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FOLLOWS PAGE 50

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MAY 25, 1991

ADVERTISEMENTS

nomad

NOMAD
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With a #1 club smash and a #2 hit in the U.K. **Nomad** had found a home in the U.S. Their irresistible 12" and video has clubs and pop radio Devoted. Watch for **Nomad's** debut a bum in July. On Capitol.

GARFIELD

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CARL ANDERSON
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Original band members Gary Rossington, Ed King, Leon Wilkeson, Billy Powell and Artimus Pyle are joined by Johnny Van Zant on lead vocals and Randal Hall and Kurt Custer to re-form one of rock'n'roll's greatest bands. On Atlantic.



Sony Launching New Disc Format Recordable/Erasable Product Due In '92

BY SUSAN NUNZIATA

NEW YORK—The first recordable/erasable optical disc system for consumers is scheduled to hit the market in late 1992.

Capable of storing up to 74 minutes of audio data on a 2½-inch magneto-optical disc, Sony Corp.'s Mini Disc system has the "enthusiastic support" of Sony Music Entertainment, which will supply a wide range of software when the hardware is launched, according to a company representative.

The Mini Disc hardware will be priced in the range of high-end portable tape and CD players (about \$400), according to Sony. Prerecorded-software prices are expected to be comparable with those of today's CDs (\$12-\$16), and blank Mini Discs will cost about the same as high-end analog tape (\$5-\$6).

According to Sony sources, Mini Disc will include the Serial Copy Management System that has been incorporated into consumer DAT and Philips' new Digital Compact Cassette format.

The Mini Disc—in development since 1986—uses several new technologies, including a new type of data compression that stores as

much data as an audio CD can hold in one-fifth the space. This compression technology was developed exclusively for the Mini Disc, and Sony does not foresee other applications for it at this time.

The Mini Discs, like 3½-inch computer discs, are encased in a 2.7-

inch, hard-plastic protective cover designed for added durability. The company is looking at a variety of different packaging options for the software.

Mini Disc will initially be marketed as a portable format, filling a
(Continued on page 76)

A Letter From The Publisher:

Billboard Debuts Piece Counts On Two Music Sales Charts

To our readers:

This is a week of historic change for Billboard magazine. For more than 30 years, our sales charts have relied on rankings of best-selling records obtained from stores, over the telephone or by messenger service. Until now, the only technological changes have been the introduction of computers to tally the data more quickly and the recent usage of fax machines—but the basic methodology has remained the same.

In the last few years, the introduction of point-of-sale systems

that scan bar codes at retail check-out counters has made possible a whole new degree of accuracy for measuring record sales: the ability to count precisely the number of units sold, rather than just a ranking of titles. Billboard has worked diligently over the last two years to take advantage of this new technology to produce more accurate charts. With this issue we are proud to begin using actual piece counts for two of our leading charts: Top Pop Albums and Top Country Albums. Eventually, actual units sold
(Continued on page 77)

No Harmony In Motown, MCA Agreement

BY JANINE McADAMS

NEW YORK—Motown Records last week filed a lawsuit against MCA Inc., MCA Records, and Uni Distribution after a yearlong dispute over MCA's handling of Motown's promotion and distribution. The suit, filed in Los Angeles Superior Court, charges that MCA "has consistently undermined the effort to rebuild Motown."

World-renowned in its '60s heyday for such acts as Diana Ross & the Supremes, Marvin Gaye, Smokey Rob-

inson & the Miracles, and the Jackson 5, Motown is seeking to terminate its distribution agreement with MCA, which also owns 17% of the label. The

suit asks for compensatory and punitive damages in the "tens of millions of dollars."

The suit was filed by Motown after its president and CEO, Jheryl Busby, who owns 10% of the company, threatened to use litigation as a last resort to rectify MCA's alleged failings (Billboard, May 18).

In response to the suit, MCA fired off a statement claiming that Boston Ventures, which owns 70% of Motown, is using the litigation as a
(Continued on page 79)

HEAVY METAL

Hard Rock '91

FOLLOWS PAGE 54

Clubs Getting The Music-Vid Picture Again

BY LARRY FLICK and MELINDA NEWMAN

NEW YORK—Video, a prime attraction of dance clubs 10 years ago, is resurging in nightspots all across the nation, helping to break dance acts and other bands that would not normally be heard in such venues.

DJs cite exciting visuals, higher-quality clips, and increased service by labels as reasons for the revival. Among the artists benefiting from the trend are such club-ready acts as Deee-Lite, Shawn Christopher, and funk'n'roll act EMF.

Additionally, as club formats have expanded to include industrial and "alternative" pop music, video exposure has sparked play of records by such groups as R.E.M.

(Continued on page 71)

No. 1 IN BILLBOARD

HOT 100 SINGLES		
★ I DON'T WANNA CRY	MARIAH CAREY	(COLUMBIA)
TOP POP ALBUMS		
★ TIME, LOVE AND TENDERNESS	MICHAEL BOLTON	(COLUMBIA)
HOT R&B SINGLES		
★ KISSING YOU	KEITH WASHINGTON	(QWEST/WARNER BROS.)
TOP R&B ALBUMS		
★ NEW JACK CITY	SOUNDTRACK	(GIANT/REPRISE)
HOT COUNTRY SINGLES		
★ IN A DIFFERENT LIGHT	DOUG STONE	(EPIC)
TOP COUNTRY ALBUMS		
★ NO FENCES	GARTH BROOKS	(CAPITOL)
TOP VIDEO SALES		
★ THE JUNGLE BOOK		(WALT DISNEY HOME VIDEO)
TOP VIDEO RENTALS		
★ GHOST		(PARAMOUNT HOME VIDEO)

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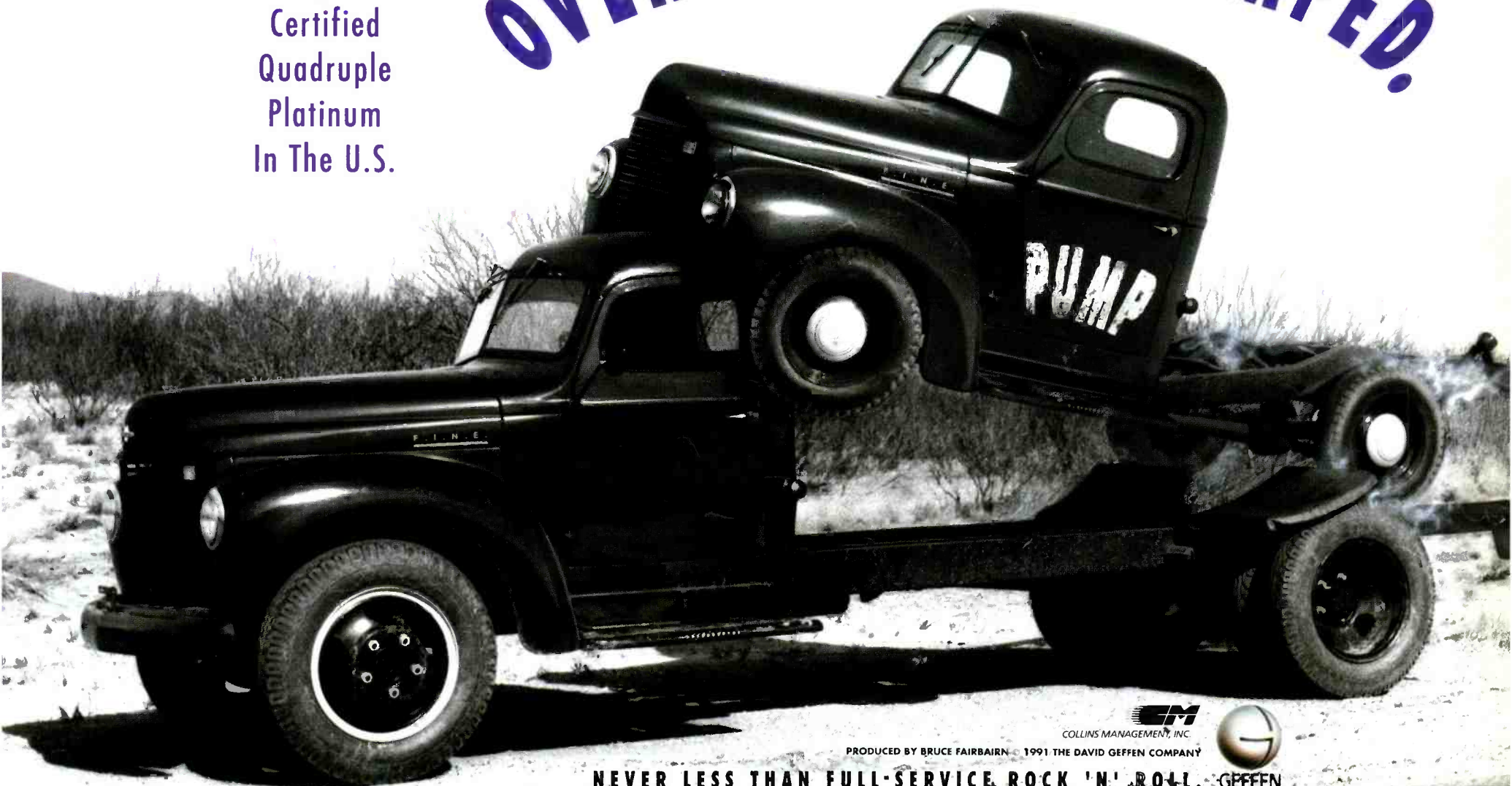
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CONTENTS

VOLUME 103 NO. 21

MAY 25, 1991

BIRTHDAY GREETINGS FOR BOB DYLAN

Bob Dylan marks his 50th birthday on May 24. In celebration, Billboard has compiled a star-studded "card" comprised of salutations for and anecdotes about this unique artist from Joan Baez, Roger McGuinn, Keith Richards, and many other musicians who have been touched by Dylan's magic through the years. **Page 8**

MORE TOP 40 POPPING UP ON AUSSIE RADIO

Pop and dance music, whose status on Australian playlists was decidedly down under that of classic and contemporary rock throughout much of the '80s, is rapidly gaining acceptance at radio outlets there. Correspondent Katherine Tulich reports. **Page 10**

MADONNA'S 'TRUTH OR DARE' REVIEWED

Music video editor Melinda Newman filters "Truth Or Dare," the much-touted documentary of Madonna's Blond Ambition tour, through her own lens and discusses its assets and flaws. See The Eye. **Page 48**

QUESTIONS & ANSWERS FROM ITA CONFAB

Members of the duplication industry, now on the verge of major change, posed plenty of questions and ideas at the recent ITA "How And Why" seminar in San Diego. Pro Audio editor Susan Nunziata was there and returns with a full report. **Page 57**

MUSIC

Album Reviews	66	Jazz/Blue Notes	51
Boxscore	27	Latin Notas	51
Canada	62	Lifelines	64
Chart Beat	6	Music Video	48
Classical/Keeping Score	53	Newsletters	65
Clip List	49	Over The Counter	77
Commentary	8	Power Playlists	15, 16, 17
Country	31	Pro Audio	57
Dance Trax	29	R&B	20
Executive Turntable	4	Radio	10
Grass Route	38	Retail	34
Hits Of The U.K.	61	Retail Track	36
Hits Of The World	63	Rossi's Rhythm Section	23
Hot 100 Singles Spotlight	69	Studio Action	58
Inside Track	80	Talent	26
International	60	Update	64

HOME VIDEO

Page 39

Box Office	44	Video Sales	42
Music Videos	46	Top Videodiscs	47
Store Monitor	40	Music Video Reviews	46
Video Rentals	40		

MUSIC CHARTS

Top Albums		Hot Singles	
Classical	53	Adult Contemporary	14
Country	30	Country	32
Jazz	52	Dance	28
Modern Rock Tracks	19	Hot Latin	51
Pop	72	Hot 100	68
R&B	25	Hot 100 Singles Action	69
Rock Tracks	19	R&B	22
		R&B Singles Action	23
		Rap	24
		Top 40 Radio Monitor	70

CLASSIFIED/REAL ESTATE

Page 54A

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FCC Favors Relaxing Ownership Rules But Some Skeptical About Deregulation

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC, citing the "dramatic changes" in today's radio markets and "increased competition" and financial difficulties in the industry, has proposed to change or repeal its traditional rules putting strict limits on station ownership.

In the proposals, announced May 9, the commission outlined options to repeal or relax the rules that prohibit

radio broadcasters from owning more than 12 AM and 12 FM stations and limit the number of stations a broadcaster can own in one market.

Despite the unanimous FCC vote on the proposals, several commissioners have expressed some reservations on the deregulation plan. Said veteran commissioner James Quello: "We must be careful not to place a disproportionate emphasis on competition at the expense of the public interest, localism, diversity, and minor-

ity entry into ownership."

The proposals now are subject to a period of public and congressional comment before implementation.

Some members of Congress are monitoring the proposals with a wary eye because of public-interest and localism concerns. Many on Capitol Hill are wary of approving deregulation after what they feel were inadequate or misguided attempts in the cable and banking industries.

Public interest groups also fear relaxation of ownership rules would take prices beyond the reach of newcomers.

In recent years, the FCC has stretched the dial to allow more FM stations to go on the air. Also, the fortunes of AM radio are in decline, with more going dark every year. The rules were set in place years ago, when there were fewer stations.

Alfred Sikes, FCC chairman, called the proposals "a reality check."

Eddie Fritts, president of the National Assn. of Broadcasters, which represents many radio stations across the country and has pressed the FCC for the rule changes, says, "There's no question that the marketplace for radio has changed dramatically over the past decade. The addition of nearly 2,000 radio stations, combined with the increase in other media outlets, has fostered a much more competitive environment." Fritts says a re-examination of the rules is "clearly in order."

Many broadcasters, particularly radio station group owners, say the

(Continued on page 71)

Pianist Rudolf Serkin Dead Of Cancer At 88

■ BY IS HOROWITZ

NEW YORK—Rudolf Serkin, one of the last remaining master pianists whose careers were launched in the early decades of this century, died of cancer May 10 at his home in Vermont. He was 88.

Admired particularly for his Mozart playing and performances of 19th century repertoire, he is almost as well known for his influence on several generations of young artists as teacher and chamber music collaborator.

Serkin left a vast catalog of recordings, the bulk of which are still available. Although illness kept him from performing or recording in re-

cent years, some of his unreleased recordings are likely to surface on disc shortly.

His first recording, a performance of Bach's G Major Sonata for Violin and Piano, was made for HMV in 1929, when he was 26. His partner was the violinist Adolf Busch, with whom he was to have a long and active association. Serkin's last recordings were made in 1987 for Deutsche Grammophon.

The bulk of Serkin's recorded output, however, rests with Sony Classical, which currently has 15 Serkin CDs available, in addition to a batch of solo and chamber performances on Sony's imported "Por-

(Continued on page 77)

Video Distributors Vie For Market Share Will-Call-Only Branches Threaten Turf Battles

■ BY EARL PAIGE and PAUL VERNA

LOS ANGELES—U.S. home video distributors are jousting to gain market share by opening limited-service branches—sometimes almost across the street from one another—in regions where they do not have any other presence.

Distributors are divided as to whether it makes sense to set up these minimally staffed outlets, which are usually stocked with new releases only and do not ship product to retailers. While some companies have opened as many as three of these "will-call-only" centers within a 100-mile-wide area, others assail the practice as illogical.

Some distributors that have opened will-call facilities in the past year say they are simply trying to edge out their competitors. Nashville-based Ingram, for instance, has in the past 12 months opened will-call branches in two Los Angeles-area communities—West L.A. and Cypress—and in San Diego, in addition to its existing full-stock warehouse in Los Angeles proper.

Ingram president and CEO John Taylor says, "The competition is very, very heated" in the L.A.-San Diego corridor. He acknowledges that Ingram's move is a conscious effort to gain market share in that area.

Another battle for market supremacy has been raging between Des Moines, Iowa-based Commtron

Corp. and Sacramento, Calif.-based Video Products Distributors, both of which have recently set up will-calls in the L.A. metro area.

Though officials of both Commtron and VPD refuse to discuss it on the record, it's widely thought that the two firms locked horns after Commtron opened a will-call in Ontario, where VPD's full-service branch had long enjoyed exclusivity. VPD then opened a will-call in

Santa Ana, where Commtron had been the only video distributor.

And in Louisville, Ky., where St. Louis-based Sight & Sound Distributing is opening a regular branch, Owensboro, Ky.-based WaxWorks/VideoWorks is countering with one of the modest outlets.

While Sight & Sound president J.D. Mandelker insists WaxWorks/VideoWorks is opening its Louis-

(Continued on page 79)

B'buster's CEO Defends Vid's Future Against Cable

■ BY PAULA PARISI

LOS ANGELES—Trying to rally from a rough ride on Wall Street over the past few weeks, H. Wayne Huizenga, chairman and CEO of the Blockbuster video store chain, spoke out against Blockbuster detractors May 13, just a week before its annual stockholders meeting in Fort Lauderdale, Fla.

Huizenga also defended the health of the video industry in general, which he predicts will grow at the rate of \$1 billion a year, hitting \$20 billion by the year 2000.

Appearing on CNN's "Moneyline," Huizenga shrugged off the threat of cable TV and the signal

compression technologies that it predicted will make 300-channel systems a reality.

"We call it the cable monopoly's video voodoo—hocus-pocus, mumbo jumbo," Huizenga told "Moneyline" host Lou Dobbs. "What they're really trying to do is disguise the fact that they're going to Washington next month for reregulation hearings. To come out now and say, 'We're going to have video on demand, you can watch movies whenever you want to watch them, we're going to have 50 to 100 more channels for our viewers'—they're just trying to disguise what their problems are in Washington."

(Continued on page 78)

Cash-Flow Crisis At Lieberman?

Firm Denies Rumors; Analysts Optimistic

BY ED CHRISTMAN

NEW YORK—Lieberman Enterprises apparently is experiencing a cash-flow problem that is hurting its ability to purchase product and stalling its efforts at turning around the operation, according to informed sources. Lieberman has denied the existence of a cash-flow problem.

The sources—all of whom insisted on anonymity—say that some manufacturers have stopped shipping product to the Minneapolis-based company, while others are selling to

the company on a C.O.D. basis. Still, other suppliers are enmeshed in disputes with Lieberman over returns and co-op advertising that muddy the picture as to whether the rackjobber is behind in payments.

Vicki Greenleaf, VP of corporate communications for Lieberman parent LIVE Entertainment in Van Nuys, Calif., refused to comment for this story. She previously acknowledged to Billboard that some of the complaints about slow payments might have resulted from disputes between Lieberman and suppliers

over the rack's advertising expenditures.

However, Greenleaf denied that Lieberman is experiencing a cash-flow problem. "Lieberman is not on hold with any of the suppliers," she said.

Not all music and video companies are experiencing payment difficulties with Lieberman. About half of the companies contacted by Billboard say payments are made on a timely basis.

Nonetheless, concerns about Lieberman's financial health continue to circulate in music and video circles. The talk is fueled by recent dismissals at Lieberman and rumors that LIVE has been trying to sell the rackjobber but can't find any takers.

Industry sources say Lieberman let go between 35 and 60 people this month, including Chuck Bond, VP of the computer software department. Greenleaf said the total was "less than 10" (Billboard, May 18).

Some observers say they are not surprised by the cutbacks because they expect Lieberman to close some of its branches and consolidate operations, in an effort to bring the company back to profitability. One source says Lieberman is analyzing its operations to see which branches can be closed. The source notes that Troy, Mich.-based Handleman Co., the largest rackjobber, is following a similar strategy. Handleman recently closed a branch in North Carolina.

Says one distribution executive, "When you're having a cash-flow problem, there are basically two things you do: you cut bodies and you bring down inventory."

(Continued on page 78)

Simple Truth Still Counting Cash Raised To Aid Kurds

BY JEFF CLARK-MEADS

LONDON—The Simple Truth will not be revealed until next month. The financial success of the music industry's biggest international charity event since Live Aid will not be clear until the end of May, due to the complexities of accounting for money arriving from more than 37 nations.

Currently, the only figure the organizers can be sure of is 1.5 million pounds (\$2.6 million) already pledged in the U.K.; the final total is expected to be at least 10 times that sum.

Whatever the ultimate figure, it will be donated in its entirety to

Kurdish refugees. The cyclone that struck Bangladesh between the announcement of The Simple Truth and its performance caused some artists—including Sting and Sinead O'Connor—to suggest that some monies should be diverted to the Bay of Bengal. They were placated, though, when promoter Harvey Goldsmith pointed out that The Simple Truth's assistance to the Kurds would free resources at the international aid agencies that could then be sent to Bangladesh.

The Simple Truth, staged May 12, was coordinated from Wembley Arena in London, where 11 acts appeared on a night originally allocat-

(Continued on page 80)

Sony Expands Special Products Unit

3 Execs Promoted With Addition Of Video Service

BY PAUL VERNA

NEW YORK—Video's the thing that precipitated Sony Special Products' current expansion, according to Al Shulman, senior VP/GM of SSP and widely regarded as the creator of the special-products industry.

SSP, which handles all secondary uses of music and video for Sony Music Entertainment Inc., has just promoted three of its executives to new VP positions and hired two directors, rounding out the staff at 41 people.

Richard Chechillo, a 14-year veteran of CBS Records, has been upped from director of finance and operations to VP of operations and customer service. At CBS Records, Chechillo began as an analyst in the finance department, and later moved to EPA as associate director, administration.

Chechillo will be responsible for all financial and administrative controls. He will oversee the division's customer service department in Carrollton, Ga., and work closely with the Digital Audio Disc Corp., the Sony-owned manufacturing plant in Terre Haute, Ind.

SSP's longtime A&R director, Anne Willcocks, is promoted to VP of A&R. Supervising a staff of six producers, Willcocks handles music programming, sales presentations, and catalog acquisitions. With SSP's expansion into video, Willcocks will also be in charge of providing video service to the company's clientele.



CHECHILLO



WILLCOCKS



FORMICHELLI

Anthony Formichelli is promoted from VP of operations marketing to VP of sales and marketing. In his new role, he will head up the entire

Spielman has held management posts at Canon USA, Sharp Electronics, and Uniden America Corp.; Reich sales staff for SSP.

In other appointments, Mark Spielman has been named director of special markets, and Arlene A. Reich, director of business affairs.

(Continued on page 78)

NARAS Opens N.Y. Office

LOS ANGELES—In a move to intensify its presence on the East Coast, NARAS, the recording academy, has opened a New York office with Diane Theriot at the helm.

NARAS national president Mike Greene says the move reflects the academy's commitment to the New York music community.

"We never had a real presence [in New York] before," Greene says. "With so many labels based there, it's critical now to have someone in New York consistently putting together relationships and events."

Theriot, who previously was awards supervisor for NARAS, is now East Coast director of opera-

tions. She will manage activity regarding a number of NARAS' national initiatives that require East Coast attention, as well as a growing number of New York-based projects and TV productions, Greene says.

In addition to Theriot's post, NARAS recently created a West Coast position for director of project development. Jan Rhees, formerly with Macey Lipman marketing in Los Angeles, was tapped to fill the position, where she will develop new NARAS initiatives and direct academy projects currently under way, such as the MusicCares program.

DEBORAH RUSSELL



A Party For 'Singles.' To celebrate the release of "The Complete Stax-Volt Singles 1959-1968," a nine-CD, 244-track boxed set, the Atlantic Group hosts a party at New York's Lone Star Roadhouse. The highlight of the evening was a live performance by the Stax-Volt Revue, featuring Booker T. & the MG's, Eddie Floyd, Sam Moore (of Sam & Dave), and Phil Collins. Shown, from left, are Moore; Frankie Crocker, GM of urban WBLS New York; WBLS air personality Hal Jackson; Ahmet Ertegun, co-chairman/co-CEO, Atlantic; Collins; Sylvia Rhone, co-president/CEO, East West Records America; Vinnie Brown, program director, urban WRKS New York; and Richard Nash, senior VP of black music, Atlantic.

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Kahne is promoted to senior VP of A&R for Columbia Records in New York. He was a West Coast staff producer for the label.

Ken Lane is promoted to VP of top 40 promotion at SBK Records in New York. He was senior director of national singles promotion for the label.

Capitol Records in Los Angeles promotes Tommy Steele to VP of art and design. He was senior director of art and design. In other appointments, Capitol Records in Ontario promotes Ron Michael-Scott to VP of marketing and Peter Diemer to VP of national promotion. They were, respectively, director of marketing, and director of promotion.

Dietmar Glodde is appointed managing director of BMG Ariola A/S in Copenhagen. He was head of international operations for BMG Victor in Tokyo.

Sony Music Video Enterprises in New York names Linda Morgenstern director of children's programming and Loris Kramer director of special markets. They were, respectively, producer and product manager in the audio/video division of Random House, and market development



KAHNE



LANE



STEELE



MORGENSTERN

manager at SVS Inc.

Virgin Records in Los Angeles promotes Allan Wilson to director of national alternative promotion. He was Northern California regional promotion manager.

Arista Records in New York promotes Roberta Rotberg to director of sales and advertising administration and Ivette Rodriguez to manager of video sales and merchandising. They were, respectively, associate director of sales and advertising administration, and national coordinator of field sales and merchandising. Additionally, Northeast regional director Jordan Katz, formerly responsible for New York and Boston, now adds Washington, D.C., to his territory.

Mary Timmons is promoted to associate director of press and publicity for Atlantic Records in New York. She was manager of media relations.

Rhino Records in Los Angeles promotes David McLees to A&R manager and Janet Grey to manager of Pacific Southwest sales and marketing. They were, respectively, A&R coordinator, and customer service representative.

East West Records America in New York appoints Dennis Boerner and Christle Perkins sales and marketing coordinators. They were, respectively, retail information coordinator for Atlantic, and new release coordinator at Win Records.

DISTRIBUTION. Rick Wilcoxon is appointed director of national sales for BMG Distribution in New York. He was Chicago branch sales manager for the company.

RELATED FIELDS. Gerald Levin is named chief operating officer of Time Warner Inc. He retains his title of vice chairman of the company.

Stefan Ericson is named managing director for Europe for Radio Vision International in London. He was European sales and marketing manager for Sony Video Software.

Andy Wild is named VP of sales and marketing at Euphonix in Palo Alto, Calif. He was VP of Western operations at SSL.



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Maurice's Own Label Has Starr Appeal

Producer Pacts With Hollywood For Mktg.

BY CRAIG ROSEN

LOS ANGELES—Maurice Starr, the producer/mastermind behind teen-pop phenoms the New Kids On The Block and New Edition, has signed a custom label deal with Disney-owned Hollywood Records.

Under the joint venture, Starr's Boston International Records will be marketed and promoted by Hollywood Records and distributed by WEA, through Hollywood's existing deal with Elektra Entertainment. Elektra, which handles Hollywood R&B promotion, will also promote R&B product on BIR.

"He will complement what we are doing," says Hollywood president Peter Paterno. "You can never have too much quality talent and Maurice will certainly bring that."

The label's debut release will be "Possession," a second album by 17-year-old singer Rick Wes, which is tentatively set for a July release. The teen's first album, "North South East Wes," was released last summer on Epic. According to Starr, the album sold fewer than 100,000 copies despite the fact that Wes supported the New Kids on two tours.

Starr attributes the disappointing sales of Wes' debut album to a lack of promotion. "I am going to make Rick Wes happen," says Starr, who was putting the finishing touches on Wes' album title track at his studio in De Land, Fla.

The failure of the first Wes album was part of the reason Starr moved to establish his own imprint. "Now I am in the position where I am on top

of every area," he says. "Peter Paterno is giving me some room to basically do my thing. I truly believe that is all I need."

Starr, who will serve as president/CEO of Boston International, says he will have a hands-on approach in every facet of the label's daily operations. "We will only have four or five acts," he says. "We are not looking to have a big label and we are only looking to put out one record at a time, so I can get behind the promotion and marketing of each record."

Joining Starr at the label will be former Columbia Records VP of black music Cecil Holmes, who will be senior VP, based in New York. Joel Diamond, who headed his own firm, Joel Entertainment, will serve

(Continued on page 76)



Executives of Hollywood Records announce the formation of Boston International Records with producer Maurice Starr, who will be president/CEO of the new label. The label's first signing is vocalist Rick Wes, shown in front. In back, from left, are Cecil Holmes, senior VP of Boston International Records; Peter Paterno, president of Hollywood Records; and Starr.

Warren, Collins, EMI Take ASCAP's Top Song Honors

BY DAVE DIMARTINO

LOS ANGELES—Songwriter Diane Warren, Phil Collins' "Another Day In Paradise," and EMI Music Publishing took top honors at the eighth annual ASCAP Pop Awards Dinner, held May 15 at the Beverly Hilton Hotel here. The awards recognize the most-performed ASCAP songs of the 1990 survey year (Oct. 1, 1989-Sept. 30, 1990).

Warren, named top songwriter for the second year in a row, was lauded for writing the greatest number of award-winning songs during the survey period. Songs recognized were "Blame It On The Rain," recorded by Milli Vanilli, "How Can We Be Lovers" and "When I'm Back On My Feet Again," recorded by Michael Bolton, "I'll Be Your Shelter" and "Love Will Lead You Back," recorded

by Taylor Dayne, "If I Could Turn Back Time," recorded by Cher, "When I See You Smile," recorded by Bad English, and "When The Night Comes," recorded by Joe Cocker.

Cited as the most performed song of the year was "Another Day In Paradise," written by Phil Collins and published by Hit & Run Music Publishing. "Paradise" topped a group of five songs recognized.

EMI Music Publishing was named publisher of the year for the songs "Back To Life (However Do You Want Me)," "Cradle Of Love," "Free Fallin'," "Just Between You And Me," "Here And Now," "How Am I Supposed To Live Without You," "How Can We Be Lovers," "Pump Up The Jam," "She Ain't Worth It," and "Shower Me With Your Love."

Songwriters who were multiple

(Continued on page 71)

L.A. Entertainment Planning Purchase Of 44 Vid Stores

NEW YORK—L.A. Entertainment Inc., an operator of video-rental concessions in supermarkets, has signed a letter of intent to purchase the assets and operations of 44 video stores now owned by seven limited partnerships doing business as Video USA Associates.

The deal calls for L.A. Entertainment to acquire the stores for an undisclosed amount of common stock. The Video USA partnerships had consolidated gross revenue of \$5 million in 1990, according to a statement.

The Video USA stores are scattered throughout the country in at least nine different states.

The deal, if completed, would mark L.A. Entertainment's return to operating freestanding retail locations. The company managed one such location, carrying both music and video product, in Encino, Calif., under the name L.A. Entertainment. That store was closed earlier this year.

It also had a stand-alone location in Seattle under the name Super Market Video.

In February 1990, L.A. Entertainment

signed a letter of intent to acquire Billings, Mont.-based Comet Enterprises, which owns or franchises 18 stores under the names Video Excitement and Video Library, mostly in Montana, Idaho, and Wyoming.

That deal fell apart in March 1990, however, and Comet filed for bankruptcy.

Currently, L.A. Entertainment operates video concessions in supermarkets primarily in the Pacific Northwest. According to the company's most recent 10-K filing, it operated concessions in 53 supermarkets, including 28 Safeway locations and 12 Uddenberg stores.

Neither L.A. Entertainment nor Video USA executives could be reached for comment at press time.

L.A. Entertainment is owned 50% by public shareholders and 50% by Omni Video. Omni Video is in turn controlled by a limited partnership known as Western Pacific Equities, which is itself controlled by a family trust managed by Adele Kaplan of Los Angeles. PAUL SWEETING

Bolton Wastes No 'Time' Reaching No. 1; 'Fences' Jumps; Vandross' 'Power' Play

MICHAEL BOLTON's "Time, Love And Tenderness" took little time and showed little tenderness as it mowed down the competition on the Top Pop Albums chart, hitting No. 1 in only three weeks. It's the fastest-climbing No. 1 album since **New Kids On The Block's** "Step By Step" a year ago.

Bolton's rapid rise is just one of many dramatic moves on this week's chart. A total of 44 albums enter the top 200, compared with just 12 in the same week last year. The volatility is a direct result of a major change in methodology on the pop and country albums charts, which, for the first time, reflect actual piece counts (see story, page 1).

Other eye-popping jumps in the top 30:

The "New Jack City" soundtrack jumps to No. 2. It's the highest-charting soundtrack since "Cocktail" peaked at No. 2 in early 1989. It's the highest-charting R&B-oriented soundtrack since **Prince's** "Purple Rain" topped the chart in 1984-85.

Garth Brooks' "No Fences" jumps to No. 4. It's the highest-charting album by a country artist since **Willie Nelson's** "Always On My Mind" reached No. 2 in 1982. The big difference: The title track from Nelson's album was a top-five pop hit, whereas Brooks has yet to crack the Hot 100. Brooks has a second album scaling the top 30: His debut surges to No. 22.

Luther Vandross' "Power Of Love" jumps to No. 7, becoming his highest-charting album to date. It's Vandross' second studio album in a row to hit the top 10.

Extreme's "Extreme II Pornograffiti" jumps to No. 14, becoming A&M Records' highest-charting hard rock album since **38 Special's** "Special Forces" cracked the top 10 in 1982.

Yes' "Union" vaults to No. 15, becoming the group's highest-charting album since "90125" went top five in 1984. "Union" is likely to equal that feat, which would make it the highest-charting rock album in Arista Records' history. That distinction is currently held by the **Grateful Dead's** "In The Dark," which reached No. 6 in 1987.

Dolly Parton's "Eagle When She Flies" leaps to No. 24. It's Parton's highest-charting album since the "Trio" collaboration in 1987 with **Emmylou Harris** and **Linda Ronstadt**.

The week's 44 new or returning entries are topped by **Huey Lewis & the News'** "Hard At Play," which bows at an impressive No. 27. It's the group's first album for EMI Records, which has two albums in this week's top 20 (by **Roxette** and **Queensryche**).

MARIAH CAREY lands her fourth consecutive No. 1 single as "I Don't Wanna Cry" jumps to the top spot on the Hot 100. Carey is the second female artist to land four No. 1 hits from a debut album. **Paula Abdul** achieved the feat in 1989-90 with singles from "Forever Your Girl." Carey, however, has reached the top with four consecutive hits.

David Harris of Glasgow, Ky., adds that Carey is the first artist to top the chart with her first four chart singles since the **Jackson 5** scored in 1970.

Columbia reports that it has no plans to release a fifth single from Carey's album, which echoes Arista's strategy five years ago with the first **Whitney Houston** album. Arista stopped after four singles even though there was significant demand at pop radio for a fifth, "All At Once." There are three likely reasons that Columbia has decided not to dig

deeper into Carey's album: To avoid overexposure, to protect Carey's string of No. 1 hits, and to force cost-conscious fans to buy the album rather than wait for more singles.

Need we add that **Don Jenner**, a key player at Arista five years ago, is now calling the shots at Columbia?

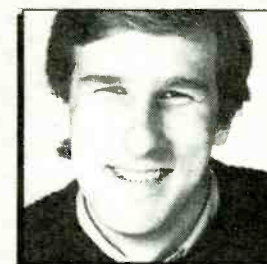
FAST FACTS: **Keith Washington's** "Kissing You" jumps to No. 1 on the R&B singles chart. It's Qwest Records' first No. 1 R&B hit *not* produced by label owner **Quincy Jones**.

After 7's "Nights Like This" from "The Five Heartbeats" soundtrack enters both the pop and R&B charts this week. Normally, singles by R&B artists below the superstar level must first prove themselves on the pop chart before crossing over. (The disheartening part: We could have written that same sentence in 1955.)

The **Pet Shop Boys'** medley of U2's "Where The Streets Have No Name" and **Frankie Valli's** "Can't Take My Eyes Off You" enters the Hot 100 at No. 90.

And we can't close without noting that **Michael Bolton** is the first native of New Haven, Conn., to land a No. 1 album since the **Carpenters** scored with "The Singles: 1969-1973."

