinuating groove becomes evident. Strictly for mainstreamers.

**FALLON** *Get On The Move* (6:04)  
PRODUCERS: Michael Fallon, Peter Fallon  
WRITERS: P. Fallon, M. Fallon  
PUBLISHER: not listed  
Warlock 100 (12-inch single)

Try and identify all of the samples on this festive house instrumental. Already a hit among spinners with a close eye on the U.K. underground club scene. Check it out. Contact: 212-979-0808.

**27th CENTURY** *Turn It Up, Turn It Out* (no timing listed)  
PRODUCER: Crazy Ed  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Crazy Ed, DJ Pierre  
27th Century Productions 01 (12-inch single)

Raw deep-houser captivates thanks to a pumped bass line and a subtle, spiraling melody. Will send early-a.m. punters into orbit. Contact: 212-255-6066.

**RAZOR** *Give Me A Sign* (8:51)  
PRODUCERS: Razor, Mac-Attack  
WRITER: M.J. McNamee  
PUBLISHER: Mac-Attack, ASCAP  
Marz K-2 (12-inch single)

Sinister industrial rave hypnotizes with acidic keyboard effects and racy vocal sound bites. A cool choice for alternative club jocks and modern rock radio. Also noteworthy is the cathartic "Face Of Fear" on the flip. Contact: 305-573-5400.

## ROCK TRACKS

► **PSYCHEDELIC FURS** *Until She Comes* (3:47)  
PRODUCERS: Stephen Street, Psychedelic Furs  
WRITERS: R. Butler, Psychedelic Furs  
PUBLISHER: not listed  
Columbia 73855 (c/o Sony) (cassette single)

First single from band's new "World Outside" takes its standard sound and frames it with strumming acoustic riffs and quiet, orchestral synths. An instant alternative radio hit, though pop crossover potential is quite strong.

► **RATT** *Nobody Rides For Free* (4:44)  
PRODUCERS: Mick Guzauski, Ratt  
WRITER: S. Caton  
PUBLISHER: not listed  
MCA 1533 (c/o Uni) (CD promo only)

Metallurgists offer a radio-friendly headbanger from soundtrack to the film "Point Break." Agile riffs should inspire air-guitarists all over the country.

**OUTLAW BLOOD** *Body & Soul* (4:09)  
PRODUCERS: Jeff Paris, The Blood Bros.  
WRITERS: McCoy, Paris  
PUBLISHER: not listed  
Atco 3967 (c/o Atlantic) (CD promo only)

Quintet struts with the confidence of seasoned rockers on this pop-framed metal cut. Amorous lyrics and infectious chorus make this a good bet for album rock radio airplay.

★ **MEAT PUPPETS** *Sam* (3:05)  
PRODUCER: Pete Anderson  
WRITER: C. Kirkwood  
PUBLISHER: Meat Puppets, BMI  
London 485 (c/o PLG) (CD promo only)

Underground rock faves enter the major-label arena with this cleanly produced tune that places emphasis on tight harmonies and nimble guitar work. May initially make old fans wince, though track is so contagious they'll eventually get over it. From the equally noteworthy "Forbidden Places" album.

**THE NORTHERN PIKES** *She Ain't Pretty* (2:43)  
PRODUCERS: Rick Hutt, Fraser Hill, The Northern Pikes  
WRITER: not listed  
PUBLISHER: not listed  
Scotti Bros. 75287 (c/o BMG) (cassette single)

Canadian band may finally match homeland success here thanks to this bluesy, Chuck Berry-influenced rocker. Catchy chorus could help win top 40 radio adds.

## RAP

► **DE LA SOUL** *A Roller Skating Jam Named "Saturdays"* (4:02)

PRODUCERS: De La Soul, Prince Paul  
WRITERS: P. Huston, K. Mercer, D. Jolicoeur, V. Mason, R. Matthews  
PUBLISHERS: Tee Girl/Daisy Age/Prinse Pawl/MCA/Upward Bound, BMI  
Tommy Boy 990 (12-inch single)

Second shot from trio's current "De La Soul Is Dead" album is a scratchy-slice of retro-funk, covered with nostalgic rhymes about young love and lust. Could cross into urban radio circles. Contact: 212-722-2211.

**TWO KINGS IN A CIPHER** *Definition Of A King* (no timing listed)  
PRODUCERS: The Noble Amen-Ra & Co.  
WRITERS: R. Lawrence, D. Angeltte  
PUBLISHER: Mystery System/SQA, BMI  
Bahia/RCA 62002 (c/o BMG) (cassette single)

Royal rappers prove their lyrical prowess on a staccato-paced hip-hop. Track comes with several potent remixes, including the "Ra" mix, which is a good choice for adventurous urban radio programmers.

**CYPRESS HILL** *The Phuncky Feel One* (3:28)  
PRODUCER: DJ Muggs  
WRITERS: L. Muggerrud, L. Freeze, S. Reyes  
PUBLISHERS: Cypress/BMG Songs, ASCAP  
Ruff House/Columbia 73930 (c/o Sony) (cassette single)

Trio gets loose and sexy over a highly physical hip-hop beat-base. A bit too racy for radio, but fine for hardcore rap circles.

**PREP MC** *I Just Want To Use Your Love* (4:50)  
PRODUCERS: Mike Fresh, Kid Ice  
WRITER: A. DeCosta  
PUBLISHERS: Pac-Jam/Ghetto Force, BMI  
Effect 724 (c/o Luke) (12-inch single)

The Outfield's pop/rock hit is basis for the silly tale of teenage romance. Could appeal to fans of Vanilla Ice-style rapping.

**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.

*THIS IS NIKOLAJ OF*

*NIKOLAJ STEEN*

"My music is not the type you sit and listen to on

Sunday morning.

It's the kind you get up and dance to on a

Saturday night."



(i·mä'gō)