WE GET LETTERS: William Simpson of Los Angeles notes that all four of **UB40's** top 40 pop hits have been remakes. The group's current remake of **Al Green's** "Here I Am (Come And Take Me)" comes on the heels of remakes of '60s hits by **Sonny & Cher**, **Neil Diamond**, and the **Temptations**.



by Paul Grein

DANCES WITH WOLVES

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BY KEVIN COSTNER.**

**AN UNFORGETTABLE
ACADEMY AWARD
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HAPPY BIRTHDAY TO YOU, MR. DYLAN

Bob Dylan celebrates his 50th birthday on May 24. To help commemorate the day, *Billboard* asked many of the artists who have been associated with or influenced by Dylan to share their thoughts about this unique artist. Here is a sampling of their replies:

ERIC ANDERSEN:

First it was by word of mouth. Then by record turntable and Newport Folk Festival. Later I met him in the flesh. Bob was a man cut from the same cloth. He was one of my teachers (and draft counselor). He showed me the possibilities of how far a song could go. He expanded the horizons. He unified the words, music, dance and streets. He threw his light on our path and led the way in changing the face of pop music forever.

Eric Andersen

JOAN BAEZ:

Not one of the dreamers, the rainbow poets, the well intentioned, the ambitious, the gifted, the insightful, the inspired, their notepads filled with every word trick learned, copied, or invented, ever gave us another "Blowin' In The Wind" or "Hard Rain" or "God On My Side" or "Like A Rolling Stone." Thanks, Bob,

Joan Baez

HUEY LEWIS:

Bob Dylan is the reason why I started playing music.

Huey Lewis

ROGER MCGUINN:

From the early days at Gerde's and the old Gaslight Cafe With the sound of thumb nails clicking just to keep the cops away To the peals of Rolling Thunder and those flashing starry eyes When that band of rag-tag Gypsies took the Pilgrims by surprise

You've walked the paths of victory and traveled with your friends Their names are always changing but the party never ends When lesser men sought solitude you stayed and did your job Thanks for thirty years of poetry, have a happy birthday Bob!

Roger McGuinn

JUDY COLLINS:

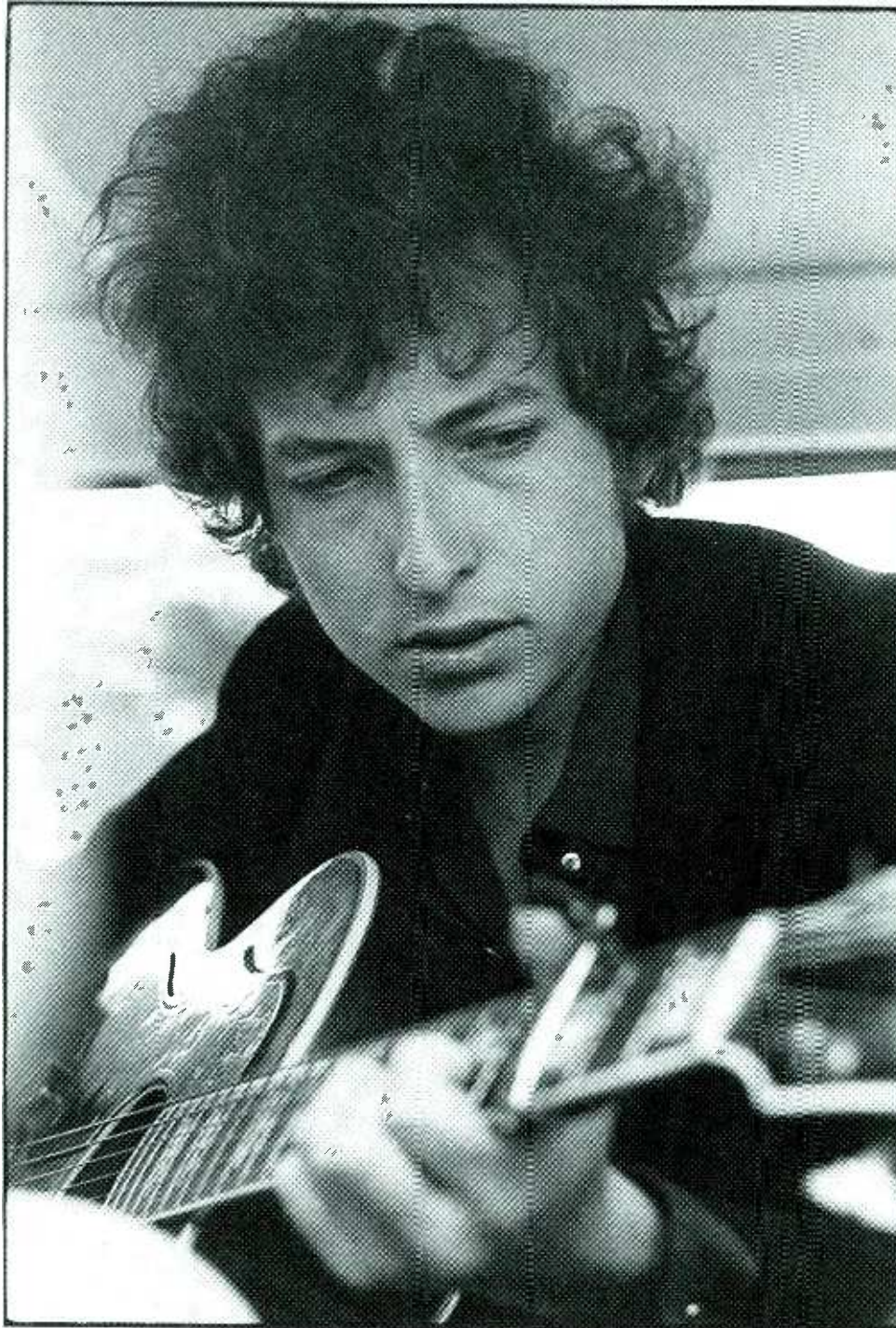
Dear Bob, The first time was Gerde's and then I wrote you my first fan letter. "Blowin' In The Wind" still makes me cry. You are the best. Happy birthday. Love,

Judy Collins

JOHN MELLENCAMP:

In 1989, Dylan asked me to direct his video for "Political World" and he came out here to Indiana so we could shoot it. From the minute he walked into my house, I realized he was the most detail-oriented person I ever met. Not in the way he appears or dresses, but in the way he investigates things. Within two hours, he had looked at every one of my paintings, picked up every ashtray, peeked under every plate in the place! He left no single thing unturned—and I mean it.

The best thing about Dylan is that he doesn't know any boundaries. Which is why "Like A Rolling Stone" is the greatest song ever written in the history of popular music. I love playing that song live, because it's just a limitless statement. It's great rock music, great pop music, great folk music, great



Bob Dylan at the Newport Folk Festival, 1965. (Photo: David Gahr)

blues, great philosophy, and a great passionate human reaction. It speaks to you historically, emotionally, intellectually, and personally. And just like Dylan, it recognizes no boundaries whatsoever.

John Mellencamp

KEITH RICHARDS:

The first thing Bob said to me was "I could have written 'Satisfaction'—but you couldn't have written 'Desolation Row.'" That's Bob.

Keith Richards

EMMYLOU HARRIS:

I look back on singing with Dylan and it's almost like a dream.

Emmylou Harris

MICHAEL BOLTON:

A long time ago while reading his lyrics, I sat in awe of his power, depth, and eloquence. Over 20 years later, I had the opportunity to write with him. (He doesn't know how far I would have traveled just to meet him.) I'm still in awe and I have nothing but admiration and respect for Bob Dylan.

Michael Bolton

BILLY JOEL:

Dear Bob: I'm glad you were born. Love,

Billy Joel

BOB SEGER:

I was a kid in Ann Arbor, following the local college folk scene, when I heard Bob Dylan for the first time. A radio station played Dylan's version of "Blowin' In The Wind" instead of the Peter, Paul & Mary rendition, and the raw intensity of it just knocked me down. I ran out and got his first album and the "Freewheelin'" record and I got hooked on them both. The lyrics were extraordinarily vivid, the singing was just

plain wild, and his use of irony was something so new that it was riveting. But the main appeal was his melodic sense, which he never seems to get enough credit for.

The first time I met him was in Pine Knob, Mich., in 1986 when he came through town on his joint show with Tom Petty & the Heartbreakers. I got up on stage to sing "Knockin' On Heaven's Door" with Bob and Tom, and afterwards Bob told me he'd played "Fire Down Below" with Petty during the Australian leg of their tour, which was a huge kick to hear. Dylan took me back into his dressing room and we hung out talking about songwriting for quite a while. I was really struck by how friendly and open he was—especially because the entire conversation took place while he held onto the leash of this snarling 200-pound bull mastiff who was acting as a kind of guard dog!

So I'd just like Bob to know how much his music means to me, how inspiring I've always found it, and how glad I am that he kept a firm grip on that bulldog. Happy Birthday Bob. You've never let me down.

Bob Seger

DON & DAVID WAS:

בוב!
אמר את האמת, את האמת, את האמת
לכל מי שמושלמת

Don & David Was

IAN HUNTER:

Happy Birthday Mr. Dylan, the best, simply the best ever.

Ian Hunter

AL KOOPER:

Dear Bob, I'm certainly glad it's you that's turning 50 and not me!! I should have listened to my mother when she told me to "turn that off . . . it sounds like fingernails on a blackboard." But being that I did NOT turn it (your album) off, I guess I'm stuck in a 26-year-old friendship which is older, in fact, than my son! Keep up the good work, but don't you think you're taking this touring thing a little too seriously???? Your friends miss ya . . . take a break . . . write a song . . . make an album!!! Anyway, all the best and I can't believe either of us has lived THIS long!!!!!! Your eternal keyboard player,

Al Kooper

THE BAND:

Dear Bob: Here's looking forward to 50 more inspirational years!! P.S. Thanks for Carnegie Hall!!

The Band

TOSHI & PETE SEEGER:

Dear Bob: You've written some of the world's best songs. If there's a human race still around 500 years from now, people will still be singing 'em.

Happy birthday. Stay well. Love,

Toshi & Pete Seeger

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Radio

In Australia, Classic Rock Yielding To Pop/Dance Rise

BY KATHERINE TULICH

SYDNEY—Pop and dance music have been getting a much-needed shot in the arm in Australia as FM stations move away from the classic-rock format that dominated the airwaves here for much of the '80s.

Less than a year ago, at least half of the hits on Australian top 40 charts were not being played on the radio—even if a single was at No. 1. And while dance music exploded all over the world charts, Australian radio was resolute in its programming. There was no Janet Jackson, no Madonna, no Paula Abdul, no Bobby Brown, no M.C. Hammer.

Record companies were forced to find other means to market their product, and succeeded with a combination of club play and heavy television advertising. Now, however, that is changing.

"There's a significant change in people's attitude toward rock music," says Graham Smith, GM of Sydney's market-dominant 2MMM. "The dance music that was alienating our core audience is more acceptable to them now. In the past, we programmed well over 50% of classic rock, but now it's under 50% and dropping."

There are 34 commercial stations serving Australia's five mainland capital cities; 25 use music formats. Of these, two FM networks dominate: Hoyts Media and Austereo, with 10 metropolitan stations between them. Together they account for 68% of 10- to 17-year-old listeners, 76% of 18-24s, and 52% of 25-39s.

The shift to classic rock in the late '80s grew out of the rapid expansion of these two networks, and the subsequent high debt burdens they acquired—a combined figure of about \$280 million (\$359 million Australian). This resulted in conservative programming that catered to an advertiser-friendly audience of 25-39-year-

olds.

Classic and contemporary rock ruled the airwaves. In Sydney, Hoyts Media achieved a dominant market share while Austereo followed with a copycat format.

Then, late last year, Austereo experimented with a new format on flagship Sydney station 2DAY-FM. Programming a mix of top 40 and dance produced a new contemporary sound—and the station leaped from an 11.6% audience share to 14.9%. This was less than one percentage point from Hoyts' 2MMM, which had dominated the Sydney market for 14 consecutive audience surveys over the past four years (at one point with an 18.8% share).

"We were caught in their shadow," says Austereo's group PD Greg Smith, "so to be distinctive we opted to skew our audience to female 18-39, and it was clear they wanted some dance music. We also picked up a lot of 10-17s. But we knew we couldn't go all-hit or all-dance, because for a station to survive in Australia, you must have a decent size of the 18-30s."

"But we felt there was an audience out there sick of hearing old music. There was room for an adult top 40 station." Smith says the station now adds up to 14 new records a week. "In the past, stations have played it safe, adding only two or three records a week," he says. "They've been nervous of

new music. We took a major risk, and we're leading the way."

Austereo also changed its Melbourne station, 3FOX-FM, to a similar format, and it has become the No. 1 station there.

Hoyts Media responded fast with a new motto—"Rock Of The '90s"—and confirms that its classic-rock format is changing, too. Moreover, 2MMM's Smith says he welcomes the increased competition from Austereo. "It's good for listeners. Now there are two under-40s stations, one with a dance female skew and one with a rock male skew," he says.

While both networks use U.S. consultants, they agree the Aus-

tralian market is unique. The Pollock Media Group consults Hoyts; Larry Bruce Communications consults Austereo as does the Canadian-based Joint Communications. 2MMM's Smith says, "We look to America for ideas and trends, but you have to put them through the Australian filter. The U.S. market is a glimpse into the future for us, with its increased competition and fragmentation."

Response to the new programming formats from record companies has been mixed. Stuart Rubin, BMG managing director, says, "It's come a bit late. We've been breaking dance records for two-and-a-half years through retail and through clubs. Radio has suddenly realized there's a market out there they've been missing."

"But what happens now when we
(Continued on page 13)

Postwar Arbs Show N/T Stations In Retreat; Hoax Costs KROQ Jocks; Dallas Mixes It Up

THE ratings increases many N/T stations enjoyed in the winter Arbitrons as a result of the war in the Persian Gulf would seem to be having very little long-term impact on the format. According to the first Arbitrends, people are already returning to their prewar listening habits.

In New York, WINS, and WCBS-AM, which gained shares in the winter book, were both down (WINS 5.7-5.2, WCBS 4.4-3.8). Los Angeles N/T stations KFVB and KNX also leveled off from the winter book. KFVB was down 4.3-3.8, while KNX dipped 4.0-3.6. In Chicago, WBBM-AM was down 5.2-4.9, while WMAQ was off 4.5-3.9.

Urban WRKS New York held the market lead although it was down slightly 5.8-5.6. Rival WBLB was also off 4.1-3.9. AC WNSR was up 4.2-4.5, top 40 WHYZ (Z100) was up slightly 3.6-3.7, and WPLJ (Mojo Radio) was up 2.0-2.2.

AC KOST Los Angeles held the market lead 5.7-6.1 while urban KKBT Los Angeles jumped 3.6-4.3. Also up in L.A. were AC KBIG (3.5-4.0), album KLOS (4.0-4.5), and modern rock KROQ (2.9-3.5). KQLZ (Pirate Radio) was off 3.0-2.4.

In Chicago, urban WGCI-FM was down 7.4-7.2, top 40 WBBM-FM was down 6.9-6.7, and top 40 WYZZ was off 1.6-1.5.

KROQ JOCKS PAY UP

KROQ morning men Kevin Ryder & Gene "Bean" Baxter, and night jock Doug "the Slug" Roberts will pick up the \$12,170 bill from the Los Angeles County Sheriff Department's lengthy investigation that was launched after the trio's June 13, 1990, on-air murder-confession hoax.

According to Steven Lerman, attorney for KROQ parent Infin-

ity Broadcasting, KROQ submitted a 200-page response to the FCC's letter of inquiry about the hoax May 13. Infinity has offered to publish an instructional booklet on how stations can avoid on-air hoaxes.

Meanwhile, Rick Dees and business associate Wally Clark have settled out of court a more than



by Sean Ross with
Craig Rosen & Phyllis Stark

\$10 million breach-of-contract suit brought against them by former "Rick Dees Weekly Top 40" associate Cosmo Cappellino (Billboard, March 30). Terms of the settlement were not disclosed.

PROGRAMMING: DALLAS' MIX

KMGC (Magic 102.9) Dallas became KDMX (Mix 102.9) May 13, programming mainstream AC with the slogan "the best mix of the '70s, '80s, and '90s." Former KWSS San Jose, Calif., morning man Bobby Mercer joins for the same shift. Former KVET/KASE Austin, Texas, morning jock Kelli D'Angelo will handle middays.

Former Herron Media Group president Jim Herron has been named PD at KDBK/KDBQ San Francisco, replacing Larry Berger . . . KGB San Diego PD Ted Edwards has been named PD at KLOL Houston, replacing Ken Anthony . . . KFMB (B100) San Diego OM/PD Mike Novak has resigned.

Look for KSFR Los Angeles to go modern rock with an emphasis on dance music before Memorial Day weekend. Crosstown sister station KOCM has already started to simulcast KSFR programming. Former KROQ personality Egil "The Swedish Eagle" Aalvik joins as MD, while another KROQ alumna, Raechel Donahue, has signed on for middays. PD Freddie Snakeskin will handle afternoons, and former KIIS Los Angeles personality "Big" Ron O'Brien is expected to sign on for mornings.

Former KJMZ Dallas PD Elroy Smith has been named corporate PD for Nash Communications, owner of his former employer, urban WILD Boston. He will be involved in future station acquisitions as well as planning and programming . . . KOIT San Francisco PD Suzy Mayzel has been upped to VP/programming.

KISS San Antonio, Texas, GM Reggie Jordan is out. Former WLAV-AM-FM Grand Rapids, Mich., GM Dennis Lemon is acting GM. KISS PD Tim Fox transfers to the same post at co-owned WGKL Charlotte, N.C.

Former KFRC-AM San Francisco APD Brian Rhea has been named PD of classic rock KUFX San Jose. Interim PD Scott Mitchell becomes APD . . . KPRT/KPRS Kansas City, Mo., PD Paderick McFreen (913-381-8443) exits.

Former WMTX Tampa, Fla., OM/afternoon jock Don Schaeffer has been named PD at WMXC Charlotte, replacing Robb Stewart, who exits . . . KZOU Little Rock, Ark., is now bright AC KURB (B98.5). Midday jock Randy Cain is acting PD. Jack Taddeo is consulting.

Oldies WXLE Columbus, Ohio, became Satellite Music Network
(Continued on next page)

Lease Deal Leads To FCC Fine Of Station Owner

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has issued its first major fine for a violation of commission rules stemming from program leasing agreements.

Benito Rish, owner of WREM Monticello, Maine, has been fined \$10,000 by the FCC for what it says was an unauthorized transfer of control of the station. An investigation by the commission field operations bureau revealed that Rish had granted broad authority, including programming, personnel, and finances,

WASHINGTON ROUNDUP

to ARK Communications, as a result of a leasing agreement.

Under the agreement, ARK paid Rish a fixed monthly rental fee and received compensation from the station's profits.

The commission found that Rish's involvement with station affairs, limited to selection of a leasing company and general format, was "insufficient to fulfill a licensee's obligations" under the Communications Act.

FCC DENIES LICENSE RENEWALS

The FCC has upheld a decision by its law review board to deny the renewal of licenses for Tri-State Broadcasting Co.'s KUKQ/KUPD Phoenix and has granted the applications of Grimm and Clifford for the stations' facilities.

The commission found that "the record fully supported the board's conclusions that Tri-State had made misrepresentations and lacked candor" concerning co-owner Robert Melton's
(Continued on next page)

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VOX JOX

(Continued from preceding page)

Z-Rock affiliate **WRZR** May 12. Morning man **Michael O'Malley**, APD **Brian Jester**, and midday jock **Bob Allen** are out . . . Another new Z-Rock affiliate is **KHHH** Honolulu. Former crosstown **KHFX** (the Fox) GM **John Leonard** is the new station manager. Former **KHFX MD Rich West** joins as OM.

Midday jock **Joe "J.T." Trout** has been upped to PD at urban **KBLK** Tulsa, Okla., replacing **Reggie Davis** . . . **WUSY** (US 101) Chattanooga, Tenn., PD **Greg Mozingo** has been named PD at **WESC** Greenville, S.C., replacing **Jeff Blake**.

WZRH (Z106) Picayune, Miss., is now top 40/rock "outlaw radio." The station was upped to 50,000 watts to cover the New Orleans market and moved down the dial from 106.3 to 106.1. **John Gorman** is consulting . . . **CJFT-AM** Buffalo, N.Y., signed on an FM at 101.1, which is currently simulcasting the AM's adult standards format. Former **CKFM** Toronto jock **Don Andrews** joins for middays, replacing **Steve Mitchell**, who exits.

Top 40 **WINK-FM** Fort Myers, Fla., became mainstream AC May 13 . . . Urban **WRBD** W. Palm Beach, Fla., midday jock **Lee Evans** has been upped to PD, replacing **Ross Alan** . . . **WZNF** Champaign, Ill., PD **Buzz Casey** joins **WMYG** Pittsburgh as PD.

Former **WBEC-FM** Pittsfield, Mass., PD **Ryan Walker** is now PD/mornings at **WVKZ-FM** Albany, N.Y. He replaces PD **Gary Peters**

and morning man **Brett Richards**, who exit. Evening jock **Tom Burkey** replaces **Peters** in afternoons. Over-nighter **Charlie Fox** moves into nights and part-timer **Tom Chase** is upped to overnights.

N/T **WSUB** New London, Conn., PD **Liz Jordan** becomes MD at sister top 40 **WQGN** (Q105). AM morning man **David Elder** becomes PD. Production director **Jon Brooks** is doing a 1-3 p.m. shift on the FM, replacing **Andy Miller**, who exits.

Joaquin Financial Group has signed an agreement to purchase **KXDC-AM-FM** Monterey, Calif., from Western Media for an undisclosed sum. **Scott O'Brien**, who had been PD at the station until January, will become GM, replacing **Jonni Hunter**, who exits. Former MD **Sandy Shore** will become PD and needs record service.

PEOPLE: KING ON KMPC

N/T **KFI** Los Angeles ended its relationship with the **Mutual Broadcasting System's "The Larry King Show"** a month early after King mentioned on-air he will be switching to crosstown **KMPC**.

Paul Papie, who was part of the morning show at **WMJI** Cleveland, exits for mornings at crosstown **WNCX** . . . **Sam Frees** joins **KMBY** Monterey as morning co-host. He was most recently PD/afternoons at **KZAK** (Z-Rock) Reno, Nev.

Former **WQQK** (92Q) Nashville midday jock **Gina Savage** joins cross-

town AC **WLAC-FM** for nights, replacing **Cori**, who exits. Former **KOST** weekender **Brad Staggs** joins **WLAC** for afternoons. Staggs replaces **Phil Valentine**, who moved to mornings on **WLAC-AM**, replacing **David Hansen**.

Former **WYTTZ** production director **David Esch** segues across town to the same duties at **WPNT** . . . Former **KZZP** Phoenix morning man **Dave Ryan** auditioned last week for the morning-sidekick slot at **WPLJ**.

N/T **KFWB** anchor **Paul Crosswhite** moves to crosstown **KTWV** (the Wave) for morning news, replacing **David Hirsch** . . . **WMMJ** Washington, D.C., ND **Dennoris Miles** has been named ND at **WJMO** Cleveland.

WASHINGTON ROUNDUP

(Continued from preceding page)

status at the stations between 1974 and 1978. Melton continued to participate in station operations after Tri-State had told the FCC he would not take part.

HEARING PROCESS STREAMLINED

The FCC has again streamlined its new comparative-hearing process for broadcasters, clarifying the hearing fee procedures and its "new discovery" rules to make them more efficient.

The process was fine-tuned last December to clear up the backlog of cases and reduce delays. This second

newsline..

DAVID KANTOR has been named president of Satellite Music Network, replacing **John Tyler**, who exits. Kantor was VP of advertising sales for **Cox Cable Communications**.

DINO IANNI has been upped from GSM to GM at **KBCO** Denver, replacing **Ray Skibitsky**, who exits July 1. Skibitsky will continue to consult **KBCO** parent **Noble Broadcasting**.

JACK ALIX has been named station manager at **KXXR** Kansas City, Mo. He was formerly VP/GM at **WQSI/WZYQ** Frederick, Md.

SALES CLOSING: **WBZN** Milwaukee from **Adams Communications** to **Ragan Henry** for \$3 million. Acting GM **Mort Friedman** is now officially GM.

action will encourage earlier settlements through earlier payment of the hearing fee, impose time limits on legal "discovery" procedures, and expedite hearings and appeals through imposed time guidelines.

CHARACTER RULES MODIFIED

The FCC has modified its 1990 character qualifications rules by easing the reporting burden on licensees and clarifying the reporting requirement, turning down requests to expand the range of misconduct and misrepresentation requirements. Until the change, licensees had to report

all adverse court findings within 30 days; that has now been stretched to 90 days.

The FCC decided not to make licensees report convictions for "non-serious" misdemeanors but insisted it will focus on "judgments relating to fraudulent representations" and violations of antitrust laws.

**All The News,
None Of The Hype
BILLBOARD RADIO**

**SAVE
YOUR
SOUL**



Billboard magazine said it best: "Give consumers a say on the Eco-Pak." *CD Review* did just that. And found, in a recent survey, that over 80% of them preferred the sturdy, plastic jewel box to a paperboard box. Sure, we've got a stake in the jewel box. But, apparently, so do your customers.



“IT HAS TO BE TEDDY.”

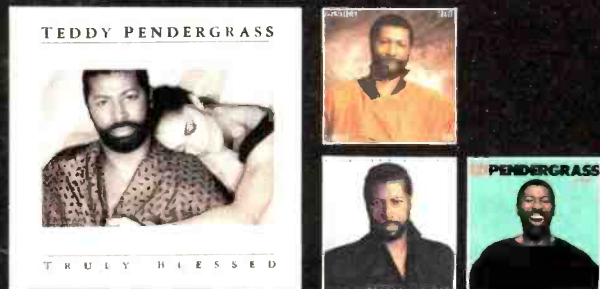
That's what they're saying at stations across the country, where "It Should've Been You" looks like another Teddy Pendergrass classic.

- #1 BILLBOARD Black Singles
- #1 R & R Urban Contemporary Singles

"It has to be Teddy." Early phones tell the crossover story: "It Should've Been You" is already becoming a must-add at pop.

"It has to be Teddy." And now, Teddy's new album, *Truly Blessed*, is selling through at retail in equally impressive numbers—the kind of numbers you've come to expect of him after 2.5 million album sales on Elektra.

If it has to be Teddy, it's sure to be a smash.



TEDDY PENDERGRASS

"IT SHOULD'VE BEEN YOU," the hit single from the new album *Truly Blessed*.

Management: Alive Enterprises Inc./Shep Gordon, Daniel S. Markus, Ed Gerrard
ON ELEKTRA CASSETTES AND COMPACT DISCS

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Photograph by Carol Friedman



Lack Of Large Summer Concert Doesn't Eclipse WW1's Plans

LOS ANGELES—There is no big summer album-rock-oriented concert event planned for this season. So what's a network to do? If you ask **Westwood One Radio Networks'** chairman/CEO **Norman Pattiz** that question, he would say the answer is, "Do it yourself."

That's just what WW1 will do July 11 with **"The Solar Eclipse Rock Radio Festival,"** a six-hour special tied into the solar eclipse featuring, in Pattiz's words, "some of the best live performances of the last 20 years."

"There is no Knebworth this year," he says. "When the big events happen, we cover them. When they don't happen, we create them."

According to Pattiz, the special will be more than just a plundering of the WW1 tape vaults. WW1 will have newpeople stationed throughout the world, including Brazil, Hawaii, and Baja, Mexico, reporting on the eclipse. Astronomers will also offer special reports.

Negotiations to have a few major acts perform live on the show are ongoing, although nothing was firm at press time. The majority of the program will be made up of previously taped live performances from the WW1 and BBC vaults.

Acts that will be featured include Led Zeppelin, Pink Floyd, Eric Clapton, Tom Petty & the Heartbreakers, the Who, David Bowie, the Black Crowes, and Aerosmith.

"We have been waiting for the big festival event of the summer to take

place and it never happened," Pattiz says. "When we took a look at all that was out there we thought of the solar eclipse and thought it would be a great opportunity to take that event and make it a big celebration."

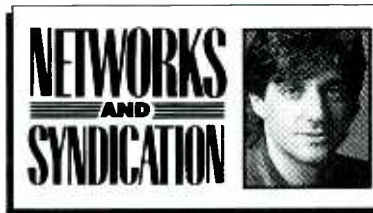
According to Pattiz, the idea was presented to affiliates and advertisers, who both applauded it. "We are creating theater of the mind for the benefit of listeners, but it's not the 'Isle Of Dreams' or some fantasy concert," he says. "The solar eclipse is an event that will be in the focus all over the world, and we will have some live performances that will be performed live or recorded specifically for this program."

As for next summer: "Hopefully there will be a live event taking place of significant magnitude to present to radio stations," Pattiz says. "But if there isn't, then we will create another one."

MORE SPECIALS

For Memorial Day weekend, **CBS Radio Networks'** **"Cruisin' America With Cousin Bruce"** will broadcast a special **"Rock And Roll Heaven"** edition featuring the music of Marvin Gaye, Buddy Holly, Roy Orbison, Del Shannon, and others.

CBS News will also serve up a Memorial Day special. **"Love Stories,"** hosted by ace CBS News correspondent **Charles Osgood**, is a 15-part special of 3½-minute vignettes examining the world of love, from marriage and friends to hot film kisses



by Craig Rosen

and romance novels.

"The Volkswagen World Music Series," a series of six 90-minute jazz concerts, will kick off on Memorial Day weekend with Earl Klugh live from the Lydia Mendelssohn Theater in Ann Arbor, Mich. The series, which is distributed by **MediaAmerica**, will be available on CD.

For the July Fourth weekend, **MediaAmerica** will present the best of hard rock and country with **"Slash Presents The Hard Rock Edge"** and **"Lee Greenwood's July 4th Celebration,"** respectively. The former is a three-hour special hosted by Guns N' Roses guitarist Slash that focuses on the roots of hard rock. The special, which will be distributed on CD, will also feature tracks from "Use Your Illusion," Vols. 1 & 2, the upcoming simultaneous album releases from Guns N' Roses. The Greenwood show, a four-hour special, will salute American servicemen and women who served in the Persian Gulf war.

ABC Radio Networks will also serve up another special edition of

"American Top 40 With Shadoe Stevens" for the holiday. **"All-American Fourth Of July Celebration"** will feature Stevens counting down songs from the top 40 American acts of the past 10 years. The show will also feature comments from the friends and families of the troops who served in the Gulf war, as well as song dedications to American military personnel.

Farmington Hills, Mich.-based **Lee Alan Productions** has **"The Americans ... Byron MacGregor Presents ... The 4th Of July"** set for that holiday weekend. The three-hour show is based on MacGregor's famed 1974 **CKLW** Detroit editorial "Americans." A week after the broadcast, *(Continued on page 19)*

AUSTRALIAN FM STATIONS ARE MAKING ROOM FOR POP & DANCE

(Continued from page 10)

want to break other kinds of music? We don't have the luxury of different radio stations specializing in different formats, so it's a constant battle between types of music and radio formats."

Polydor managing director Paul Jackson is pleased with the changes, citing Janet Jackson's "Rhythm Na-

tion 1814" album, which took more than a year to break in Australia.

"We couldn't get airplay on her [early] singles because they were too dance oriented, so we went for 'Black Cat' because it had a harder guitar edge," he says. "With the fifth single, 'Love Will Never Do,' radio finally picked up on it with their changed formats and it helped push the album to No. 1."

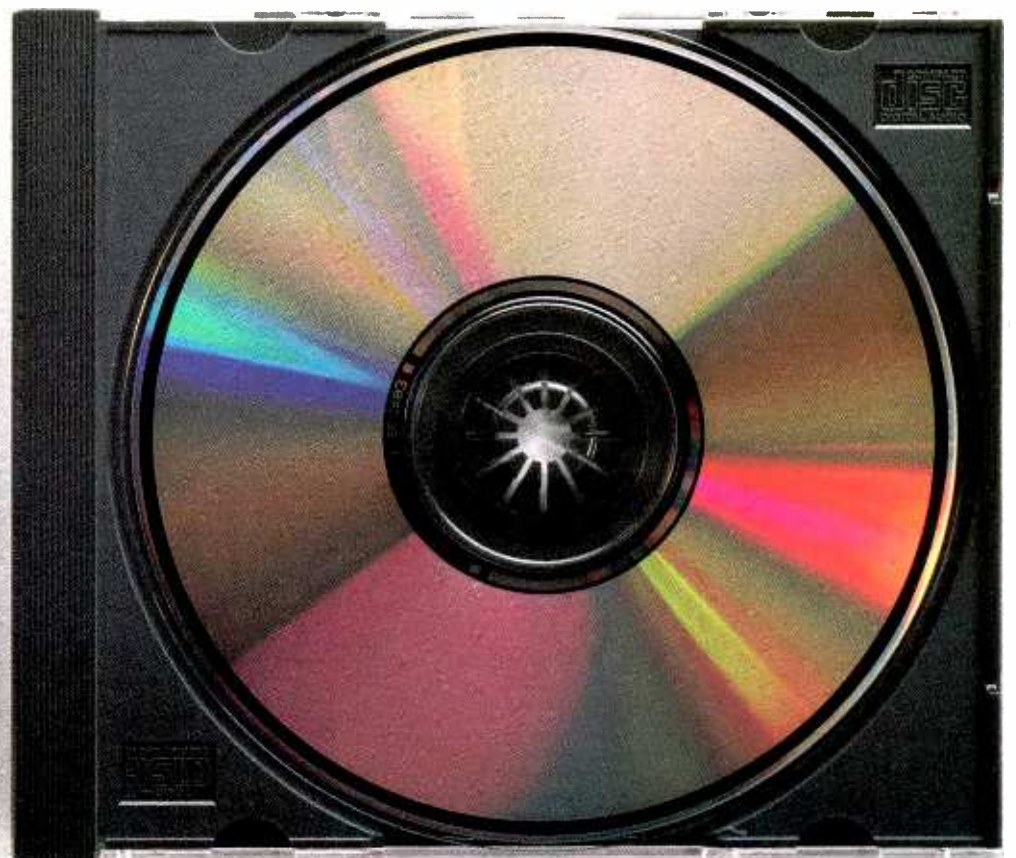
While the commercial stations battle it out for the mainstream audiences, one of the few bastions of alternative music is newly created national network Triple J.

As part of its initiative to support local talent, the station presents a different new band live every week, so Perth bands can be heard in Sydney, and vice versa. Though Triple J has a national reach of about 800,000 listeners, ratings are currently too low—2%-3% in most cities—to have any real impact. But network manager Barry Chapman says the network will develop its audience.

"We're going through a transitional stage," he says. "We'll always be in the forefront of breaking new music but we need to get the balance right."

Promotions and Marketing will return next week

**WHY
ROCK'N'ROLL
WILL
NEVER DIE**



With proper care, a CD should last a lifetime. Shouldn't the case it comes in do the same? A paperboard box like the Eco-Pak starts to wear out the first time you open it. A sturdy, plastic jewel box won't. And CD buyers know that nothing protects their CDs better.



Billboard's PD of the week

Lorrin Palagi
WRQX Washington, D.C.



INITIALLY, KHMx (Mix 96.5) Houston looked like the only big winner among last fall's clump of mainstream-to-adult top 40 changes. Compared with that 3.8-6.6 12-plus fall Arbitron rise, WRQX (Mix 107.3) Washington, D.C., looked like a nonstarter, going 3.3-3.0. But KHMx was off sharply in the winter and has since dropped much of the rock product that made it unusual among adult top 40s. WRQX, conversely, came alive in the winter, rising 3.0-4.8 12-plus.