The Imago Recording Company • 152 W. 57th St. • New York • NY 10019

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
				<b>★ ★ No. 1 ★ ★</b>		
1	1	1	3	VAN HALEN WARNER BROS. 26594* (10.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
2	4	11	4	NATALIE COLE ELEKTRA 61049 (13.98)	UNFORGETTABLE	2
3	2	2	4	SKID ROW ATLANTIC 82242* (10.98)	SLAVE TO THE GRIND	1
4	3	3	8	PAULA ABDUL ▲ CAPTIVE 91611* (VIRGIN (10.98))	SPELLBOUND	1
5	5	5	28	C&C MUSIC FACTORY ▲ <sup>2</sup> COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	2
6	9	—	2	BONNIE RAITT CAPITOL 96111 (10.98)	LUCK OF THE DRAW	6
7	<b>NEW ►</b>	—	1	SOUNDTRACK MORGAN CREEK 20004* (10.98)	ROBIN HOOD: PRINCE OF THIEVES	7
8	6	7	17	R.E.M. ▲ <sup>2</sup> WARNER BROS. 26496 (9.98)	OUT OF TIME	1
9	7	6	6	N.W.A RUTHLESS 57126/PRIORITY (9.98)	EFIL4ZAGGIN	1
10	8	4	44	GARTH BROOKS ▲ <sup>4</sup> CAPITOL 93866* (9.98)	NO FENCES	4
11	10	9	70	THE BLACK CROWES ▲ <sup>2</sup> DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER	4
12	12	10	11	MICHAEL BOLTON ▲ COLUMBIA 46771 (10.98 EQ)	TIME, LOVE AND TENDERNESS	1
13	11	8	56	MARIAH CAREY ▲ <sup>5</sup> COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	1
14	<b>NEW ►</b>	—	1	TOM PETTY & THE HEARTBREAKERS MCA 10317 (10.98)	INTO THE GREAT WIDE OPEN	14
15	13	12	20	ANOTHER BAD CREATION ▲ MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	7
16	14	14	8	EMF ● EMI 96238 (9.98)	SCHUBERT DIP	12
17	15	13	32	EXTREME ▲ A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	10
18	18	18	8	BOYZ II MEN MOTOWN 6320* (9.98)	COOLEYHIGHHARMONY	18
19	16	17	18	AMY GRANT ▲ A&M 5321 (9.98)	HEART IN MOTION	11
20	17	15	18	SOUNDTRACK ▲ GIANT 24409/REPRISE (10.98)	NEW JACK CITY	2
21	<b>NEW ►</b>	—	1	HEAVY D. & THE BOYZ MCA 10289 (9.98)	PEACEFUL JOURNEY	21
22	20	16	10	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ)	POWER OF LOVE	7
23	22	21	35	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	21
24	19	22	3	3RD BASS DEF JAM 47369/COLUMBIA (9.98 EQ)	DERELICTS OF DIALECT	19
25	21	19	67	WILSON PHILLIPS ▲ <sup>5</sup> SBK 93745 (9.98)	WILSON PHILLIPS	2
26	24	26	6	STEVIE WONDER MOTOWN 6291* (10.98)	MUSIC FROM "JUNGLE FEVER"	24
27	35	—	2	ANTHRAX MEGAFORCE 848804/ISLAND (9.98)	ATTACK OF THE KILLER B'S	27
28	23	20	42	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	16
29	<b>NEW ►</b>	—	1	SLICK RICK DEF JAM 47372/COLUMBIA (9.98)	RULER'S BACK	29
30	26	24	44	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	7
31	31	31	21	DJ QUIK ● PROFILE 1402 (9.98)	QUIK IS THE NAME	29
32	25	23	8	ALAN JACKSON ARISTA 8681* (9.98)	DON'T ROCK THE JUKEBOX	17
33	27	28	22	JESUS JONES ● SBK 95715* (9.98)	DOUBT	25
34	28	30	8	ICE-T SIRE 26492*/WARNER BROS. (9.98)	O.G. ORIGINAL GANGSTER	15
35	41	47	80	UB40 ▲ VIRGIN 91324 (9.98)	LABOUR OF LOVE II	35
36	34	32	63	GARTH BROOKS ▲ <sup>2</sup> CAPITOL 90897 (8.98)	GARTH BROOKS	22
37	38	35	6	TRAVIS TRITT WARNER BROS. 26589* (9.98)	IT'S ALL ABOUT TO CHANGE	35
38	29	25	7	RICKY VAN SHELTON COLUMBIA 46855* (9.98 EQ)	BACKROADS	23
39	30	33	5	VANILLA ICE SBK 96648* (10.98)	EXTREMELY LIVE	30
40	32	29	14	ROXETTE EMI 94435* (10.98)	JOYRIDE	12
41	36	36	20	FIREHOUSE ● EPIC 46186* (9.98)	FIREHOUSE	21
42	33	27	15	ROD STEWART ● WARNER BROS. 26300* (9.98)	VAGABOND HEART	10
43	37	38	34	MADONNA ▲ <sup>2</sup> SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	2
44	51	62	4	AARON NEVILLE A&M 5354* (9.98)	WARM YOUR HEART	44
45	40	49	44	STEELHEART MCA 6368 (9.98)	STEELHEART	40
46	43	42	13	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	42
47	<b>NEW ►</b>	—	1	ALICE COOPER EPIC 46786 (9.98)	HEY STOOPID	47
48	<b>NEW ►</b>	—	1	GLADYS KNIGHT MCA 10329 (9.98)	GOOD WOMAN	48
49	39	40	72	M.C. HAMMER ▲ <sup>19</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	1
50	45	37	6	VARIOUS ARTISTS WALT DISNEY 60616* (9.98)	FOR OUR CHILDREN	31
51	42	—	2	L.A. GUNS POLYDOR 849485/PLG (9.98 EQ)	HOLLYWOOD VAMPIRES	42
52	52	81	3	CHER GEFEN 24369* (10.98)	LOVE HURTS	52
53	44	39	21	ENIGMA ▲ CHARISMA 91642* (9.98)	MCMXC A.D.	6
54	53	57	26	HI-FIVE ● JIVE 1328/RCA (9.98)	HI-FIVE	38
55	46	41	42	AC/DC ▲ <sup>2</sup> ATCO 91413 (9.98)	THE RAZORS EDGE	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	50	45	35	WHITNEY HOUSTON ▲ <sup>3</sup> ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	3
57	<b>NEW ►</b>	—	1	SOUNDTRACK ARISTA 8692* (10.98)	DYING YOUNG	57
58	80	122	5	CANDY DULFER ARISTA 8674* (9.98)	SAXUALITY	58
59	49	68	13	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	49
60	54	48	9	VARIOUS ARTISTS TOMMY BOY 1037 (9.98)	CLUB MTV PARTY TO GO, VOL. 1	38
61	47	44	44	VANILLA ICE ▲ <sup>7</sup> SBK 95325* (9.98)	TO THE EXTREME	1
62	62	74	14	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	41
63	57	53	43	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	7
64	58	55	44	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	39
65	56	34	5	PAUL MCCARTNEY CAPITOL 96413 (10.98)	UNPLUGGED - THE OFFICIAL BOOTLEG	14
66	69	59	105	MICHAEL BOLTON ▲ <sup>3</sup> COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	3
67	48	51	22	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	36
68	65	60	72	ORIGINAL LONDON CAST ▲ POLYDOR 831563/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	55
69	68	61	16	DOLLY PARTON ● COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	24
70	55	43	39	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	7
71	59	46	9	HUEY LEWIS & THE NEWS ● EMI 93355* (10.98)	HARD AT PLAY	27
72	63	54	16	GEORGE STRAIT ● MCA 10204* (9.98)	CHILL OF AN EARLY FALL	45
73	60	50	35	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	18
74	61	52	8	DE LA SOUL TOMMY BOY 1029 (9.98)	DE LA SOUL IS DEAD	26
75	66	65	23	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	5
76	72	78	4	KOOL MOE DEE JIVE 1388/RCA (9.98)	FUNKE FUNKE WISDOM	72
77	74	76	111	BOB MARLEY AND THE WAILERS ▲ <sup>2</sup> TUFF GONG 422-846-210/ISLAND (9.98)	LEGEND	72
78	78	77	6	EURYTHMICS ARISTA 8680* (9.98)	GREATEST HITS	77
79	67	56	53	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	17
80	64	58	10	YES ● ARISTA 8643* (9.98)	UNION	15
81	71	69	41	THE DOORS ▲ ELEKTRA 60345* (12.98)	BEST OF THE DOORS	32
82	76	67	4	LYNYRD SKYNYRD ATLANTIC 82258* (9.98)	LYNYRD SKYNYRD 1991	64
83	<b>NEW ►</b>	—	1	CROWDED HOUSE CAPITOL 93559 (9.98)	WOODFACE	83
84	75	64	47	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	29
85	81	71	14	THE KENTUCKY HEADHUNTERS ● MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	29
86	82	89	6	SOUNDTRACK MCA 10239 (10.98)	THELMA & LOUISE	54
87	70	63	52	POISON ▲ <sup>3</sup> CAPITOL 91813 (9.98)	FLESH AND BLOOD	2
88	95	147	4	THE KLF ARISTA 8657* (9.98)	WHITE ROOM	88
89	88	84	12	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	48
90	77	66	53	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	22
91	79	70	34	TESLA ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	12
92	<b>NEW ►</b>	—	1	BEBE & CECE WINANS CAPITOL 92078* (9.98)	DIFFERENT LIFESTYLES	92
93	83	75	24	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	2
94	94	—	2	THE MOODY BLUES POLYDOR 849433*/PLG (9.98 EQ)	KEYS OF THE KINGDOM	94
95	85	88	68	BELL BIV DEVOE ▲ <sup>3</sup> MCA 6387 (10.98)	POISON	5
96	86	80	31	THE SIMPSONS ▲ <sup>2</sup> GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES	3
97	101	102	60	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	41
98	90	93	34	THE JUDDS ● CURB 2070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	62
99	104	113	7	CHUBB ROCK SELECT 21640 (9.98)	THE ONE	71
100	92	82	35	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	11
101	93	91	34	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	16
102	89	94	68	SOUNDTRACK ▲ <sup>3</sup> EMI 93492 (10.98)	PRETTY WOMAN	4
103	107	133	7	MICHAEL W. SMITH REUNION 24325*/GEFFEN (9.98)	GO WEST YOUNG MAN	103
104	91	90	47	TRIXTER ● MECHANIC 6389/MCA (9.98)	TRIXTER	28
105	84	72	19	GREAT WHITE ● CAPITOL 95330 (9.98)	HOOKED	18
106	116	141	112	BONNIE RAITT ▲ <sup>2</sup> CAPITOL 91268 (8.98)	NICK OF TIME	1
107	96	108	50	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	56
108	99	103	9	BILLY DEAN SBK 94302*/CAPITOL (9.98)	YOUNG MAN	99
109	105	96	31	SOUNDTRACK ● ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	48

○ 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.



# ALBUM REVIEWS

## POP

### ★ FLIES ON FIRE

**Outside Looking Inside**  
PRODUCERS: Ric Browde  
Atco/Atlantic 91675

Perhaps seeing what it did for the Black Crowes, Detroit rockers adopt a harder Rolling Stones edge on latest effort. And the good news is it fits. Driving, never-say-die guitar work by Howard Drossin, down-and-dirty vocals by Tim Paruskiewicz, plus tunes that were made for playing in a smoke-filled bar make this a natural for album rock. "Cry To Myself" and "Hello Mr. Daniels" (an homage to Jack) are perfect places to start.

### ★ BILLY FALCON

**Pretty Blue World**  
PRODUCERS: Danny Kortchmar & Jon Bon Jovi  
Jambco/Mercury 848800

Returning after a protracted absence from music, singer/songwriter turns in a handsome performance that will ring bells with fans of such diverse vocalists as Van Morrison, Graham Parker, and John Cougar Mellencamp. Falcon has an earthy, soulful delivery, and his tunes are highly accessible and melodic; star-studded backup plays with restrained sympathy. Title cut, "Heaven's Highest Hill," and "Not Funny Anymore" stand out in a solid pack of tunes.

### ★ MEAT PUPPETS

**Forbidden Places**  
PRODUCER: Pete Anderson  
London/PLG 828254

Longtime SST Records mainstays and modern rock demigods finally get their major-label shot. Arizona trio's bigtime bow isn't as eccentric as some past works, but producer Anderson hasn't buffed away all of the band's charmingly rough edges. Dizzying "Sam" and "Open Wide" are good starters for group's traditional constituency; limpid waltz "That's How It Goes" could enlist new recruits.

### ★ YASMIN

PRODUCERS: Cutfather, Soulshock, Depete  
Geffen 24411

Danish ingenue comes on like a cross between Tara Kemp and Lisa Stansfield on this well-crafted set of pop/dance ditties. Although first single, "Wanna Dance," has been struggling for attention, label would be wise to keep on pushing, given the wealth of strong, radio-friendly material here. Next logical single is the house-inflected "Sacrifice," which is a fine showcase for her rich alto voice. Other highlights include "Stop This Scene," a lush slow jam, and "I Need Time," with its spine-stirring funk bass line and jazzy keyboards.

### ★ SCHASCLE

**Haunted By Real Life**  
PRODUCER: Patrick Leonard  
Reprise 26510

Debut by singer/songwriter (who pronounces her name "Chess-el") practically shrieks "top label priority" and "next big thing" before the music even begins. Hype aside, album is actually a warm and ingratiating set of tunes that range in style from pop/dance and funk to straight-ahead rock and folk. Threads of cohesion come from Schascle's soulful pipes and producer Leonard's glossy production. First single, "Can't Get Love With Money," is a formidable top 40 contender, as are "Hold Me" and "Freedom."

### ★ THE WATCHMAN

PRODUCER: Joe Boyd  
Hannibal/Rykko 1362

Impressive debut from Dutch singer/songwriter Ad van Meurs (who sings in English) is a fresh folk foray whose roots are firmly planted in traditional forms. Best of an exemplary, mostly acoustic set includes the hard-driving "Freddy's Race," the poignant guitar picking of "Considering The Lowlands Of Holland," and the classic folk melody of "Letter To Your Wedding," sung by Watchman collaborator Ankie Keultjes. Also features snappy, bluegrass instrumentals such as "Wiener Cowboy" and "Lowland Tune."

### THE SCREAMING JETS

**All For One**  
PRODUCER: Steve James  
rooArt/Mercury 848826

Australian quintet serves a helping of hard rock that somehow manages to be engaging despite few characteristics to distinguish it from the pack. But simply played, fist-to-nose bashers prove winning, thanks to David Gleeson's unforced vocals and fancy yet snappy playing by dual-guitar lineup of Grant Walmsley and

Richard Lara. Album rockers might sample "C'Mon," "Better," and medium-tempo "Shine On."

### G.W. McLENNAN

**Watershed**  
PRODUCER: Dave Dobbyn  
Beggars Banquet/RCA 3160

Ex-Go-Betweens co-leader recently paired with Steve Kilbey in Jack Frost takes up a solo project stamped with his gentle lyricism. Modern rockers in sync with McLennan's feel for pop form and melodicism should get a handle on "Haven't I Been A Fool," "Haunted House," and "Easy Come Easy Go." An easy call for fans of accessible Aussie postpunk pop.

### MUSIC FROM THE MOTION PICTURE

**Point Break**  
PRODUCERS: Various  
MCA 10202

Soundtrack for Kathryn Bigelow's forthcoming thriller starring Patrick Swayze and Keanu Reeves is a mixed bag of hard rock and modern rock. Likeliest tracks to perk up album rock interest are Ratt's "Nobody Rides For Free" and "Kashmir"-like "Over The Edge" by L.A. Guns. Modern rockers will gravitate toward cuts by Concrete Blonde, Liquid Jesus, Loudhouse, and Public Image Ltd.

### ORIGINAL MOTION PICTURE SOUNDTRACK

**Robin Hood: Prince Of Thieves**  
PRODUCER: Michael Kamen, Robert John "Mutt" Lange, Jeff Lynne  
Morgan Creek 20004

Most of the album for Kevin Costner's blockbuster film of the English outlaw legend is an orchestral score by Kamen, but set could see some chart action due to inclusion of Bryan Adams' current top 20 hit, "(Everything I Do) I Do It For You," and Lynne's Eastern-influenced "Wild Times."