The winter book was the first time that WRQX had led top 40 rival WAVA since PD Lorrin Palagi arrived at the then-Q107 three years ago. Palagi had put himself quickly onto the list of major top 40 programmers during his 10 months at WKSE Buffalo, N.Y., and not being able to get Q107 going again was frustrating. After two years of hearing Q107 described as "the station I used to listen to in high school," WRQX made the switch to Mix 107.3 last Labor Day weekend.

So why did it take two books to kick in when KHMx needed one? For starters, Palagi says that while WRQX used TV, it didn't saturate the medium as heavily as KHMx did. And WRQX had a lot more baggage to discard. "The majority of the audience is beginning to realize this is a new station, but we still get a lot of references to Q107, or the new Q107, or the new Q107.3. That will probably last a while."

In any event, Palagi says, WRQX's growth is still faster than he anticipated. "I expected to be around a three share or a little above at this point. I thought we'd be up to a four share next winter, then hit the mid-to-upper fours about a year after that. I didn't realize the acceptance would happen this quickly."

Besides its heavy TV campaign in the fall, WRQX did a major cash promotion with \$2,000 in prizes daily. And it "was visible in many of the venues. Washington is a market that has no billboards so they're not an option for us or any other station. We have exclusive signage in the Capital Center and [with the exception of co-owned Redskins' flagship WMAL] at RFK Stadium. In Virginia, the Patriot Center is the major venue and I have exclusive signage there.

"I tried to buy other forms of outdoor but there are a number of stations that buy bus backs and bus sides and I don't want to get into an advertising arena I can't dominate," Palagi says.

In the winter, WRQX had a TV schedule that Palagi estimates at 50%-75% the size of the fall campaign. There were no major on-air giveaways. Instead, WRQX relied on smaller "lifestyle" promotions—office lunches, roses on Valentine's Day, etc., and extensive personal appearances by the staff, each of whom are at events three or four times a week.

New morning man Jack Diamond and his team members also do a lot of stunts. Diamond's newperson re-

cently hosted a listener lunch with a Chippendales dancer. His producer spent the morning in a bathtub outside a new bathroom-fixtures store. Diamond, who plays eight to nine records an hour, has a segment called the "5:30 club" for listeners who wake up between 5:30-6 a.m., as opposed to the "six o'clock wimps." Diamond's sidekick, Michael Moore, recently left WRQX; Diamond will be without a partner for now.

Musically, Palagi says, "the adjustments that have happened since the fall involve a handful of titles. There were some night-only currents that we no longer play. There were also a few oldies [i.e., Nu Shooz's "Point Of No Return" or some Madonna titles] that didn't seem to fit but which we had to try for a while."

Now Mix 107.3 is largely undayparted. Here is a sample of middays: Rod Stewart, "I Don't Want To Talk About It"; Eagles, "One Of These Nights"; Hall & Oates, "So Close"; Styx, "Show Me The Way"; Heart, "Alone"; Londonbeat, "I've Been Thinking About You"; Boy Meets Girl, "Waiting For A Star To Fall"; Celine Dion, "(If There Was) Any Other Way"; Steve Winwood, "Don't You Know What The Night Can Do"; and Bruce Hornsby, "Across The River."

Palagi considers longtime AC WLTT to be his direct competitor, not WAVA. His growth pattern has been between that of an AC and that of a top 40. He plays Roxette's "Joyride" without the guitar and Maxi Priest's "Close To You" without the rap. With the exception of a top-five countdown, there aren't many trappings of WRQX's old top 40 life.

So why is WRQX top 40 and not AC now? "I don't know that it's not AC. That's a semantic question. This is a current-based, adult-appeal radio station. From that, describe it any way you want... When I started in top 40 radio, we played oldies. I don't see any reason why that can't work today, and it looks like it's starting to."

Notably, both churban market leader WPGC and WAVA were down this winter. (Only WPGC seemed to benefit much when Q107 went away.) But ACs WLTT (3.0-4.1) and WASH (3.5-4.5) both rose. Palagi theorizes that the success of WRQX "may have sparked new excitement in the format. It's been a long time since there's been a new station in Washington that has been a major player in the contemporary arena. I think that increased awareness of radio in general for adults."

Another distinguishing feature of WRQX is that Palagi uses his chief slogan, "Not too hard, not too light," sparingly. "I never have the air staff say it. I have a produced liner on the air and a jingle that sings it. One of Q107's problems was that we pounded positioning statements, image liners, and contests too hard and the audience resented that. They asked us to lighten up a little bit and we've taken that approach with this radio station."

SEAN ROSS

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Are you looking for a way to store and lock your valuable CD's? Our storage cabinet holds 840 CD's in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable. 4ft x 2ft x 2ft.



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Systems with a future.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★★★ NO. 1 ★★★	
1	3	4	6	LOVE IS A WONDERFUL THING COLUMBIA 38-73719	◆ MICHAEL BOLTON 1 week at No. 1
2	1	1	12	BABY BABY A&M 1549	◆ AMY GRANT
3	2	2	11	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
4	4	5	8	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
5	6	10	7	MIRACLE ARISTA 2222	◆ WHITNEY HOUSTON
6	5	3	16	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
7	9	8	11	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
8	8	7	16	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
9	11	12	9	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	◆ CELINE DION
10	7	6	14	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
11	18	32	3	RUSH RUSH VIRGIN 98828	PAULA ABDUL
12	12	15	9	JUST THE WAY IT IS, BABY ATCO 4-98874	◆ THE REMBRANDTS
13	10	9	11	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
14	16	19	5	POWER OF LOVE/LOVE POWER EPIC 34-73778	◆ LUTHER VANDROSS
15	15	17	4	PART OF ME, PART OF YOU MCA 54060	◆ GLENN FREY
16	14	14	12	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
17	21	37	4	MORE THAN WORDS A&M 1552	◆ EXTREME
18	13	11	18	COMING OUT OF THE DARK EPIC 34 73666	◆ GLORIA ESTEFAN
19	20	25	6	CIRCLE OF ONE FONTANA 868 162-4/MERCURY	◆ OLETA ADAMS
20	17	13	15	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
				★★★ POWER PICK★★★	
21	25	30	9	PLACE IN THIS WORLD REUNION 19019/GEFFEN	◆ MICHAEL W. SMITH
22	26	35	3	STARTING ALL OVER AGAIN ARISTA LP CUT	DARYL HALL JOHN OATES
23	27	31	7	LOVE AT FIRST SIGHT A&M 1548	STYX
24	23	28	7	COMPARED TO NOTHING REPRISE 4-19340	JUDE COLE
25	22	21	8	JOYRIDE EMI 50342	◆ ROXETTE
26	29	38	4	YOU DON'T HAVE TO GO HOME TONIGHT MERCURY 878 864-4	◆ THE TRIPLETS
27	24	27	6	LOVE WILL SURVIVE CAPITOL 44707	DONNY OSMOND
28	19	16	23	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
29	34	43	4	NEVER GONNA LET YOU DOWN COLUMBIA 38-73643	SURFACE
30	31	33	7	NOTHING BUT THE RADIO ON CAPITOL 44674	◆ DAVE KOZ
31	30	29	9	MY HEART IS FAILING ME SBK 07342	◆ RIFF
32	38	39	5	WALKING IN MEMPHIS ATLANTIC 4-87747	◆ MARC COHN
33	35	36	5	HOW CAN I EASE THE PAIN ELEKTRA 4-64897	◆ LISA FISCHER
34	28	18	19	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES
35	33	23	25	SHOW ME THE WAY A&M 1536	◆ STYX
36	32	20	18	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
37	40	41	5	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 466-4/PLG	◆ CATHY DENNIS
38	36	26	31	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
39	37	22	12	I'LL BE BY YOUR SIDE LMR 2758/RCA	STEVIE B
				★★★ HOT SHOT DEBUT★★★	
40	NEW ▶		1	CAN'T FORGET YOU EPIC LP CUT	GLORIA ESTEFAN
41	39	24	15	FOREVER'S AS FAR AS I'LL GO RCA 2706	ALABAMA
42	NEW ▶		1	KISSING YOU QWEST 4-19414/WARNER BROS.	◆ KEITH WASHINGTON
43	42	42	15	WAITING FOR LOVE EMI 50337	◆ ALIAS
44	43	34	18	ALL THIS TIME A&M 1541	◆ STING
45	46	50	6	SWEPT AWAY PRIVATE MUSIC 2084	YANNI
46	45	45	21	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAK
47	50	49	37	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
48	41	40	10	TEMPLE OF LOVE EAST WEST 4-98863	◆ HARRIET
49	49	—	2	IF I SHOULD LOSE THIS LOVE VIE LP CUT	GINO VANNELLI
50	44	48	4	SEAL OUR FATE EPIC 34-73769	◆ GLORIA ESTEFAN

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

POWER PLAYLISTS™

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

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

PLATINUM		MOJO RADIO 95.5 FM		KIISFM 102.7		Power 106 FM		WZLQ 94.5 FM		B94 FM	
Z100 New York P.D.: Steve Kingstom 1 1 Voices That Care, Voices That Care 2 2 Cathy Dennis, Touch Me (All Night Lon 3 3 Divinyls, I Touch Myself 4 9 Extreme, More Than Words 5 14 Mariah Carey, I Don't Wanna Cry 6 7 Crystal Waters, Gypsy Woman (She's Ho 7 8 R.E.M., Losing My Religion 8 5 C&C Music Factory Feat. Freedom Willi 10 11 Hi-Five, I Like The Way (The Kissing 11 4 Nelson, More Than Ever 12 17 Black Box, Strike It Up 13 16 Michael Bolton, Love Is A Wonderful T 14 21 Color Me Badd, I Wanna Sex You Up (Fr 15 18 Queensryche, Silent Lucidity 16 23 Paula Abdul, Rush Rush 17 20 Luther Vandross, Power Of Love/Love P 18 26 EMF, Unbelievable 19 19 Whitney Houston, Miracle 20 10 Timmy T., One More Try 21 12 Lisette Melendez, Together Forever 22 13 Rod Stewart, Rhythm Of My Heart 23 15 Roxette, Joyride 24 22 Wilson Phillips, You're In Love 25 24 Mariah Carey, Someday 26 25 Rick Astley, Cry For Help 27 EX Poison, Life Goes On 28 27 Gloria Estefan, Coming Out Of The Dar 29 28 Tesla, Signs 30 29 Another Bad Creation, I, Isha		New York P.D.: Tom Cuddy 1 4 Cathy Dennis, Touch Me (All Night Lon 2 3 Tesia, Signs 3 7 Rod Stewart, Rhythm Of My Heart 4 5 Nelson, More Than Ever 5 6 Roxette, Joyride 6 9 Amy Grant, Baby Baby 7 1 Divinyls, I Touch Myself 8 10 Voices That Care, Voices That Care 9 12 Mariah Carey, I Don't Wanna Cry 10 13 Michael Bolton, Love Is A Wonderful T 11 14 Hi-Five, I Like The Way (The Kissing 12 2 Lisette Melendez, Together Forever 13 15 Extreme, More Than Words 14 18 R.E.M., Losing My Religion 15 17 Black Box, Strike It Up 16 19 Color Me Badd, I Wanna Sex You Up (Fr 17 20 Paula Abdul, Rush Rush 18 22 Rick Astley, Cry For Help 19 29 EMF, Unbelievable 20 21 The Triplets, You Don't Have To Go Ho 21 23 Huey Lewis & The News, Couple Days Of 22 24 Slyx, Love At First Sight 23 25 Luther Vandross, Power Of Love/Love P 24 26 Crystal Waters, Gypsy Woman (She's Ho 25 27 Gerardo, We Want The Funk 26 8 Wilson Phillips, You're In Love 27 28 Queensryche, Silent Lucidity 28 11 C&C Music Factory Feat. Freedom Willi		Los Angeles P.D.: Bill Richards 1 1 Mariah Carey, I Don't Wanna Cry 2 4 Roxette, Joyride 3 5 Hi-Five, I Like The Way (The Kissing 4 7 Michael Bolton, Love Is A Wonderful T 5 3 Divinyls, I Touch Myself 6 6 Robert Palmer, Mercy Mercy Me (The Ec 7 2 Amy Grant, Baby Baby 8 9 C&C Music Factory Feat. Freedom Willi 9 11 Color Me Badd, I Wanna Sex You Up (Fr 10 15 Cathy Dennis, Touch Me (All Night Lon 11 12 Salt-N-Pepa, Do You Want Me 12 13 L.L. Cool J, Mama Said Knock You Out 13 17 R.E.M., Losing My Religion 14 18 UB40, Here I Am (Come And Take Me) 15 16 Rick Astley, Cry For Help 16 8 Guy, Let's Chill 17 21 Luther Vandross, Power Of Love/Love P 18 20 Rick Astley, Cry For Help 19 10 Tara Kemp, Hold You Tight 20 23 Whitney Houston, Miracle 21 24 Paula Abdul, Rush Rush 22 26 Extreme, More Than Words 23 29 Stereo M.C.'s, Elevate My Mind 24 25 Monie Love Featuring True Image, It's 25 27 Black Box, Strike It Up 26 28 Surface, Never Gonna Let You Down 27 EX Londonbeat, A Better Love 28 14 Michelle, Something In My Heart 29 19 Rod Stewart, Rhythm Of My Heart 30 EX EMF, Unbelievable A — Tara Kemp, Piece Of My Heart A — Queensryche, Silent Lucidity A — Another Bad Creation, Playground A — Timmy T., Over And Over EX EX Gerardo, We Want The Funk EX EX Poison, Life Goes On EX EX Celine Dion, (If There Was) Any Other		Los Angeles P.D.: Jeff Wyatt 1 8 Color Me Badd, I Wanna Sex You Up (Fr 2 7 Hi-Five, I Like The Way (The Kissing 3 3 Black Box, Strike It Up 4 2 Salt-N-Pepa, Do You Want Me 5 1 Guy, Let's Chill 6 10 Amy Grant, Baby Baby 7 4 Michelle, Something In My Heart 8 6 The Party, That's Why 9 13 Monie Love Featuring True Image, It's 10 12 Stereo M.C.'s, Elevate My Mind 11 9 C&C Music Factory Feat. Freedom Willi 12 5 Londonbeat, I've Been Thinking About 13 11 Voices That Care, Voices That Care 14 16 Mariah Carey, I Don't Wanna Cry 15 15 Cathy Dennis, Touch Me (All Night Lon 16 19 Crystal Waters, Gypsy Woman (She's Ho 17 21 Daisy Dee, Crazy 18 20 Jasmine Guy, Another Like My Lover 19 14 Tara Kemp, Hold You Tight 20 22 Cartouche, Feel The Groove 21 23 Keady, Save Some Love 22 24 Sheena Easton, What Comes Naturally 23 33 Paula Abdul, Rush Rush 24 27 Gerardo, We Want The Funk 25 28 Luther Vandross, Power Of Love/Love P 26 29 B Angie B, I Don't Wanna Cry 27 30 EMF, Unbelievable 28 31 Timmy T., Over And Over 29 32 Definition Of Sound, Now Is Tomorrow 30 34 Tara Kemp, Piece Of My Heart 31 35 Another Bad Creation, Playground 32 EX UB40, Here I Am (Come And Take Me) 33 EX Corina, Temptation 34 EX Damian Dame, Exclusivity 35 EX Tracie Spencer, This Time Make It Fun A — Sandee, Love Desire A — Angel, You're Love Just Ain't Right EX EX Dee-Lite, Good Beat EX EX Lisa Fischer, How Can I Ease The Pain EX EX Michael Bolton, Love Is A Wonderful T		Boston P.D.: Steve Perun 1 2 Amy Grant, Baby Baby 2 4 Mariah Carey, I Don't Wanna Cry 3 6 Hi-Five, I Like The Way (The Kissing 4 7 Extreme, More Than Words 5 5 C&C Music Factory Feat. Freedom Willi 6 10 Color Me Badd, I Wanna Sex You Up (Fr 7 11 Rod Stewart, Rhythm Of My Heart 8 1 Voices That Care, Voices That Care 9 12 Whitney Houston, Miracle 10 3 Cathy Dennis, Touch Me (All Night Lon 11 17 Paula Abdul, Rush Rush 12 15 Michael Bolton, Love Is A Wonderful T 13 13 Pebbles (With Salt-N-Pepa), Backyard 14 9 Wilson Phillips, You're In Love 15 8 Divinyls, I Touch Myself 16 19 R.E.M., Losing My Religion 17 20 Black Box, Strike It Up 18 23 Salt-N-Pepa, Do You Want Me 19 22 Monie Love Featuring True Image, It's 20 24 Michelle, I 21 16 Another Bad Creation, I, Isha 22 27 Another Bad Creation, Playground 23 14 Rick Astley, Cry For Help 24 29 Luther Vandross, Power Of Love/Love P 25 EX EMF, Unbelievable 26 EX Cartouche, Feel The Groove 27 30 Crystal Waters, Gypsy Woman (She's Ho 28 EX Surface, Never Gonna Let You Down 29 18 Tara Kemp, Hold You Tight 30 EX The Party, Summer Vacation		Pittsburgh P.D.: John Roberts 1 3 Tara Kemp, Hold You Tight 2 4 Rod Stewart, Rhythm Of My Heart 3 1 Bad Company, If You Needed Somebody 4 7 Hi-Five, I Like The Way (The Kissing 5 6 Sheena Easton, What Comes Naturally 6 2 Wilson Phillips, You're In Love 7 8 Cathy Dennis, Touch Me (All Night Lon 8 9 Nelson, More Than Ever 9 12 Michael Bolton, Love Is A Wonderful T 10 10 Alias, Waiting For Love 11 5 Roxette, Joyride 12 13 The Triplets, You Don't Have To Go Ho 13 15 Queensryche, Silent Lucidity 14 18 Mariah Carey, I Don't Wanna Cry 15 16 R.E.M., Losing My Religion 16 11 C&C Music Factory Feat. Freedom Willi 17 17 The Rembrandts, Just The Way It Is, B 18 EX Color Me Badd, I Wanna Sex You Up (Fr 19 28 Paula Abdul, Rush Rush 20 23 The Rebel Pebbles, Dream Lover 21 21 Mike + The Mechanics, Word Of Mouth 22 22 Celine Dion, (If There Was) Any Other 23 24 Firehouse, Don't Treat Me Bad 24 26 Extreme, More Than Words 25 27 The Black Crowes, Sex Talks To Angels 26 30 Glenn Frey, Part Of Me, Part Of You 27 EX Whitney Houston, Miracle 28 EX EMF, Unbelievable A29 — Styx, Love At First Sight 30 20 Divinyls, I Touch Myself A — Huey Lewis & The News, Couple Days Of A — Simple Minds, See The Lights A — Jesus Jones, Right Here, Right Now	
HOT 97 FM New York P.D.: Joel Salkowitz 1 4 Crystal Waters, Gypsy Woman (She's Ho 2 3 Black Box, Strike It Up 3 5 2 Without Hats, 3 On The Mic 4 6 Monie Love Featuring True Image, It's 5 1 Cathy Dennis, Touch Me (All Night Lon 6 7 Hi-Five, I Like The Way (The Kissing 7 8 L.L. Cool J, Mama Said Knock You Out 8 2 C&C Music Factory Feat. Freedom Willi 9 10 Corina, Temptation 10 13 Mariah Carey, I Don't Wanna Cry 11 19 Paula Abdul, Rush Rush 12 12 LaTour, People Are Still Having Sex 13 16 Cora, My Fallen Angel 14 17 D'zyre, Forever Amo'r 15 18 Color Me Badd, I Wanna Sex You Up (Fr 16 20 George Lamond, Love's Contagious 17 9 Daisy Dee, Crazy 18 21 Lisa Fischer, How Can I Ease The Pain 19 11 Definition Of Sound, Now Is Tomorrow 20 25 Cartouche, Feel The Groove 21 24 EMF, Unbelievable 22 22 Whitney Houston, Miracle		Chicago P.D.: Dave Shakes 1 3 Black Box, Strike It Up 2 2 Cathy Dennis, Touch Me (All Night Lon 3 4 Musto & Bones, Dangerous On The 4 7 April, You're The One For Me 5 5 D'zyre, Forever Amo'r		KISS 108 FM Boston P.D.: Steve Rivers 1 2 Mariah Carey, I Don't Wanna Cry 2 5 Hi-Five, I Like The Way (The Kissing 3 4 C&C Music Factory Feat. Freedom Willi 4 8 Michelle, Something In My Heart 5 6 Black Box, Strike It Up 6 9 Extreme, More Than Words 7 3 Monie Love Featuring True Image, It's 8 1 Cathy Dennis, Touch Me (All Night Lon 9 11 Keady, Save Some Love		Philadelphia P.D.: Mark Driscoll 1 3 Color Me Badd, I Wanna Sex You Up (Fr 2 21 L.L. Cool J, Mama Said Knock You Out 3 2 Cathy Dennis, Touch Me (All Night Lon 4 7 Hi-Five, I Like The Way (The Kissing 5 5 C&C Music Factory Feat. Freedom Willi 6 10 Brandon, Kisses In The Night 7 4 Mariah Carey, I Don't Wanna Cry 8 13 Nikki D, Daddy's Little Girl 9 9 Monie Love Featuring True Image, It's 10 25 Extreme, More Than Words 11 8 Divinyls, I Touch Myself 12 14 PC Quest, Can I Call You My Girl 13 11 Jesus Jones, Right Here, Right Now 14 15 Another Bad Creation, Playground 15 16 Crystal Waters, Gypsy Woman (She's Ho 16 17 Michael Bolton, Love Is A Wonderful T 17 21 Luther Vandross, Power Of Love/Love P (Continued on next page)					

KEEP NEW WAVE PERMANENT



A CD needs protection wherever it goes—and every third CD player sold is a portable. So it's not surprising that the CD case consumers prefer is the sturdy, plastic jewel box. Unlike a paperboard box, the jewel box will hold up when you take it with you.

jam
JEWEL BOX ADVOCATES
AND MANUFACTURERS

18 19 Gerardo, We Want The Funk
20 22 Black Box, Strike It Up
21 21 Paula Abdul, Rush Rush

Tampa P.D.: B.J. Harris
1 1 Hi-Five, I Like The Way (The Kissing)
2 2 Color Me Badd, I Wanna Sex You Up (Fr)

Philadelphia P.D.: Brian Phillips
1 1 Cathy Dennis, Touch Me (All Night Lon)
2 2 C&C Music Factory Feat. Freedom Willi

Chicago O.M.: Ric Lippincott
1 1 Cathy Dennis, Touch Me (All Night Lon)
2 2 C&C Music Factory Feat. Freedom Willi

Washington P.D.: Lorrin Palagi
1 1 Voices That Care, Voices That Care
2 2 Rod Stewart, Rhythm Of My Heart

Detroit P.D.: John McFadden
1 1 Cathy Dennis, Touch Me (All Night Lon)
2 2 Divinyls, I Touch Myself

Washington P.D.: Chuck Beck
1 1 Roxette, Joyride
2 2 Divinyls, I Touch Myself

Dallas P.D.: Joel Folger
1 1 Roxette, Joyride
2 2 Divinyls, I Touch Myself

Washington P.D.: Rick Gillette
1 1 Divinyls, I Touch Myself
2 2 C&C Music Factory Feat. Freedom Willi

Houston P.D.: Guy Zapoleon
1 1 Amy Grant, Baby Baby
2 2 Rick Astley, Cry For Help

Atlanta P.D.: Rick Stacy
1 1 Mariah Carey, I Don't Wanna Cry
2 2 Extreme, More Than Words

Detroit P.D.: Gary Berkowitz
1 1 Amy Grant, Baby Baby
2 2 Rick Astley, Cry For Help

Atlanta P.D.: Rick Stacy
1 1 Mariah Carey, I Don't Wanna Cry
2 2 Extreme, More Than Words

Minneapolis P.D.: Mark Bolke
1 1 Mariah Carey, I Don't Wanna Cry
2 2 Amy Grant, Baby Baby

15 15 Cathy Dennis, Touch Me (All Night Lon)
16 16 Rick Astley, Cry For Help
17 17 Extreme, More Than Words

San Francisco P.D.: Keith Natally
1 1 Color Me Badd, I Wanna Sex You Up (Fr)
2 2 Mariah Carey, I Don't Wanna Cry

Dallas P.D.: Joel Folger
1 1 Roxette, Joyride
2 2 Divinyls, I Touch Myself

Houston P.D.: Guy Zapoleon
1 1 Amy Grant, Baby Baby
2 2 Rick Astley, Cry For Help

Houston P.D.: Guy Zapoleon
1 1 Amy Grant, Baby Baby
2 2 Rick Astley, Cry For Help

Houston P.D.: Guy Zapoleon
1 1 Amy Grant, Baby Baby
2 2 Rick Astley, Cry For Help

Houston P.D.: Dene Hallam
1 1 Amy Grant, Baby Baby
2 2 Mariah Carey, I Don't Wanna Cry

21 22 Firehouse, Don't Treat Me Bad
22 27 Paula Abdul, Rush Rush
23 26 Quensyrche, Silent Lucidity

San Francisco P.D.: Keith Natally
1 1 Color Me Badd, I Wanna Sex You Up (Fr)
2 2 Mariah Carey, I Don't Wanna Cry

Providence P.D.: Paul Cannon
1 1 Rod Stewart, Rhythm Of My Heart
2 2 Extreme, More Than Words

Hartford P.D.: Tom Mitchell
1 1 Divinyls, I Touch Myself
2 1 Hi-Five, I Like The Way (The Kissing)

Hartford P.D.: Tom Mitchell
1 1 Divinyls, I Touch Myself
2 1 Hi-Five, I Like The Way (The Kissing)

Cleveland P.D.: Cat Thomas
1 3 Extreme, More Than Words
2 2 Rod Stewart, Rhythm Of My Heart

Miami P.D.: Frank Amadeo
1 3 Rod Stewart, Rhythm Of My Heart
2 2 Rick Astley, Cry For Help

11 1 Roxette, Joyride
12 14 Michael Bolton, Love Is A Wonderful T
13 18 Michael W. Smith, Place In This World

Miami P.D.: Bill Tanner
1 1 Mariah Carey, I Don't Wanna Cry
2 2 C&C Music Factory Feat. Freedom Willi

Providence P.D.: Paul Cannon
1 1 Rod Stewart, Rhythm Of My Heart
2 2 Extreme, More Than Words

Tampa P.D.: Jay Taylor
1 1 Color Me Badd, I Wanna Sex You Up (Fr)
2 3 Mariah Carey, I Don't Wanna Cry

Columbus P.D.: Dave Robbins
1 4 Mariah Carey, I Don't Wanna Cry
2 2 Rod Stewart, Rhythm Of My Heart

Columbus P.D.: Dave Robbins
1 4 Mariah Carey, I Don't Wanna Cry
2 2 Rod Stewart, Rhythm Of My Heart

Cleveland P.D.: Cat Thomas
1 3 Extreme, More Than Words
2 2 Rod Stewart, Rhythm Of My Heart

15 5 Roxette, Joyride
16 17 Firehouse, Don't Treat Me Bad
17 18 Hi-Five, I Like The Way (The Kissing)

Cincinnati P.D.: Dave Allen
1 1 Amy Grant, Baby Baby
2 3 Cathy Dennis, Touch Me (All Night Lon)

Providence P.D.: Paul Cannon
1 1 Rod Stewart, Rhythm Of My Heart
2 2 Extreme, More Than Words

Milwaukee P.D.: Mike Berlak
1 3 Rod Stewart, Rhythm Of My Heart
2 2 Rick Astley, Cry For Help

St. Louis P.D.: Mark Todd
1 5 Extreme, More Than Words
2 4 Mariah Carey, I Don't Wanna Cry

New Orleans P.D.: Gregg Rolling
1 2 Mariah Carey, I Don't Wanna Cry
2 1 Hi-Five, I Like The Way (The Kissing)

New Orleans P.D.: Gregg Rolling
1 2 Mariah Carey, I Don't Wanna Cry
2 1 Hi-Five, I Like The Way (The Kissing)

HOT R&B PLAYLISTS™

Sample Playlists of the Nation's Largest Urban Radio Stations

Station	City	P.D.	Songs			
Y95 The Best Music	Dallas	P.D.: Frank Miniaci	1 2 Cathy Dennis, Touch Me (All Night Lon)			
			2 4 C&C Music Factory Feat. Freedom Willi			
			3 8 Lisette Melendez, Together Forever			
			4 9 Hi-Five, I Like The Way (The Kissing)			
			5 3 Divinyls, I Touch Myself			
			6 1 Amy Grant, Baby Baby			
			7 10 Black Box, Strike It Up			
			8 13 Whitney Houston, Miracle			
			9 12 Sheena Easton, What Comes Naturally			
			10 14 UB40, Here I Am (Come And Take Me)			
			11 15 Mariah Carey, I Don't Wanna Cry			
			12 7 Keedy, Save Some Love			
			13 16 Gerardo, We Want The Funk			
			14 18 Another Bad Creation, Playground			
			15 20 Paula Abdul, Rush Rush			
KUBE 93FM	Seattle	P.D.: Bob Case	1 9 Color Me Badd, I Wanna Sex You Up (Fr			
			2 2 Rod Stewart, Rhythm Of My Heart			
			3 3 C&C Music Factory Feat. Freedom Willi			
			4 4 Mariah Carey, I Don't Wanna Cry			
			5 5 Hi-Five, I Like The Way (The Kissing)			
			6 10 Extreme, More Than Words			
			7 7 Queensryche, Silent Lucidity			
			8 1 Divinyls, I Touch Myself			
			9 6 Roxette, Joyride			
			10 15 Michael Bolton, Love Is A Wonderful T			
			11 17 R.E.M., Losing My Religion			
			12 14 Sheena Easton, What Comes Naturally			
			13 13 Whitney Houston, Miracle			
			14 22 Paula Abdul, Rush Rush			
			15 18 Luther Vandross, Power Of Love/Love P			
KISS 98.7FM	New York	P.D.: Vinny Brown	1 1 Keith Washington, Kissing You			
			2 4 Color Me Badd, I Wanna Sex You Up			
			3 2 Teddy Pendergrass, It Should've Been You			
			4 3 Christopher Williams, I'm Dreamin' (From			
			5 11 Mariah Carey, I Don't Wanna Cry			
			6 5 Bell Biv DeVoe, She's Dope!			
			7 6 Keith Sweat, Your Love - Part 2			
			8 13 Ralph Tresvant, Do What I Gotta Do			
			9 7 Tony! Toni! Toné!, Whatever You Want			
			10 8 Freddie Jackson, Do Me Again			
			11 12 Black Box, Strike It Up			
			12 15 Keith Sweat, Your Love - Part 2			
			13 9 Johnny Gill, Wrap My Body Tight			
			14 10 Pebbles (With Salt-N-Pepa), Backyard			
			Q106	San Diego	P.D.: Kevin Weatherly	1 1 Color Me Badd, I Wanna Sex You Up (Fr
2 2 Hi-Five, I Like The Way (The Kissing)						
3 3 Mariah Carey, I Don't Wanna Cry						
4 4 Amy Grant, Baby Baby						
5 8 EMF, Unbelievable						
6 6 Monie Love Featuring True Image, It's						
7 10 Another Bad Creation, Playground						
8 11 UB40, Here I Am (Come And Take Me)						
9 9 Chubb Rock, Treat 'Em Right						
10 14 Paula Abdul, Rush Rush						
11 5 Voices That Care, Voices That Care						
12 12 Rude Boys, Written All Over Your Face						
13 15 L.L. Cool J, Mama Said Knock You Out						
14 16 Wilson Phillips, You're In Love						
WYLD FM 98 Urban Music	New Orleans	P.D.: Brian Wallace				1 4 Keith Washington, Kissing You
			2 2 B Angie B, I Don't Want To Lose You			
			3 6 Color Me Badd, I Wanna Sex You Up			
			4 7 Keith Sweat, Your Love - Part 2			
			5 9 Luther Vandross, Power Of Love/Love			
			6 10 Mariah Carey, I Don't Wanna Cry			
			7 11 Another Bad Creation, Playground			
			8 1 Teddy Pendergrass, It Should've Been			
			9 3 Phil Perry, Call Me			
			10 15 DJ Quik, Born And Raised In Compton			
			11 17 The Delis, A Heart Is A House For Love			
			12 16 Lisa Fischer, How Can I Ease The Pain			
			13 20 Nikki D, Daddy's Little Girl			
			KPLZ 106	Seattle	P.D.: Casey Keating	1 2 Rod Stewart, Rhythm Of My Heart
						2 5 Divinyls, I Touch Myself
3 4 Queensryche, Silent Lucidity						
4 6 C&C Music Factory Feat. Freedom Willi						
5 7 Extreme, More Than Words						
6 1 Cathy Dennis, Touch Me (All Night Lon)						
7 14 Mariah Carey, I Don't Wanna Cry						
8 9 Michael Bolton, Love Is A Wonderful T						
9 3 Amy Grant, Baby Baby						
10 11 Hi-Five, I Like The Way (The Kissing)						
11 16 R.E.M., Losing My Religion						
12 12 The Black Crowes, She Talks To Angels						
13 15 Firehouse, Don't Treat Me Bad						
99.1 KGGI FM	Riverside	P.D.: Larry Martino				1 2 Color Me Badd, I Wanna Sex You Up (Fr
						2 1 Hi-Five, I Like The Way (The Kissing)
			3 3 Rude Boys, Written All Over Your Face			
			4 7 Wilson Phillips, You're In Love			
			5 4 Mariah Carey, Someday			
			6 8 Lisette Melendez, Together Forever			
			7 13 Mariah Carey, I Don't Wanna Cry			
			8 9 Ralph Tresvant, Do What I Gotta Do			
			9 10 Tony! Toni! Toné!, Whatever You Want			
			10 10 R.E.M., Losing My Religion			
			11 12 Jesus Jones, Right Here, Right Now			
			12 6 Seal, Crazy			
			13 9 Amy Grant, Baby Baby			
			KISS 104	Dallas	P.D.: Michael Spears	1 4 Color Me Badd, I Wanna Sex You Up
						2 2 En Vogue, Don't Go
3 3 Another Bad Creation, Playground						
4 1 Tony Terry, With You						
5 5 Keith Washington, Kissing You						
6 6 The Delis, A Heart Is A House For Love						

DEFEND YOUR COUNTRY



A CD isn't the only thing a jewel box protects. A returned jewel box can be re-used or recycled. A returned Eco-Pak, on the other hand, will go straight into the garbage. Which raises an interesting question: What's so ecological about Eco-Pak, after all?