## R&B

### ▶ O.J. JAZZY JEFF & THE FRESH PRINCE

**Homebase**  
PRODUCERS: J. Townes: Hula & Fingers, C. King  
Jive/RCA 41392

Rap duo continues transformation from Rap Lite to more serious tunes. There's still plenty of fun here, but the pair is returning to its pre-"Parents Just Don't Understand" days of harder raps and denser melodies as evinced by first hit single, "Summertime." Well-thought-out tunes and rhymes and contrasts (smooth singing of "The Things That U Do" juxtaposed with relatively tough rapping) as well as judicious sampling ("Ring My Bell") make this a treat no matter what the season.

### MUSIC FROM THE MOTION PICTURE

**Boyz N The Hood**  
PRODUCERS: Various  
Quest/Warner Bros. 26643

Urban drama boasts a star-laden soundtrack that could give "New Jack City" a run for the chart money. Ice Cube (who also stars in the feature) turns in set's most searing performance with blazing, X-rated "How To Survive In South Central." Other hot acts on hand include Tevin Campbell, Yo-Yo, Tony! Toni! Toné!, Monie Love, 2 Live Crew, Too Short, and Quincy Jones.

### J.T.

**Kick The Funk**  
PRODUCERS: Doug Lazy and others  
East West America/Atlantic 91709

Though first single, "Swing It," has not taken off, East West is firmly behind this white rapper who combines street-tough rhymes with funky rhythms—and comes across as a better, more credible rapper than Vanilla Ice and funkier than Gerardo. It's probably going to be a hard sell, but the tough "Brainstormin'" or funky "One Nation," based on the P-funk song, stand the best chance of breaking through.

## JAZZ

### ★ SONNY SHARROCK & NICKY SKOPELITIS

**Faith Moves**  
PRODUCERS: Bill Laswell & Nicky Skopelitis  
CMP 52

A veritable chop shop for guitar fanatics, these rocking, offbeat, and sometimes cross-cultural duets are what results when you add together trail-blazing fretmen Sharrock and Skopelitis (the latter of whom also plays bass, sitar, and other unconventional instruments). Standout tracks from a delightfully challenging set include the fuzztone frenzy of "Uncle Herbie's Dance," the rhapsodic rhythms of "Mescalito," the bluesy funk of "In The Flesh," and the raga-rock of "Who Are You" and "Sacrifice."

### JIMMY SMITH

**Fourmost**  
PRODUCER: Eric Miller  
Milestone 9184

Led by the man for whom the Hammond B-3 organ was invented, this live set features such estimable veterans as Kenny Burrell, Stanley Turrentine, and Grady Tate—who create some soulfully swinging, utterly bass-less entertainment. Highlights of this classic Smith session include re-organized takes on the Gershwins' "Summertime" and Jobim's "Quiet Nights Of Quiet Stars," as well as fine versions of themes by both Ellingtons—Duke ("Main Stem") and Mercer ("Things Ain't What They Used To Be"). Their smooth, smoky take on "My Funny Valentine" features Tate's vocals.

### PETER APFELBAUM & THE HIEROGLYPHICS

**ENSEMBLE**  
**Signs Of Life**  
PRODUCERS: Hans Wendl & Wayne Horvitz  
Antilles 848634

Led by Bay area composer/arranger/instrumentalist Apfelbaum, this 15-piece band bears the heavy stamp of Nigerian pop and other world beat forms. Programmers looking for international spice might try the muscular, energetic Fela-esque themes of "Candles And

Stones," "The World Is Gifted," and "Forwarding, Parts 1 & 2," the electric Miles impressions of "The Last Door" and "Samantha Smith," and their Afro-beat version of "Michael Rowed The Boat Ashore," retitled "Folksong #7."

## WORLD MUSIC

### ▶ THOMAS MAPFUMO

**Shumba: Vital Hits Of Zimbabwe**  
PRODUCER: A.K. Mapfumo  
Virgin/Earthworks 1022

Never before released in the U.S., this compilation of early tracks from the Zimbabwean chart-topper highlights his mastery of the mbira (thumb-piano)—spinning elemental, hypnotic grooves on such themes as the title track, "Mhondoro," and "Zimbabwe Yevatema." Mapfumo's fusion of roots-music with electric pop is danceably documented by tunes such as "Joyce," "Nzwananai," and "Nyarai."

## COUNTRY

### SHARON ANOERSON

**The Bottom Line**  
PRODUCER: Billy Joe Walker Jr.  
Capitol 94897

It will take better material and more imaginative production than this to lift Anderson above the dozens of other female vocalists she must compete with. The music is pleasant, but not stirring.

### PAT ALGER

**True Love & Other Short Stories**  
PRODUCERS: Jim Rooney, Pat Alger  
Sugar Hill 1029

Alger is not just one of the hottest songwriters in Nashville, he is also a fine singer and guitar player. Among the songs he wrote and sings here: "Goin' Gone," "Once In A Very Blue Moon," "True Love," "She Came From Ft. Worth."

## CLASSICAL

### BARTOK: CONCERTO FOR ORCHESTRA; MUSIC FOR STRINGS, PERCUSSION & CELESTA

**Chicago Symphony Orchestra, Levine**  
Deutsche Grammophon 429 747

The strings and percussion piece comes off best. It's full of vitality, convincingly idiomatic, and played to the hilt. If the concerto is not quite up to the same standard, it is only because of juxtaposition, and inevitable comparison with great performances (some with the same orchestra) that linger more vividly in memory.

### VARESE: AMERIQUES; NOCTURNAL;

**EQUATORIAL/HONEGGER: PACIFIC 231**  
Utah Symphony Orchestra, Abravanel  
Vanguard OVC 4031

It's remarkable how well these once avant-garde works survive a surface shock value that startled listeners of an earlier generation. Colorful and innovative, they still retain the ability to force involved audition, especially in these remarkable vintage performances.

**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

### DEFINITION OF SOUND

**Love & Life: A Journey With The Chameleons**  
PRODUCERS: The Red King, Donwon, John Coxon  
Cardiac 8002

Title of debut album by U.K. duo is quite appropriate given the ease with which it glides in and out of numerous R&B styles. International smash "Now Is Tomorrow," which has become a club and radio favorite here, is a bright and bouncy slice of pop/rap, while "City Lights" is a sleek foray into jazz and "Passion & Pain" is streetwise funk. Cool grooves are bolstered by intelligent lyrics and well-timed rapping.

### JOHNNIE JOHNSON

**Johnnie B. Bad**  
PRODUCERS: Terry Adams, Keith Richards  
Elektra Nonesuch 61149

One of five releases in the new American Explorer series, debut solo album by Chuck Berry's longtime piano player is a funky delight. As ever, Johnson is a soulful master of the 88s; guest

stints by Richards and Eric Clapton will add some heat for up-the-middle rock'n'roll buffs. Kickoff quintet of solid sets also includes fine albums by Charlie Feathers, Boozoo Chavis, Vernard Johnson, and Jimmie Dale Gilmore; press coverage should stoke buzz for roots music enthusiasts.

### THE ERIC GILES BANO

PRODUCERS: Jim Gaines & Paul Ebersold  
Elektra 61083

The Hendrix comparisons are flying thick and fast, but hopefully they won't swamp this classically 16-year-old singer/guitarist. Eruptive playing of Gales' power trio inevitably calls up reminders of the late guitar master, yet the kid has a direct, pungent writing style that is precocious on its own; there aren't any whiffs of the rock museum here. Howling "Resurrection" and "Sign Of The Storm" are excellent entrées for modern rockers.

# Billboard Top Pop Albums *continued*

FOR WEEK ENDING JULY 20, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
110	87	73	42	<b>CARRERAS - DOMINGO - PAVAROTTI</b> ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	35
111	102	99	41	<b>BETTE MIDLER</b> ▲ 2 ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	6
<b>(112) NEW</b>			1	<b>TRISHA YEARWOOD</b> MCA 10297* (9.98)	TRISHA YEARWOOD	112
113	100	85	11	<b>HANK WILLIAMS, JR.</b> CURB 26536*/WARNER BROS. (9.98)	PURE HANK	50
<b>(114)</b>	118	111	29	<b>ICE CUBE</b> ● PRIORITY 7230 (6.98)	KILL AT WILL	34
115	110	100	10	<b>LISA FISCHER</b> ELEKTRA 60889* (9.98)	SO INTENSE	100
116	98	86	69	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	57
117	111	101	169	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831 273 (1.7.98 EQ)(disc)	PHANTOM OF THE OPERA	92
118	108	98	49	<b>TRAVIS TRITT</b> ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	70
119	106	112	144	<b>PAULA ABDUL</b> ▲ 7 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	1
120	113	116	105	<b>DON HENLEY</b> ▲ 3 GEFEN 24217 (9.98)	THE END OF THE INNOCENCE	8
121	124	125	62	<b>EN VOGUE</b> ▲ ATLANTIC 82084 (9.98)	BORN TO SING	21
<b>(122)</b>	139	190	3	<b>FOREIGNER</b> ATLANTIC 82299* (10.98)	UNUSUAL HEAT	122
<b>(123) NEW</b>			1	<b>ALLMAN BROTHERS BAND</b> EPIC 47877* (9.98)	SHADES OF TWO WORLDS	123
<b>(124)</b>	140	134	83	<b>KENNY G</b> ▲ ARISTA 8613 (13.98)	LIVE	16
125	103	92	21	<b>LONDONBEAT</b> RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	21
126	114	118	15	<b>SOUNDTRACK</b> ● SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II	30
127	119	132	20	<b>SOUNDTRACK</b> MCA 8039 (10.98)	PUMP UP THE VOLUME	50
128	97	79	6	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> VIRGIN 91626* (9.98)	JAHMEKYA	63
129	115	106	18	<b>VINCE GILL</b> MCA 10140* (9.98)	POCKET FULL OF GOLD	69
130	73	95	96	<b>MOTLEY CRUE</b> ▲ 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD	1
131	120	121	15	<b>YO-YO</b> EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE	74
<b>(132)</b>	147	140	9	<b>TERMINATOR X</b> COLUMBIA 46896* (9.98 EQ)	TERMINATOR X	97
133	126	105	7	<b>THE DOORS</b> ELEKTRA 61082* (15.98)	IN CONCERT	50
134	109	104	75	<b>SLAUGHTER</b> ▲ 2 CHRYSALIS 21702* (9.98)	STICK IT TO YA	18
<b>(135)</b>	144	120	5	<b>DANGEROUS TOYS</b> COLUMBIA 46754* (9.98 EQ)	HELLACIOUS ACRES	67
136	122	115	131	<b>SOUNDTRACK</b> ▲ 2 ATLANTIC 81933 (9.98)	BEACHES	2
137	112	83	13	<b>PAT BENATAR</b> CHRYSALIS 21805* (9.98)	TRUE LOVE	37
<b>(138)</b>	143	149	26	<b>DRIVIN' N' CRYIN'</b> ISLAND 848000 (9.98)	FLY ME COURAGEOUS	90
139	129	124	69	<b>DAMN YANKEES</b> ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES	13
140	123	110	56	<b>BAD COMPANY</b> ● ATCO 91371 (9.98)	HOLY WATER	35
141	125	146	25	<b>DIGITAL UNDERGROUND</b> ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE	29
142	134	107	4	<b>SIUXSIE AND THE BANSHEES</b> GEFEN 24387* (9.98)	SUPERSTITION	107
143	117	97	11	<b>VARIOUS ARTISTS</b> ARISTA 8669* (9.98)	DEADICATED	24
144	130	109	6	<b>DIAMOND RIO</b> ARISTA 8673* (9.98)	DIAMOND RIO	99
145	138	131	6	<b>ELECTRONIC</b> WARNER BROS. 26387* (9.98)	ELECTRONIC	112
<b>(146)</b>	148	159	56	<b>KEITH SWEAT</b> ▲ 2 VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	6
147	121	119	33	<b>RALPH TRESVANT</b> ▲ MCA 10116 (9.98)	RALPH TRESVANT	17
148	127	126	94	<b>JANET JACKSON</b> ▲ 5 A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	1
149	132	130	47	<b>SOUNDTRACK</b> ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	8
150	131	138	63	<b>DEPECHE MODE</b> ▲ 2 SIRE 26081/REPRISE (9.98)	VIOLATOR	7
151	145	173	28	<b>SALT-N-PEPA</b> ● NEXT PLATEAU 1019 (9.98)	BLACK'S MAGIC	38
152	135	114	10	<b>JOE WALSH</b> ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	112
153	128	87	14	<b>ROLLING STONES</b> ● COLUMBIA 47456 (10.98 EQ)	FLASHPOINT	16
<b>(154)</b>	154	151	20	<b>BRAND NUBIAN</b> ELEKTRA 60946 (9.98)	ONE FOR ALL	130