THE JUDDS
Top Vocal Duet



SHENANDOAH
Top Vocal Group



ALLEN REYNOLDS
Producer
Album Of The Year
No Fences
Single Of The Year
Friends In Low Places

**PIRATES OF
THE MISSISSIPPI**
Top New Vocal Group
or Duet



BMI



SHELBY LYNNE
Top New
Female Vocalist



JOHN HOBBS
Keyboard

We are proud to
congratulate our

STEVE DUNCAN
Drums



BOY HOWDY
Band Of The Year
(Non-Touring)



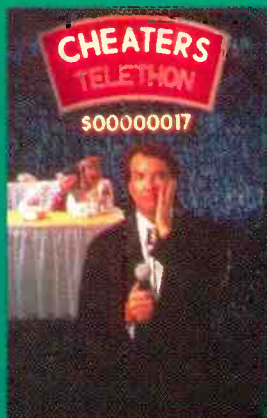
Academy of
Country Music
Award winners



**CHRIS HILLMAN
AND THE
DESERT ROSE BAND**
Band Of The Year
(Touring)



JAY DEE MANNESS
Steel Guitar



GERRY HOUSE
Disc Jockey Of The Year



MARK O'CONNOR
Fiddle



JOHN JORGENSON
Guitar



BILL BRYSON
Bass



Album Rock Tracks™

COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	1	1	6	LIFT ME UP ARISTA 2218	YES <i>4 weeks at No. 1</i>
2	2	2	7	DANGEROUS CAPITOL 79662	THE DOOBIE BROTHERS
3	4	6	5	COUPLE DAYS OFF EMI 50346	HUEY LEWIS & THE NEWS
4	7	8	8	WIND OF CHANGE MERCURY 868 180-4	SCORPIONS
5	8	9	4	ORDINARY AVERAGE GUY PYRAMID LP CUT/EPIC	JOE WALSH
6	3	3	12	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M.
7	11	12	8	WALKING IN MEMPHIS ATLANTIC 4-87747	MARC COHN
8	5	5	11	LAYING DOWN THE LAW ATLANTIC LP CUT	THE LAW
9	19	46	3	SEEING THINGS DEF AMERICAN LP CUT/REPRISE	THE BLACK CROWES
10	10	13	5	PART OF ME, PART OF YOU MCA 54060	GLENN FREY
11	17	20	8	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
12	9	7	11	TRADEMARK CAPITOL LP CUT	ERIC JOHNSON
13	6	4	9	SHE GOES DOWN CAPITOL 44688	BILLY SQUIER
14	15	18	7	DIRTY LOVE GEPHEN LP CUT	THUNDER
15	13	16	13	MORE THAN WORDS A&M 1552	EXTREME
16	12	11	10	SEE THE LIGHTS A&M 1553	SIMPLE MINDS
17	14	10	18	SILENT LUCIDITY EMI 50345	QUEENSRYCHE
18	21	29	4	REBEL HEART WARNER BROS. LP CUT	ROD STEWART
19	24	21	5	BLACK MONEY CYPRESS 2786/RCA	VINNIE JAMES
20	31	—	2	TEXARKANA WARNER BROS. LP CUT	R.E.M.
21	22	22	7	HEAVEN HELP THE LONELY COLUMBIA LP CUT	WILLIE NILE
22	18	17	8	PAYIN' THE COST TO BE THE BOSS CHRYSALIS 23695	PAT BENATAR
23	23	24	5	ALL THE WAY FROM MEMPHIS IMPACT LP CUT/MCA	CONTRABAND
24	25	25	6	LOVE DON'T COME EASY ATLANTIC 4-87734	WHITE LION
*** POWER TRACK ***					
25	35	—	2	BLOOD ON THE BRICKS SANCTUARY LP CUT/MERCURY	ALDO NOVA
26	27	27	7	MAN IN THE BOX COLUMBIA LP CUT	ALICE IN CHAINS
27	29	31	3	DESERT MOON CAPITOL LP CUT	GREAT WHITE
28	28	28	4	OBVIOUS SONG VIRGIN LP CUT	JOE JACKSON
29	36	—	2	HELLO LITTLE GIRL EMI LP CUT	GEORGE THOROGOOD
30	30	32	5	MOTHER'S EYES ATCO 4-98845	ENUFF Z'NUFF
31	20	14	12	SENSIBLE SHOES WARNER BROS. 4-19365	DAVID LEE ROTH
32	16	15	9	SOMEONE TO LOVE ARISTA 2214	ROGER MCGUINN
33	34	41	3	RAW I.R.S. LP CUT	THE ALARM
34	37	—	2	WHY SHOULD I CRY FOR YOU? A&M 1560	STING
35	33	35	6	GREEN-TINTED SIXTIES MIND ATLANTIC LP CUT	MR. BIG
36	44	—	2	BEEN YOUR FOOL ATLANTIC LP CUT	TATTOO RODEO
37	39	38	6	MAD ABOUT YOU CHRYSALIS 23699	SLAUGHTER
38	26	19	14	SAVED BY LOVE CHARISMA LP CUT	RIK EMMETT
39	43	44	3	FOREVER YOUNG DGC LP CUT	TYKETTO
40	47	—	2	BERTHA ARISTA 2226	LOS LOBOS
41	32	23	19	SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES
*** FLASHMAKER ***					
42	NEW	1	1	HANG ON ST. CHRISTOPHER WARNER BROS. LP CUT	BULLETTYOYS
43	40	39	6	DON'T MAKE ME DREAM ABOUT YOU REPRISE 4-19357	CHRIS ISAAK
44	42	40	4	ALWAYS ON THE RUN VIRGIN LP CUT	LENNY KRAVITZ
45	NEW	1	1	EVERYBODY LOVES EILEEN MCA LP CUT	STEELHEART
46	46	33	15	HEARTBREAK STATION MERCURY 878 796-4	CINDERELLA
47	NEW	1	1	THE OTHER SIDE OF SUMMER WARNER BROS. 4-19333	ELVIS COSTELLO
48	NEW	1	1	SEDUCER POLYDOR LP CUT/PLG	SARAYA
49	NEW	1	1	JET CITY WOMAN EMI LP CUT	QUEENSRYCHE
50	NEW	1	1	SEX DRIVE COLUMBIA LP CUT	ROLLING STONES

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

RADIO

NETWORKS AND SYNDICATION

(Continued from page 13)

the message was released as a single, and eventually climbed to No. 4 on the Hot 100.

AROUND THE INDUSTRY

Former NBC-TV "Today" anchor Deborah Norville will replace Sally Jessy Raphael as host of the nightly ABC Radio Networks talk show. Raphael, who exits the show Friday (24), will broadcast with Norville the week beginning Monday (20). Because of prior commitments, however, Norville will not take over the program permanently until September, when the three-hour show will be broadcast each weeknight from her Manhattan home. An interim host will fill in during the summer.

As expected, Gosteleradio, the Soviet Union's state radio broadcasting system, has made WW1's "USA Top 20" a weekly feature (Billboard, Oct. 27). Gosteleradio has also recently signed an agreement to carry the 90-minute countdown show for the next five years. Clayton Simons, an American living in Moscow who is

fluent in Russian, is the new host of the show. Former host **Stuard Detmar** has returned to the U.S.

At CBS, health and medical correspondent Edie Magnus has been named anchor of "Healthtalk," the network's 2 1/2-minute daily health feature. Magnus replaces Susan Spencer, who was recently named CBS News White House correspondent.

Former KQLZ (Pirate Radio) Los Angeles morning show writer John Mammoser has joined the staff of The Source as a comedy writer/producer. Mammoser will continue to contribute to WW1 such programs as "Pirate Radio USA," "Dr. Demento," and "Scott Shannon's All Request Top 30 Countdown."

Chuck Kellner, former account executive at WW1, has been named VP/director of sports marketing for PIA Radio Sports.

Murray/Walsh Radio Programming's "Supermixx" is now being distributed internationally by WW1 International.

Billboard®

FOR WEEK ENDING MAY 25, 1991

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** NO. 1 ***					
1	6	11	3	THE OTHER SIDE OF SUMMER WARNER BROS. 4-19333	ELVIS COSTELLO <i>1 week at No. 1</i>
2	3	7	4	OBVIOUS SONG VIRGIN LP CUT	JOE JACKSON
3	2	4	7	AMERICAN MUSIC SLASH LP CUT/REPRISE	VIOLENT FEMMES
4	1	1	10	SEE THE LIGHTS A&M 1553	SIMPLE MINDS
5	5	2	7	THERE SHE GOES LONDON 869 370-4/PLG	THE LA'S
6	7	8	4	BEAUTIFUL LOVE ISLAND LP CUT	JULIAN COPE
7	4	3	8	MISS FRELOVE '69 RCA 2805	HOODOO GURUS
8	11	17	5	GET THE MESSAGE WARNER BROS. 2-21832	ELECTRONIC
9	10	14	5	ALL TOGETHER NOW REPRISE 4-40067	THE FARM
10	8	10	7	SUNLESS SATURDAY COLUMBIA 38-73668	FISHBONE
11	13	15	5	I BELIEVE EMI 56213	EMF
12	15	13	6	I WANT MORE I.R.S. LP CUT/MCA	DAVE WAKELING
13	28	—	2	TEXARKANA WARNER BROS. LP CUT	R.E.M.
14	18	—	2	SING YOUR LIFE SIRE LP CUT/REPRISE	MORRISSEY
15	17	21	3	RAW I.R.S. LP CUT	THE ALARM
16	9	9	8	ALWAYS ON THE RUN VIRGIN LP CUT	LENNY KRAVITZ
17	24	26	5	CRUSH STORY GIANT LP CUT/WARNER BROS.	TOO MUCH JOY
18	23	22	5	DIANE MERCURY 868 165-2	MATERIAL ISSUE
19	NEW	1	1	KISS THEM FOR ME GEPHEN 7-24387	SIOUXSIE AND THE BANSHEES
20	20	20	4	PSYCH OUT RELATIVITY LP CUT	THE SEERS
21	22	19	5	MAKE OUT ALRIGHT VIRGIN 4-98780	DIVINYLS
22	27	30	3	SHOOT YOU DOWN RADIOACTIVE LP CUT/MCA	BIRDLAND
23	14	6	8	3 STRANGE DAYS CAPITOL LP CUT	SCHOOL OF FISH
24	16	12	10	INTERNATIONAL BRIGHT YOUNG THING SBK LP CUT	JESUS JONES
25	21	18	7	PHOENIX OF MY HEART WING 868 133-2/MERCURY	XYMOX
26	26	—	2	DON'T FIX WHAT AIN'T BROKE POLYDOR LP CUT/PLG	GANG OF FOUR
27	NEW	1	1	VOTE ELVIS ALPHA INTERNATIONAL V-73021	THE POPINJAYS
28	29	28	3	MY DEFINITION OF A BOOM... ISLAND LP CUT	THE DREAM WARRIORS
29	NEW	1	1	CARAVAN ELEKTRA LP CUT	INSPIRAL CARPETS
30	NEW	1	1	RIPPLE ARISTA LP CUT	JANE'S ADDICTION

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



Hot Hits in Tokio

Week of May 5, 1991

- 1 Jayride Rosette
- 2 Highway The Rolling Stones
- 3 You're In Love Wilson Phillips
- 4 Here We Go C&C Music Factory
- 5 Always On The Run Lenny Kravitz
- 6 We Are In Love Harry Connick, Jr.
- 7 Rhythm Of The Heart Rod Stewart
- 8 Because I Love You Stevie Nicks
- 9 Heaven Chris Rea
- 10 Sadness Part 1 Enigma
- 11 Mercy Mercy Me! I Want You Robert Palmer
- 12 Sometown Mariah Carey
- 13 Let's Go Round Again Yelli
- 14 I'm Dreamin' Christopher Williams
- 15 This House Tracie Spencer
- 16 (If There Was) Any Other Way Celine Dion
- 17 Couple Days Off Huey Lewis & The News
- 18 Sur Ton Ile Isabelle Antena
- 19 Touch Me (All Night Long) Cathy Dennis
- 20 Voices That Care Voices That Care
- 21 Baby Baby Amy Grant
- 22 I've Been Thinking About You Londonbeat
- 23 Coming Out Of The Dark Gloria Estefan
- 24 One More Try Timmy T
- 25 Rico Suave Geraldto
- 26 Stone Cold Gentleman Rely Treasvent
- 27 There Must Be An Angel Eurythmics
- 28 Get Here Bleta Adams
- 29 I Don't Want To Say Goodnight Planet J
- 30 Love Is A Wonderful Thing Michael Bolton
- 31 Cry For Help Rick Astley
- 32 I Don't Wanna Cry Mariah Carey
- 33 Sex Cymbal Sheila E
- 34 It's A Shame (My Sister) Monie Love
- 35 Gonna Make You Sweat C&C Music Factory
- 36 I Like The Way (The Kissing Game) Hi Five
- 37 State Of The World Janet Jackson
- 38 All True Man Alexander O'Neal
- 39 Night And Day Lalah Hathaway
- 40 In Your Face 808 State
- 41 Secret Love Bee Gees
- 42 Unfinished Symphony Massive
- 43 From A Distance Bette Midler
- 44 I Touch Myself Divinyls
- 45 The First Time Surface
- 46 Hold You Tight Tara Kemp
- 47 Dream Tuck & Patti
- 48 Ai Yori Ai Umi Shang Shang Typhoon
- 49 Sho's A Woman Scritti Politti
- 50 Rescue Me Madonna



J-WAVE 81.3FM

Color Me Badd A Red-Hot Sensation Band Swinging With 'New Jack' Single

BY BILL FRANCIS

NEW YORK—"All our lives we've always looked in Billboard to see how the music was doing on the charts, and then to see our song on the chart with a bullet is incredible," says Bryan Abrams, member of hit vocal quartet Color Me Badd, whose "hip-hop doo-wop" single, "I Wanna Sex You Up," is an instant breakout and surprise crossover hit.

The single, the third to be released from the No. 1 R&B "New Jack City" soundtrack, sped to No. 5 in five weeks on the Hot R&B Singles chart. Since entering the Hot 100 Singles chart at No. 88 eight weeks ago, "I Wanna Sex You Up" has vaulted to No. 8 with a bullet. Sales of the cassette single have already surpassed the 1 million units needed to qualify for platinum, says Earl Jordan, Giant Records VP of sales, black music.

Color Me Badd's Abrams (21), Mark Calderon (20), Kevin Thornton (21), and Sam Watters (20) originally hail from Oklahoma, L.A., Texas, and Maryland, respectively, but grew up together in Oklahoma City, sharing a common experience of singing in church at an early age. Each had earned a reputation in school for singing before they formed a group in high school.

After gaining notoriety with impromptu a cappella concerts in school and local talent contests, the group auditioned for acts passing through Oklahoma City, including Huey Lewis, the O'Jays, and Tony! Toni! Toné! Rocker Jon Bon Jovi let the quartet open for him in concert after hearing them vocalize in his hotel room.

Another musician, Robert

"Kool" Bell of Kool & the Gang, helped the group find management and get to New York. "It was a struggle," recalls Watters. "For a year and a half, we slept on the floor of the one-bedroom apartment we were sharing with one of our managers."

The group was signed to Giant Records last August by Cassandra Mills, head of black music, after

'A lot of people were surprised that we're not an all-black group'

she heard the group's tape and then was wowed by it at a New York showcase. "I Wanna Sex You Up" became part of the biggest-selling soundtrack of the year when Mills, principal architect of the "New Jack City" soundtrack, asked New York-based producer Dr. Freeze (Bell Biv DeVoe) to create a track similar in feel to BBD's sexy crossover hit "Do Me" for the film's most erotic scene.

"It's a feel-good type of song," says Abrams. "It has a hip-hop feel, but on top of that it has old school vocals, which everybody can relate to because it's been around forever."

The unexpected success of the single has made Giant accelerate the recording of Color Me Badd's debut album, now scheduled for a mid-July release. "Because of the response of the marketplace, we've focused on capitalizing on this momentum now, and looking to allow that to set up the album that is coming," says Mills.

The upcoming album will fea-

ture a number of producers, including "hitman" Howie-T and Dr. Freeze, and is largely co-written by the group. It will include the current single, several similar hip-hop doo-wop tracks, a taste of rap, some soulful ballads, and an a cappella gospel tune.

Before the release of the video and recent appearances on "Soul Train" and "The Party Machine," Color Me Badd's multiracial makeup was not widely known by the group's fans.

"A lot of people were surprised that we're not an all-black group," says Abrams, a Vanilla Ice look-alike and lead singer for the quartet, which includes one African-American, one Mexican-American, and a member with native American blood.

"When 'New Jack City' came out, there were no pictures on the album," says Abrams. "So when people listened to our song they liked it for what it sounded like, not what we looked like."

Color Me Badd's ethnic diversity makes the group "uniquely marketable" to both pop and R&B-oriented formats, says Mills. "No real multiracial group has been this well multiformatted in years," she says. "We recognize that these guys grew up singing R&B and gospel-type music. We're not looking to run away from what their roots are, but we're also looking to broaden the demographics."

Color Me Badd's own statement on the subject is expressed in the quartet's name. "The name Color Me Badd is a state of mind," says Thornton. "Color me 'bad' or don't color me anything at all. The type of music that we have doesn't have a color. It comes from within."



The Force Is With Her. Full Force members Paul Anthony, left, and Bowlegged Lou, right, take a break from filming "House Party II" to lend support to Columbia recording star Cheryl "Pepsi" Riley as she performs at the Black Radio Exclusive convention in New Orleans. Riley was previewing tracks from her new album, "Chapters"; Anthony and Lou provided background vocals.

LaFace's Damian Dame Pours Creativity Into 'Exclusivity'

BY JANINE McADAMS

NEW YORK—As the first act on the much-heralded LaFace label, Atlanta-based coed duo Damian Dame is under fire to make good. But with a hot new single, "Exclusivity," bearing the production signature of L.A. Reid & Babyface as well as the group's own writing and vocal prowess, group members Damian and Deah can take the heat.

"Exclusivity" had already reached No. 35 with a bullet in its third week on the Hot R&B Singles chart last week, when it debuted on the Hot 100 at No. 97.

The group's two artists met through a fellow musician in Atlanta, where, says Damian, "We were struggling artists together": Damian, a keyboardist/rapper/singer, and Deah, a singer who had done a lot of background vocal work for producers L.A. & Face. Deah brought Damian a demo tape of songs she had recorded and suggested that Damian write music for her lyrics. The two worked on eight songs together and presented the demo to the stellar production team, who by this time had established their own label with distribution through Arista.

"They wanted to sign Deah anyway," says Damian, adding that it was Deah who sold the producers on the concept of the duo. "What they really liked was the fact that we wrote our own material," he says. "We reminded them of themselves."

The resulting, eponymous album features 11 tracks, with three written and three more co-written by Damian Dame. The act combines funky R&B rhythms, seductive ballads, and the dramatic musical style of LaFace production with strong, riveting vocals and the undeniable appeal of a male/female duo providing commentary on

contemporary love relationships.

"We wanted to capture scenarios in our songs of what girls and guys really go through, not the fairy tale about love," says Damian.

"We wanted to make people say, 'That's what I'm going through,'" adds Deah. "And the majority of our songs offer a solution. They go deeper than what a lot of people are sometimes willing to talk about."

The two say their recording process took about three months, on and off, because of the hectic schedules of their much-in-demand producers. With the release of the first single, the act has been debuted at the recent Black Radio Exclusive convention in New Orleans and has completed its first video with New York-based Classic Concept.

The group stands apart from many others by virtue of its visual impact, keyed to its Afrocentric, street-style dress and matching bobbed-pageboy hairdos. "They wanted me to lock up [grow dreadlocks], but I wanted to be different," says Damian. "Once Damian Dame gets established, I'd like to change our look with every album to match the music."

Response to the first single has been strong, says Connie Johnson, VP of promotion for Arista. "We're picking up requests already from stations across the country," she says. "Once radio gets the album [May 13], that's the icing on the cake."

A limited promotional tour of radio and retail has been arranged for the fledgling act, says label GM Vernon Slaughter, which included a May 16 press party/showcase in New York. The video for "Exclusivity" received its premiere and exclusive play on BET for two weeks, says Kathi Moore, VP of artist development. The act has also taped spots on "Soul Train" and "The Party Machine."

Lazet Michaels Aims To Drive Fans Kraze-y Zoo Artist Delivers 'Aggressive R&B' On Her Debut

BY HAVELOCK NELSON

NEW YORK—"It was so wild and funky we just had to call it 'Kraze,'" says Lazet Michaels, the singer/songwriter signed to Zoo Entertainment. She is talking about her debut single from "Too Strong," produced by newcomer David DaVinci.

"Dave and I have an incredible chemistry," says Michaels. "I wanted to come into a solo career with something brand-new, hard-hitting, and fresh, and the sound I dreamed of is the sound he had. I call it aggressive R&B: strong bass lines, primitive drum patterns, hip-hop with strong melodies."

Though "Too Strong" is her first album, Michaels is no newcomer. Riding a magical star, she moved from Detroit to Brooklyn, N.Y., five years ago and embarked on a career in show business. From gigging in nightclubs, she landed a role in the

off-Broadway play "Mama I Want To Sing" for two years. Then, after gaining a certain degree of acclaim, she started doing session work for such acts as Diana Ross, Neneh Cherry, Aftershock, and Skyy.

"All this while I was working on developing myself as a songwriter and lead singer," Michaels says. "I felt like I was ready to fly solo for quite some time, but there was the process of waiting for the right producer and company."

After hooking up with DaVinci, writing songs, and completing demos, Michaels met manager Bruce Garfield, who got her signed to EMI Records in early 1990. Then black music division VP Gerry Griffiths parted with the label. "I didn't want to stay," recalls Michaels, "because it was Gerry who understood our vision, not EMI."

Choosing Zoo, headed by industry veteran Lou Maglia, as her new home was easy. "They're an aggres-

sive company ready for new music," says Michaels. "I wanted to be part of a scene that gives artists the opportunity to do their own thing."

"We definitely are an artist-oriented label," says Jesus Garber, VP of promotion at the label, who in the past guided campaigns for Janet Jackson and others. "We allow the artist a lot of input on the imaging and marketing of their career."

The fact that Michaels is not a "packaged facade" plays prominently in Zoo's promotional campaign, according to Garber. "We first introduced her to the industry, now we're promoting her to the general public via print, radio, point-of-purchase displays." He admits that Michaels' singular approach to music-making is somewhat of a challenge to work with, but adds, "I welcome challenges. I always want to prove that I'm right about what I'm passionate about. And I'm passionate about Lazet Michaels."



TERRI ROSSI'S RHYTHM SECTION

ACT LIKE YOU KNOW: "Kissing You" by Keith Washington (Qwest) jams into the No. 1 spot on the Hot R&B Singles chart, with reports from the entire panel. Normally a record with this much momentum would be a natural to rest at No. 1 for at least another week. But in this case, "Kissing You" is ahead of this year's most outstanding single, "I Wanna Sex You Up," by Color Me Badd (Giant). "Sex You" has reports from 106 stations (only one station, WMMJ Washington, D.C., has never reported this single). It has 85% of the total points possible for radio, and 86% of the retail points. The momentum has been so incredible that it could effortlessly take over next week, and when it does, it could remain there for awhile. "Kissing" is promoted by the staff of Warner Bros., "Sex You" by the staff of Reprise. What a dilemma for Ray Harris, senior VP at Warner Bros., who supervises both labels.

AND THEY'RE OFF: Six of last week's debut singles make strong station gains. "Why" by Small Change (Mercury) has reports from 65 stations, adding 27. Some of the new activity comes from WWDW Columbia, S.C.; WHRK and KJMS, both in Memphis; and KMJM St. Louis. "Sensuous" by Miles Jaye (Island) also gains 27 new reports, including WAMO Pittsburgh, WKYS Washington, D.C., WTLC Indianapolis, and WEDR Miami. It has reports from 59 stations. Jasmine Guy's first ballad release, "Just Want To Hold You," has reports from 56 stations. It gains 22 reports, including WDAS Philadelphia, WEDR, and KDIA San Francisco. "Tell Me This Night Won't End" by Gerald Alston (Motown) has reports from 44 stations, gaining 15, including WBLK Buffalo, N.Y., KKDA-FM Dallas, and WYLD-FM New Orleans. "Games" by Trinere (Luke) is reported by 40 stations with new activity at 13, including WHRK Memphis, KMJQ Houston, and WCKX Columbus, Ohio. Last week's Hot Shot Debut, "Rush Rush," by Paula Abdul (Virgin), gained 12 new reports for a total of 58 stations reporting. Some of its new activity comes from WENN Birmingham, Ala.; WQQK Raleigh, N.C.; and WHJX Jacksonville, Fla.

WE GET LETTERS: Russ Roif of Brooklyn, N.Y., writes: "Freddie Jackson's recent hit 'Love Me Down' [Capitol] is called 'Do Me Again' on the charts, and has been for its chart run." Jackson has had three chart singles from this album. "Love Me" was the first release and was No. 1 for two weeks in the beginning of January. The second single release, "Do Me Again," also went to No. 1 in the first week of April. While both singles are very similar in tone and texture, I have heard both on New York radio. Jackson's current single, "Main Course," is being played on WRKS New York and is reported at No. 32 this week. Nationally, this single has reports from 96 stations, gaining five new reports, including KDKO Denver, WXYV Baltimore, and WVEE Atlanta.

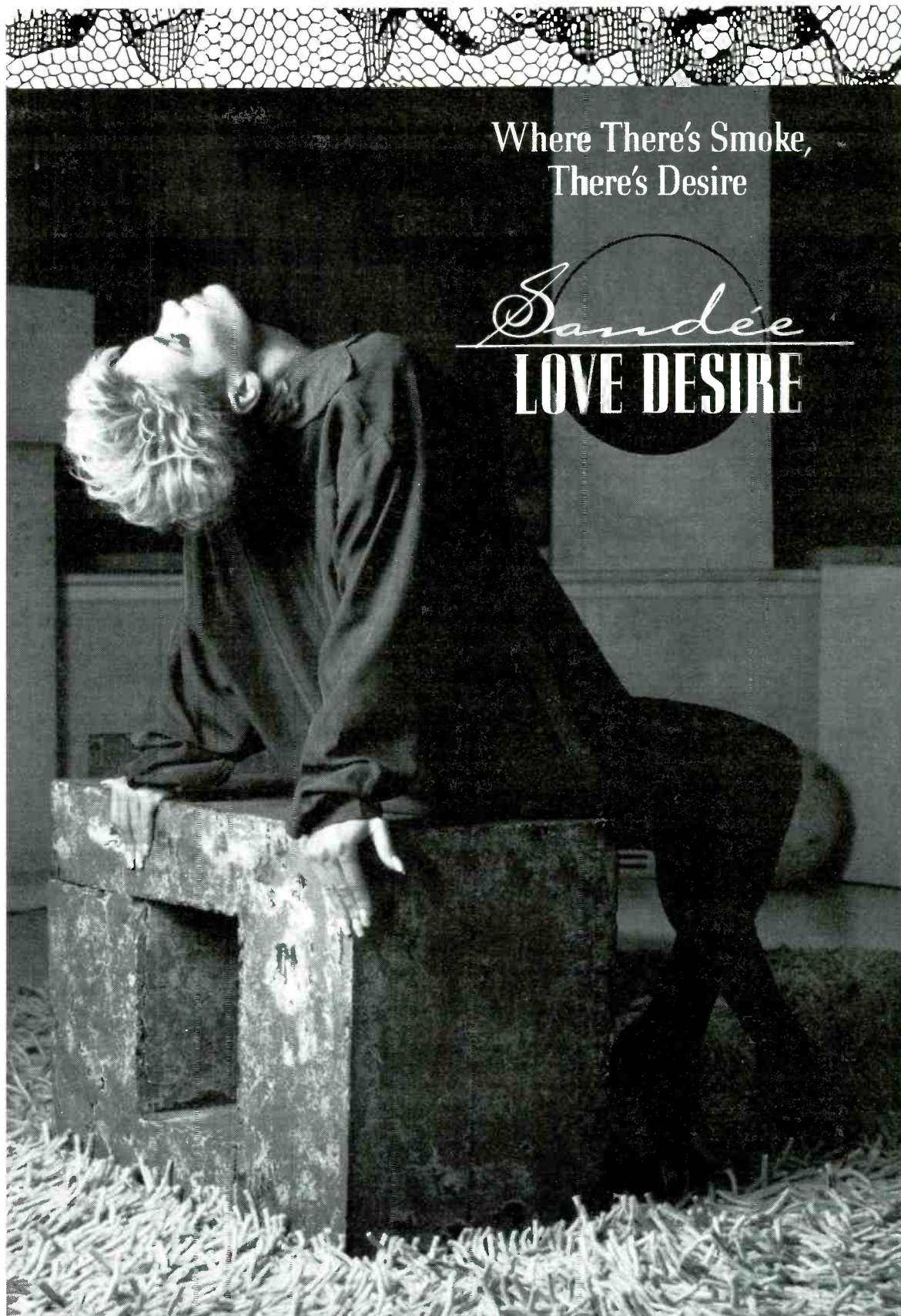
OOOPS UPSIDE MY HEAD: Last week, I referred to a rap song that I would like to hear on the radio in the gold category. It should have been "The Message" by Grandmaster Flash & the Furious Five featuring Melle Mel & Duke Bootee (Sugar Hill). Speed kills.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 108 REPORTERS	TOTAL ON
NIGHTS LIKE THIS AFTER 7 VIRGIN	15	17	31	63	69
CAN YOU STOP THE RAIN PEABO BRYSON COLUMBIA	14	18	27	59	59
OPTIMISTIC SOUNDS OF... PERSPECTIVE	11	19	19	49	53
STRAIGHT DOWN TO... READY FOR THE WORLD MCA	9	11	27	47	47
I CAN'T WAIT ANOTHER... HI-FIVE JIVE	7	8	15	30	81
WHY SMALL CHANGE MERCURY	3	8	16	27	65
SENSUOUS MILES JAYE ISLAND	3	7	17	27	59
JUST WANT TO HOLD YOU JASMINE GUY WARNER BROS.	4	3	15	22	56
I WANT 2 B THE 1 4 U WHISPERS CAPITOL	0	4	15	19	29
PIECE OF MY HEART TARA KEMP GIANT	3	7	8	18	35

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.



Where There's Smoke,
There's Desire

Sadee
LOVE DESIRE

You don't need a match to ignite the new single from Sadee—the voice that launched Exposé's chart-topping singles, *Point Of No Return* and *Exposed To Love*—and her own hits, *You're The One* and *Notice Me*. Now she's blazing ahead with her debut on Fever/RAL/Columbia.

Six sultry mixes by Tony Moran and Andy Panda, as well as David Morales. Produced by Elis Pacheco for Pacheco Productions; Executive Producers, Sal Abbaticchio and Andy Panda.

Management: Fever Management
"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1991 Bush Associated Labels.



COLUMBIA

Talent

Simple Minds' 'Real Life' Story It Began With A Spontaneous Approach...

■ BY CRAIG ROSEN

LOS ANGELES—A strange thing happened to Simple Minds on the band's 1989 "Street Fighting Years" tour.

"As the tour went on we seemed to get more energy, as opposed to being drained," says singer/lyricist Jim Kerr. The band parlayed that new-found energy into demo sessions in Amsterdam, which served as the

'Success is great, but a certain amount of baggage comes with it'

groundwork for its new A&M release, "Real Life," the band's 10th album and first new disc in nearly two years.

"Normally at the end of a tour you think, 'That's enough,' and you can't wait until the last date," Kerr admits. "If that had been the case, it might have been a bit of a problem this time. Not only was it the end of a phase for us, but the end of a decade where we began as kids and ended up

Guns N' Roses Get L.A. Fans Fired Up With Surprise Gig

■ BY CHRIS MORRIS

LOS ANGELES—Guns N' Roses provided their hometown fans with a special thrill May 11, playing a surprise show at Hollywood's ornate 2,700-seat Pantages Theatre that introduced both the band's new lineup and much of the material from its eagerly anticipated new albums on Geffen Records.

The show—the first GN'R performance in L.A. since the band opened for the Rolling Stones at the Coliseum in 1989—was announced only that day at noon on four local radio stations. The word had already leaked, and fans began an orderly queue as early as 5 a.m. By 2:30 p.m., a half-hour before tickets went on sale, a line snaked down Hollywood Boulevard and stretched around the corner, a block down Vine Street.

being one of the few bands in our genre to last the distance. We had the whole challenge of the '90s on our shoulders."

With "Real Life," Simple Minds' finest effort since 1982's "New Gold Dream," the band has lived up to the challenge. Kerr says there are similarities between the two albums.

"That was the last time it was so spontaneous, because after 'New Gold Dream' we had success," he says. "Success is great to have, but a certain amount of baggage comes with it... Although you try to keep that outside the door, it's always kind of there."

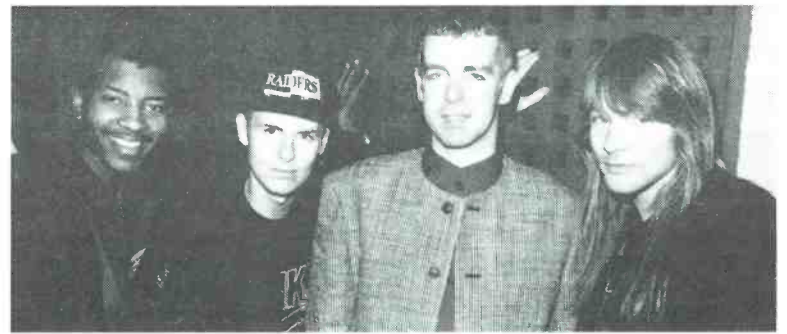
Simple Minds are certainly no strangers to success. The band crossed over from the college and modern-rock airwaves in 1985 when the single "Don't You (Forget About Me)," featured on the soundtrack from the John Hughes teen flick "The Breakfast Club," topped the Hot 100. Subsequent hits followed, such as "Alive & Kicking" and "Sanctify Yourself." But then Simple Minds hit a dry spell in the U.S. market.

The band's last effort, "The Street Fighting Years," was a commercial

failure, but Kerr has no regrets. "I'm really glad we put our necks on the line with 'The Street Fighting Years,'" he says. "Although it was largely ignored in America, we managed to sell 3 million records worldwide."

Recording "The Street Fighting Years" also gave the band a new sense of freedom. "That was very much a labored thing, whereas with this one, it was like, 'OK, that's that,'"

(Continued on page 50)



Pet Pals. You never know who you'll meet backstage. After their sold-out dates at the Universal Amphitheatre in Los Angeles, Chris Lowe and Neil Tennant of the Pet Shop Boys, center, were greeted by rapper Young M.C., left, and Guns N' Roses front man Axl Rose. No word on any creative collaborations emerging from this multiformat meeting.

Jane's (Newest) Addiction Is Film Making; Fab Femmes; Cycle Sluts' Russian Tea Party

"DID YOU SEE THE PIECE?" asks Perry Farrell of Jane's Addiction, strolling outside his New York hotel with his wife, Casey Niccoli. While music-biz folks trade critiques of Madonna's "Truth Or Dare," another film is on the mind of the intense front man of Jane's Addiction. It is called "Gift," a 90-minute 16mm production created by Farrell and film maker Niccoli, planned for home video release. A 20-minute excerpt of the work—"Scenes From Gift"—is due to air Tuesday (21) on MTV, safely tucked in a midnight slot.

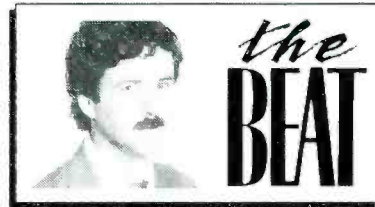
But like the edgy rock'n'roll of Jane's Addiction, there's little safe about "Scenes From Gift." It unrolls with exchanges between "patients" in a detox program ("There's too much hard-assed reality every day"); the arrival of Farrell as Dr. Rokstar, besieged by clutching patients; fearsome live footage of "Ain't No Right" from an L.A. Palladium show; the blood-bonding of Farrell and Niccoli's wedding ceremony set to "Classic Girl" (both songs from the hit Warner Bros. disc "Ritual de lo Habitual"); and a closing duel between Farrell and Ice-T, performing Sly Stone's "Don't Call Me Nigger, Whitey."

From the controversy over his band's album covers to the creation, with Niccoli, of "Gift," Farrell is staking his place as a musician who—like the star of "Truth Or Dare"—stretches beyond his music to conceive art that will intrigue, incite, inspire, annoy, and generally get in the face of pop culture in whatever medium he embraces.

To do so, Farrell says, he has made his peace with the monolith of MTV. "Early on in my career, I didn't like what I saw on MTV and I wasn't too excited about doing anything for them," he says. "We've always taken the money that we were supposed to work on videos with and put it into films. At the same time, something I didn't expect has happened. I've figured out a way to use MTV. And they're using me. And it might turn out to be an OK friendship." Does "Gift" also show Perry Farrell's interests beyond Jane's Addiction? He says it does. While Warner Bros. says much-reported rumors of the group's dissolution are just that, Farrell reaffirms that he eventually plans to leave the band. "I have intentions of doing other things," he says. "But I don't want to give too much away because it might take me two years to put it together. But I'm going to do it. You watch me."

ON THE BEAT: The enticing triple-threat treat of Nanci Griffith, Mary-Chapin Carpenter, and Matraca Berg became a fabulous foursome May 9 when Julie Gold joined the scheduled performers to lead their finale rendition of her Grammy-winning "From A Distance." The show at Symphony Space in New York was part of

the Marlboro Music Festival... The black leather may have clashed with the velvet-red and brass decor but that didn't stop Epic Records from celebrating its debut disc from Cycle Sluts From Hell at New York's posh Russian Tea Room. How did the label get the ritzy RTR to allow a bash for this female metal foursome? "We didn't tell them" who we were bringing, explains a press rep... In a suit filed in New York federal court, Eddie Palmieri alleges that the track "Oye Mi Canto" recorded by Gloria Estefan in 1989 infringes on the copyright of his 1981 song "Paginas De Mujer." He's seeking \$10 million in damages... It's now Doctor Collins to you. Phil Collins, Ahmet Ertegun, and Al Jarreau received honorary music doctorates May 4 at Boston's Berklee College of Music.



by Thom Duffy

AS THE CROWES FLY: Chris Robinson of the Black Crowes, whose cracks about corporate

sponsorship cost his band the opening slot on the ZZ Top tour earlier this spring, says it was "a little slimy" that Maggie's Dream did not say its music was featured on a Miller Beer radio spot before opening a few tour dates with the Crowes. When Robinson heard the Miller ad, the Crowes dropped Maggie's Dream from their bill. (Jellyfish has since joined the Crowes on the road.) In an Inside Track item last week, Maggie's Dream guitarist Raf acknowledged the band (which, in fact, receives no sponsorship money from Miller) contributed to the radio ad "because we're not as fortunate as the Black Crowes" in getting airplay. But Raf also suggests it is "hypocritical" for the Black Crowes to attack Maggie's Dream "while they so eagerly seek to associate with video channels and radio stations that are sponsored by Miller Beer and countless other corporations." The Beat is no fan of alcohol sponsorship but the Crowes' stance does raise the question of how far the band is willing to take its anti-sponsorship crusade. Can the Crowes declare, for example, they won't do business with promoters or venues with sponsorship ties? And if they do, will they have anywhere left in the nation to play?

DISCS DUE: There's nothing canned about the Raindogs' remake of Canned Heat's 1970 hit "Let's Work Together," the first album-rock-bound track from "Border Drive-In Theater," the band's new Don Gehman-produced sophomore disc. The Raindogs' major-label debut on Atco last year—dubbed "Celtic R&B" in large thanks to Johnny Cunningham's sweet and soulful fiddle—started a critical buzz that the band sounds determined to build upon at radio and retail. With above-par material by tunesmith Mark Cutler, the disc offers such choice moments as the moody yet exuberant "Some" (Continued on page 50)

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Basia



AMUSEMENT BUSINESS®

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LIZA MINNELLI	Radio City Music Hall New York	April 23-27, May 1-5 & 8-12	\$3,826,916 \$50/\$40/ \$30/\$23	85,921 87,360 sellout	Radio City Music Hall Prods.
YES	Rosemont Horizon Rosemont, Ill.	May 6	\$346,593 \$40/\$22.50/\$20	14,676 15,747	Iam Prods
REBA MCENTIRE/CLINT BLACK VINCE GILL	Maple Leaf Gardens Toronto	April 13	\$280,144 (\$320,765 Canadian) \$25.50	12,579 13,000	Starstruck Promotions Major Concerts
REBA MCENTIRE/CLINT BLACK VINCE GILL	Northlands Coliseum Edmonton, Alberta	April 21	\$270,249 (\$309,435 Canadian) \$24.50	12,630 13,000	Starstruck Promotions Major Concerts
THE JUDDS/GARTH BROOKS PIRATES OF THE MISSISSIPPI	Pavilion Boise State Univ. Boise, Idaho	May 10	\$219,404 \$24.50/\$19.50	11,090 sellout	Pro Tours
THE JUDDS/GARTH BROOKS PIRATES OF THE MISSISSIPPI	Adams Field House Univ. of Montana, Missoula, Missoula, Mont.	May 12	\$193,726 \$24.75/\$17.75	8,432 sellout	Pro Tours
THE JUDDS/GARTH BROOKS PIRATES OF THE MISSISSIPPI	McArthur Court Univ. of Oregon, Eugene, Eugene, Ore.	May 4	\$163,794 \$24.50/\$21.50	7,808 sellout	Jack Roberts Co
REBA MCENTIRE/CLINT BLACK VINCE GILL	Ottawa Civic Centre Ottawa	April 15	\$161,502 (\$184,758 Canadian) \$24.89	7,423 7,500	Starstruck Promotions Major Concerts
YES	Target Center Minneapolis	May 7	\$153,440 \$40/\$20	6,979 17,000	Jam Prods Company 7
RANDY TRAVIS ALAN JACKSON	Dane County Expo Center Madison, Wis.	May 11	\$153,402 \$18.50	8,292 sellout	Special Moments Promotions
SCORPIONS TRIXTER GREAT WHITE	Hampton Coliseum Hampton, Va.	May 11	\$153,268 \$18.50/\$17.50	8,603 13,800	Cellar Door Prods.
QUEENSRYCHE SUICIDAL TENDENCIES	MECCA Arena Milwaukee	May 11	\$148,914 \$19.50	7,998 sellout	Joseph Entertainment Group Stardate Prods.
MICHAEL W. SMITH D.C. TALK	Seattle Center Coliseum Seattle	April 29	\$146,787 \$17.50/\$15.50/ \$15/\$12.50	9,074 12,101	Bauer/Kinnear Enterprises
STEVE WINWOOD ROGER MCGUINN	ARCO Arena Sacramento, Calif.	May 4	\$143,013 \$22.50	7,012 8,567	Bill Graham Presents
YES	Wings Stadium Kalamazoo, Mich.	May 3	\$129,270 \$35/\$21/\$15	6,040 6,981	Cellar Door Prods.
JULIO IGLESIAS MAX ADAMS	Starplex Amphitheatre, State Fairgrounds of Texas Dallas	May 3	\$127,690 \$35/\$27/\$18	4,704 20,000	MCA Concerts PACE Concerts
CINDERELLA NELSON LYNCH MOB	Palace of Auburn Hills Auburn Hills, Mich.	May 3	\$112,080 \$20/\$18.50	6,029 16,618	Cellar Door Prods.
MICHAEL W. SMITH D.C. TALK	Concord Pavilion Concord, Calif.	May 5	\$108,929 \$18.50/\$17.50/ \$15.50	6,764 sellout	in-house
THE JUDDS MCBRIDE & THE RIDE	Salem Civic Center Salem, Va.	April 21	\$108,124 \$22.50/\$18.50	5,488 6,517	Pro Tours
RANDY TRAVIS ALAN JACKSON	Five Seasons Center Arena Cedar Rapids, Iowa	May 10	\$107,189 \$18.50	5,794 sellout	Special Moments Promotions
JANE'S ADDICTION HENRY ROLLINS BAND	Wings Stadium Kalamazoo, Mich.	May 10	\$97,933 \$18.50/\$17.50	5,563 7,500	Cellar Door Prods. Belkin Prods.
ALABAMA DOUG STONE RAY KENNEDY	West Palm Beach Auditorium West Palm Beach, Fla.	May 10	\$96,160 \$20	5,246 6,098	Keith Fowler Promotions
GALLAGHER	Valley Forge Music Fair Devon, Pa.	May 3-4	\$95,002 \$20	5,864 sellout	Music Fair Prods.
JOHN DENVER	Grand Center, Welsh Auditorium Grand Rapids, Mich.	May 9	\$93,783 \$31.50/\$26.50/ \$19	3,763 4,158	Water Resources Institute
KENNY ROGERS MARK CHESNUTT RESTLESS HEART	John F. Savage Hall Univ. of Toledo Toledo, Ohio	May 10	\$93,345 \$17.50	5,334 9,699	North American Tours

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TALENT

Jazz Fest Draws Big Crowds To Big Easy

333,000 Turn Out To Hear Wide Assortment Of Music

■ BY JEFF HANNUSCH

NEW ORLEANS—The 22nd annual New Orleans Jazz and Heritage Festival, April 26-May 5, attracted 333,000 to six days of music, local cuisine, and crafts at the Fair Grounds Race Track, breaking last year's mark of 329,000. An additional 50,000 people attended evening concerts and workshops.

The festival would have drawn even more people had the opening-day schedule not been canceled due to rain and thunder. However, 25,000 people did turn out the following Thursday—the first Thursday scheduled in Jazz Fest history—to make up for the rainout date. The final Sunday, May 5, was the festival's banner

day, when 75,000 jammed into the Fair Grounds' infield.

As always, festivalgoers were treated to a wide assortment of blues, zydeco, R&B, soul, gospel, rock, jazz, and country music. Some of the better regional acts worthy of praise were Nathan & the Zydeco Cha-Cha's, Lynn August & the Hot August Nights, Johnny J. & the Hitmen, the Rebirth Brass Band, Deacon John & the Ivories, Percy Humphrey, and Henry Gray.

In the lineup of national and international acts, the Jolly Boys, Frankie Beverly & Maze, Maceo Parker & Roots Revisited, the Zion Harmonizers, Robert Cray & the Memphis Horns, the Meters, and Marcia Ball were among the best.

Once again, several record companies debuted new releases amid Jazz Fest hoopla. Island Records hosted a dinner for the media at an expensive uptown restaurant to introduce the Bluerunners from Lafayette, La., and promote their major-label debut. Reprise staged an Allen Toussaint in-store at Tower Records in the French Quarter as a tool to promote the release of "The Allen Toussaint Collection."

The Festival also provided the New Orleans economy with a much-needed boost. Not only were hotel rooms in the city scarce as hen's teeth, but restaurants, souvenir shops, and especially record stores also benefited. Several New Orleans music clubs also reported strong business.

TALENT IN ACTION

THE JUDDS GARTH BROOKS

Tacoma Dome, Tacoma, Wash.

THE JUDDS PLAYED this May 3 date on their farewell tour to a capacity crowd and, as expected, the mother-daughter duo responsible for a string of country hits over the past eight years went out not with a bang but with a whimper.

Several whimpers, in fact, prompted by Naomi Judd's forced retirement due to chronic hepatitis. Nonetheless, the elder Judd cut a spritely, crowd-pleasing figure as the pair, backed by their six-piece touring band, simply let the hits roll: "Mama He's Crazy," "Rockin' With The

Rhythm," "Change Of Heart," "Love Can Build A Bridge," "Why Not Me," the redoubtably saccharine "Grandpa (Tell Me 'Bout The Good Old Days)," and more.

The show's pace slowed a little midway as Naomi took some 20 minutes to introduce members of the band one by one while daughter Wynonna retreated backstage. But it was clearly her time in the spotlight, and she made it a night for fun and laughter, not tears. At one point she said it felt like sitting around a living room singing, "just like in the old

days," which drew a big response—as, indeed, did nearly everything she said and did.

It was evident from this crowd that the Judds are one touring act that will surely be missed.

Giving the Judds a run for their money on this particular bill was Garth Brooks, who recently cleaned up at the Academy of Country Music Awards. The big-hearted, overgrown Oklahoma kid showed how he's done it, putting in a fine set of rousing rockers and poignant ballads, marked by his charming self-deprecation. On the evidence of this set, he exhibited the poise and talent to catapult him to the ranks of a George Strait. JEFF PIKE

NEW ON THE CHARTS

The Dutch duo Cartouche has crossed the Atlantic with "Feel The Groove," a Euro-house dance tune that initially created a buzz as an import earlier this year. Club jocks across the country were the first to jump on the song, which is being jointly worked by the California indie label TSR Records and Scotti Bros. "Groove" became a top 10 hit this month on the Dance Club Play chart and has recently crossed over to the Hot 100 Singles chart.

Myrelle Tholen and Jean-Paul Visser, both 20 years old, became best friends before creating Cartouche—the name means "bullet" in French—last year. The two met in their hometown village in Belgium and eventually hooked up with fellow Netherlands native Serge Ramaekers, a 24-year-old producer who worked with Techno-tronic when that act was signed to ARS Records in Europe. Ramaekers helped Cartouche get signed to ARS in 1990 and when that label released "Groove" in Europe last winter, Tom Hayden, president of TSR Records, noticed that the song was gaining club play stateside as an import.

"When I saw the record on some playlists, started hearing from club DJs that it was a hot song, and found out that stores were reporting good import sales on it, I went

out and bought a copy of it," recalls Hayden, "and as soon as I heard it, I flipped out." Hayden had struck a deal with ARS for U.S. release of "Groove," when he got a call from Scotti Bros. and decided to let a major label in on the hit.

"We're getting a smaller percentage from the sales," he says, "but we're getting Scotti Bros.' expertise and clout in the marketplace, which is absolutely necessary to break an act of this nature. People will start thinking of them as performers as opposed to just one hit record."

The relationship between the two labels will continue when "House Music All Night Long," Cartouche's first album, is released next month. JIM RICHLIANO



CARTOUCHE Jean-Paul Visser and Myrelle Tholen.

EXENE CERVENKA
STEVE WYNN
PETER HOLSAPPLE & CHRIS STAMEY
GREGSON & COLLISTER
The Cat Club, New York

THIS PACKAGE OF acts on the Rhino New Artists imprint, presented as The RNA and Ben & Jerry's Real Music Revue, promised no lip-syncing or sampling. What it delivered was a lot more—an evening of consistently high-quality, gimmick-free performers delivering top-notch songs. All that and free ice cream, (Continued on page 50)

More Talent coverage can be found on page 50

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★ No. 1 ★★					
①	2	4	6	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1 1 week at No. 1	CRYSTAL WATERS
②	6	7	6	TONITE MCA 54069	THOSE GUYS
③	1	1	8	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
④	8	15	4	GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
⑤	5	6	8	WEEKEND TSR 866	DJ DICK
⑥	7	9	7	SPILLIN' THE BEANS ATLANTIC 0-86031	◆ JELLYBEAN
⑦	10	10	6	WHERE THE STREETS HAVE NO NAME EMI 56217	PET SHOP BOYS
⑧	3	2	12	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
⑨	12	12	7	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
⑩	13	13	7	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
⑪	4	3	14	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK
⑫	18	30	4	FASCINATING RHYTHM VIRGIN 0-91616	BASS-O-MATIC
⑬	11	8	9	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
⑭	15	21	6	NOW IS TOMORROW CARDIAC 4010	◆ DEFINITION OF SOUND
⑮	17	22	5	JOY WAX TRAX 9164	GREATER THAN ONE
⑯	9	5	12	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY
⑰	22	35	3	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
⑱	25	29	4	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
⑲	14	11	14	ANTHEM RCA 2775-1-RD	◆ N-JOI
⑳	19	24	5	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
㉑	28	31	4	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
㉒	16	17	7	HIP HOP ATLANTIC 0-86029	CHRIS CUEVAS
㉓	27	28	6	BABY BABY A&M 1549	◆ AMY GRANT
㉔	30	—	2	RHYTHM OF TIME EPIC 49-73767	◆ FRONT 242
㉕	20	25	6	CONTRIBUTION ISLAND 422-868185	◆ MICA PARIS
㉖	31	42	5	LET'S PUSH IT CHRYSALIS V-23597	INNOCENCE
㉗	29	39	3	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
㉘	36	47	3	(I WANNA GIVE YOU) DEVOTION CAPITOL V-15733	◆ NOMAD FEATURING MC MIKEE FREEDOM
㉙	41	—	2	TASTE THE BASS MERCURY 868 305-1	SAFIRE
★★★ Power Pick★★★					
⑳	47	—	2	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
㉑	37	44	4	RIGHT HERE, RIGHT NOW SBK V-07345	◆ JESUS JONES
㉒	21	14	8	CLOUD 8 CHARISMA 0-96378	◆ FRAZIER CHORUS
㉓	35	40	4	SEE-SAW EMI 56206	ATOZI
㉔	38	41	3	THIS TIME MAKE IT FUNKY CAPITOL V-15704	◆ TRACIE SPENCER
㉕	24	19	7	THE PARALLAX VIEW CAROLINE 2503-2	A SPLIT SECOND
㉖	32	34	4	RELAX YOUR SOUL RADIKAL RAD-5	FUN 4 FUN
㉗	44	50	3	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
㉘	26	18	12	UNBELIEVABLE EMI V-56209	◆ EMF
㉙	43	—	2	WHAT COMES NATURALLY MCA 53957	◆ SHEENA EASTON
㉚	40	37	9	ALRIGHT COOLTEMPO V-23712/CHRYSALIS	URBAN SOUL
㉛	23	16	8	E.S.P. ELEKTRA 0-66550	DEEE-LITE
㉜	48	—	2	SET ME FREE ZYX 6639-US	BEVERLEE
㉝	39	33	6	SEASONS OF LOVE GIANT 0-40008/WARNER BROS.	KEITH NUNNALLY
㉞	46	—	2	STILL SMILING MUTE PROMO/ELEKTRA	I START COUNTING
㉟	42	49	3	MAINLINE SBK V-19732	TRIBAL HOUSE
★★★ Hot Shot Debut★★★					
④⑥	NEW ▶	1	1	FOLLOW 4 NOW GIANT 0-40004/WARNER BROS.	SWAY & KING TECH
④⑦	34	32	9	STEP TO ME CAPITOL V-15670	MANTRONIX
④⑧	NEW ▶	1	1	BOB'S YER UNCLE ELEKTRA PROMO	HAPPY MONDAYS
④⑨	NEW ▶	1	1	FREAKY ATCO 0-96358	SOHO
⑤⑩	NEW ▶	1	1	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
★★ No. 1 ★★					
①	3	7	4	GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1 1 week at No. 1	CRYSTAL WATERS
②	2	3	10	STRIKE IT UP RCA 2792-1-RD	◆ BLACK BOX
③	4	5	7	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	◆ LATOUR
④	1	2	12	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1	◆ CATHY DENNIS
⑤	8	24	3	I WANNA SEX YOU UP (FROM "NEW JACK CITY") GIANT 0-19382	◆ COLOR ME BADD
⑥	6	6	10	UNBELIEVABLE EMI V-56209	◆ EMF
⑦	9	16	4	WHERE THE STREETS HAVE NO NAME EMI 56217	PET SHOP BOYS
⑧	5	1	9	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	◆ MONIE LOVE
⑨	12	17	6	TONITE MCA 54069	THOSE GUYS
⑩	15	22	5	DADDY'S LITTLE GIRL DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
⑪	14	25	4	ESP/GOOD BEAT ELEKTRA 0-66550	◆ DEEE-LITE
⑫	7	4	11	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
⑬	11	12	8	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
⑭	17	37	5	PLAYGROUND MOTOWN 4765	◆ ANOTHER BAD CREATION
⑮	18	21	5	WHAT COMES NATURALLY MCA 53957	◆ SHEENA EASTON
⑯	19	23	6	THROUGH EPIC 73708	◆ VICTORIA WILSON-JAMES
⑰	26	43	3	RING RING RING (HA HA HEY) TOMMY BOY TB-965	◆ DE LA SOUL
⑱	23	33	5	NOW IS TOMORROW CARDIAC 3-4010-0	◆ DEFINITION OF SOUND
⑲	16	19	7	I'M DREAMIN' GIANT 0-19441/REPRISE	◆ CHRISTOPHER WILLIAMS
⑳	21	31	6	NEW JACK HUSTLER GIANT 0-19942/WARNER BROS.	◆ ICE-T
★★★ Power Pick★★★					
㉑	27	37	4	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE
㉒	13	11	14	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
㉓	10	8	10	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
㉔	30	39	3	HEY DJ SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
㉕	24	26	6	STEP TO ME CAPITOL V-15670	MANTRONIX
㉖	31	36	4	FOLLOW 4 NOW GIANT 0-40004/WARNER BROS.	SWAY & KING TECH
㉗	34	44	3	I SAY YEAH EPIC 49-73773	SECCHI FEATURING ORLANDO JOHNSON
㉘	28	28	11	ANTHEM RCA 2725-1-RD	◆ N-JOI
㉙	37	41	4	PHOENIX OF MY HEART WING 422 868 133-1/MERCURY	◆ XYMOX
㉚	38	46	4	BACKYARD MCA 53982	◆ PEBBLES
★★★ Hot Shot Debut★★★					
㉛	NEW ▶	1	1	WHAT IS THIS THING CALLED LOVE TABU 38-73810/EPIC	◆ ALEXANDER O'NEAL
㉜	45	—	2	TEMPTATION CUTTING CR-248	CORINA
㉝	35	42	3	WHERE LOVE LIVES ARISTA AD-2227	ALISON LIMMERICK
㉞	39	45	4	TELL ME THAT YOU WAIT EPIC 73763	CULTURE BEAT
㉟	22	9	10	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
④⑥	47	—	2	GET THE MESSAGE WARNER BROS. 0-19465	◆ ELECTRONIC
④⑦	42	50	4	I DON'T WANT TO LOSE YOUR LOVE BUST IT V-15656/CAPITOL	◆ B ANGIE B
④⑧	50	—	2	WEEKEND TSR 866	DJ DICK
④⑨	49	—	2	MAINLINE SBK V-19732	TRIBAL HOUSE
⑤⑩	29	14	10	LET'S CHILL UPTOWN 54051/MCA	◆ GUY
⑤⑪	41	38	5	GIVE YOUR LOVE TO ME TOMMY BOY TB-977	TKA
⑤⑫	NEW ▶	1	1	TASTE THE BASS MERCURY 868 305-1	SAFIRE
⑤⑬	NEW ▶	1	1	I CAN'T TAKE THE POWER EPIC 45-73751	OFFSHORE
⑤⑭	32	15	8	SHE'S DOPE MCA 54064	◆ BELL BIV DEVOE
⑤⑮	NEW ▶	1	1	LET'S PUSH IT CHRYSALIS V-23597	◆ INNOCENCE
⑤⑯	44	30	14	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
⑤⑰	33	13	14	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA	◆ LONDONBEAT
⑤⑱	NEW ▶	1	1	MEA CULPA PART II CHARISMA 0-96352	◆ ENIGMA
⑤⑲	25	27	7	YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX	◆ CAUSE & EFFECT
⑤⑳	20	10	9	ELVIS IS DEAD/LOVE REARS ITS UGLY HEAD EPIC 49-73677	◆ LIVING COLOUR

○ 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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AMAZING LOVE

*The follow-up to the #1 R&B single "Call Me."
From the amazing debut album
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Caviano Honored At AIDS Event; DJ Pierre In N.Y.

"While it is important for us to mourn those who have passed on because of this disease, it is equally important for us not to forget those who must live with AIDS every day for the rest of their lives."

Jimmy Somerville

SHOWING SUPPORT: The New York club community turned out in force May 13 at nightspot **Parallel** for "An Evening Of Support," a benefit in honor of veteran dance music figure **Bob Caviano**. With a ticket price of \$50, the event aimed to raise money to help cover medical expenses for Caviano, who has been battling AIDS since last fall.

Caviano has been operating his own artist management company since the '70s, with a client history that has included **Grace Jones** and **Gwen Guthrie**. Despite his condition, he continues to actively oversee the careers of newcomers like **Cardiac act Brother Makes 3**.

Jellybean served as host for a program that included appearances by **Guthrie, India, George Lamond, Lisette Melendez, and Nona Hendrix**. **Anthony Mangini** and **Michael Wilson** served as the DJs.

Hendrix delivered a particularly stirring performance, offering an updated version of her '80s club favorite "Strictly Confidential" and the more recent ballad "Winds Of Change." Watching the singer hush and captivate the somewhat noisy crowd made us wonder why she is not currently signed to a major label.

Although the evening in general downplayed the serious nature of the gathering, Caviano's brief but emotional speech at the start of the show provided food for thought.

"This is a disease that I have been fighting for a long time now," he said. "I've watched it slowly chip away at both the gay community and the dance music community. I refuse to give up fighting for my life. Seeing all of you here lending your kind support helps me find the strength to carry on."

Caviano himself has hosted a number of benefits in honor of **Keith Haring** and **Steve Cohen**; each has been held posthumously. Although these events have pro-

vided a fine forum of tribute and farewell, we valued even more the opportunity to celebrate life with Caviano himself.

Caviano's presence reminded us that it is sometimes easier to face AIDS in the absence of the victim. It is, however, more effective for each of us to face head-on the dangers and realities of this disease and the role it plays in our lives.

Caviano's courage and energy was inspirational, and drove home the fact that for every person who has passed on, there are many more who must live with AIDS on a daily basis. They need our positive words and financial help now—not after they are gone.

The amount of funds collected was not available at press time.

A NEW PHASE: Although he's not tied to one label at the moment, former **Jive** artist and producer **DJ Pierre** has been keeping busy lately. He's left his native Chicago to try to establish himself in the crowded and competitive New York club scene.

"It's time that someone clock New York in on what *real* house music is all about," Pierre jokes. "Seriously, it just seemed like the right time for me to break free from the safety of the Chicago scene, which I know so well, and

take a shot at making a name for myself here."

Pierre has already prepared two new singles, both of which will ship to club DJs and retail in the coming weeks. On New Jersey-based **Movin' Records**, there's "I Might Be Leavin' U." It will be released under the group name **Phuture** and features lead vocals by



by Larry Flick

newcomer **LaVette**. The track is a soulful slice of diva-house.

A bit more underground is the percussive instrumental "Generator Power," which will be released on **Strictly Rhythm** (New York). Our favorite of Pierre's new material is "Move Your Body (To The Bass Drum)," a deep and sexy houser that has yet to be signed.

SINGLE OF THE WEEK: One of the strongest releases of the week is the dancehall redressing of "Why" by **Steely & Cleve** featuring **Suzanna Couch** (Profile, New York).

Producer Pettibone Steps In 'Vogue'

The Master Of Mix Does It For The 'Power Of Love'

The first in an ongoing series focusing on the leading producers and remixers in dance music.

BY LARRY FLICK

NEW YORK—When Madonna's smash hit "Vogue" topped pop charts worldwide last year, it catapulted her collaborator, **Shep Pettibone**, into an elite industry circle. With that single, he rose above the confines of clubland to take his place among dance and pop music's most sought-after producers and songwriters.

Although Pettibone has racked up a seemingly endless list of hit singles as a remixer, it was "Vogue" that best showcased his talent for creating music that has a groove tough enough to please club DJs, and a hook sweet enough for radio programmers.

Over the past year, the offers to co-write and produce acts have tripled. His success has expanded beyond his collaboration with Madonna to include co-production on a pair of recent top 10 pop and dance hits by **Cathy Dennis**, "Just Another Dream" and "Touch Me (All Night Long)." He and Dennis have already begun writing songs together for her next album.

"I'm enjoying the opportunity to work with people who inspire me to grow and develop myself, not only as a producer but also as a songwriter," Pettibone says. "As much as I still enjoy the art of remixing, the challenge of putting a song together with someone from scratch is exciting, and one that I welcome."

Pettibone's career can be traced back 10 years ago to a small record shop in **Asbury Park, N.J.**, where he sold singles to local DJs. He eventually moved to New York to spin at a number of progressive, underground clubs. That led to a gig at then-hot disco radio station, **WKTU-FM**.

"I started doing lunch-hour parties for the station," he says. "When I went to **WBLS**, I invented the 'mastermix' idea, which was called 'supermixer' then. It was a whole new concept for people to hear songs edited and changed around. A few of the right people heard what I was doing on radio, and thought, 'Let's get him to do this on record.'"

Pettibone clicked quickly in the clubs with remixes of "Thanks To You" by **Cinnamon** and "I Like You" by **Phyllis Nelson**.

"I remember being on the dancefloor at **Better Days** [a club in New York], and **Bruce Forest** played 'I Like You.' It was one of the most exciting moments I've ever had," he says. "Hearing the song in that context and watching the positive reaction from the crowd was incredible."

As his discography has grown with hit singles, Pettibone's public profile has decreased. Although he accepts the level of celebrity that comes with his career, he generally shies away from self-promotion.

"I don't do this for adulation or

The song was written by **Nile Rodgers** and **Bernard Edwards** for **Carly Simon** for the soundtrack to "Soup For One" nearly eight years ago. We didn't believe anyone could improve on the original's icy funk stance, but **Steely & Cleve** have taken the tune's sing-along hook, "la di la di da" (could this have been the inspiration for "Gypsy Woman?"), and steeped it in a hypnotic reggae groove that thrills.

Although a house remix would ensure a large audience, we respect the duo for not tampering with their initial vision. Besides, this is so infectious that it should find its way onto any playlist that includes down-tempo cuts.

TID-BEATS: **David Henney** has been promoted to manager of the **Elektra** dance department in New York. He was an assistant to **Leslie Doyle**, national director of dance music for the label... **Noreen Smith** has left her post as national dance promotion manager at **Alpha International** (Philadelphia). While pursuing other options, she is working as an independent radio and retail promoter, covering the Philly and New Jersey area... Months after its release, **Big Life Records** has finally decided to work another single

from the brilliant debut album by **Blue Pearl**. The cut is called "Alive," and features a guitar cameo by **Pink Floyd's David Gilmour**... **Virgin** has commissioned **Yvonne Turner** to provide a club vibe to "It Ain't Over Till It's Over," the next single from **Lenny Kravitz's** current "Mama Said" album. By the by, don't miss Turner's revamping of "Circle Of One" by **Oleta Adams**. She's turned the R&B shuffler into a smooth and classy houser. Quite fierce... **Junior Vasquez** has finished producing the full-length debut by **Lydia Rhodes**, due this summer on **This Beat's Working/MCA**, and is working on forthcoming releases by **Big Audio Dynamite** and **Ingrid Chavez**. Additionally, he continues to spin Saturdays at **The World** in New York... While **RCA** prepares the next **Musto & Bones** single, **Tommy Musto** has just remixed "All Together Now" and "Don't Let Me Down" by the **Farm** (Sire/Warner Bros.).

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5. ZHANA "Sanctuary Of Love"	POWERTRAXX
6. PSYCHO TEAM "Bolero"	ATMOSPHERE
7. E.B.B. "I Want You To F--- Me"	DANCEFLOOR
8. FISH "Can You Feel It"	CUPID
9. M1 "Feel The Drums"	EMOTIVE
10. BREAK BEATS "Drums Of Passion"	LOOP
11. EQUINOX "Chapter Two"	RETROACTIVE
12. LaDICK "People Are Still F---ing"	DICK
13. GO BITCH GO! "(Work This) P...."	DANCEFLOOR
14. O.J. JAZZY B. "Addict Trax"	ACE BEAT
15. KENNY LARKIN "Integration"	8
16. UNDERGROUND RESISTANCE "Some EP."	U-R
17. MEMBERS OF THE HOUSE	SHOCKWAVE
18. 2 HUMAN "Human Race"	CLASSIFIED
19. DIONNE "If You Want My Love"	FIRST CHOICE
20. MO-SHUN "Put Your Body In Motion"	ECHO USA

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

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Hot Dance Breakouts

CLUB PLAY

1. GOT A LOVE FOR YOU JOMANDA BIG BEAT
2. THIS IS YOUR LIFE BANDERAS LONDON
3. RING RING RING (HA HA HEY) DE LA SOUL TOMMY BOY
4. MALFUNCTION N-JOI RCA
5. CARAVAN INSPIRAL CARPETS MUTE

12" SINGLES SALES

1. RHYTHM OF TIME FRONT 242 EPIC
2. MOTOWNPHILLY BOYZ II MEN MOTOWN
3. YOU CAN'T PLAY WITH MY YO-YO YO-YO EAST WEST
4. CAN'T HELP MYSELF 2 BROTHERS ON THE 4TH FLOOR ZYX
5. DO ME RIGHT GUY MCA

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

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 212-536-5292

TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
				★★ No. 1 ★★		
1	2	1	1	GARTH BROOKS ▲ ³ CAPITOL 93866* (9.98)	NO FENCES	35
2	6	8	2	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS	106
3	1	2	1	DOLLY PARTON COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES	8
4	3	5	3	THE KENTUCKY HEADHUNTERS MERCURY 848 054* (9.98)	ELECTRIC BARNYARD	5
5	4	3	1	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES	27
6	8	6	2	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	35
7	5	4	4	GEORGE STRAIT MCA 10204* (9.98)	CHILL OF AN EARLY FALL	7
8	23	28	8	HANK WILLIAMS, JR. WARNER/CURB 26536*/WARNER BROS. (9.98)	PURE HANK	3
9	9	11	4	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	62
10	13	14	5	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	34
11	18	15	3	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	61
12	7	7	5	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	9
13	32	36	13	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	41
14	11	10	2	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE	80
15	10	9	9	KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY	7
16	12	12	7	DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY	27
17	25	26	12	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE	58
18	20	20	3	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN	50
19	14	16	1	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME	106
20	15	17	2	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	72
21	30	41	21	LORRIE MORGAN RCA 30210-4* (9.98)	SOMETHING IN RED	4
22	22	21	1	RICKY VAN SHELTON ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III	69
23	36	35	1	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	144
24	17	13	1	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS	34
25	58	—	25	CHARLIE DANIELS EPIC 46835*/SONY (9.98)	RENEGADE	2
26	29	27	5	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	39
27	19	19	5	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN	26
28	16	18	16	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	6
29	27	25	8	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	37
30	21	22	17	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	15
31	28	29	24	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	15
32	24	24	24	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	8
33	26	23	12	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	31
34	31	33	31	BILLY DEAN CAPITOL 94302* (9.98)	YOUNG MAN	6
35	34	31	11	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)	30
36	41	39	1	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP	51
37	RE-ENTRY	7	7	DAN SEALS CAPITOL 48308 (4.98)	THE BEST	69
38	59	69	18	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN	39

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
39	39	48	37	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE	14
40	57	54	6	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON	101
41	45	64	41	THE OAK RIDGE BOYS RCA 3023-4* (9.98)	UNSTOPPABLE	4
42	43	44	11	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE	50
43	60	56	1	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK	84
44	61	55	19	CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE	37
45	33	30	22	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME	14
46	38	40	23	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS	31
47	RE-ENTRY	2	2	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE	85
48	49	42	27	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO	38
49	62	70	31	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER	39
50	44	46	32	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY	15
51	35	32	12	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE	51
52	42	37	20	MARTY STUART MCA 10106* (9.98)	TEMPTED	15
53	75	—	53	MCBRIDE & THE RIDE MCA 42343* (9.98)	BURNIN' UP THE ROAD	2
54	64	62	25	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS	37
55	48	45	27	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK	30
56	63	60	6	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN	60
57	67	61	25	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS	40
58	55	51	21	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS	38
59	53	49	22	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK	30
60	73	72	26	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS	34
61	RE-ENTRY	2	2	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN	111
62	52	52	26	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK	16
63	RE-ENTRY	6	6	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN	95
64	RE-ENTRY	1	1	RICKY VAN SHELTON ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF	119
65	RE-ENTRY	21	21	KENNY ROGERS REPRIS 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE	27
66	RE-ENTRY	66	66	BILL ANDERSON CURB 77436* (6.98)	BEST OF BILL ANDERSON	2
67	46	50	46	MARK O'CONNOR WARNER BROS. 26509* (9.98)	THE NEW NASHVILLE CATS	3
68	47	43	9	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE	45
69	NEW ▶	69	69	LEE GREENWOOD CAPITOL 95541* (9.98)	A PERFECT 10	1
70	RE-ENTRY	13	13	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE	56
71	68	68	51	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO	22
72	RE-ENTRY	19	19	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK	78
73	RE-ENTRY	12	12	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG	99
74	RE-ENTRY	2	2	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN	75
75	NEW ▶	75	75	SOUNDTRACK RCA 2338-4R (9.98)	MY HEROES HAVE ALWAYS BEEN COWBOYS	1

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	WKS. ON CHART
1	—	—	1	PATSY CLINE ▲ ²	GREATEST HITS (8.98) MCA	
2	—	—	1	ANNE MURRAY ▲ ³	GREATEST HITS (7.98) CAPITOL	
3	—	—	1	THE CHARLIE DANIELS BAND ▲	A DECADE OF HITS (6.98 EQ) EPIC	
4	—	—	1	RANDY TRAVIS ▲ ⁴	ALWAYS & FOREVER (8.98) WARNER BROS.	
5	—	—	1	THE JUDDS ▲	HEARTLAND (8.98) RCA/CURB	
6	—	—	1	GEORGE STRAIT ▲	GEORGE STRAIT'S GREATEST HITS (8.98) MCA	
7	—	—	1	GEORGE STRAIT ▲	GREATEST HITS, VOL. 2 (8.98) MCA	
8	—	—	1	ALABAMA ▲ ³	ROLL ON (8.98) RCA	
9	—	—	1	KENNY ROGERS ▲	TWENTY GREATEST HITS (9.98) LIBERTY	
10	—	—	1	VINCE GILL	BEST OF VINCE GILL (4.98) RCA	
11	—	—	1	GEORGE STRAIT ●	IF YOU AIN'T LOVIN' YOU AIN'T LIVIN' (8.98) MCA	

12	—	—	1	ALABAMA ▲ ⁴	MOUNTAIN MUSIC (8.98) RCA	
13	—	—	1	THE JUDDS ▲	WHY NOT ME (8.98) RCA/CURB	
14	—	—	1	REBA MCENTIRE ▲	GREATEST HITS (8.98) MCA	
15	—	—	1	REBA MCENTIRE ●	SWEET SIXTEEN (9.98) MCA	
16	—	—	1	THE JUDDS	THE JUDDS - WYNNONA & NAOMI (8.98) RCA/CURB	
17	—	—	1	PATTY LOVELESS ●	HONKY TONK ANGEL (8.98) MCA	
18	—	—	1	ALABAMA ▲ ³	GREATEST HITS (8.98) RCA	
19	—	—	1	DOLLY PARTON ▲	GREATEST HITS (6.98) RCA	
20	—	—	1	REBA MCENTIRE ●	REBA (8.98) MCA	
21	—	—	1	GEORGE STRAIT ▲	OCEAN FRONT PROPERTY (8.98) MCA	
22	—	—	1	DAN SEALS	GREATEST HITS (9.98) CAPITOL	
23	—	—	1	WAYLON JENNINGS ▲ ³	GREATEST HITS (8.98) RCA	
24	—	—	1	GEORGE STRAIT ●	BEYOND THE BLUE NEON (9.98) MCA	
25	—	—	1	RONNIE MILSAP ▲ ²	GREATEST HITS (8.98) RCA	

Country



Honor Your Country. At a reception hosted by MCA Records following the recent ACM Awards show in Los Angeles, MCA executives present four artists with gold and platinum album awards. Reba McEntire holds a platinum album for "Rumor Has It," and gold albums are held by Patty Loveless for "Honky Tonk Angel," Vince Gill for "Pocket Full Of Gold," and George Strait for "Chill Of An Early Fall." Pictured, from left, are Tony Brown, executive VP and head of A&R, MCA/Nashville; John Burns, executive VP of distribution, Uni Distribution; McEntire; Loveless; Gill; Strait; Al Teller, chairman, MCA Music Entertainment Group; Luke Lewis, senior VP/GM of audio distribution, Uni Distribution; and Bruce Hinton, president MCA/Nashville.