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
155	153	145	46	<b>JANE'S ADDICTION</b> ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	19
156	133	117	10	<b>PIRATES OF THE MISSISSIPPI</b> CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	80
<b>(157)</b>	162	176	15	<b>SOUNDTRACK</b> GEFEN 24310* (10.98)	MERMAIDS	65
<b>(158)</b>	160	168	43	<b>TOO SHORT</b> ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	20
<b>(159)</b>	158	150	92	<b>AEROSMITH</b> ▲ 4 GEFEN 24254 (9.98)	PUMP	5
160	136	142	97	<b>THE DOORS</b> ▲ 2 ELEKTRA 515* (7.98)	GREATEST HITS	102
161	137	123	17	<b>DOUG STONE</b> EPIC 45303 (8.98 EQ)	DOUG STONE	97
<b>(162)</b>	164	—	2	<b>TONI CHILDS</b> A&M 5358* (9.98)	HOUSE OF HOPE	162
163	152	137	52	<b>ERIC JOHNSON</b> ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	67
164	151	128	84	<b>THE KENTUCKY HEADHUNTERS</b> ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE	41
165	142	158	41	<b>OLETA ADAMS</b> ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	20
166	141	143	111	<b>CLINT BLACK</b> ▲ 2 RCA 9668 (8.98)	KILLIN' TIME	31
167	149	144	51	<b>THE JUDDS</b> ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	76
168	159	155	61	<b>TONY! TONI! TONE!</b> ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	34
<b>(169) NEW</b>			1	<b>TANYA TUCKER</b> CAPITOL 95562* (9.98)	WHAT DO I DO WITH ME	169
170	161	162	30	<b>ALABAMA</b> ● RCA 2108* (9.98)	PASS IT ON DOWN	57
<b>(171) NEW</b>			1	<b>DAVID SANBORN</b> ELEKTRA 61088* (10.98)	ANOTHER HAND	171
172	166	167	7	<b>ANDREW LLOYD WEBER</b> ● MCA 6284* (10.98)	PREMIERE COLLECTION	161
<b>(173)</b>	193	—	2	<b>PEABO BRYSON</b> COLUMBIA 46823* (9.98 EQ)	CAN YOU STOP THE RAIN	173
174	146	154	17	<b>RICK ASTLEY</b> RCA 3004* (9.98)	FREE	31
<b>(175)</b>	175	170	9	<b>LORRIE MORGAN</b> RCA 3021* (9.98)	SOMETHING IN RED	115
176	170	178	7	<b>ALDO NOVA</b> JAMBCO 848513*/MERCURY (9.98)	BLOOD ON THE BRICKS	124
177	155	136	23	<b>DIVINYLS</b> ● VIRGIN 91397* (9.98)	DIVINYLS	15
<b>(178) NEW</b>			1	<b>SEAL</b> SIRE 26627*/WARNER BROS. (9.98)	SEAL	178
179	163	160	84	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	42
<b>(180)</b>	182	194	4	<b>MCBRIDE &amp; THE RIDE</b> MCA 42343* (9.98)	BURNIN' UP THE ROAD	180
181	176	189	3	<b>OTTMAR LIEBERT</b> HIGHER OCTAVE 7036* (9.98)	BORRASCA	176
182	156	139	52	<b>VINCE GILL</b> ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	67
<b>(183)</b>	197	—	2	<b>NEMESIS</b> PROFILE 1411 (9.98)	MUNCHIES FOR YOUR BASS	183
184	157	127	18	<b>SOUNDTRACK</b> ● ELEKTRA 61047* (10.98)	THE DOORS	8
185	185	179	30	<b>JULIO IGLESIAS</b> ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT	37
186	167	148	29	<b>DWIGHT YOAKAM</b> REPRISE 26344* (9.98)	IF THERE WAS A WAY	96
187	178	164	38	<b>PAUL SIMON</b> ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	4
188	150	129	8	<b>THUNDER</b> GEFEN 24384* (9.98)	BACKSTREET SYMPHONY	114
189	174	175	84	<b>PHIL COLLINS</b> ▲ 3 ATLANTIC 82050 (9.98)	...BUT SERIOUSLY	1
190	168	163	42	<b>INXS</b> ▲ ATLANTIC 82140 (9.98)	X	5
191	169	165	12	<b>ANDREW DICE CLAY</b> DEF AMERICAN 26555* (9.98)	DICE RULES - LIVE AT MADISON SQUARE GARDEN	81
192	165	152	13	<b>WHITE LION</b> ATLANTIC 82193* (9.98)	MANE ATTRACTION	61
<b>(193)</b>	192	—	3	<b>TONY TERRY</b> EPIC 45015 (9.98 EQ)	TONY TERRY	191
194	173	182	34	<b>THE CURE</b> ● ELEKTRA 60978 (9.98)	MIXED UP	14
195	179	184	34	<b>SURFACE</b> COLUMBIA 46772 (9.98 EQ)	3 DEEP	65
196	180	181	9	<b>AARON TIPPIN</b> RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	161
<b>(197) NEW</b>			1	<b>CRYSTAL WATERS</b> MERCURY 848894 (9.98)	SURPRISE	197
198	191	171	13	<b>SOUNDTRACK</b> VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	58
199	187	177	9	<b>HARRY CONNICK, JR.</b> ● COLUMBIA 44369* (7.98)	20	136
<b>(200) RE-ENTRY</b>			26	<b>LEVERT</b> ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE	122

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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	★ ★ NO. 1 ★ ★ <b>THE RIGHTEOUS BROTHERS</b> ● BEST OF RIGHTEOUS BROTHERS CURB 77381* (6.98) 5 weeks at No. 1		9
2	4	<b>MEATLOAF</b> ▲ <sup>6</sup> BAT OUT OF HELL CLEVELAND INT'L 34974/EPIC (5.98 EQ)		9
3	2	<b>STEVE MILLER BAND</b> ▲ <sup>1</sup> GREATEST HITS CAPITOL 46101* (7.98)		9
4	3	<b>JIMMY BUFFETT</b> ▲ SONGS YOU KNOW BY HEART MCA 5633 (7.98)		9
5	5	<b>AC/DC</b> ▲ <sup>10</sup> BACK IN BLACK ATLANTIC 16018* (7.98)		9
6	7	<b>AEROSMITH</b> ▲ <sup>5</sup> GREATEST HITS COLUMBIA 36865* (5.98 EQ)		9
7	6	<b>JOURNEY</b> ▲ <sup>3</sup> JOURNEY'S GREATEST HITS COLUMBIA 44493* (9.98 EQ)		9
8	8	<b>THE EAGLES</b> ▲ <sup>12</sup> GREATEST HITS 1971-1975 ELEKTRA 105 (7.98)		9
9	10	<b>ERIC CLAPTON</b> ▲ <sup>2</sup> TIME PIECES - THE BEST OF ERIC CLAPTON POLYDOR 825 382 (6.98 EQ)		9
10	14	<b>GUNS N' ROSES</b> ▲ <sup>8</sup> APPETITE FOR DESTRUCTION Geffen 24148* (9.98)		9
11	9	<b>PATSY CLINE</b> ▲ <sup>2</sup> GREATEST HITS MCA 12 (4.98)		9
12	11	<b>JAMES TAYLOR</b> ▲ <sup>3</sup> GREATEST HITS WARNER BROS. 3113 (7.98)		9
13	12	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> LED ZEPPELIN IV ATLANTIC 19129 (7.98)		9
14	13	<b>BILLY JOEL</b> ▲ <sup>2</sup> GREATEST HITS VOL. I & II COLUMBIA 40121* (11.98 EQ)		9
15	15	<b>BAD COMPANY</b> ▲ <sup>2</sup> 10 FROM 6 ATLANTIC 81625* (7.98)		9
16	16	<b>PINK FLOYD</b> ▲ <sup>8</sup> THE WALL COLUMBIA 36183 (15.98 EQ)		9
17	18	<b>AC/DC</b> ▲ WHO MADE WHO ATLANTIC 81650 (7.98)		9
18	17	<b>THE EAGLES</b> ● GREATEST HITS VOL. 2 ELEKTRA 60205* (7.98)		9
19	19	<b>LED ZEPPELIN</b> ▲ <sup>4</sup> LED ZEPPELIN ATLANTIC 19126 (7.98)		8
20	20	<b>CHICAGO</b> ● GREATEST HITS 1982-1989 REPRISE 26080 (9.98)		9
21	21	<b>PINK FLOYD</b> ▲ <sup>11</sup> DARK SIDE OF THE MOON CAPITOL 46001 (9.98)		9
22	22	<b>DIGITAL UNDERGROUND</b> ▲ SEX PACKETS TOMMY BOY 1026 (9.98)		9
23	25	<b>DEF LEPPARD</b> ▲ <sup>10</sup> HYSTERIA MERCURY 830 675 (9.98)		9
24	23	<b>THE POLICE</b> ▲ SINGLES - EVERY BREATH YOU TAKE A&M 3902* (9.98)		7
25	26	<b>ROD STEWART</b> DOWNTOWN TRAIN/SELECTIONS. . . WARNER BROS. 26158 (9.98)		9
26	24	<b>SCORPIONS</b> ● GREATEST HITS - BEST OF ROCKERS N' BALLADS MERCURY 842 002 (9.98)		8
27	28	<b>BON JOVI</b> ▲ <sup>9</sup> SLIPPERY WHEN WET MERCURY 830 264 (6.98 EQ)		9
28	35	<b>ORIGINAL BROADWAY CAST</b> ● LES MISERABLES Geffen 24151 (17.98)		8
29	31	<b>FOREIGNER</b> ● RECORDS ATLANTIC 80999* (7.98)		9
30	30	<b>GEORGE STRAIT</b> ▲ GREATEST HITS VOL. 2 MCA 42035* (7.98)		5
31	32	<b>LUTHER VANDROSS</b> ▲ BEST OF LUTHER: THE BEST OF LOVE EPIC 45320 (13.98 EQ)		9
32	29	<b>INXS</b> ▲ <sup>4</sup> KICK ATLANTIC 81796* (7.98)		9
33	45	<b>KENNY G</b> ▲ <sup>2</sup> SILHOUETTE ARISTA 8457* (9.98)		4
34	40	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> GREATEST HITS COLUMBIA 32168* (5.98 EQ)		8
35	—	<b>TOM PETTY</b> ▲ <sup>3</sup> FULL MOON FEVER MCA 6253 (9.98)		1
36	34	<b>SKID ROW</b> ▲ SKID ROW ATLANTIC 81936* (9.98)		4
37	—	<b>PUBLIC ENEMY</b> ▲ FEAR OF A BLACK PLANET COLUMBIA 45413* (9.98)		1
38	—	<b>KENNY G</b> ▲ <sup>3</sup> DUOTONES ARISTA 8427* (9.98)		3
39	37	<b>NINE INCH NAILS</b> PRETTY HATE MACHINE TVT 2610 (8.98 EQ)		3
40	46	<b>FLEETWOOD MAC</b> ▲ GREATEST HITS WARNER BROS. 25801* (9.98)		4
41	36	<b>THE EAGLES</b> ▲ <sup>9</sup> HOTEL CALIFORNIA ELEKTRA 103* (7.98)		9
42	27	<b>ELTON JOHN</b> ● GREATEST HITS MCA 1689 (4.98)		9
43	50	<b>SOUNDTRACK</b> ▲ <sup>10</sup> DIRTY DANCING RCA 6408* (9.98)		5
44	41	<b>SOUNDTRACK</b> ▲ THE LITTLE MERMAID WALT DISNEY 6403* (8.98)		9
45	47	<b>THE CHARLIE DANIELS BAND</b> ▲ A DECADE OF HITS EPIC 38795* (6.98 EQ)		8
46	—	<b>ZZ TOP</b> ▲ <sup>7</sup> ELIMINATOR WARNER BROS. 23774* (9.98)		3
47	—	<b>QUEENSRYPHE</b> ● OPERATION: MINDCRIME EMI 48640* (9.98)		8
48	38	<b>LINDA RONSTADT/A. NEVILLE</b> ▲ <sup>2</sup> CRY LIKE A RAINSTORM. . . ELEKTRA 60872 (9.98)		6
49	39	<b>LED ZEPPELIN</b> ▲ <sup>5</sup> LED ZEPPELIN 2 ATLANTIC 19127 (7.98)		7
50	—	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> G N' R LIES Geffen 24198* (9.98)		1