Summer Lights Lassos Country Acts N'ville Fest Also Boasts Rock, R&B, More

■ BY EDWARD MORRIS

NASHVILLE—Country music will be one of the more prominent musical formats at the annual Summer Lights Festival, May 30-June 2 here. The street and indoor downtown event drew more than 250,000 people last year. Ticket, food, and merchandise sales brought in \$1 million, \$200,000 of which went to its producer, the Metro Nashville Arts Commission.

More than 100 country, rock, R&B, jazz, folk, classical, gospel, and other types of acts are set to perform on the festival's 10 stages during its

four-day run. All are paid union scale, according to Paula Hensley, a spokeswoman for the event.

Otto Bash, business agent for Local No. 257, American Federation of Musicians, says the union applies its "short concert" scale to festival players—which is \$50.60 for a performance up to 50 minutes for side musicians and double that for the leader.

Much of the festival's costs are underwritten by corporate sponsors, including Nissan, American Airlines, Bud Light, Coca-Cola, Deloitte & Touche, Philip Morris, Tennessean/Nashville Banner, the Wonder Co., and Viacom Cablevision.

This year, there will be tributes staged to honor bluegrass great Bill Monroe (May 30), folk/country producer Jim Rooney (May 31), and pioneering black gospel group the Fairfield Four (June 2).

The festival will revive for one night one of country music's most successful institutions: the radio broadcast of the Midnight Jamboree from its original home, the Ernest Tubb Record Shop on Broadway. Established in 1947 to sell records by

mail, the live-talent show follows the Grand Ole Opry's Saturday night broadcast on WSM and is now aired from the Ernest Tubb Record Shop on Music Valley Drive, near Opryland. The festival edition will run Friday, May 31, from 11:30 p.m.-1 a.m.

Country singer Traci Peel, whose marriage to Nashville Mayor Bill Boner made tabloid headlines last year, will perform Saturday night (June 1) at the Legislative Plaza stage.

Among the country/folk/bluegrass acts scheduled to work Summer Lights are Monroe, John Hartford, Emmylou Harris, Ricky Skaggs, Jim & Jesse, Mac Wiseman, the Osborne Brothers, Lyle Lovett, Guy Clark, Townes Van Zandt, Joe Diffie, Mike Reid, Riders In The Sky, Robert Earl Keen Jr., the Cluster Pluckers, Pat Alger, Wayland Holyfield, Don Schlitz, Danger In The Air, Doug Dillard, Jackson and Starling, Lee Roy Parnell, Wayland Patton, Hal Ketchum, Baillie & the Boys, the Nashville Bluegrass Band, and Brenda Lee.

(Continued on page 33)

Chet Atkins Finds 'Place' On Music Row Street-Naming Confirms Artist's Superstar Status

STANDING ON THE CORNER: "I'm kind of embarrassed," Chet Atkins intoned to the cheering section packed into the rain-splattered tent, "but I'll get over it." The occasion of Atkins' supposed embarrassment was the naming of a segment of South Street on Music Row "Chet Atkins Place." To celebrate this map-rending event, BMI lured a few dozen well-wishers, glad-handers, name-droppers, and buffet browsers to one of the affected street corners and bade them drink Atkins' good health. "I've seen people here I haven't seen since the Beatles broke up," observed the bon mottled Captain Midnight (Roger Schutt).

The Captain spoke true. There, swimming out of the mists of the Row's prehistory, were the faces of such Atkins cronies as songwriter/playwright Billy Edd Wheeler, Don Bowman

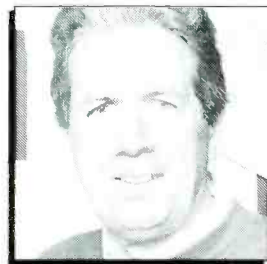
(the writer and recorder of the 1964 novelty hit "Chit Atkins, Make Me A Star") and guitar-whiz-turned-movie mogul Jerry Reed. Also in the merry mob were Grand Ole Opry star George Hamilton IV and his country/rock son, Hege V (George Hamilton V); legendary guitarist and chief of Local No. 257, American Federation of Musicians, Harold Bradley; Capitol Nashville recording artist Suzy Bogguss; songwriter supreme Harlan Howard; and Atkins' main picking buddy of late, Mark Knopfler. The Cluster Pluckers, Atkins' favorite string band, bracketed the speech-making with some first-rate bluegrass music.

It was even more dazzling on the dais, where Eddy Arnold, Minnie Pearl, Ray Stevens, pioneer producer Owen Bradley, and Nashville Mayor Bill Boner all took turns assuring Atkins that he was, indeed, the treasure that the new street signs proclaimed. The puckish Stevens told his mentor, "It's always nice to see somebody do well that I've helped over the years." Like Stevens, Pearl leavened her praise with teasing, recalling the time fellow performer Eddie Hill noticed the young, gangly Atkins dozing in an airplane seat and observed, "Look at him—he don't look like he's got enough sense to pick his nose." Minnie ended her encomium by asserting, "Chester Atkins is the country music business. He ought to have every street named after him." Boner summarized Atkins' professional achievements for the few on hand who didn't already know them. And the guest of honor responded with, "It's nice of you to do this, Mayor, but I'm moving my whole operation to Branson, Mo."

Finally, Atkins thanked his fans, his associates, his family, and his manager, Fred Kewley, who, he told the crowd, "has stuck with me through thick." Ever the diplomat, Atkins added, "Sorry about that, Fred. All comedy is at the expense of someone."

So, here's to Chet Atkins: the picker, the ironist, the street. May Time tread lightly on them all.

TRITT THERAPY: To a country that's up to its chin in the quicksand of positive thinking, Travis Tritt's new video offers the terra firma of pure negativism. The video is called "Here's A Quarter (Call Someone Who Cares)," and it is spitefulness incarnate: unyielding, taunting, and venomously self-satisfying. Anyone who has ever been dumped—and then simmered over the indignity—will relish this mean-



spirited melodrama. Although the lyrics do their job, it is Tritt's acting that transforms the glib message into art. His eyes roll in disbelief, his head cocks skeptically to the side, and he grins mirthlessly as he savors the discomfiture of she who did him wrong. The ingenious ending rams the point home like an electric screwdriver. Call it a three-minute warning for would-be wanderers.

MAKING THE ROUNDS: Tower Records in Nashville responded to the banning of Garth Brooks' "The Thunder Rolls" video (Billboard, May 11) by playing the clip on the hour, 4-8 p.m., May 6-11. The album has been among the store's top sellers... Nashville's Belmont College has given Vince Gill its Honorary Alumnus Award for "distinguished service and loyal devotion" to the school... The late DeFord Bailey, a founding member of the Grand Ole Opry and generally regarded as country music's first black star, has been honored with a historical marker near his birthplace in Bellewood, Tenn.

MARK YOUR CALENDAR: Opryland's annual Gospel Jubilee, May 25-June 2... International Bluegrass Music Awards Show, Sept. 26, Owensboro, Ky., with Marty Stuart, Chris Hillman, and Mac Wiseman hosting.

SIGNING: Ernie Ashworth to Playback Records for recording.



by Edward Morris

NEW ON THE CHARTS

Traditional country stars are falling onto the music scene like raindrops. And just like raindrops differ, these vocal stylists each offer some unique sound characteristic.

PolyGram artist Davis Daniel is just that—traditional, but unique. Daniel's debut single, "Picture Me," is now in its third week on Billboard's Hot Country Singles & Tracks chart, this week at No. 57 with a bullet. The record debuted at No. 64 with a bullet.

He spent much of his childhood on a cattle ranch in Nebraska, moving to Denver when he was 17. He always loved to sing but was shy when it came to singing anywhere other than the pastures and cattle barn by himself.

"I went to a Willie Nelson concert and decided that performing was what I wanted to do," says Daniel. Shortly after that show, his mother bought him a guitar and he taught himself to play using a Nelson songbook. Says Daniel, "It had pictures of little black dots on the strings showing you where to put your fingers to make chords."

He later formed the Davis Daniel Band, playing weekend gigs around the Denver area. One day he decided that if he was ever going to accomplish anything in music other than weekend performing he had better give it a shot while he was young. He moved to Nashville three years ago.

After a stint driving an airport van, Daniel began driving a delivery truck for the Miller Brewing Co. In the evenings he would play American Legion clubs. During

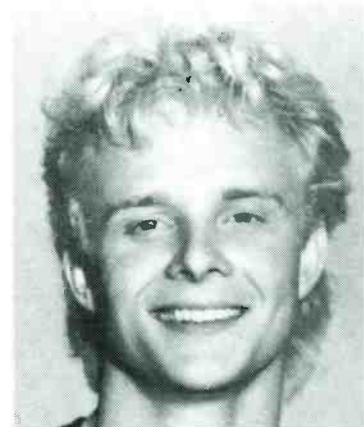
one show, a major label offered him a recording contract. He declined that offer, but the attorney he was using to assess the deal introduced him to Ron Haffkine, who is now his manager.

Daniel then met Paul Randall of WSIX Nashville when he dropped one of his tapes by the station for airing on the morning show's "Daily Demo" segment. After hearing the tape, Randall volunteered his help in getting the material to local record label executives. The tape never made it to the "Daily Demo." Instead, Harold Shedd, creative VP at Mercury Nashville, signed Daniel nearly one year ago.

He is scheduled to perform at the Summer Lights Festival and during the PolyGram show at Fan Fair.

Daniel is booked by Celebrity International in Nashville.

DEBBIE HOLLEY



DAVIS DANIEL

CRB Slates Radio Seminar In Atlanta

NASHVILLE—Country Radio Broadcasters here will present a one-day edition of Dan O'Day's Air Personality Plus Workshop, June 1 at the Quality Inn Downtown, Atlanta. CRB is best known for its annual Country Radio Seminar. The workshop, however, will include all radio formats.

Among the major topics will be

structuring shows, building a loyal listener base, handling on-air phone calls, and managing and motivating air talent.

The registration fee is \$95 through May 27 and \$110 at the door. The fee includes lunch and materials.

O'Day is publisher of the radio humor service O'Liners.

SUMMER LIGHTS LASSOS COUNTRY ACTS

(Continued from page 31)

Noncountry performers include Donna McElroy, the Gringo Dogs, Beegie Adair, Jay Patton, Bela Fleck & the Flecktones, Ilyas Mohammed & Sax, Mark Germino, Pat McLaughlin, Coleen Peterson, Matt Rollings, Jonell Mosser, Stan Lassiter, the Blair Quartet, Marianne Osiel, Thomas Cain, Walter Hyatt, Bobby Jones,

Take 6, the Fairfield Four, the Nashville String Machine, and the Nashville Symphony

Tickets for the festival are being sold through Ticketmaster. A four-day pass is \$12 in advance, \$15 at the gate. A one-day ticket is \$4 in advance and \$6 at the gate. Children under 12 will be admitted free.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 7 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI) WBM
 - 53 BABY TAKE A PIECE OF MY HEART (Songs Of PolyGram, BMI/Rosker, BMI) HL
 - 62 THE BALLAD OF DAVY CROCKETT (Wonderland, BMI) HL
 - 20 BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL
 - 6 BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
 - 52 BLUE MEMORIES (Irving, BMI/Littlemarch, BMI)
 - 28 CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI)
 - 70 COME A LITTLE CLOSER (Bar None, BMI)
 - 22 DON'T ROCK THE JUKEBOX (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Tom Collins, BMI/Murrah, BMI)
 - 15 DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) WBM
 - 16 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/Sony Songs, BMI/Edisto Sound, BMI) HL
 - 65 FALLIN' OUT OF LOVE (Paul Craft, BMI)
 - 33 FANCY (Northridge, ASCAP) CPP
 - 21 FEED JAKE (Tom Collins, BMI) CPP
 - 48 GET RHYTHM (House Of Cash, BMI) CLM
 - 64 HE COMES AROUND (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP)
 - 35 HEROES AND FRIENDS (Sometimes You Win, ASCAP/Ali Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/WBM
 - 4 HEROES (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM
 - 66 HONKY TONK LIFE (Cabin Fever, BMI/Miss Hazel, BMI)
 - 61 HOPELESSLY YOURS (Sony Tree, BMI/Sony Cross Keys, ASCAP)
 - 27 I AM A SIMPLE MAN (Rick Hall, ASCAP)
 - 31 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP) CPP/WBM
 - 2 IF I KNOW ME (Music Corp. Of America, BMI/Jesse Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL
 - 30 (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Millstone, ASCAP)
 - 46 IF IT WILL IT WILL (Bocephus, BMI) CPP
 - 8 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL
 - 73 I GET THE PICTURE (Acuff-Rose, BMI/Sony Tree, BMI)
 - 72 I GOTTA MIND TO GO CRAZY (Gehl, Ascop/Zomba, ASCAP)
 - 41 I GOT YOU (Fame, BMI/Maypop, BMI) WBM
 - 71 I KNEW MY DAY WOULD COME (Hookem, ASCAP/Blue Lake, BMI)
 - 44 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM
 - 71 I MUST HAVE BEEN CRAZY (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Samosonian, ASCAP)
 - 1 IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL
 - 45 I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI) CPP
 - 40 LET HER GO (Ha-Deb, ASCAP) CPP
 - 49 LORD HAVE MERCY ON A COUNTRY BOY (Polygram, ASCAP/Ranger Bob, ASCAP)
 - 36 LOVING BLIND (Howlin' Hits, ASCAP) CPP
 - 11 LUCKY MOON (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM
 - 3 MEET IN THE MIDDLE (Sony Tree, BMI/Electric Mule, BMI/Zomba, ASCAP) HL
 - 51 MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP)

- WBM
- 55 MILES ACROSS THE BEDROOM (Logrhythm, BMI)
- 42 THE MOON OVER GEORGIA (Fame, BMI)
- 19 OH WHAT IT DID TO ME (Champion, BMI) HL
- 60 ONE BRIDGE I DIDN'T BURN (Tom Collins, BMI/EMI April, ASCAP) CPP/HL
- 18 ONE HUNDRED AND TWO (Irving, BMI/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP
- 12 ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP
- 24 ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM
- 57 PICTURE ME (Nickel Nugget, BMI/WB, ASCAP/Bamatuck, ASCAP)
- 32 POCKET FULL OF GOLD (Benefit, BMI) WBM
- 17 POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI) CPP
- 25 RESTLESS (Cedarwood, BMI) HL
- 50 RIGHT NOW (Sylbee, ASCAP/Sovereign, ASCAP)
- 9 ROCKIN' YEARS (Southern Gallary, ASCAP) CPP
- 58 SCARS (Sony Cross Keys, ASCAP) HL
- 56 SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP
- 43 SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM
- 59 SHE'S IN LOVE WITH THE BOY (Warner-Elektra-Asylum, BMI/Rites Of Passage, BMI) CLM
- 63 SMALL TOWN SATURDAY NIGHT (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Nemo, BMI/Bug, ASCAP)
- 68 SOME KINDA WOMAN (Debariss, BMI/Ha-Deb, ASCAP) CPP
- 38 SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP) CPP
- 26 THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM/HL
- 69 TEN WITH A TWO (Co-Heart, BMI/Ski Slope, BMI/Sony Tree, BMI) HL
- 75 THINGS I WISH I'D SAID (Coolwell, ASCAP/Sony Cross Keys, ASCAP)
- 10 THE THUNDER ROLLS (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP) CLM
- 34 TILL I FOUND YOU (Irving, ASCAP/Littlemarch, BMI/Little Nemo, BMI/Bug, ASCAP) CPP
- 23 TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
- 13 TIME PASSES BY (Sheddhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL/WBM
- 67 TO BE WITH YOU (Silverline, BMI)
- 37 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM
- 29 TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cal Cody, ASCAP/Wee B, ASCAP) CPP
- 14 WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
- 47 WHAT ABOUT THE LOVE WE MADE (Vintage, BMI)
- 54 WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM
- 39 WITH THIS RING (Vee Ve, BMI/Ala King, BMI)
- 5 YOU'RE THE ONE (Coal Dust West, BMI) WBM

SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

- CLM Cherry Lane
- CPP Columbia Pictures
- HL Hal Leonard
- WBM Warner Bros.
- MSC Music Sales Corp.

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Retail

Retailers Offer Pointers On Point-Of-Purchase Material

■ BY MOIRA McCORMICK

CHICAGO—While retailers generally agree that effective point-of-purchase advertising can help stretch the sales potential of a project, there is less unanimity on which types of p-o-p work best in any given store setting.

The distribution of p-o-p materials, too, has been a source of controversy. Major chains, in an effort to make use of as much floor space as possible for product, find that space for such displays is shrinking. Nonetheless, executives with major chains say they are inundated with more p-o-p materials than they can use. Conversely, mom-and-pops say they often can't get hold of the stuff.

Many large retailers have taken steps to reduce the glut of p-o-p, and to use what they receive more effectively. Some prefer to contact labels directly with instructions on what materials to send, rather than relying on random shipments.

Some chains are instituting recycling programs for unused and already-used p-o-p. Also, a number of retailers that double as one-stops are funneling p-o-p down to wholesale accounts. And all are quite clear about what kind of p-o-p works best for them.

"Professionally done displays break up the visual clutter of dozens of small graphics in a retail store—graphics which are getting smaller," observes Debi English, assistant VP of store design and merchandising for the 285-unit Warehouse Entertainment chain, based in Torrance, Calif. She adds, "There should be someone at each store who excels in putting together displays, if there isn't a local account service rep who can do it."

English says that, until last June, Warehouse had been receiving far too much point-of-purchase material. As a result, "we told the major labels they had to stop sending random p-o-p," she notes. "We gave them a list of our stores and the number of display panels in each. To stores with five to 10 display panels, each vendor can send flats and posters for one artist each month. To stores with 10 to 15 display panels, they can send p-o-p for two artists per month, and to stores with 15 to 20 display panels,

three artists per month."

The corporate offices of Warehouse control even more tightly items like standees, counter cards, and bin cards, says English. "For us to use those materials, it has to be a special promotion, sometimes paid for by the vendor."

English says Warehouse's floor space has shrunk, "but we're putting up more display panels than ever. Three to four years ago, we had to put panels on the walls, and now 75% of our stores have them. We're retrofitting the rest of the stores as we remodel them."

Like most of the retailers surveyed here, English feels that flats and posters are the most effective p-o-p materials, followed by standees and counter displays. "What we don't like to use are tents, mobiles, and shelf-talkers, because they don't work with our merchandising systems," she says. A typical display stays up about a month, adds English.

CAMELOT LIMITS P-O-P

Like Warehouse, Camelot Music in N. Canton, Ohio, is limiting the

amount of p-o-p it receives. "A couple of years ago, we were getting material in all the time," says Mark Stephenson, marketing director for the 292-unit web. "We had to toss out stuff every week."

Camelot told the labels not to ship p-o-p, while telling individual stores to request whatever materials they need from local branches.

In particular, Stephenson says, video will be "the next wave of p-o-p. [Camelot] stores have a wall of video monitors, from four to 16 monitors each," he says, adding that the chain produces its own clip compilations.

Streetside Records—a St. Louis-based chain with 21 stores in Missouri, Kansas, Illinois, and Indiana—also is learning about the value of electronic p-o-p, via the testing of two PICS Preview machines, according to VP Randy Davis.

Of the more traditional p-o-p, Davis says Streetside's preferred materials are posters, flats, and streamers, rather than danglers or mobiles.

Tom McGuinness, senior VP of marketing for Sony Music, says his company for some time has been tailoring

its p-o-p shipments to meet the requirements of its customers. "Feedback varies from account to account," says McGuinness. "We pretty much know what kind of p-o-p each can use. With display space getting smaller and smaller, we try not to send certain types of p-o-p to stores that can't use it."

Placement of p-o-p is perhaps more important than what is used, McGuinness adds. "A poster or flat stuck way above eye level is not effective," he says.

At the Los Angeles-based Show Industries, which owns City One Stop and the 97-unit Music Plus chain, displays usually stay up two to three weeks. "We generally order what we feel we can use," says regional promotions coordinator Guy Vaughn, who supervises chainwide merchandising.

dising.

Unlike some other chains, Vaughn says display space in Music Plus stores is growing, rather than shrinking. "We're opening stores in 10,000-square-foot spaces more than ever," he says, "and stores now have at least eight to 15 display boards. We do chainwide displays, which can be very effective when used in conjunction with print and radio advertising. We'll have 89 stores all with end caps on Living Colour, say, supported with ads."

Extra p-o-p is funneled to accounts of City One Stop, which issues a catalog that includes what materials are available.

TOWER CREATES OWN P-O-P

On the other hand, W. Sacramento, (Continued on page 36)

Music Giveaways Lighting Up Cigarette Company's Promos

■ BY TRUDI MILLER

NEW YORK—Cigarette manufacturer Philip Morris is enticing customers by serenading them with free music from adult-oriented artists.

In the company's most recent music promotion—in conjunction with BMG Special Products—customers who bought three packs of Parliament Lights received a free CD; two packs came with a free cassette.

Unlike most such giveaways, the compilation included music by artists from several labels: "Hot Hot Hot" by Buster Poindexter (BMG); "Your Wildest Dreams" by the Moody Blues (Polydor); "Every Time You Go Away" by Paul Young (Columbia); "Make Me Lose Control" by Eric Carmen (Arista); "(Sittin' On) The Dock Of The Bay" by Michael Bolton (Columbia); and "Who's Zoomin' Who" by Aretha Franklin (Arista).

Philip Morris USA director of communications Les Zuke says, "We selected popular artists whose appeal is to an adult audience" for the promotion, which be-

gan in February.

BMG manufactured 60% of the CDs and cassettes, with Sony supplying the rest. Altogether, 240,000 CDs and 240,000 cassettes were distributed to Philip Morris. Zuke declines to comment on how many were taken by customers, other than to say, "It had an overwhelming response. It was a success by all measures."

In addition to the CDs and cassettes, the two- and three-packs included an offer for discounted CD players. With 10 proofs of purchase, customers could buy a Sharp DX-670 CD player for \$75, or a Sharp DX-770 CD player with 19-key wireless remote control for \$85, plus \$4 postage and handling.

BMG did not track sales of the featured artists, says VP of communications Trish Heimers. "Basically we license it, sell them the package, and they use it as they will. We've done this type of thing with L'eggs, Cadillac, Shell Oil, McDonald's, Tupperware, Campbell's Soup, and Avon." Likewise, Arista director of national sales Lauren Moran points out that the (Continued on page 37)



There's A Jackson In Your House. Drummer/composer Ronald Shannon Jackson is congratulated after his in-store appearance at HMV Music in New York to promote his new Axiom Records album, "Red Warrior." Shown, from left, are HMV jazz buyer Chip Stern; Mango Records sales director Fred Kelly; Jackson and his son, Talkey; MCA recording artist Onaje Allen Gumbs; Landmark Distribution sales director Greg Vassey; and HMV assistant manager/jazz department David Dunn.



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ALBUM RELEASES

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

POP/ROCK

- PAULA ABDUL**
Spellbound
CD Virgin 91611-2
CA 91611-4
- ALDO NOVA**
Blood On The Bricks
CD Jambco 848513-2
CA 848513-4
- ATOOZI**
CD EMI E2-94992
CA E4-94992
- CAMOUFLAGE**
Meanwhile
CD Atlantic 82212-2
CA 82214-4
- MICHAEL DAMIAN**
Dreams Of Summer
CD A&M 5348-2
CA 5348-4
- DANGEROUS TOYS**
Hellacious Acres
CD Columbia C2-46754
CA C4-46754
- ALTA DUSTIN**
Shoulda Known Better
CD Atlantic 82249-2
CA 82249-4
- THE NATION OF FUNKTASIA**
In Search Of The Last Trump Of Funk
CD East West Records America 91635-2
CA 91635-4
- TROY NEWMAN**
Gypsy Moon
CD East West Records America 91670-2
CA 91670-4
- PERE UBU**
Worlds In Collision
CD Mercury 848564-2
CA 848564-4
- PRIMUS**
Sailing The Seas Of Cheese
CD Interscope 91659-2
CA 91659-4
- TATTOO RODEO**
Rode Hard—Put Away Wet
CD Atlantic 82241-2
CA 82241-4
- TUFF**
What Goes Around Comes Around
CD Titanium 82244-2
CA 82244-4
- VANGELIS**
The City
CD Atlantic 82248-2
CA 82248-4
- VARIOUS ARTISTS**
I.R.S. Greatest Hits, Vol. IV
CD I.R.S. X2-13096
CA X4-13096

COUNTRY

- THE NORMALTOWN FLYERS**
CD Mercury 848369-2
CA 848369-4

R&B

- PEABO BRYSON**
Can You Stop The Rain
CD Columbia C2-46823
CA C4-46823
LP C1-46823
- THE DELLS**
The Second Time
CD Urgent UCD-91102/\$15.98
CA UCA-91102/\$9.98
LP ULP-91102/\$9.98
- MICHIE MEE AND L.A. LUV**
Jamaican Funk—Canadian Style
CD First Priority 91654-2
CA 91654-4
- CHERYL "PEPSII" RILEY**
Chapters
CD Columbia C2-45452
CA C4-45452
LP C1-45452
- SMALL CHANGE**
CD Mercury 848367-2
CA 848367-4
LP 848367-1
- 3RD BASS**
Derelicts Of Dialect
CD Columbia C2-47369
CA C4-47369
LP C1-47369

JAZZ/NEW AGE/WORLD MUSIC

- ALLAN ALEXANDER**

(Continued on page 37)

RETAIL

A NEW SOUND

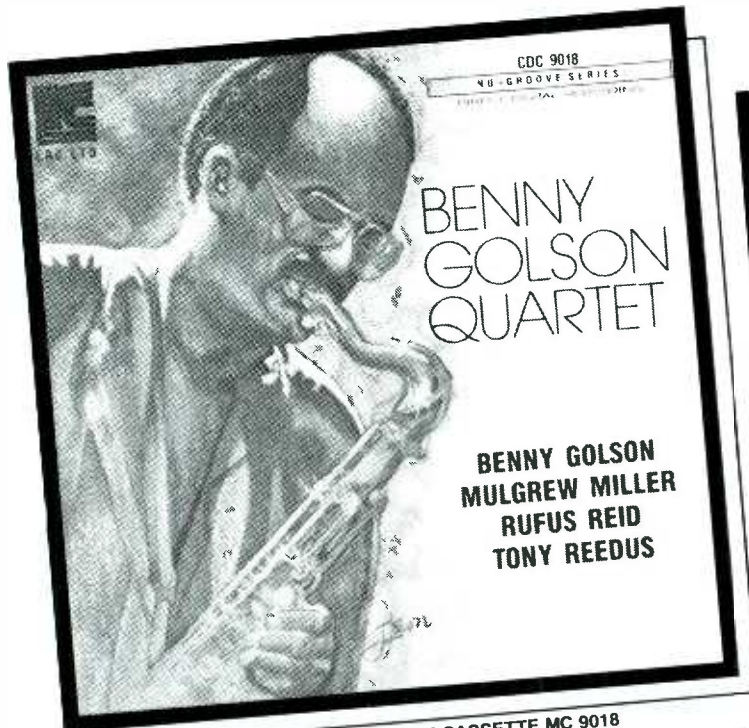
A NEW ATTITUDE

A NEW DIRECTION

A NEW

Collection

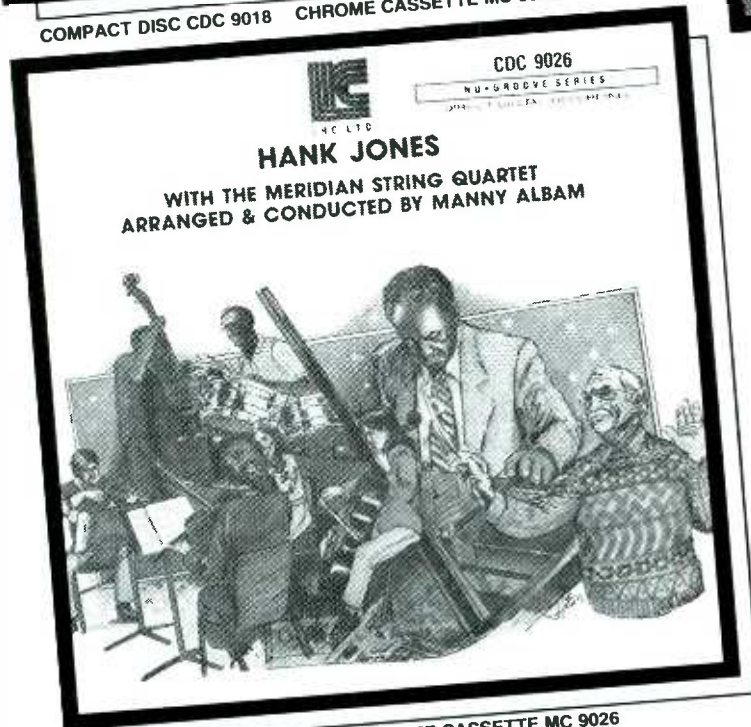
...extraordinary



COMPACT DISC CDC 9018 CHROME CASSETTE MC 9018



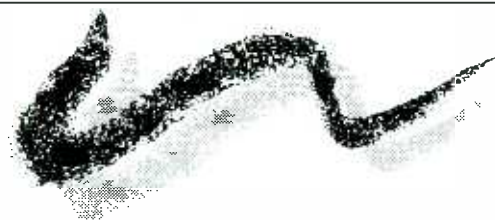
COMPACT DISC CDC 9033 CHROME CASSETTE MC 9033



COMPACT DISC CDC 9026 CHROME CASSETTE MC 9026



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Indies' NARM Vid Is Snipped, Reshipped

TRY, TRY AGAIN: Acknowledging that the independent labels' product presentation was not well received at the National Assn. of Recording Merchandisers' convention, Phil Jones, chairman of the Independent Action Committee and executive VP of Fantasy, has serviced an edited version of the video to the project's participating labels and distributors.

A letter from Jones, which accompanies the tape, reads: "Regarding the recent NARM video presentation—What can I say? The time slot was wrong and the jokes just didn't work. All is lost? No way! We edited the video and took out all of the unfunny stuff that didn't work." Jones promises the revised tape is "effective" and suggests that indies try to get time slots to play it at this year's various chain conventions.

TRAVEL AGENT'S BLUES: Camelot Music, which did not schedule a 1991 convention, has informed staff and store managers that the chain has canceled the meet that had been slated for April 1992 in Orlando, Fla. "I think the watchword for all big companies these days is cost containment," says senior VP Larry Mundorf.

Mundorf stresses the decision should in no way be construed as a sign of lackluster sales or profits.

In fact, the meet's cancellation appears to be a casualty of Camelot's success. Mundorf explains that the chain's expanded size and

conventions again, he adds.

IN AND OUT: In-Play, the service that provided 3,500 stores with CDs that featured songs from various current albums, has become inactive. The project, produced and distributed by Dublin, Ohio, CD manufacturer Discovery Systems, mailed its last disc in April. Project coordinator Anita Tedrow, who now concentrates on compilations for radio stations, says In-Play might resurface in the event that a single label wishes to fund an entire disc, but, for now, Discovery has put the idea of a multilabel sampler on hold.

The culprit behind In-Play's demise is lack of major-label support. Most of the tracks on the service's late-1990 discs, and all of the cuts on its most recent edition, were sponsored by independents.

STAR SEARCH: The parents of Dave Yeskel, national sales director for PolyGram Label Group, were featured on camera on the May 9 episode of "L.A. Law." Does this reflect the PLG executive's clout in the entertainment biz? Not really. It has more to do with the fact that Dave's sister, Ronnie Yeskel, is casting director.



by Geoff Mayfield & Ed Christman

geographic reach has prompted the company to devote considerable funding to a multiyear project that entails the construction of a new distribution facility, implementation of a new inventory management system, and the chainwide rollout of point-of-sale terminals. The cancellation of the '92 meet does not mean the chain won't hold

POINT OF PURCHASE

(Continued from page 34)

Calif.-based Tower Records donates excess p-o-p to local schools and other organizations, or gives it away to interested customers.

Mainly, Tower employees at each store make a lot of their own p-o-p, including end caps, posters, hanging banners, mobiles, and bin cards, says Mike Pompei, advertising division manager for the 65-unit chain.

But of the p-o-p sent by labels, almost anything larger than the versatile 12-by-12-inch flat is not very useful, Pompei says. "The stores don't handle posters and streamers from the labels very much," he adds. "If it doesn't fit in a bin or end cap, it's not useful. If we have to give a lot of thought to, 'Where can we put this?' it might get ditched."

According to Robin Wolfson, director of advertising, promotion, and merchandising for 33-store Kemp Mill Music, based in Beltsville, Md., the p-o-p material least likely to be tossed out at her chain is the most innovative—"Things like 3D mobiles and light boxes," she says. "One store even reused a light box when the promotion was over."