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

## TOURS AIM TO OPEN WALLETS, MUSICAL TASTES

(Continued from page 3)

liticized heavy metal of Warrior Soul. And the "Lollapalooza Festival," which kicks off Thursday (18) at Compton Terrace in Phoenix, is headlined by Jane's Addiction and features other modern rock favorites such as Siouxsie & the Banshees and Nine Inch Nails, but it also features hardcore rapper Ice-T and hard rock act Living Colour.

Lollapalooza is the brainchild of Geiger and Jane's Addiction. Geiger calls the jaunt "the biggest tour of the year other than Guns N' Roses." The tour's early success backs up that claim. More than 26,000 tickets for the festival's July 21 and 23 dates at California's Irvine Meadows Amphitheatre sold out in a day, and a third date (July 24) was added.

In contrast, the Tribes minitour, another version of which did fair business last year, sold poorly in its three dates this season. Only 5,000 of 9,000 seats were occupied at Denver's Red Rocks Amphitheatre July 4; at the Pacific Amphitheatre in Costa Mesa, Calif., July 6, 4,178 of 18,780 tickets were sold; and at the Shoreline Amphitheatre in Mountain View, Calif., July 7, the Tribes lineup moved just 9,000 of 20,000 tickets.

These three shows were all that was left of the 16 originally planned. Pamela Burton of the New York-based Burton Management says the tour was cut down because some of the acts on the bill could not commit to multiple dates. However, Netherlander Organization VP Alex Hodges, who was also involved in planning the Tribes—along with International Creative Management and Bill Graham Presents—says that "between the economy and the recession, the schedules of the acts, and the support from radio, we thought we should only expand to one more show [than last year]."

### LIKES CONCEPT

Despite their variable box-office success, Geiger says the multigenre package tours are a success on concept alone. "People are taking chances," he says. "When the Greek Theatre [in Los Angeles] and the Universal Amphitheatre schedules came out, they were atrocious. There was a lot of MOR, has-beens, and dino-

sours. There was not a lot of excitement. Whether these tours work economically, we will see. The real acid test is if someone is willing to spend 27 bucks."

Geiger acknowledges that multigenre packages rarely draw fans of one specific act on the bill. "I don't think a kid is going to spend \$20 to see one out of seven bands, but if he is a Living Colour and Nine Inch Nails fan too, it becomes a lot more of an attractive proposition."

The William Morris Agency's John Marx, who was instrumental in setting up the Tune In tour, shares Geiger's enthusiasm for heterogeneous bills. "Hopefully we will be able to open a few people's minds and musical tastes," he says. "We're all taking a chance and don't want to report we have the answer. We're charting some unproven waters here."

The recession was a catalyst for the multigenre package tours, according to Sisters Of Mercy front man Andrew Eldritch. "You have to

be a bit bold, take a few musical risks, and break some of the lines set by people who format music into categories," he explains. "I think promoters and house managers are beginning to realize that. The audience gets more value for their money, and the promoters are able to bring in three or four slightly different crowds on one night."

### NEW AUDIENCE FOR RAP

One plus of the tours is that they allow rap acts to be exposed to a new audience.

Marx says it is easier to book Public Enemy on the Tune In tour than on a rap package. "There is clearly a stigma attached to a rap act with political overtones and the size of Public Enemy," Hodges says. "These tours allow kids to go see rap acts they might otherwise shy away from, in a safe amphitheater environment."

There is also a political dimension to one of this year's multigenre (Continued on page 82)



by Geoff Mayfield

A weekly look behind the Billboard album charts.

**BATTLE OF THE DEMOGRAPHICS:** In one corner, the brawny rock of Van Halen, which retains its title as the champ of the Top Pop Albums chart for a third straight week. In the other corner, the tall challenger named Natalie Cole, with an album of smooth material from her father's illustrious career. Van Halen, boosted by MTV play and its young, eager audience, tops Cole's sales by roughly 20%, but the gap between No. 1 and No. 2, compared with last week, has narrowed significantly.

**COLE'S MOMENTUM** is impressive because the material on her album appeals to an older buyer who does not necessarily rush to the record store, and her lead single has not yet been worked at radio. According to Elektra, she's the top seller at Musicland, Wherehouse, and Music Plus. In just four weeks, she has already reached the highest Top Pop Albums rank of her career. Plus, Van Halen does not have top 40 radio to sustain it. All of which means Cole may climb to the top next week. For the second consecutive week, WEA owns the top four spots on the pop chart.

**HIT MOVIES OFTEN** produce hit records, as happens with the mostly instrumental soundtrack of "Robin Hood: Prince Of Thieves," which debuts at No. 7. It marks the first time the new Morgan Creek label has landed a title on the Top Pop Albums list. The film's box office has been boffo, but we suspect this set has further been boosted by the fact that, to date, this is the only album that contains Bryan Adams' closing theme, "(Everything I Do) I Do It For You." Adams' upcoming A&M set, which will also feature the hit, won't be out until September.

**HALO EFFECTS:** For the second straight week, Bonnie Raitt's fast-moving new album (9-6) revives interest in her previous title (116-106). Similarly, Tom Petty & the Heartbreakers' latest, which debuts at No. 14, has renewed interest in three of the Petty's earlier releases. His previous album, "Full Moon Fever," enters the Top Pop Catalog list at No. 35. Bubbling under the catalog chart are two early Heartbreakers titles that have just been released on compact disc.

**THERE'S AN OLD ADAGE** that suggests there's no such thing as negative publicity, characterized by the phrase, "I don't care what you say about me in the papers, just so long as you spell my name right." The ton of ink that Axl Rose received for possibly triggering a riot at a Guns N' Roses show in St. Louis (see story, page 7) generates enough sales to boost the ironically (or appropriately) titled "Appetite For Destruction" 14-10 on the catalog chart, and causes the live "G.N'R Lies" to re-enter at No. 50.

**NOTABLES:** How does newcomer Trisha Yearwood score such hot debuts on the pop albums and the Top Country Albums lists (see Country Corner, page 56)? MCA Nashville says she bowed at No. 65 for Musicland, No. 55 for Sound Warehouse, No. 18 for Camelot Music, and No. 4 for rack Western Merchandisers. Once and future fusionist David Sanborn becomes the second jazz artist to enter the pop chart since our conversion to the point-of-sale system. Like the previous jazz entry, Harry Connick Jr.'s "20," Sanborn's Elektra debut is a mainstream outing.

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## DUPING ROYALTY PACT SIGNALS NEW ERA

(Continued from page 3)

songwriters and music publishers, dropped its year-old suit against Sony's importation of DAT recorders.

Ed Murphy, president and CEO of the National Music Publishers Assn. and the coalition's leader, termed the announcement "the first act in a three-act play—we're very happy with the first act, and the second act will be getting the bill through Congress, which will take an equal amount of effort. If that happens, then the third act will be administrating the new law."

"We're excited and gratified about the agreement," says Hilary Rosen, VP of government affairs for the Recording Industry Assn. of America. "It was time for our industries to begin working together."

John Roach, president and CEO of Tandy Corp., comments, "I felt it was time for the digital recording stalemate to be broken. For consumers to enjoy the full benefit of emerging digital audio technologies, a stable environment for product introduction and use needs to be created."

Notes Donald Palmquist, president of Yamaha Electronics Corp. U.S.A., "I don't think any of us on the [EIA] board are in favor of royalties and we've been fighting this for years. However, we've come to the business realization that if we don't do something to satisfy the desires of the software industry, we're not going to have the support of any of the new digital technologies that become available over the years."

According to Palmquist, the levy will have little effect on the growth of mass-market DAT, but will open the door for future formats. He anticipates that the annual income gathered from the tax will "become a

large number in the second half of the '90s, as these kinds of digital recording systems show up" at mass-market prices.

### SIGNIFICANT INCOME

Should Congress pass the enabling legislation, the royalty fees on digital equipment and blank tape would produce a significant income boost for the music industry.

While no officials could offer a firm figure, most agreed with an estimate of \$100 million a year, based on 1990 analog recorder and blank tape sales data.

"No one knows for sure at this point," says the RIAA's Rosen. "But that figure doesn't seem out of line."

Murphy says the figure should be seen "in the context that the royalty is on wholesale prices of machines, and it's going to take 10 years before there's a complete switchover to digital, but I would say that the \$100 million figure is a fair estimate, maybe even conservative."

The royalty payments to artists, songwriters, publishers, record labels, and others would be based on record sales and, in some cases, airplay figures, which would provide a measure of flexibility.

All costs for administration—collection and disbursement of funds as well as verification procedures—would come off the top of the royalty pool under the proposed bill. "It won't cost the government a penny," says Murphy.

### TWO-FUND PLAN

The draft bill contains a detailed payment plan that would channel future royalties into two basic funds: one for performers and owners of the

copyright in the sound recording, and the other for owners of the musical compositions.

The two funds would be further broken down into the following percentages: 38.41% to record companies, 25.60% to featured artists, 16.66% to songwriters, and 16.66% to music publishers; 1.75% to the American Federation of Musicians for non-featured musicians; and 0.92% to the American Federation of Television and Radio Artists for nonfeatured vocalists.

Hardware royalty caps could be increased after six years (but only once) by petitioning the Copyright Royalty Tribunal. The CRT would also be charged with disbursing the two funds in lump sums to record companies and publishers, who would then parcel them out to the individuals and smaller groups involved.

The bill also calls for recorder or tape manufacturers to file model and sales data and verification forms with the Register of Copyrights; no specific company financial information would be included in future reports from the Copyright Office.

### CHANCES OF PASSAGE

The hardware-software agreement increases chances of Congressional passage of such a bill, according to Capitol Hill insiders. Weary of 10 years of acrimonious and intractable debate between the two industries, Congress turned a cold shoulder last year when they asked it to require DAT makers to install copy protection equipment in their machines.

Legislators were also not pleased that the songwriter/music publisher community had not been given a larg-

er voice in past discussions, including the 1989 Athens DAT agreement.

The groups most likely to derail the proposed bill—consumer associations and blank tape manufacturers—have yet to signal any dissent, although some tape suppliers are clearly disgruntled.

"We're caught between a rock and a hard place," says an angry executive from a major tape manufacturer, who asked not to be identified. "It doesn't seem fair to me. If we're taxed on consumer tape, we'll have to raise prices across the board."

Only five of the 35 members on the 1991 EIA board of directors are tape manufacturers, and two of these, Sony and Tandy, also have strong interests in new digital formats.

According to sources, at least one of the five, 3M, objected to the proposal, but executives at 3M could not be reached for comment at press time.

At least one consumer group seems receptive to the idea of a home-taping levy. "A compromise has been worked out as far as a small amount [of tax] placed on hardware that people have purchased, and I think it seems very reasonable," says Linda Golodner, executive director of the National Consumers' League in Washington, D.C. "After all, people are sort of stealing recordings by taping, and we feel that the artists should be compensated for the works that they do."

### LONG BATTLE

The joint agreement signals the end of a decade-old, multimillion-dollar lobbying fight over the legal principle of royalty fees to compensate for home-taping losses.

## DIAZ AIMS TO BOLSTER SONY'S EUROPEAN TALENT ROSTER IN NEW POST

(Continued from page 6)

from Europe, or based in Europe. In the past, the industry has concentrated on Anglo-American product. Today, the markets of the world need fresh creative ideas, reflecting ethnic sources combined with rock influences."

He says the company is determined to invest whatever funds are necessary. Sony Music International president Bob Summer, in a prepared statement, said, "Manolo's appointment ensures a high-priority commitment to the creative aspects of the business, backed by all the necessary marketing tools."

Diaz estimates that Sony's European market share is in the 12%-15% range. Competitors such as PolyGram and BMG recently claimed to have 23% and 20%, respectively, of European business—largely due to their success with local repertoire. For Sony, Diaz says 20% represents a desirable, if ambitious, market-share goal across the region.

The executive does stress that in the major's quest for pan-European talent, it must not fall into the trap of signing acts to a central corporate structure. "We always have to find a base company for those artists. It could be the affiliate of their country of origin, or another affiliate interested in developing them. I am not going to be competing with affiliates to sign talent, nor do I have sufficient staff to support that. We'll be looking for consensus."

That task will be aided, says Diaz, by the newly formed European management committee, headed by Bob

Summer. Scheduled to meet monthly, it includes European affiliate chiefs Paul Russell (U.K.), Jochen Leuschner (Germany), Piero La Falce (Italy), Henri de Bodinat (France), and Diaz. "On that committee, I will represent all the affiliates which report to me," he says.

Those companies are in Norway, Sweden, Denmark, Finland, Holland, Belgium, Switzerland, Austria, Spain, Portugal, and Greece. The heads of the other European subsidiaries report directly to Summer in New York. Diaz also assumes responsibility for Eastern Europe and licensees in Turkey and Israel.

## 2 POLYGRAM INT'L EXECUTIVES MOVED UP

(Continued from page 6)

operations more music-oriented and in rethinking and establishing systems which allow for the better exploitation of our pop repertoire on a regional and worldwide basis."

Of Munns' departure from Polydor, he adds, "We feel that the worldwide career of U2, Dire Straits, and so on is more important than having David do two jobs at the same time."

Oberstein, to whom Munns will report, says, "PolyGram International is now being oriented from a company which is purely bottom line to one that is directed by artist development." Saying that Munns has a wealth of experience in pop marketing, he adds, "They now have the head of a real record company in charge of international marketing.

A onetime songwriter whose work was recorded in the '60s by a number of popular Spanish artists, Diaz joined CBS Records in Spain 14 years ago in an A&R capacity. He later held artist development and marketing posts in Europe and Latin America. In 1985, he rejoined the Spanish company as deputy managing director, moving to the top slot in 1986.

Diaz's successor in Spain, Conde, also has a creative background: He was lead singer of a successful band in Brazil. He joined CBS there as A&R director and was appointed president in 1988.

He is experienced in the marketing of artists in the context of a local company.

"The operators rather than finance people are now running the company," he says. "Levy is an operating man and so is Munns and so am I."

Munns says that PolyGram has a wealth of talent and it needs only a new emphasis on artist development and marketing for a new generation of superstars to emerge.

Of Polydor, Munns says he has "many regrets" about relinquishing his leadership of the company. "I truly believe that it is now a first-class record label. It's very attractive to artists and managers and lawyers and it has a great future ahead of it."

JEFF CLARK-MEADS

## Par To Distribute Audio Video Supplier Links With Label

BY JIM McCULLAUGH

LOS ANGELES—In the first such arrangement by any of the major motion picture studios, Paramount Home Video has become the exclusive distributor for audio releases from a record label, Moonstone Records.

Moonstone is a subsidiary of Full Moon Entertainment, which produces fantasy/sci-fi/horror films exclusively for Paramount Home Video distribution.

Initial Paramount-distributed releases are the soundtracks of three Full Moon films: "Meridian," "The Pit And The Pendulum," and "Puppet Master."

Beginning with the soundtrack to "Subspecies," an August release, Moonstone soundtracks will be available day-and-date with the corresponding film. Titles will be released on CD and cassette and will be priced at \$13.98 and \$7.98, respectively.

Moonstone VP Pat Siciliano says the label hopes not only to "chart records," but to "rebreak what you would call a classic artist," as well as breaking new artists.

Contributors to current as well as upcoming soundtrack product include Edgar Winter and David Eryan, keyboardist for Bon Jovi.

The "Subspecies" soundtrack is performed by the Aman Folk En-

semble, a world music act.

While the label intends to stick to soundtracks for the next 12 months, Siciliano adds, "I fully intend to release albums that... are not connected to a film."

The move, according to Eric Doctorow, executive VP for Paramount Home Video, does not signal any plan by Paramount to plunge into the record business.

He points out that the deal is a further utilization of Paramount's existing distribution system for supplemental and related product as typified by the distribution of a specialized "Star Trek" album (Billboard, July 6).

"It allows Paramount to maximize the potential of its in-place video distribution network," says Doctorow.

Siciliano says Paramount already has strong ties with music/video combo stores, prime targets for the audio product. But he adds that a number of video specialty stores have added nonvideo product and could be candidates for the albums as well.

In situations at combo stores where the audio and video buyers are two different people, "it's just one extra phone call or visit and the account is already set up," he says.

Full Moon also hopes to exploit album sales among its sizable Full Moon fan club.

## STREET-DATE CHANGES, CUTOFFS SIGN OF SOFT TIMES FOR VID MARKET

(Continued from page 3)

is generally a tactic of last resort for suppliers because of the problems it causes for distributors and retailers. Typically, a studio will first try pushing the order cutoff date back without changing the published release date.

The increasing frequency of actual street date changes is seen by many observers as a measure of how soft the rental market has become in the past six months. Distributors estimate that the preorder and/or street date is now being changed on 15-20 titles a month.

### OTHER EXPLANATIONS

Some supplier executives attribute the problem to changes in retailers' ordering patterns as consumer rental activity has flagged. "The problem is you have retailers now ordering so late in the ball game, we just don't know where we're going to be at on a given title," one executive says. "There's a tightness of money in the retail community. That's why dealers are ordering so late. They're constantly stealing from one month to pay for another. It's a real problem."

For independent suppliers, the problem is compounded by competition with the major studios. Notes Vidmark Entertainment president Sam Pirnazar, "If we announce a picture and another big picture is announced for the same date, we avoid it, because retailers will just reduce their orders on the smaller titles."

On the other hand, changing street dates is "much more critical for the triple-A titles than for secondary titles," Snyder says. "Consumers have heightened expectations about those big titles, whereas some of the lesser titles are not street-date sensitive."

Extrinsic factors, such as consolidation among suppliers, also affect street-date decisions, according to Kirk Kirkpatrick, VP of sales for Owensboro, Ky.-based distributor Wax-Works/VideoWorks. He says Warner's acquisition of the video rights to the HBO and MGM/UA cat-

alogs last year and earlier this year, respectively, affected both of those labels' release programs. New Line Home Video's acquisition of the video rights to Nelson Entertainment's product had a similar impact, he notes.

### DEALERS' COMPLAINTS

Regardless of the reasons for street-date changes, retailers are likely to use this week's Video Software Dealers Assn. convention in Las Vegas (July 14-17) as a forum to pressure studios into resolving the problem.

"We'll certainly hear about it at VSDA," says a studio source. "Every manufacturer will hear about it; it's a very sensitive issue right now."

In fact, the problem first came to light at another VSDA function, the recent chapter leaders' conference in San Diego, where retailers raised a ruckus over studios' manipulations of street dates (Billboard, Feb. 2). Now, dealers are especially vexed because cable and pay-per-view dates generally don't change commensurately with street dates, resulting in a much shorter window of exclusivity for retail.

Other concerns advanced by dealers are budgeting, advertising, and customer confusion. "From a buyer's standpoint, it's just crazy," says John Thrasher, VP of video purchasing and distribution at Tower Records/Tower Video, headquartered in West Sacramento, Calif. "It shoots budget planning right out the window."

While the industry endeavors to find a solution to this problem, Home Video Plus principal Rich Thorward, who also heads the New Jersey chapter of the VSDA, says his chapter and three others recently recommended to VSDA that it issue a statement "to clearly communicate to the studios that [street-date changes] cause a lot of problems for retailers."