The most frustrating aspect of dealing with p-o-p, she says, is when it arrives too late. "I realize the labels don't want to make p-o-p if a record is not doing anything yet on the charts, but it's hard to put it up after a record's peaked," she says.

According to Kern Michael of 19-unit chain Record Theatre, headquartered in Buffalo, N.Y., effective p-o-p at the chain includes "on tour" banners and "thematic streamers." Like many stores, Record Theatre has limited display space, but Michael proposes a simple solution for keeping up with mountains of p-o-p: change it often.

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(Continued from page 35)

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PHILIP MORRIS PROMO

(Continued from page 34)

cuts were catalog titles that were no longer tracked.

This is the second time Philip Morris has done a CD giveaway; in April 1989 a similar deal was struck with Sony Music, then called CBS Records, including Magnavox CD players.

Previously, the company did a cassette-only giveaway with its Benson & Hedges brand in 1988. Similarly, from 1985-88, Marlboro did three cassette giveaways with Warner Special Products, featuring country artists Hank Williams Jr., the Judds, Merle Haggard, and George Strait.

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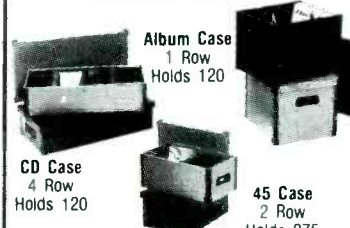


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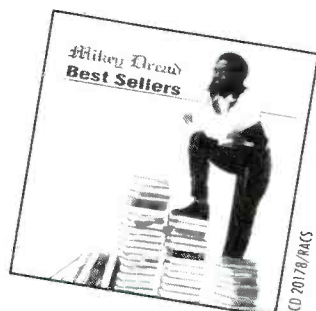
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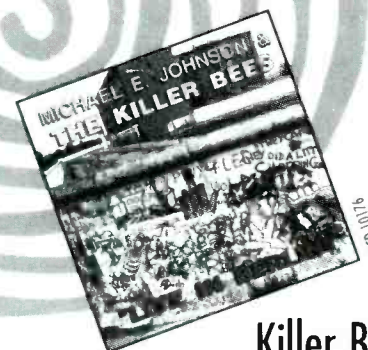
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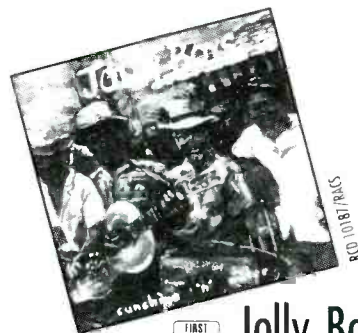
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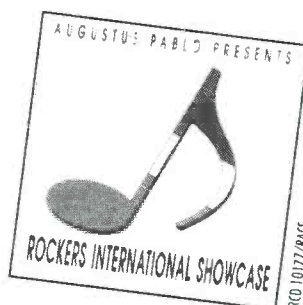
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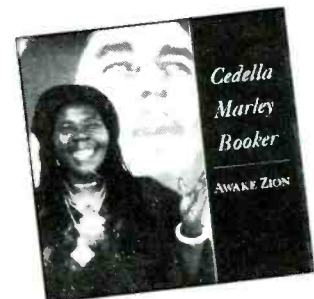
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Cedella Marley Booker Awake Zion

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Whatever Works: Nastymix Scores With Album-Before-Single Rollout Of O & Cooley

DEPENDS ON HOW YOU LOOK At It: Marketing mavens may have raised an eyebrow at the strategy Seattle's **Nastymix Records** used on the release of **Rodney O & Joe Cooley's** label debut, "Get Ready To Roll."

Seems the full-length album hit the streets weeks before the title-track debut single even shipped. And while some would have you believe the move was a brilliant and daring deviation from the industry norm, a more realistic view—however unconventional—paints a picture of mere convenience.

"We had a problem with the 12-inch, and we had to get the album out," says **Bernie Horowitz**, Nastymix VP of marketing. "There was such a demand for the project, we knew it wouldn't kill it if the single didn't come out first."

The strategy seems to have worked. "Yo! MTV Raps" and BET have added the video for "Get Ready To Roll" and Nastymix is busy filling album re-orders out of the box.

ROCK INVADED the symphony last week (May 15) when the Ancestors of New York's **Manhattan Center Records** joined the **New York City Symphony** on stage at Carnegie Hall. The concert marked the first time in several years that a rock band, backed by a full orchestra, entertained Carnegie Hall

audiences.

MORE SOUND + VISION: Salem, Mass.-based **Rykodisc** has re-issued **David Bowie's** "Young Americans," which features the previously unreleased "Who Can I Be Now?" and "It's Gonna Be Me" recorded in 1974; and "Station To Station," which packs live versions

GRASS ROUTE



by Deborah Russell

of "Wordonawing" and "Stay" recorded at Long Island, N.Y.'s **Nassau Coliseum** in 1976. The deluxe, digitally remastered CDs feature restored graphics and rare photos.

DISTRIBUTION NEWS: Atlanta's **Ichiban Records Inc.** has opened a Chicago-based office, with **Dolores Childs** as Midwest promotion manager. In addition, the audio division of **Lanham, Md.'s Schwartz Brothers Inc.** has obtained exclusive distribution rights for **Ichiban** and its affiliated labels, which include **King Snake, Ultra, and Gold Key.**

The **Independent National Dis-**

tributors Inc. web is working debut singles/videos for New York-based dance/rap label **Krazie Noise** and Memphis-based R&B label **Waylo.** Tunes include **Krazie Noise's** "The More I Get" by hip-hop act **Full Moon,** "Taste Of Money" by hip-hop rapper **C-Money,** and "No Justice, No Peace" by **Legion Of Hip Hop.** **Waylo's M-Team** debuts with "Can You Kick It Like This."

SIGN ME UP: Miami's **Pandisc** signed commercial hip-hop duo **Shaliq and D.J. Jock D.** The debut single, out now on **Pandisc's Rascal** imprint: "976 (Sex Over The Phone) ... L.A.'s **Triple X Records** signed the **Ultras,** formerly known as the **Ultravioletes.** The six-song mini-LP "The Complete Handbook Of Songwriting" will hit the streets June 25 ... **Santa Rosa, Calif.'s Mu Entertainment Inc.** signed **Hollywood, Calif.-based producer Kenneth Williams** to a two-year producers cooperative release agreement. He's contracted to provide at least four new rap, R&B, and jazz artists during the term of the deal. First up: L.A. rapper **Cupid D** and his "Reality" album, slated for June ... **Blind Pig** of San Francisco signed guitar virtuoso **Roy Rogers** and harmonica master **Norton Buffalo.** Look for the June release of their eponymous label debut. Meanwhile, **Blind Pig** enters the gospel ring with the signing of **Oakland, Calif.-based act the Hummingbirds.** A fall release is scheduled ... L.A.'s alternative rock imprint **Doctor Dream** recently signed **Hoboken, N.J., rock act Tiny Lights.**

SPRING FEVER: The **Swans' "White Light From The Mouth Of Infinity"** hit the streets May 10 on New York's **Young God** label, via **Rough Trade.** The band is set for a U.S. tour in August. Listen for **Swans** vocalist/keyboardist **Jarboe** on a **Sacred Frame** (of Atlanta) release in June titled "Mighty Risen Plea." Proceeds from the various-artists compilation will go toward **AIDS Atlanta** ... L.A.'s **Priority Records** shouldn't expect much commercial airplay on its "Efil4zaggin" album by hardcore rap act **N.W.A.** Titles on the May 29 release include "Find 'Em, Fuck 'Em, And Flee," "I'd Rather Fuck You," and "One Less Bitch" ... **Washington, D.C.'s reggae imprint RAS** is springing into action with a packed release schedule that includes **Dennis Brown's "Victory Is Mine," Yellowman's "Party," Charlie Chaplin's "Cry Blood,"** and **Sister Carol's "Mother Culture,"** among others ... More reggae from **Newton, N.J.'s Shanachie,** out now with **Rita Marley's "We Must Carry On,"** and **Rykodisc,** home to **Cedella Marley Booker's** new "Awake Zion" ... **Alligator Records** of Chicago is out this week with blues guitar veteran **Son Seals' first** new recording in seven years, "Living In The Danger Zone."

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IN THIS SECTION

Used Video Market Re-Viewed	40
'Alone' Again, This Time On Laser	42
Sales Chart: It's A 'Jungle' Up There	44
NVR Unifies Special-Interest Labels	44
Music Video Reviews	46

High Marks For 'Highbrow' Vids Thoughtful Fare Chalking Up Good Sales

BY CHRIS MCGOWAN

LOS ANGELES—Make way for highbrow video. The recent success of such thoughtful special-interest fare as "The Civil War," "Cosmos," and "Joseph Campbell And The Power Of Myth" is making it clear that not all video-store shelf space should be reserved for feature films and pro wrestling tapes.

Pacific Arts is at the forefront of "highbrow" programming, largely because of its exclusive distribution pact with PBS Home Video. The nine-tape, PBS "Civil War" set hit video stores Dec. 5 and quickly sold out its initial limited run of 10,000 sets, despite the \$199.95 suggested list.

On April 11, Pacific Arts launched the PBS series "The Astronomers," which lists for \$129.95 for the video-cassette boxed set (six tapes) and \$124.95 for the laserdisc edition (three discs, distributed by Image Entertainment). Pacific Arts CEO Al Cattabiani will not divulge numbers on "The Astronomers," but he says the set is enjoying "spectacular success."

Another recent PBS release in this vein is the five-tape "American Indians" series, which lists for \$19.95 per cassette or \$99.75 per set.

Cattabiani cites three factors as being especially important to the success of Pacific Arts and PBS Home Video fare: the development of the sell-through market, the "home video library" trend, and the use of a "convergent media marketing strategy."

"The emergence of the sell-through business over the last couple of years has clearly played very well for us," he says. "And people are beginning to treat videos like books, building libraries of titles they want to keep around the house. "And we package [our videos] specifically so that they'll look great in someone's library," he continues. "We have high-end programming and packaging."

Both "The Civil War" and "The Astronomers" benefited from simultaneous or near-simultaneous releases in different media (Billboard, March 16), such as book, television, and home video. "It created a much bigger impression in the marketplace than had the media been staggered, or windowed," says Cattabiani. "We've been trying to deal in these convergent media for some time."

He sees an "interesting split" in the demographics of those watching such titles. "On the one hand, there

are highly educated, affluent, older people—starting with couples with young children moving into a more settled lifestyle.

"But there is also an emerging demographic at the bottom of the market, of people who are not so affluent, not so educated, but who want real value for their money." He notes that many \$9.95 and \$14.95 Pacific Arts titles especially appeal to this audience.

According to Turner Home Entertainment senior VP of sales and

'People are beginning to treat videos like books, building libraries'

marketing Martin Weinstein, the label has sold more than 300,000 total units of the seven-part "Cosmos" series (\$19.98 per tape; \$199.98 per set), an astronomical investigation hosted by Carl Sagan. "Cosmos" has been on the market for 18 months and done more than \$3.5 million in wholesale business for the label.

"There is a very distinct market out there," says Weinstein. "Waldenbooks is very strong in this area, as are some of the catalog companies." "Cosmos" has also sold well in what Weinstein calls "super video specialty stores," such as the Warehouse, Tower, Music Plus, RKO Warner, Camelot, and Suncoast Motion Picture Company chains.

"I would say 50% of the sales come from bookstores and catalogs, and another 50% from the super video specialty stores," he adds. The audience for "Cosmos" is typically "male with a family, 35 to 56, generally college educated," says Weinstein.

Some of the highest-brow video around comes from Mystic Fire Video, which offers everything from experimental films and Tibetan documentaries to Bill Moyers interview programs. One of those, "Joseph Campbell And The Power Of Myth," had sold about 250,000 total units as of February, according to Sheldon Rochlin, the label's president.

The six Campbell tapes (which examine universal themes in mythology and religion) were priced at \$29.95 each and \$149.95 per set, but have now dropped to \$24.95 apiece and \$129.95 for the set, since the label signed a distribution pact with Island Visual Arts (Billboard, May

11). "Sales have started to go up again," says Rochlin.

Mystic Fire has nothing else to compare with the success of the Campbell series, but its No. 2 title, "A Gathering Of Men," has sold a healthy 30,000 units "and we expect to more than double that by the end of the year," says Rochlin. That title features Moyers in conversation with poet Robert Bly, who leads seminars for men around the country in which they examine their masculinity and place in society.

"I think that our videos appeal to all ages," says Rochlin. "There are a lot of young people who are very enthusiastic about our programs. We have a lot of cultural history that you can't get anywhere else."

Asked if his programming is generally too esoteric or specialized for the mainstream, Rochlin replies, "What is the mainstream? I don't think there is such a thing as the mainstream. I think there are companies targeting the mainstream, but what they're doing is watering

(Continued on page 41)

Gulf War Vids Are Scoring Major Sales Victories

BY TRUDI MILLER

NEW YORK—The Persian Gulf war may be gone, but it's certainly not forgotten, if video sales are any indication. Titles on the recent conflict are selling so well that several video companies have released whole series of tapes on the subject.

The most high-profile of the Gulf war videos is CNN's "Desert Storm: The War Begins," released by Turner Home Entertainment (65 minutes; \$14.98). Narrated by CNN Washington, D.C., anchor Bernard Shaw, it includes a history of the Middle East's conflicts (beginning with the Byzantine Empire), discussion of Saddam Hussein's rise to power and the events leading to war, exclusive reports by CNN correspondents, and excerpts from the only interview with Hussein granted to a TV network since the start of the war.

The tape came out in early

March and, says Turner senior VP of sales and marketing Martin Weinstein, "by the time it really got out there, the war was almost over. Most of the sales were after the war."

Yet to date, the title has sold 325,000 units—and two months after the end of the war has reached No. 10 on Billboard's Top Video Sales chart.

"It's the mother of all tapes," says Weinstein. "This morning I just got an order for 4,000 more units from Waldenbooks. They just had their biggest weekend ever."

One reason for the tape's success is Turner's strong marketing campaign, which includes local retail co-op ads but also takes advantage of the Turner empire through commercials running on Turner cable stations CNN, TBS, TNT, Sports South, and Headline News. Another reason, theorizes Weinstein, is that the troops that fought

(Continued on page 45)

Low-Budget Promos Can Work Like Magic

BY EARL PAIGE

PORTLAND, Ore.—There are dozens of low-budget promotions that small- and medium-size retail firms can stage to help them compete with the big chains, and a simple three-point formula that can make it all happen.

That was the message from for-

mer retailer Steve Dacri to an audience at the recent Video Software Dealers Assn.'s Portland Video Expo, one of six VSDA-sponsored regional trade events this year.

It's hard to come up with someone more appropriate than Dacri to fit in with VSDA's 1991 show series, which is produced under the theme "Be Part Of The Magic." Not only is

Dacri an accomplished magician, he has under distribution through A.I.P. Home Video two magic videos, which he plugged to attendees here—admittedly without any modesty.

In between bewitching the jammed room with various tricks, Dacri stressed his three-point promotion formula: coming up with an idea (even borrowing one), planning carefully, and executing or following through.

Among the promotions stirring most questions was a rather ambitious one called Frequent Renter. Dacri acknowledged that a "popular chain in Los Angeles" uses it, but did not identify the firm. (Wherehouse has used the program for five years).

The points earned per rental transaction can be put toward an array of prizes, ranging from nine points for a free rental to 1,100 for a camcorder. Interest in prizes varies, according to Dacri. "For various reasons, we see very few use their 40 points for a book of 10 rentals. People just don't want to wait that long," he said. "On the color television for 750 points, we

(Continued on page 41)



Duke's Up. CBS/Fox Video recently held the premiere screening of "The Official 1991 Championship Video: Duke Is King," in Durham, N.C., home of the 1991 NCAA basketball champs. On hand, from left, are Mike Brey, assistant coach, Duke; Gary Messenger, North American Video; Gene Devine, Devine's Restaurant and Sports Bar; Sal Scamardo, manager of sports marketing, CBS/Fox; Peter Gaudet, associate coach, Duke; and Tom Rogers, assistant to AD, Duke Basketball. The tape carries a \$19.98 suggested list.

'Used' No Longer A 'Dirty Word' To Video Suppliers

PRE-VIEW PUSH: Whether retailers call it "previously viewed" or "used," business is booming, according to several video distribution sources. One supplier who believes "used" signals no negative connotations to the retailer or consumer is **Maria Terinoni**, advertising and marketing director at **AAA Video Distributors**. "Used is better because right away it means half-off" in terms of price, she says. The used market is fully legitimized, says **Elaine Zizas**. "The studios have



by Earl Paige

finally acknowledged that used is not a dirty word," says Zizas, who notes the variety of promotions currently designed to stimulate sales of used movies by stores. Zizas has an unusual perspective in that she heads a wholesale firm, **Movies In Motion**, that evolved from a retail operation, **Orland Video**, as a way to dispose of movies bought in depth. The term "previously viewed" is considered somewhat ambiguous to some lights, but the stigma has lessened significantly, says **Howard Gross**, partner in **Distribution Video & Audio**. In testimonials from retail firms listed in its brochure, DV&A employs the term "used" repeatedly. "Our movies go through a 33-point checklist before we sell them," says Gross of arriving merchandise gathered by 18 buyers. "We look at box quality, we lift the flip lid, we look for shavings, and so on. Our reject rate is less than 1%," Gross says of goods that go out the shipping door.

ADD USED MOVIES: Since purchasing DV&A 18 months ago, Gross and his partners have seen sales double and warehouse space quadruple, says Howard Gross, no relation to partner **Gene Gross**. The other partner is **Ben Kugler**. But the used-movie business is treacherous, warns Howard. "We're one of the few survivors," among large operations. Another word of caution comes from **Joe Mason**, president of **Video Distributors of Florida**. He sees the market changing dramatically. "It's becoming hit driven just like the new release market." Older product must be considered very carefully, Mason says. "You're out there looking to pay \$2-\$3, cleaning up the boxes. It's a whole thing in the butt," he says, when distributors get stuck with large inventories "and a very small portion of it liquid."

LASER LAUNCH: Look inside selected **Fred Meyer** stores around the Northwest and you will see videodiscs, notes **Peter Young**, VP at racker **Roundup Music**. "We're going into 20 stores initially, 50 more in 30 days." The array will be 500 SKUs. "We're seeing videodiscs

like compact discs, paralleling the hi-tech consumer interest." At first, there will be playback hardware in 10 **Fred Meyer** stores. Ironically, in their presentation to Meyer, Roundup's hierarchy made the case that the space necessary could come from the electronics section, which has not yielded expected volume goals of late. No space was lost to prerecorded audio and video. Roundup's racked sections are sell-through only, and that will extend to videodiscs. **Fred Meyer** abandoned rental departments about six

months ago throughout its huge outlets, which look somewhat like a **Target** or **K mart** from the outside but not at all like either within. **Target**, **K mart**, and many **Wal-Mart** outlets, for that matter, are aisle-oriented. **Fred Meyer** stores—with some departments cut into walls and others extending out on the corners—appear more like malls. Moreover, a big difference from other similar discount department outlets is the full-line grocery store and deli sections. While the electronics and prerecorded software section may be in a prominent area near the entrance, Roundup additionally spots island displays of video and audio throughout.

CAMPAIGN TRAIL: **John Heim** considers that he is every bit as well known as most candidates for the **Video Software Dealers Assn.** board, though he concedes he may have a lower profile than the other three official nominees (two board incumbents **Ken Dorrance** and **Brad Burnside**, and **Mitch Lowe**). Two other opponents that Heim is watching are **Sheila Zbosnik**, his counterpart with the **Georgia Chapter**, and **Frank Lucca**, also a chapter head, and president of prominent marketing group **Flagship Entertainment**. "Sheila may have an edge just because she's the only woman candidate," says Heim, who adds that she represents the South, where **VSDA** candidates have not fared well the past two or three years. As for **Lucca**, he has the advantage of a national marketing group. Heim heads four-store **Video City** in Denver. One thing that Heim knows already: "It's expensive. I will spend \$1,500 easily." Heim is emphasizing two themes in his mailer: **VSDA's** image campaign and defectives. While strongly supporting the awareness campaign, Heim puts even more steam in his views on defectives, in which he calls for a "no fault" policy. Charging studio executives with failing to recognize the problem, he says, "We've paid the studios 60-plus dollars for a \$2 cassette, but we've lost our ability to even have a chance to make a profit on it. This isn't fair and some studios have ac-

(Continued on page 42)

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
1	1	7	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
2	4	3	MARKED FOR DEATH	FoxVideo 1865	Steven Seagal Basil Wallace	1990	R
3	2	6	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
4	3	7	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
5	12	2	THE BONFIRE OF THE VANITIES	Warner Bros. Inc. Warner Home Video 12048	Tom Hanks Bruce Willis	1990	R
6	14	2	ROCKY V	MGM/UA Home Video 902288	Sylvester Stallone Talia Shire	1990	PG-13
7	5	5	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
8	6	12	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
9	36	2	THE JUNGLE BOOK	Walt Disney Home Video 1122	Animated	1967	G
10	13	4	SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
11	10	5	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
12	8	10	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
13	9	7	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
14	11	6	WHITE PALACE	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
15	7	5	WILD AT HEART	Media Home Entertainment M102765	Nicolas Cage Laura Dern	1990	R
16	15	4	CHILD'S PLAY 2	Universal City Studios MCA/Universal Home Video 81024	Alex Vincent Jenny Agutter	1990	R
17	17	11	AIR AMERICA	Carolco Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
18	21	2	TEXASVILLE	Nelson Home Entertainment 7778	Jeff Bridges Cybill Shepherd	1990	R
19	16	6	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
20	18	3	WELCOME HOME ROXY CARMICHAEL	Paramount Pictures Paramount Home Video 32489	Winona Ryder Jeff Daniels	1990	PG-13
21	25	2	THE PUNISHER	Live Home Video 68935	Dolph Lundgren Louis Gossett Jr.	1990	R
22	22	9	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
23	NEW ▶		GRAVEYARD SHIFT	Paramount Pictures Paramount Home Video 32512	David Andrews Kelly Wolf	1990	R
24	20	14	DIE HARD 2: DIE HARDER	FoxVideo 1850	Bruce Willis Bonnie Bedelia	1990	R
25	24	9	PUMP UP THE VOLUME	New Line Cinema RCA/Columbia Home Video 75103	Christian Slater	1990	R
26	26	4	FUNNY ABOUT LOVE	Paramount Pictures Paramount Home Video 32085	Gene Wilder Christine Lahti	1990	PG-13
27	28	3	TUNE IN TOMORROW	HBO Video 90526	Keanu Reeves Peter Falk	1990	PG-13
28	23	7	DESPERATE HOURS	MGM/UA Home Video 902167	Mickey Rourke Anthony Hopkins	1990	R
29	NEW ▶		THE SHELTERING SKY	Warner Bros. Inc. Warner Home Video 12062	Debra Winger John Malkovich	1990	R
30	27	10	DEATH WARRANT	MGM/UA Home Video M902170	Jean-Claude Van Damme	1990	R
31	19	12	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
32	31	5	THE LAST PICTURE SHOW	RCA/Columbia Home Video 50423	Timothy Bottoms Jeff Bridges	1971	R
33	30	14	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG
34	34	2	BRIDE OF RE-ANIMATOR	Live Home Video 68972	Bruce Abbott Jeffrey Combs	1989	NR
35	32	2	GRAFFITI BRIDGE	Warner Bros. Inc. Warner Home Video 12055	Prince Morris Day	1990	PG-13
36	35	6	THE HOT SPOT	Orion Pictures Orion Home Video 8754	Don Johnson Virginia Madsen	1990	R
37	37	16	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG
38	29	10	STATE OF GRACE	Orion Pictures Orion Home Video 8760	Sean Penn Gary Oldman	1990	R
39	39	9	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G
40	33	14	NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	R

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

LOW-BUDGET PROMOS

(Continued from page 39)

see one given away about every three months." To keep within budget, Dacri suggested going to neighborhood electronics hardware stores that will sponsor the prizes.

In some cases, Dacri outlined a budget, as with the two-week "Magic Show" promotion. That cost includes three magicians, \$1,500 (\$250 a week apiece); print advertising, \$200; radio, \$300; fliers, \$50; and giveaways, \$200.

For a magic theme, or a video on comedians, Dacri suggested setting aside an area in the store for staging short performances during the day.

One of Dacri's promotions is built around mysteries. "Advertise that a 'murder' will take place in your store on a specific day. Then over the next 21 days, one clue a day is revealed on a display in the store," he said.

A local acting troupe can be engaged to actually perform the climax scene, Dacri suggested. Naturally, all mystery movies would be put on special offer during the whole month.

Dacri, a consultant these days, suggested firms at which inexpensive giveaway premiums can be purchased. He also offered other pointers, like spontaneity. "Remember, 70% of video sales or rentals are unplanned. Get people into the habit of expecting the unexpected when they come in your store," he said, advising that not all promotions be advertised so they are all the more surprising.

One promotion that earned Dacri a round of spirited laughter was the "transparent fish" stunt, complete with real—albeit unpopulated—aquarium, air bubbles, and all. He related how stores have successfully staged the farce, "even to the point of having fish food nearby and offering people the opportunity to feed them."

'Highbrow' Videos

(Continued from page 39)

down to the lowest common denominator.

Mystic Fire sells its videos in "every conceivable place you can imagine," says Rochlin. "About one-third goes to direct mail order. The rest is divided up between other catalogs, bookstores, specialty stores, video stores, schools, and libraries, with ratios shifting all the time."

With the Island deal, he expects a large jump in sales volume. "We've never had a sales force for video outside our offices. Now it will be in the warehouses of distributors, whereas before it was on special-order only." Mystic Fire currently has about 80 titles in its catalog, and plans to release approximately 30 per year in the future.

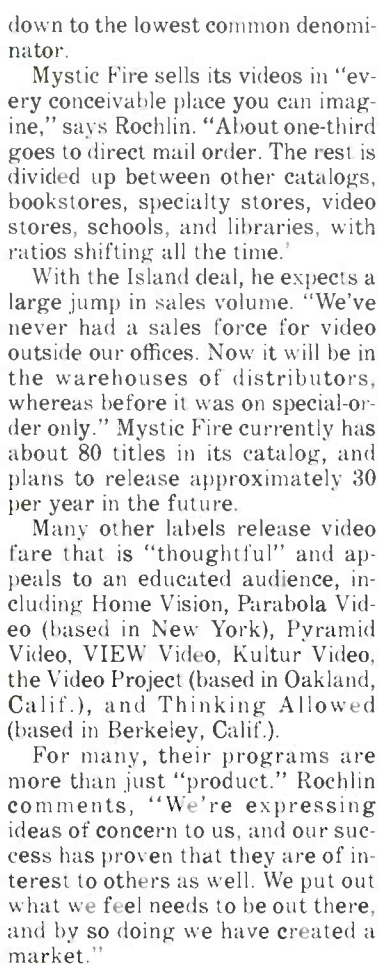
Many other labels release video fare that is "thoughtful" and appeals to an educated audience, including Home Vision, Parabola Video (based in New York), Pyramid Video, VIEW Video, Kultur Video, the Video Project (based in Oakland, Calif.), and Thinking Allowed (based in Berkeley, Calif.).

For many, their programs are more than just "product." Rochlin comments, "We're expressing ideas of concern to us, and our success has proven that they are of interest to others as well. We put out what we feel needs to be out there, and by so doing we have created a market."

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	16	2	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
2	1	8	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
3	2	30	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
4	3	52	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
5	5	13	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
6	4	32	THREE TENORS IN CONCERT ▲ 2	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
7	6	32	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
8	9	34	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
9	7	13	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
10	13	5	DESERT STORM: THE WAR BEGINS	Turner Home Entertainment 3057	Bernard Shaw Peter Arnett	1991	NR	14.98
11	14	13	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
12	15	2	PLAYBOY SEXY LINGERIE III	Playboy Video HBO Video 0602	Various Artists	1991	NR	19.99
13	8	6	VOICES THAT CARE	Giant/Warner Reprise Video 38245	Voices That Care	1991	NR	9.98
14	10	12	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video 2858	Michael Jordan	1990	NR	19.98
15	12	13	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
16	11	31	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
17	17	2	PLAYBOY'S 1991 PLAYMATE OF THE YEAR	Playboy Video HBO Video 0601	Lisa Matthews	1991	NR	19.99
18	18	4	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
19	20	11	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
20	21	8	TEEN MUTANT NINJA TURTLES: PIZZA BY...	Family Home Entertainment 27363	Animated	1989	NR	14.95
21	23	13	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
22	30	13	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
23	38	28	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
24	RE-ENTRY		ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
25	28	33	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
26	RE-ENTRY		HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal	1990	R	19.98
27	19	244	THE SOUND OF MUSIC ▲ ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
28	22	13	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
29	26	6	TESLA: FIVE MAN VIDEO BAND	Geffen Home Video 39507	Tesla	1991	NR	19.95
30	RE-ENTRY		PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	Mickey Rooney Helen Reddy	1977	G	29.95
31	37	2	NELSON: AFTER THE RAIN	Geffen Home Video DGCV3950	Nelson	1991	NR	14.95
32	RE-ENTRY		PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
33	24	4	RED HOT & BLUE	Arista Records Inc. 6 West Home Video SW-5718	Various Artists	1990	NR	19.98
34	33	21	MADONNA: JUSTIFY MY LOVE ▲ 8	Warner Reprise Video 38224	Madonna	1990	NR	9.98
35	25	27	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
36	34	184	CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
37	35	12	WHITNEY HOUSTON: THE STAR SPANGLED BANNER ▲ 2	Arista Records Inc. 6 West Home Video 5720	Whitney Houston	1991	NR	7.98
38	29	27	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
39	RE-ENTRY		BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
40	36	121	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99

● 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.

'Home Alone' Disc To Join Video Release In August

ALONE TOGETHER: For the upcoming blockbuster release of "Home Alone," FoxVideo is breaking with its usual pattern of delaying the laserdisc release of major titles until a month or more after the cassette release. "Home Alone" will be released simultaneously on cassette and disc Aug. 22. Fox is also dropping its usual introductory price for laserdiscs on "Home Alone" from \$34.98 to \$29.98. "Home Alone," the third-highest-grossing film in history at more than \$267 million, will carry a \$24.98 list on cassette and is expected to be the biggest sell-through release of the year. And the direct-to-sell-through strategy for the cassette release explains the unusual disc policy. "Normally, we feel we have to protect the [cassette] rental market, and so we delay the release of the laserdisc," says Fox operations VP David Goldstein. "But with the low [cassette] price, we're comfortable releasing this one day-and-date." As for the lower price for the disc, Goldstein says, "We wanted it to be more in line with the sell-through strategy" of the cassette release.

LASER SCANS

by Chris McGowan

ring Johnny Depp, Winona Ryder, Alan Arkin, and Vincent Price; and "Come See The Paradise" (\$49.98), directed by Alan Parker and starring Dennis Quaid.

PRICE PROMOTION II is the name of a new Fox campaign wherein 12 old and new laserdisc titles will be reduced to \$24.98, beginning in June. The featured films are "The African Queen," "Alien Nation," "Blue Hawaii," "Give My Regards To Broad Street," "Hard To Handle," "How To Marry A Millionaire," "Jumpin' Jack Flash," "Nine To Five," "The Seven Year Itch," "Silver Streak," "Take The Money And Run," and

"Two Of A Kind."

COSMIC: Image is bowing "The Astronomers" (boxed set, \$124.95), a six-part, 312-minute series hosted by Richard Chamberlain that delves into the mysteries of the universe and highlights astronomical breakthroughs of the last 10 years (Billboard, March 16). The \$5 million program spent more than \$1 million on special effects alone. The laserdisc set is slightly cheaper than the \$129.95 videocassette boxed set.

JAPAN: In case you didn't catch it, the April 27 Billboard carried an article on the Japanese home video market penned by Steve McClure. According to the Japan Video Assn., laserdiscs accounted for \$982 million (135.6 billion yen) of the total home video wholesale business of \$2.24 billion (309.06 billion yen) in 1990. In units, JVA members shipped some 27.1 million cassettes (Continued on page 47)

STORE MONITOR

(Continued from page 40)

knowledgeed it. What about the rest of them?"

CULTURAL EVENT: The Los Angeles Chapter of VSDA, which made local news with its first "Oscar Party," is stepping out again. A May 22 meeting will be highlighted by a screening of "Hamlet" and an invita-

tion to dress up in period costumes for the event. Linda Plaks, president, notes that costumes are not mandatory but that awards will be given for the best efforts. As for the group's Oscars Party, the chapter leaders say that a statewide event could be in the making, linking all six California groups.

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NEWSLINE

Disney Continues To Reign As King Of Video-Sales 'Jungle'

Walt Disney Home Video's "The Jungle Book," the first big, new sell-through title to hit the streets in months, rockets to No. 1 on Billboard's Top Video Sales chart in only its second week out. "Jungle Book" debuted on the chart last week at No. 16. The movie jumps from No. 36 to No. 9 on the Top Video Rentals chart this week. In hitting the top-seller slot, "Jungle Book" displaces another Disney title, "Ducktales: The Movie," which drops to No. 2 after a five-week run on top. "Ducktales" itself displaced "Pretty Woman," from Disney's sister label Touchstone Home Video, on the top of the chart, giving distributor Buena Vista Home Video back-to-back-to-back No. 1 sellers. Buena Vista titles currently occupy the top five slots on the Top Video Sales chart. In other chart action this week, PolyGram Video's London release "The Three Tenors" becomes the first classical music longform to hit No. 1 on Billboard's Top Music Videos chart. The trio of tenors, Jose Carreras, Placido Domingo, and Luciano Pavarotti, displace Vanilla Ice's "Play That Funky Music White Boy," the SBK Music Video release that spent six weeks at No. 1.

Rentrak Inks Pact With Airborne Express

Rentrak Corp. has signed a three-year agreement with Airborne Express to handle all shipping for the Portland, Ore.-based pay-per-transaction distributor. The companies estimate the value of the deal at \$11 million. Under the agreement, Rentrak will relocate its distribution center to Airborne's hub airport in Wilmington, Ohio. The companies will integrate their data-processing systems to allow for instantaneous tracking of Rentrak customers' shipments. In a statement, Rentrak director of distribution Ed Barnick said, "Relocation of Rentrak's distribution center to Ohio and other benefits inherent in the arrangement . . . will significantly reduce Rentrak's overall costs to distribute video cassettes to its customer base."

FoxVideo Extends Laser Repricing Promo

The success of FoxVideo's first laserdisc repricing promotion in February will result in a second batch of titles being rereleased early this summer, according to Fox operations VP David Goldstein. The 12 titles in the summer promotion, all repriced to \$24.98, are "Alien Nation," "African Queen," "Blue Hawaii," "Give My Regard To Broadstreet," "Hard To Handle," "How To Marry A Millionaire," "Jumpin' Jack Flash," "Nine To Five," "Seven Year Itch," "Silver Streak," "Take The Money And Run," and "Two Of A Kind." While many suppliers have sought to downplay the rental market for laserdiscs, FoxVideo has long acknowledged that such a market exists and has priced its discs at \$34.98 or more on initial release, even while other studios were lowering prices on new releases in an effort to defuse the growing laserdisc rental business. As for the repricing strategy, Goldstein says, "This is a continuation of our philosophy of mirroring the videocassette practice of following up a rental-oriented initial exposure with a sell-through strategy. Based on the initial success of the first release, we anticipate a regular diet of these programs to cover significant portions of our broad laserdisc catalog." FoxVideo has more than 350 laser titles currently in release.