Thorward says the letter specifically recommended that retailers order early, especially on high-demand ti-

ties. "It came to the surface that several large accounts were not placing their orders early enough," creating the misperception that those titles were not selling, he says. "My distributor's got to have a method of knowing that I'm going to order something."

### SUCCESSFUL STRATEGY

Retailers' pleas notwithstanding, supplier execs seem convinced that last-minute adjustments to a title's order cutoff or street date can improve a movie's sales numbers.

According to Turner Home Entertainment senior VP Martin Weinstein, the extra time before release sometimes hikes the numbers by as much as 50%. "Incurring the wrath of the industry is preferable to coming

up with horrible numbers," he says.

Adds another studio exec, "Every time we've moved a date we've ended up getting the number we wanted... It's a decision we don't like to make, but we're getting pressure from above. That's what it comes down to."

At least one studio, HBO Video, has begun to implement four-week gaps between order cutoff date and street date—rather than the more standard three weeks—allowing it to change the order date without affecting the video's release, according to senior VP of sales Bill Polich.

Other studios may push back the street date of some titles by anywhere from two to eight weeks.

Another sticking point between studios and the distribution and retail

champs has been the question of a common street date. Before the recent National Assn. of Video Distributors convention, an overwhelming majority of distributors pressed the studios to adopt a standard Wednesday release date (Billboard, May 18). This would permit them, they argued, to save on shipping costs.

Now, LIVE Home Video has become the first major supplier to implement a Wednesday release date, effective September. Snyder says the move was in direct response to distributors' recommendations.

*Assistance in preparing this story was provided by Jim McCullaugh in Los Angeles and Paul Sweeting in New York.*

## SUPER CLUB COMBINES STORES TO FORM 182-UNIT CHAIN

(Continued from page 5)

president in the Super Club Music Corp., the combined Turtle's and Record Bar company shaping up in Atlanta (Billboard, May 4).

The rest of the management team overseeing the video chain consists of: Al Hagerman, who oversees corporate human resources, and will extend those responsibilities to the new company; Sally Pietsch, project manager; Anna Currente, formerly with the B. Dalton/Barnes & Noble web, who has joined as VP of store operations; Don Marchi, president of Movies At Home, who will head up merchandising and purchasing; and Peter Gencarelli, executive VP and chief operating officer at Movies At Home, who will head up MIS and store support.

Also, George Solomon, president of Alfa/MovieTime, will head up real estate and serve as special assistant to Shepard; Dick Ballentine, VP and CFO at Video Towne, will head up finance; Patrick Kane, GM at Alfa/MovieTime will head up the marketing and advertising; and Bob Williams, president of Video Towne, and Jan Williams, senior VP of Video, Towne, will each conduct special projects as assigned by the president.

"We feel it is more important to organize the leadership, and then from there begin to plan how we get the best advertising and marketing system," Shepard says. "Many elements of the merger are still to be decided by the management team that has been put in place." Because of that, Shepard declines to place a time frame on the merger's completion.

Dallas was chosen to house the new company, Shepard says, because "we had substantial existing operations here already, including our home office, a Best branch. Also, it's a major studio regional office area."

In addition to the three chains, the new company will also oversee the video racking of 20 AGI grocery stores in the Dallas market, as well as the video rental operations of Turtle's and Record Bar. According to the most recent information available to Billboard, 91 of Turtle's 115 stores include video rental, as do 10 of Record Bar's 187 stores.

On the other hand, Super Club Video's accessories and sell-through product lines will be handled out of Super Club Music Corp.'s facility in Atlanta, which should be ready by the end of this year.

The company's video chains already buy a great percentage of their rental product from distributor Best

Video, a Super Club subsidiary with branches in Dallas, San Antonio, Texas, Salt Lake City, and Oklahoma City.

Shepard says that Super Club Video will not open its own distribution facility since it has Best and the Atlanta facility to fulfill that role. Video manufacturers, meanwhile, are waiting to hear more about the consolidation and wondering if it means they should now treat Best as a direct account, according to some sources.

Although the chains will be merged, the stores will continue to operate under their current logos, Shepard says. But he acknowledges that Super Club has talked about various merchandising and marketing strategies that could be rolled out to give the stores a single corporate identity to the industry while remaining invisible to the consumer.

## DON ROSENBERG NAMED VSDA EXECUTIVE VP

(Continued from page 5)

overlap, like censorship, but the way they play themselves out isn't necessarily the same for both groups and they need to be dealt with separately."

Having served as both a distributor executive (at SBI), and as a manufacturer (with both CBS/Fox and Trans World Entertainment/Epic Home Video), Rosenberg has broad industry experience that he believes will serve him well in his new post.

"I think the thing I bring to the or-

ganization is that I understand how manufacturers and distributors work because I did it," he says. "What I have to learn is what exactly is the retail position on various agenda items, but I think that will be easier than coming at the problem from the other direction... Having been on both sides, I think a lot of the problems stemmed from people on each side not understanding what the other was saying. Hopefully, I can help bridge that gap."

## Fox Fills U.K. Film/Vid Post 1st Step In Merger Of Functions

BY PETER DEAN

LONDON—FoxVideo's managing director, Stephen Moore, has been named managing director of theatrical and video for 20th Century Fox in the U.K., with combined responsibility for marketing and distributing theatrical and video product under one senior executive.

Moore's appointment is the first part of an international merger by Fox of the "applicable parts of international video and theatrical distribution," according to Walter Senior, president of 20th Century Fox International. It comes six months after the CBS/Fox Video joint venture was restructured to form FoxVideo.

Although the two companies will remain separate, the merging of interests under one chief is aimed at reducing costs and improving efficiency. It also represents "a tremendous opportunity for Fox to explore the synergies between theatrical and video operations," says Ele Juarez, president of FoxVideo International. "Our two operations work with the same pictures

and the same public, and only differ in the format they distribute."

Some industry observers are seeing Moore's appointment as a coup for the home video business. But Moore says it has more to do with his experience in marketing film product and his knowledge of both companies than with his video background.

The Walt Disney Co. has had a similar setup for some time. Bill Mechanic is Disney's president of international theatrical distribution and worldwide video.

Whether other majors will also combine film and video operations remains to be seen. Moore comments, "It could be seen as the next logical step, but that will be the acid test—to see if this model is replicated."

Moore's appointment is, though, putting the spotlight on his chairmanship of the British Videogram Assn., with questions being asked about his impartiality over film and video interests. He says he will wait until the organization's annual general meeting in the fall before making a decision on whether to continue in the chair.

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## TOURS AIM TO OPEN WALLETS, MUSICAL TASTES

(Continued from page 79)

tours. Lollapalooza is giving a platform to such politically oriented groups as Rock The Vote, Greenpeace, the League of Women Voters, and the National Abortion Rights Action League.

Tribes co-organizer Burton says the festival events "have an edge that appeals to the visceral sense of something that is really alive. If you want to find out about the ecology, how to vote, or a local AIDS support group, you can."

Some, however, are suspicious of the festival tie-ins. The Sisters Of Mercy's Eldritch, for instance, knocks Lollapalooza and Tribes for what he views as their dated approach. "They are trying to re-create an age," he says, "but what the fuck would they know about peace and love and the summer of anything?" Eldritch says his tour is being sold on the basis of music, rather than some abstract ideal.

### LARGER VENUES

Eldritch says the pairing with Public Enemy is enabling Sisters Of Mercy to play venues larger than its normal haunts. The first leg of its U.S. tour was limited to clubs, with the exception of New York and Los Angeles dates in midsize halls. "We can bring in all our gear like we do on the European shows and it is good for them [Public Enemy], because they are reaching parts of America they otherwise wouldn't be able to play in."

Adds Eldritch, "I know a lot of our fans have Public Enemy records, because they sell a lot of records. And they have sold those records to a lot of people that haven't historically been able to go to see them live."

Public Enemy, however, still will not be able to play in Detroit, where the promoters refuse to permit that band to perform, Marx says.

### RADIO & RETAIL IMPACT

It remains to be seen what kind of effect the multigenre tours will have on radio airplay.

Modern rock station KROQ Los

Angeles, for example, is sponsoring all three of the multigenre tours in Southern California, but will not necessarily open up its playlists to artists on those bills. "It's great for us because it allows us to be involved in three really big shows," says KROQ PD Andy Schuon. But he adds, "Am I going to play Steve Earle? No. But I do play Ice-T once in a while, when I get a wild hair."

At the retail level, however, Warehouse VP of sale merchandise Jim Dobbe says that there is a crossover happening. "The kind of youth buying music that is out of the mainstream buys rap, alternative, and metal in some cases. I think that there is some connection to the countercultures that goes to those kind of shows."

Burton says that the audience for this type of show is growing. "There is a huge, vast audience out there listening to this stuff and they want to go see it in their home environment. It has nothing to do with radio. It survives on word of mouth. It's no accident that the N.W.A. album went to No. 1 on the Billboard chart."

### OVERREACTION FEARED

The future of the multigenre tour is still unwritten. "I just hope at the slightest hint of trouble, it doesn't disappear for the next five years," says Eldritch. "Nobody stopped AC/DC from touring after three people died in Utah. I get the feeling that people may overreact on the black and white thing."

Geiger is a bit more optimistic. "People will be a little more careful any time something doesn't work," he says. "But if they have success, people will think it's possible and the concept will work."

Marx hopes that the tours will make a difference. "We're trying to make music more open," he says. "It shouldn't be about the color of your skin or a haircut or the type of beat." He points to the similarities of multigenre festivals of the late '60s. "That's where it all started and it needs to be broken back down again."

teen-oriented comedy starring Corey Haim.

"If retailers respond, it may become an ongoing program," says Snyder. "We'll evaluate it later. Business is good on triple-A titles but retailers are having a rough time of it on secondary titles."

Snyder says there are no conditions attached to the program except that returned cassettes must have been purchased originally in a special prepack containing both titles. Individual copies of the titles will also be available.

Undecided, says Snyder, are other details, such as who pays shipping charges for returned product. LIVE will probably erase the returned tapes, he adds.

Snyder says it is also "too early" to say whether the program will hike the unit numbers to any great degree on either title. "But retailers," he says, "will have a back door."

## INSIDE TRACK



Edited by Irv Lichtman

**SING IT, SEE IT:** Polydor and PolyGram plan a one-two audio-video punch later this year to celebrate the 25th anniversary of the writing collaboration of **Elton John** and **Bernie Taupin**. Called "Two Rooms," the audio package will feature newly recorded performances by major recording artists, while the video will center on a historical retrospective of John's career, including performances by John himself and some of the artists featured on the CD and cassette.

**UPRISING:** In yet another unexpected twist in the tortuous bidding war over the **Bob Marley** estate, singer **Eddy Grant**, via the U.S.-based **Metro Media**, has made a \$13.5 million bid for the reggae superstar's recording and music publishing legacy, among other holdings. This offer joins a \$16 million bid by **MCA** and a \$12 million tendering by **Rita Marley** and family, backed by **Chris Blackwell's Island Logic Ltd.** Jamaican Supreme Court judgments on the bidding war are slated to resume Tuesday (16), but Rita Marley, who has said she'll meet all offers, does not take kindly to the latest contender. "We are completely incensed as a family at the idea of Eddy Grant trying to take our heritage away," she says. Grant could not be reached for comment.

**TRIAL DATE:** A Sept. 11 trial date has been set for a lawsuit filed by the **American Civil Liberties Union** on behalf of three Norwood, Mass., video stores that claim that town officials violated the First Amendment following a police crackdown of adult videos (**Billboard**, July 13). At a July 3 preliminary hearing, Norfolk County Superior Court Judge **Roger J. Donahue** denied the stores' request for injunctive relief against further police action prior to the trial but said the retailers may be entitled to money damages if police efforts to ban the sexually explicit materials are found to have been unconstitutional.

**RUMORS CIRCULATING** in Los Angeles of a merger or other marriage of convenience between **Paramount Communications Inc.** and **PolyGram** are being discounted by PolyGram senior management. One high level source says, "There's nothing in this whatsoever—and, of course, this rumor isn't that new."

**MATSUSHITA SPRINGS FORWARD:** **Matsushita Electric Industrial Co.** announced support of **Philips' Digital Compact Cassette** format in Tokyo July 5 and plans to market DCC in Japan in spring 1992. U.S. marketing plans are not yet finalized, says spokesman **Justin Camerlengo** at Matsushita's U.S. headquarters in Secaucus, N.J. It has been co-developing DCC with Philips for the last two years. Although the firm will benefit from DCC licensing fees, Philips will handle licensing procedures, due to begin by the end of 1991. Matsushita's role, rumored during the **Winter Consumer Electronics Show** (**Billboard**, Jan. 26), was revealed in May with its first demonstration of DCC units in Nice, France (**Billboard**, June 15).

**THAT'S ALL FOLKS:** **That's America**, the U.S. magnetic and optical media headquarters of **Taiyo Yuden**, is closing its Lake Success, N.Y., offices, ending its U.S. presence.

**LOOK FOR** the **Bob Buziak**-helmed **Chameleon** label to be distributed domestically by **Elektra Records**. An announcement is expected this week.

**TALK, TALK:** The video industry was abuzz last week with rumors that No. 1 distributor **Commtron** is close to buying No. 2 **Baker & Taylor**. B&T marketing VP **Jim Ulsamer** scoffs at published reports that a letter of intent between the two companies has been signed. "That's just ridiculous," he says. But are the parties talking? "Nothing definitive is pending," Ulsamer says. "Really nothing of any sort is pending. Does that mean it could never happen? I wouldn't want to say that."

**RAY LYNCH PRODUCTIONS**, the company owned by new age superstar Ray Lynch, filed a lawsuit July 5 against **New Wave Corp.**, dba **Music West Records**. The complaint, filed in Superior Court in Marin County,

Calif., charges breach of contract and failure to pay royalties. **Kathleen Lynch**, CEO of Ray Lynch Productions, says Lynch terminated his contract with the San Rafael, Calif.-based indie label June 20 (**Billboard**, July 6). However, a July 10 press release generated by the office of Music West president **Allan Kaplan** states: "The agreements between Ray Lynch and Music West are not terminated; pending discussions among the attorneys, we retain the right to manufacture and ship."

**DONE DEAL:** Wisconsin-based **Western Publishing** has locked up its acquisition of the Hi-Tops children's video line from **Media Home Entertainment**. Terms of the deal have not been disclosed. Media had been shopping the label for some time. Hi-Tops product, which includes the popular "Babysongs" series, will be distributed through Western's Golden Book Video arm. Both Western and Hi-Tops executives are expected to be at VSDA Sunday through Wednesday (14-17) in Las Vegas discussing third- and fourth-quarter releases and marketing plans.

**VET JAZZ** producer/label owner **Bob Thiele** is about to sign a deal with **Sony Distribution** for the release of product on his new **Red Baron** logo, in association with the **Columbia Legacy** series. Four debut titles in September feature **McCoy Tyner**, **Teresa Brewer**, the **Bob Thiele Collective**, and **Duke Ellington**, in 1960 performances never released. The Brewer album features different trumpeters for each of the 12 tracks, among them **Wynton Marsalis**, **Dizzy Gillespie**, **Sweets Edison**, **Freddie Hubbard**, and **Roy Hargrove**.

**BY THE CARTON:** **Arista Records** president **Clive Davis**, with a reputation for listening (and responding) to the heavy load of tapes an exec of his stature receives each week, got a particularly awesome amount of tapes, faxes, and inquiries when he returned from Europe recently. The reason was the airing on "Entertainment Tonight" of a five-part series on Davis and Arista while he was away. The reader will understand if he's a little tardy in getting his critique.

**ARRIVALS, DEPARTURES:** Look for **Gerry Griffiths**, former **EMI R&B** exec, to move on as senior VP of black music at Arista, responsibilities for promo and A&R. His arrival comes in the wake of the departure of **Connie Johnson** as VP of R&B. Also at Arista, **Mark Cohen** has left his alternative music post to work as an indie, including Arista projects.

**OOPS:** Track's reference to **Slammin Records** in last week's column should have noted that the label is owned and operated by **EMI Records**, although it is independently distributed by **Quark Inc.**, which is owned and headed by **Curtis Urbina**.

**HELPING HAND:** **Diana Ross** has agreed to be national spokeswoman for the **National Children's Day Foundation**, joining honorary chair **Rep. Joseph P. Kennedy**, D-Mass., and co-chair **Sen. Mark Hatfield**, R-Ore. The foundation is organizing the third annual National Children's Day Oct. 31... **Add Joy To Learning**, a nonprofit organization that hopes to offer urban youth training in the business and creative aspects of the music industry, is seeking industry monetary contributions. According to AJL's organizer, **Audrey Levine**, contributions are tax-deductible. Call 212-807-8344 or write to P.O. Box 393, Old Chelsea Station, New York, N.Y. 10113 for more details.

**SEX OFFENDER BILL HEARING:** July 23 is the date for the Senate subcommittee hearing on the so-called "Sex Offender" bill, S. 983. Provisions would allow sex-crime victims to sue mainstream record and video companies if sex offenders claim material from these companies sparked their criminal behavior.

**BRUCE NEWS:** Waiting outside while wife **Patti Scialfa** attended her 20th high school reunion in West Long Branch, N.J. recently, **Bruce Springsteen** told a parking valet and passing fans his new album should be out by Christmas with a tour to follow, according to USA Today.

**SEDUCTIVE DUET:** **Motown** songwriting legend **Lamont Dozier** duets with **Phil Collins** on "The Quiet's Too Loud," the upcoming single from Dozier's Atlantic Records album "Inside Seduction." Collins and **Eric Clapton** play drums and guitar, respectively, on the disc.

## LIVE Moving Forward With Buyback Plan For B Titles

BY JIM McCULLAUGH

LOS ANGELES—LIVE Home Video is instituting a "buyback" program to help stimulate the sluggish secondary-title rental market.

Retailers who purchase "Mannequin II" and "Dream Machine"—both November titles—can return them to LIVE 90 days after street date and receive \$15 per cassette.

Says Stuart Snyder, senior VP of sales and distribution, "Business is tough out there. The retailer is looking for price relief. They can't afford everything at certain prices. Not only are they looking to increase their profitability, but, specifically, they are looking to increase profitability on non-triple-A titles."

Both titles, Snyder believes, are "highly marketable" for the program. "Mannequin II" racked up about \$3 million in box office on 800 screens, while "Dream Machine" is a

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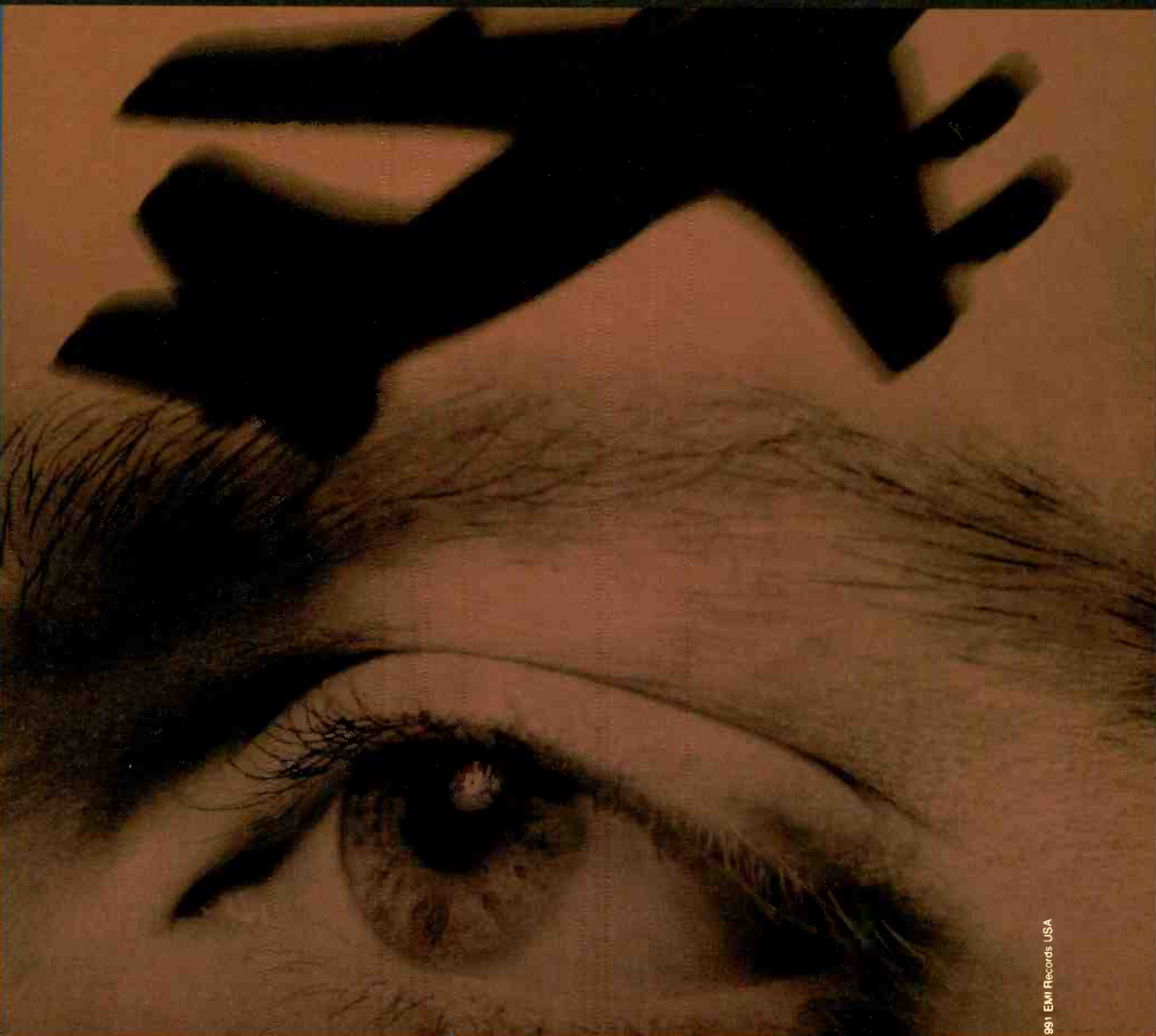
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