VPI/Harmony Stages Multiple Promotions

Music video magazine producer VPI/Harmony is seeking to strengthen its position at both ends of the distribution spectrum by staging promotions with Wal-Mart stores and Baker & Taylor. The Baker & Taylor promotion is designed to increase the VPI/Harmony line's penetration into video specialty stores and is part of a broad, music video promotion being staged by B&T. Through B&T, VPI/Harmony is offering retailers a six-pack counter display, with which retailers receive three posters and a 48-piece prepack with floor display and standee. With every 12 pieces pre-ordered, retailers will receive a free music-video T-shirt promoting VPI/Harmony's magazines. Meanwhile, VPI/Harmony has slated a nationwide sweepstakes for the first three volumes of Country Music Video Magazine through 1,580 Wal-Mart stores. The sweepstakes is being promoted through 175,000 radio spots and through displays in Wal-Mart stores. Up for grabs are 15 trips to the Country Music Fan Fair in Nashville, 15 Gibson guitars autographed by Dwight Yoakam, 20 VCRs, 20 CD players, and 25 Alan Jackson CDs. For the promotion, VPI/Harmony is dropping the \$12.98 suggested list for the magazines to \$9.98.

Vid Singles Big Winners Of RIAA Metal

Though the music video single category was only introduced earlier this year, it's that genre that dominates the gold and platinum certifications this month. In fact, no longform videos attained gold (50,000) or platinum (100,000) marks this month. According to the Recording Industry Assn. of America, two video singles, Whitney Houston's "The Star-Spangled Banner" and "Here Comes The Hammer," by M.C. Hammer, earned gold, platinum, and multiplatinum stripes in April, signifying sales of 100,000 units.

Houston's single was taken from her spirited performance of the national anthem during this year's Super Bowl. Hammer's clip for "Here Comes The Hammer" is believed to have cost about \$1 million, and is different from the version on his multiplatinum longform, "Please Hammer Don't Hurt 'Em." Unlike the Houston video single, Hammer's clip includes documentary footage, but, per RIAA specifications, clocks in under 15 minutes.

NVR Has Special Interest In Indie Firms' Projects

■ BY CHRIS MCGOWAN

LOS ANGELES—National Video Resources, an arm of the Rockefeller Foundation's arts and humanities division, is taking significant strides toward implementing its goals of testing distribution strategies and developing new audiences for documentaries, independent features, and other cultural programming on video.

Founded last year (Billboard, May 12), and the recipient so far of \$1.85 million in grant money from the Rockefeller Foundation, NVR already has undertaken several projects that it hopes will yield long-term benefits for many independent video labels and producers.

Examples include the assisting of six such labels with their mailing lists and the packaging of a "green" video collection. "We're trying to find potential new audiences and markets" for work that has a "personal point of view—be it artistic, political, or historical," says Gretchen Dykstra, executive director for NVR. "We're here to take risks in the marketplace on behalf of independent work."

One of its first endeavors was to convince six important independent distributors—Mystic Fire Video, Pacific Arts Video, Voyager Company, Flower Films, Facets (which has a large mail-order business), and Home Vision—to let NVR combine their mailing lists for each other's benefit (Billboard, April 6).

Each label sent its list to NVR, which then "merged, purged, and returned a master list to those six. The theory was that if each of them had access to more outlets, more work would get into retail stores. Everyone did better," says Dykstra.

NVR also surveyed the 4,200 retailers on the final list and had a 13% response rate. "We asked them all the basic questions of how big they were, how many tapes they stocked, how much special interest, and how we could help them get their customers to rent more. Now we're inputting all of that stuff," adds Dykstra.

Another important effort was NVR's linking up with the Seventh Generation catalog and the Video Project to create the Green Video Collection. "We will do a stand-alone mail-order catalog of 35-50 environmental tapes that will mail in the first week of October," says Dykstra.

"A lot of the titles are now in educational distribution, but not necessarily in [consumer-oriented] home video distribution. We're aiming at consumers," she says. The titles (documentaries, music videos, and children's fare) will be "serious, challenging, honest looks at different aspects of the environment."

NVR provided the seed money for the project and curated the collection; the Video Project is negotiating with rights holders of the videos and Seventh Generation (a catalog of environmentally friendly "green" products) will distribute the Green Video Collection catalog and fulfill orders. The titles will come from at least eight different distributors (including

(Continued on page 46)

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	FX 2 (Orion)	5,455,058	1,499 3,639	—	5,455,058
2	Switch (Warner Bros.)	3,770,991	1,013 3,723	—	3,770,991
3	Oscar (Buena Vista)	3,181,224	1,391 2,287	2	15,092,705
4	One Good Cop (Buena Vista)	2,090,852	1,454 1,438	1	6,638,797
5	The Silence of the Lambs (Orion)	1,964,271	1,574 1,248	12	115,093,023
6	Out for Justice (Warner Bros.)	1,704,187	1,554 1,097	4	34,263,883
7	A Kiss Before Dying (Universal)	1,677,410	1,546 1,085	2	11,485,485
8	Toy Soldiers (Tri-Star)	1,659,476	1,358 1,222	2	10,841,326
9	Dances With Wolves (Orion)	1,436,476	1,358 1,058	26	167,476,026
10	A Rage in Harlem (Miramax)	1,425,686	545 2,616	1	4,553,642
11	Mortal Thoughts (Columbia)	1,210,013	1,196 1,012	3	15,874,763
12	Sleeping With the Enemy (Fox)	833,113	977 853	13	93,843,773
13	Home Alone (20th Century Fox)	790,657	999 791	25	268,449,784
14	Mutant Ninja Turtles II (New Line Cinema)	785,909	1,549 507	7	73,761,868
15	New Jack City (Warner Bros.)	750,650	568 1,322	9	42,489,807
16	Defending Your Life (Warner Bros.)	664,203	551 1,169	7	15,230,766
17	Object of Beauty (Avenue)	432,440	190 2,276	4	2,806,398
18	Truth or Dare (Miramax)	311,143	9 34,571	—	311,143
19	La Femme Nikita (Goldwyn)	278,770	101 2,760	9	2,770,232
20	Class Action (Fox)	264,485	390 678	8	23,415,322
21	Sweet Talker (New Line)	258,105	409 697	—	258,105
22	Spartacus (Universal re-issue)	256,873	52 4,940	2	800,898
23	If Looks Could Kill (Warner Bros.)	240,347	421 571	8	7,482,544
24	Impromptu (Hemdale)	218,829	67 3,266	4	839,469
25	The Five Heartbeats (Fox)	202,013	167 1,210	6	7,301,006
26	Awakenings (Columbia)	173,840	263 661	20	51,570,513
27	White Fang (Buena Vista)	172,426	253 682	16	34,390,963
28	Kindergarten Cop (Universal)	171,495	333 515	20	88,412,708
29	L.A. Story (Tri-Star)	156,100	223 700	13	28,293,073
30	The Marrying Man (Buena Vista)	142,912	308 464	5	12,275,669
31	Misery (Columbia)	134,678	211 638	23	61,633,748
32	Citizen Kane (Par re-issue)	124,403	14 8,886	1	583,189
33	Green Card (Buena Vista)	121,295	191 635	20	29,576,997
34	Shipwrecked (Buena Vista)	121,158	318 381	10	14,756,918
35	Three Men And A Little Lady (Buena Vista)	112,930	115 982	24	71,481,438
36	Mister Johnson (Avenue)	108,976	28 3,892	26	567,023
37	Warlock (Trimark)	107,722	133 810	17	8,986,180
38	The Hard Way (Universal)	106,885	334 320	9	24,387,270
39	The Doors (Tri-Star)	100,845	243 415	10	33,594,434
40	The Unborn (Califilm)	100,772	61 1,652	6	806,039

GULF WAR VIDEOS

(Continued from page 39)

in the Gulf are now coming home and want a keepsake of the experience.

More than 50% of the tapes are being sold in supermarkets, says Weinstein, where impulse buys account for a goodly number. They are also being sold at newsstands in airports, 7-Eleven stores, bookstores, and video outlets.

So successful is the tape that Turner has made a follow-up, called "Desert Storm: The Victory" (101 minutes, \$14.98), released May 15. Again hosted by Shaw, and featuring Wolf Blitzer, this tape covers the initial air attack, the ground war, and the liberation of Kuwait.

REPLACING HISTORY TEXTBOOKS

Meanwhile, Oak Forest, Ill.-based MPI Home Video started out with two titles: "War In The Gulf: Answering Children's Questions" (75 minutes, \$19.98), a live national call-in show hosted by Peter Jennings; and "Schwarzkopf: How The War Was Won" (75 minutes, \$19.98), from ABC News, which is also hosted by Peter Jennings and contains the entire military briefing in which Schwarzkopf explained how the U.S. achieved victory. The Schwarzkopf tape, which was released March 11, at the end of the war, has shipped more than 200,000 units to date.

But MPI decided a more comprehensive view of the war was needed. On May 6, the company released a boxed set of four tapes called "The Persian Gulf: Images Of A Conflict," which consists of ABC coverage. Vol. 1, "Prelude To War," features Diane Sawyer's exclusive interview with Hussein in July, and continues with the invasion, the U.S. resolution, and the first night of bombing. Vol. 2, "The Allies Strike," covers ground strikes, including reports not seen on television. Vol. 3, "Saddam Hussein Vs. The Coalition: Behind The Military Strategies," discusses the tactics and methodology of both sides. Vol. 4 is "A Conversation With General Schwarzkopf," which is Barbara Walters' interview originally aired on "20/20."

The six-and-a-half-hour set retails for \$69.98. It is being sold in convenience stores like Wal-Mart and K mart and in video stores.

"It's a chronicle of history," says MPI PR director Laura Levitt. "People used to save newspapers of key events. In contrast, the Gulf crisis was something everyone could see as it happened. We're replacing history textbooks, not just for now, but as a future reference. It's something for kids 50 years from now to look at."

Pacific Arts Video in Los Angeles is taking a different tack with its PBS videos: "Kids Ask About War" (released March 7 as a free "rental" or \$5.95 purchase); "The Islamic Mind" (30 minutes, \$14.95), a look at Islamic culture and beliefs, hosted by Bill Moyers; and "Talking With David Frost: An Interview With General Norman H. Schwarzkopf" (60 minutes, \$19.95), a March 27 PBS interview—after it was televised, 20,000 viewers asked PBS to release it on video, which it did in April.

Unlike the other companies, Pacific Arts has not put its videos in convenience stores. Instead, it is using rackjobbers to place the tapes in video stores and some bookstores. The \$19.95 price point is too high for con-

venience stores, says president of distribution George Steele.

"The Islamic Mind" came out during the war, but "we're re-announcing it now, coinciding it with the release of our new Vietnam video, to see what kind of feedback we get," says Steele.

One added boost was the minor controversy around the Frost interview, in which Schwarzkopf seemed to imply that he and President Bush had a dispute over whether to end the war. "We think when he comes out with his memoirs, we will have an opportunity to market the program long-term. We don't see it as just a one-off program," says Steele, who declines to give sales figures. The company is publicizing the videos with a mailing to members of the Video Software Dealers Assn. and the American Booksellers Assn.

For a technical look at the war, look no farther than Plymouth, Minn.-based Simitar Entertainment, which released "Desert Shield" Jan. 8, followed by a whole series of war tapes in mid-February (\$9.95 each): "Desert Storm: The Air Assault," "First Strike! Desert Storm: U.S.A.F.," "First Strike! Desert Storm: Navy," and "First Strike! Desert Storm: Army." Each is an in-depth look at the bombers, missiles, and other hi-tech weaponry used in the conflict.

Simitar's first video, "Desert Shield," came out in January and sold 100,000 units in its first month. Others came out in February; each sold 50,000-75,000 in the first month.

FOURTH OF JULY FALLOUT

"The greatest interest was right at the point when the conflict began; it was in all the headlines, you had CNN 24 hours a day, you couldn't get away from it," says national sales manager Joel Smetanka. "That momentum lasted about a month and a half. It slowed down afterward, as retail turns over. Now we're getting reorders, which means they're selling through, so it looks like there's some carryover. We're also hoping there'll be some fallout on the Fourth of July. We expect the interest will last for another couple of months, and then it'll become just a historical thing."

Another company capitalizing on war mania is Los Angeles-based Strand VCI. The company got into the game early with its September release "Saddam Hussein: Defying The World" (30 minutes, \$9.98), a biography, and continued with the March 11 title "General Norman H. Schwarzkopf: Command Performance" (30 minutes, \$9.98), which was produced by Britain's Independent Television News and uses uncut news footage, archive photos, interviews with friends and family, and the final press briefing in Saudi Arabia.

In April, Strand VCI released its pièce de résistance: "Gulf War: The Complete Story" (120 minutes; \$19.95), which includes coverage of the war from the invasion to the liberation of Kuwait (with exclusive ITN footage of the latter); bios of Schwarzkopf and Hussein; perspectives on the war from the French, British, and other allies; a look at a torture chamber allegedly used by Hussein; descriptions of weaponry and strategy; and exclusive, nontelevised footage of ground battles.

Billboard Salutes

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PHOTO BY MITCH YOUNG



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MUSIC VIDEO REVIEWS

"Jimmy Somerville Featuring Bronski Beat And The Communards," PolyGram Video, 76 minutes, \$19.98.

Through the course of his career as the lead singer of Bronski Beat and the Communards, Somerville's disenchanted falsetto has sparked a long list of top 10 pop hits in his native U.K. and Europe. Unfortunately, his out-of-the-closet gay love songs and left-wing political diatribes have fall-

en on deaf ears in the U.S. outside of the club scene.

This collection of clips traces Somerville's career from "Smalltown Boy" to his most recent solo singles, "(You Make Me Feel) Mighty Real" and "To Love Somebody." Although the production quality of many of the clips is below par, they all boldly attempt to take previously taboo topics into the mainstream and give them a human edge.

The primary audience for this set will likely not reach beyond Somerville's diehard fan following. Many of these clips have not aired in the U.S.,

thus providing a first glimpse of the visual counterparts to some great tunes. **LARRY FLICK**

"Live In Berlin," James Brown, PolyGram Video, 57 minutes, \$19.95.

Coinciding with James Brown's latest release—from prison—and his upcoming boxed set on Polydor, PMV has issued this gem of a performance, taped in 1988 in the then-walled city. The quintessential R&B performer romps through several of his classics, including "Living In America," "Papa's Got A Brand New Bag," and "I Got You (I Feel Good)." Given the Godfather of Soul's re-entry into the media spotlight, this dynamic concert video should blossom at retail. PMV was wise to release "Live In Berlin" before Brown's planned June 10 live pay-per-view special. **PAUL VERNA**

"Feels Like The Very First Time," Foreigner, A*Vision, 60 minutes, \$19.98.

Foreigner was a major player in the rock'n'roll game from 1977 through the '80s, providing the world with such hits as "Long Long Way From Home" and "Urgent." Similar to other retrospectives, this one talks to people involved with and influenced by the band, such as Billy Joel, who has worked with Foreigner leader Mick Jones, as well as the band members. The interviews are interspersed with live versions of the group's hits taken from various points in its career. It ends with the video of the group's No. 1 tune, "I Want To Know What Love Is." Though the technique has been used for countless other projects, what separates this one is the level of the interviews, which are consistently interesting and entertaining, and the live performances, which show that the critics may have underrated the band all along. **MELINDA NEWMAN**

NVR IS OPENING DOORS

(Continued from page 44)

Warner, Pacific Arts, and the BBC).

NVR is also putting together the Black Feature Film Collection, which will feature lesser-known but high-quality works that have had trouble getting into mainstream video stores. "Blacks continue to rent [videos], but there's a dearth of material of interest to them," says Dykstra.

In Minneapolis, NVR has provided support for a video rental store for independent and multicultural titles at the Walker Art Center. "There will be 225 off-Hollywood, independent titles, and that's just the beginning collection," she says.

In addition, NVR has underwritten the publication of two books: "Independent Producer's Guide To Distributors" and "Alternative Visions: Distributing Independent Video In A Home Video World."

And it has overseen a Harvard Business School marketing field project on trends in the institutional video market. That information should be available in the next few weeks.

"We will also provide small grants to small distributors that have revenues between \$40,000 and \$1 million," says Dykstra, "to help strengthen their business capacity, from specific market research to upgrading their computer systems."

Billboard.

FOR WEEK ENDING MAY 25, 1991

Top Music Videos™

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
★ ★ NO. 1 ★ ★					
1	2	33	THE THREE TENORS IN CONCERT ▲ ² London 071 223-3	Carreras - Domingo - Pavarotti	C 24.95
2	1	23	PLAY THAT FUNKY MUSIC WHITE BOY ▲ ⁴ SBK Music Video K5VA-07339	Vanilla Ice	SF 12.98
3	5	13	THE FIRST VISION ▲ SMV Enterprises 19V-49072	Mariah Carey	LF 19.98
4	3	5	VOICES THAT CARE Giant/Warner Reprise Video 38245	Voices That Care	SF 9.98
5	4	25	THE IMMACULATE COLLECTION ▲ ⁴ Warner Reprise Video 3-38195	Madonna	LF 19.98
6	9	11	THE STAR SPANGLED BANNER ▲ ² Arista Records Inc. 6 West Home Video 5720	Whitney Houston	SF 7.98
7	7	27	HAMMER TIME ▲ ⁵ Capitol Video 40012	M.C. Hammer	LF 19.98
8	8	7	FIVE MAN VIDEO BAND Geffen Home Video 39507	Tesla	LF 19.95
9	10	9	HERE COMES THE HAMMER ▲ ² Capitol Video C5VA-40019	M.C. Hammer	SF 12.98
10	24	3	AFTER THE RAIN Geffen Home Video DGCV39501	Nelson	SF 14.95
11	13	50	DANCE ON FIRE ● Doors Music Company MCA/Universal Home Video 80157	The Doors	LF 19.95
12	15	15	SWINGING OUT LIVE ▲ SMV Enterprises 19V-49045	Harry Connick, Jr.	C 19.98
13	6	16	LIVE IN EUROPE 1968 A*Vision Entertainment 50191	The Doors	C 19.98
14	26	5	A TRIBUTE TO JIM MORRISON Warner Home Video 34044	The Doors	D 14.98
15	17	21	JUSTIFY MY LOVE ▲ ⁸ Warner Reprise Video 38224	Madonna	SF 9.98
16	20	5	GREATEST HITS-LIVE SMV Enterprises 19V-49080	Marvin Gaye	C 19.98
17	14	5	RED HOT & BLUE Arista Records Inc. 6 West Home Video SW-5718	Various Artists	LF 19.98
18	12	49	STEP BY STEP ▲ ²¹ SMV Enterprises 19V-49047	New Kids On The Block	LF 19.98
19	NEW		RUSTED PIECES Capitol Video 40013	Megadeth	LF 19.98
20	19	93	HANGIN' TOUGH ▲ ²³ SMV Enterprises 14V-49028	New Kids On The Block	SF 14.95
21	27	19	LOVE CAN BUILD A BRIDGE ▲ MPI Home Video MP6096	The Judds	LF 19.98
22	11	11	MENTAL VIDEOS MCA Music Video 10218	Bell Biv DeVoe	LF 14.95
23	21	25	THE RHYTHM NATION COMPILATION ▲ ³ A&M Video 7502-61737-3	Janet Jackson	LF 19.95
24	22	41	PLEASE HAMMER DON'T HURT 'EM ▲ ⁴ Capitol Video C540001	M.C. Hammer	LF 19.98
25	RE-ENTRY		PUT YOURSELF IN MY SHOES ● BMG Video 2373	Clint Black	SF 9.98
26	23	21	OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179	Skid Row	C 19.98
27	25	38	LIVE AT THE HOLLYWOOD BOWL ● The Doors Video Company MCA/Universal Home Video 80592	The Doors	C 19.95
28	16	9	POV Virgin Music Video 50189-3-U	Peter Gabriel	C 19.98
29	30	11	THE STORY OF GENESIS PolyGram Music Video 440 082 769-3	Genesis	D 19.95
30	29	3	A TRIP THRU RED TIMES Warner Reprise Video 3-38200	Armored Saint	LF 19.98

● 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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LASER SCANS

(Continued from page 42)

and 26.4 million discs.

Such numbers do not mean that laser is yet toe-and-toe with tape, since "karaoke" discs (for sing-alongs in karaoke bars and at home) accounted for 72.4% of the laser shipments.

Nevertheless, some 27.6% of the discs in Japan were nonkaraoke; that means that laserdiscs accounted for more than 20% of the nonkaraoke home video market and a healthy total of about 7.3 million discs in the areas of film, music video, etc.

In the U.S. last year, about 6 million discs were vended, according to the latest Laser Disc Assn. estimates (2.5%-3% of total home video software unit sales). We're close be-

hind the Japanese in terms of units sold, but will we ever have 20 million Americans belting out "My Way" in front of friends and business associates in karaoke bars?

RESTORED GLADIATORS: MCA will offer a laserdisc edition of the restored "Spartacus" later this year, but no details are yet available.

LUMIVISION has just released Lewis Milestone's epic 1946 war film "A Walk In The Sun" (\$34.95). In June the label will bow the music video "Ministry: In Case You Didn't Feel Like Showing Up (Live)" (\$29.95), Ira Wohl's award-winning documentary "Best Boy" (\$34.95),

and the two-disc set "Reader's Digest: Scenic Wonders Of America" (\$49.95), which has been released in three volumes on tape.

THE SOUND: Warner's "Listen Up! The Lives Of Quincy Jones" (\$29.98) is a documentary tribute to the respected producer/arranger/composer. The disc debuts June 26, day-and-date with the \$89.99 cassette version.

MORE NEW MUSIC: In June, Pioneer Artists will release "Kate Bush: The Whole Story" (\$24.95); "Billy Ocean: Greatest Hits" (\$24.95); "Queen: Live In Rio" (\$29.95), a concert recorded at the 1985 Rock In Rio Festival; and "Otis

Redding: Ready Steady Go" (\$24.95), a 1966 performance with Eric Burdon.

Image has just launched "The Grateful Dead Movie" (widescreen, \$39.95); "Oregon" (\$29.95); and "Tesla: Five Man Video Band" (\$29.95).

A FEW DISCS MORE: In July, MGM/UA is bowing Sergio Leone's "For A Few Dollars More" with Clint Eastwood (widescreen, side 3 CAV, \$39.98); Billy Wilder's "The Fortune Cookie" with Walter Matthau and Jack Lemmon (wide-

screen, \$39.98); and Sam Peckinpah's "Ride The High Country" with Joel McCrea and Randolph Scott (widescreen, \$34.98).

Also that month, MCA will launch "Once Around" (\$34.98) with Richard Dreyfuss and Holly Hunter, and Preston Sturges' "Christmas In July" (\$34.98) with Dick Powell.

In August, watch out for Joseph McGrath's 1970 iconoclastic farce "The Magic Christian" (Republic, \$29.98). This hallucinatory film adaptation of a Terry Southern novel stars Peter Sellers and Ringo Starr.

Billboard®

FOR WEEK ENDING MAY 25, 1991

Top Videodisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	7	GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004	Patrick Swayze Demi Moore	1990	PG-13	29.95
2	2	5	ARACHNOPHOBIA	Amblin Entertainment Image Entertainment 1080AS	Jeff Daniels	1990	PG-13	39.99
3	4	9	DIE HARD 2: DIE HARDER	FoxVideo Image Entertainment L1850-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
4	3	3	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13	24.98
5	6	5	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R	29.98
6	24	3	CHILD'S PLAY 2	Universal City Studios MCA/Universal Home Video 41024	Alex Vincent Jenny Agutter	1990	R	34.98
7	5	5	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17	39.98
8	17	7	THE LAST PICTURE SHOW	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50426	Timothy Bottoms Jeff Bridges	1971	R	39.95
9	8	11	FLATLINERS	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50386	Kiefer Sutherland Julia Roberts	1990	R	34.95
10	18	19	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95
11	10	15	PRETTY WOMAN	Touchstone Pictures Image Entertainment 1027AS	Richard Gere Julia Roberts	1990	R	29.99
12	11	3	DEATH WARRANT	MGM/UA Home Video Pioneer/Image Ent. ML102170	Jean-Claude Van Damme	1990	R	24.98
13	RE-ENTRY		THREE TENORS IN CONCERT	London 071-223-1LH	Carreras - Domingo - Pavarotti	1990	NR	39.95
14	7	11	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R	34.98
15	9	27	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
16	15	3	NAVY SEALS	Orion Pictures Image Entertainment ID82060R	Charlie Sheen Michael Biehn	1990	R	29.95
17	14	5	YOUNG GUNS II	Morgan Creek Image Entertainment C1902-80	Emilio Estevez Kiefer Sutherland	1990	PG-13	39.98
18	16	7	AIR AMERICA	Carolco Image Entertainment ID7611V	Mel Gibson Robert Downey, Jr.	1990	R	29.95
19	NEW ▶		WELCOME HOME ROXY CARMICHAEL	Paramount Pictures Pioneer LDCA, Inc. 32489	Winona Ryder Jeff Daniels	1990	PG-13	34.95
20	NEW ▶		NARROW MARGIN	Live Home Video Image Entertainment ID82361V	Gene Hackman Anne Archer	1990	R	39.95
21	22	3	WHITE HUNTER, BLACK HEART	Warner Bros. Inc. Warner Home Video 11916	Clint Eastwood	1990	PG	24.98
22	NEW ▶		SIBLING RIVALRY	Nelson Home Entertainment Pioneer LDCA, Inc. 7782	Kirstie Alley Bill Pullman	1990	PG-13	34.98
23	21	16	PETER PAN	Walt Disney Home Video Image Entertainment 960	Animated	1953	G	29.99
24	13	9	THE TWO JAKES	Paramount Pictures Pioneer LDCA, Inc. LV184-2	Jack Nicholson Harvey Keitel	1990	R	39.95
25	12	13	DAYS OF THUNDER	Paramount Pictures Pioneer LDCA, Inc. 32123	Tom Cruise Robert Duvall	1990	PG-13	34.95

♦ 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.

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Music Video

Labels Extend Songs' Appeal With Alternate Vids

BY MELINDA NEWMAN

NEW YORK—In an effort to extend the life of a project or appeal to different audiences, labels are experimenting more with alternative versions of music videos.

The versions range from simple edits to completely different clips for a song. Sometimes the alternate versions are planned; other times they are produced quickly to correspond with unexpected radio success.

"What's happening is that record companies are recognizing the power of music video and are becoming less shy about making a change. They realize that not only can video break a

'If someone's going to cut your hair badly, it might as well be you'

band, but it can also hurt them if it's not done right," says Abbey Konowitch, MTV's senior VP of music and talent.

Three recent examples illustrate the power of alternative clips: Chris Isaak's "Wicked Game," Warrant's "I Saw Red," and the Black Crowes' "She Talks To Angels." In all three cases, the video bolstered the song as it continued its ascent up the radio charts.

Isaak began receiving video play on "Wicked Game" with the first version: a performance clip interspersed with footage from the movie "Wild At Heart." The soundtrack was on PolyGram, however Isaak was on Warner Bros. As the movie faded, Warner produced a new clip chryoned with the Warner Bros. album that the tune originally came from. MTV took that version as an exclusive and Isaak's album has subsequently gone platinum.

Similarly, after sparingly playing a performance version of "She Talks

To Angels," MTV took the second conceptual version as an exclusive. Like "Wicked Game," the song took off faster than expected.

"We intended to do the conceptual clip all along," says Mark DiDia, GM of Def American Records. "But as January rolled around, the song was so hot on radio, we knew we needed a clip on MTV and we couldn't wait for the director we wanted, so we pulled the clip from two days we'd shot in December for an MTV special.

"The conceptual song has definitely extended the life of the song," DiDia says.

Extending the video life was also the idea behind the two "I Saw Red" clips. The first clip, a black-and-white performance piece, played while the song ran its course at album rock. However, the tune was still climbing at pop radio when video outlets began to feel the clip was overexposed. Columbia substituted the first video with an acoustic color version focusing on lead singer Jani Lane, shot at the same time as the original clip.

"I'm constantly facing what I call video burnout with songs that take their time on the radio chart. You have to plan ahead to bring it back to life," says Mark Ghuneim, Columbia Records manager of national video promotion.

In addition to prolonging the song's life at video, the new clip helped the band's image. "The second version turned the tune from 'just another song from a hair band' into a powerful love song, and took the band to a higher level," says Konowitch.

Similar to Warrant, EMI is beginning to see burnout on "Silent Lucidity" by Queensryche. The label is getting ready to service outlets with a new live version of the clip that can also be used to promote the longform from which it was culled.

Such economic sense is the overriding consideration when developing an alternate clip. In most cases, additional versions are taken from a longform project or are done at the same

time as the original clip for cost efficiency. That's the case with the O'Jays' "Emotionally Yours," which had three versions released simultaneously. "There are two different versions of the song on the album, both the gospel and the R&B version," says Lou Robinson, EMI's national director of video promotion. "When we put out feelers to various programmers at both radio and video, the reaction was mixed as to which one they were going to play, so we

decided to do both versions as well as a third, to give them an option."

One of the strongest reasons for making an alternative version is if the song appears in a movie and the first clip features film footage. The amount of footage and the length of time it can be used is determined by the studio that made the movie. Once it expires, the clip can no longer be played even if it's still going up the chart. Therefore, a label will often make an alternate version without

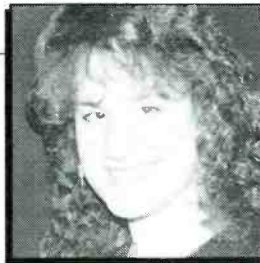
the footage at the same time to further the life of the song.

"Movie licensing screws things up," says Emily Wittmann, national director of video promotion for A&M Records. "We never used to do two versions, but that's a real important reason for doing them."

A&M is in the process of making two clips for Bryan Adams' upcoming tune from "Robin Hood: Prince Of Thieves"—one with movie foot-

(Continued on next page)

THE EYE



by Melinda Newman

IN HER NEW MOVIE "Truth Or Dare," Madonna admits that she knows she's not the best singer or dancer in the world. True enough, but she may be the greatest showman since P.T. Barnum. Her traveling circus isn't made up of elephants and tigers and sideshow freaks with obvious deformities, but dancers and singers all of whom she feels are in some way "emotionally crippled."

The film follows Madonna the Ringmaster and her little charges through last year's Blond Ambition tour. She proves to be an utterly compelling subject on stage and even more so off. However, the movie is not all it could be.

The film opens with Madonna, lounging on what looks like a psychiatrist's couch, talking about the end of her megatour. Those around her are depressed that the tour is winding down, but she feels nothing. "I know I'm going to feel something later; I just don't know when it will be," she says. "I just hope it's in a safe place." Well, you can bet that safe place doesn't include a camera. As touted as this movie has been about being a see-all look at the Material Girl, it's astonishing how many times the camera blinks.

Much has been made of the fact that Madonna and director **Alek Keshishian** had a deal that the cameras would not be turned off; but it's evident at every turn that she is in complete control and that little, if anything, ends up on the screen that she wouldn't like to be seen.

Despite that flaw, Keshishian manages to present an intriguing look at Madonna that expounds upon the volumes already written about the performer. Shot in grainy black-and-white—except for the concert sequences, which are in color—the movie takes a backward look at the tour with Madonna narrating the action when need be.

We see Madonna throwing a fit when her microphone goes dead, we see Madonna getting her throat examined, we see Madonna manipulating the dancers to treat each other nicely, we see her reuniting with her father, and we see her brushing off a childhood friend, who, after Madonna's departure, looks in the camera and appropriately sums Madonna up as a "little shit."

Give her credit for not coming across as a likable saint at all times, but Madonna's shrewd enough to know that her fans want to see the dirt; they want to see her dishing people. And they will forgive her basically anything as long as she's not boring. She has inspired such a cult of personality that even seeing her get an adjustment at the chiropractor seems like a media event.

Some of the scenes have such a deliberately staged feel that instead of being touching, the result is a maudlin, overplayed display of self-conscious action. After not going to the cemetery for several years, Madonna visits

her mother's grave while "Oh Father" plays in the background. She talks to her mother and then lays down on the plot, resting her head on the tombstone. It's a bit much.

Much more affecting is a phone conversation with her father, who is planning to come to her shows in her native Detroit. He seems skittish about asking for too many tickets or going both nights, not sure of how many she can get. Madonna sharply tells him, "Dad, I can get tickets any night you want." While funny, it's heartbreaking that he is obviously so out of touch with his daughter's life to not know that she could get him 100 seats if needed to any of her shows. Later, when she brings her father up on stage to sing "Happy Birthday," she never once looks him in the eye.

While Madonna may have declared certain actions too private for public consumption (an intimate conversation with **Warren Beatty** and a visit with her grandmother have been cut), she saves the most exploitive, embarrassing moments for others. We witness the painful reconciliation between a dancer and his estranged father, the aftermath of an alleged attack on her makeup artist, the return of a brother who has been locked away in a rehab center to avoid going to jail... nothing is too sacred for the camera, perhaps because it's happening to someone else.

However, none of these people shows any reluctance to revealing intimate details. Beatty is the only one to even question Madonna on the sanity of the entire project, but that's probably more a matter of clout than his being alone in feeling strange about the proceedings. No one at any point in the film—Madonna's manager, her stage crew, her dancers, her assistants—ever questions her judgment or stands up to her in any area at all.

"Truth Or Dare," which lasts a little more than two hours, could have benefited from some judicious editing. Some scenes, such as the backup singers and dancers on a whirlwind sightseeing tour through Europe or shopping at Chanel, are extraneous. However, it's a testament to Madonna's charisma and star power that she is able to maintain a riveting presence for so long. Nothing is mundane when a superstar is the one doing it.

The movie ends with an extended version of "Keep It Together" intercut with Madonna saying goodbye to her entourage. It's an effectively ironic choice given that the chance she'll stay in touch with these people is close to zero. While the film is a must for any Madonna fan, it's a shame she didn't have the vision to let the movie come full circle and keep the cameras rolling as she did come to grips with the end of the exhausting tour and what to do next in her very public life.

FOR THE GREATER GOOD: The Audubon Society, Nitrate Films, and Motown have joined forces to produce a new clip using **Marvin Gaye's** "Mercy Mercy Me (The Ecology)." The clip follows the **Grateful Dead's** "We Can Run" as part of a continuing series of music videos co-produced by The Audubon Society designed to enlighten the public about the organization and the environment.

The clip, directed for free by Nitrate's **Julien Temple**, will feature environmental footage supplied by Audubon and stock footage supplier The Image Bank. These

(Continued on next page)



Nothing But The Camera On. Dave Koz and his saxophone take a rest after completing shooting his second clip, "Nothing But The Radio On." Standing behind Koz, from left, are producer Allen Wachs and director Peter Nydrle. On the right is Capitol label mate Joey Diggs, who sings on the track.

Western Roundup: Book Fetes 'Cowboy' Songs

TIN PAN COUNTRY: Before the modern era of country music, a remarkable body of popular songs was created that largely glorified the cowboy as a rugged individualist and the "golden" West as a place where a fella could always count on finding true inner peace, not to mention his true love.

Often, these songs, sometimes high-spirited novelties, were written for bigger-than-life cowboy heroes of the silver screen or by talented Tin Pan Alley songwriters who mirrored a craving by urban America in the earlier decades of this century to project themselves into an idealistic setting of wide-open spaces.

Never mind that many of these songwriters had never traveled much farther West than the Brill Building in New York—but, then again, lyricist **E.Y. Harburg** once reminded an interviewer that he had never visited Paris before writing the words of "April In Paris," but it was also true that he never ventured to the place he describes so winningly in "Over The Rainbow!"

These thoughts are expressed in the context of a thoroughly engaging labor of love, "For A Cowboy Has To Sing" (Univ. of Central Florida Press, Orlando, Fla., 311 pages, \$39.95), a handsome-as-all-outdoors collection of 60 pop Western songs penned in the heyday of this genre, from 1905-57. Its author, **Jim Bob Tinsley**, is described as having been a working cowboy, and, for the past 50 years, a Western music scholar and singer. His annotation has a wealth of interesting detail.

Perhaps the most interesting story, already detailed by **Robert Kimball** in his anthology of **Cole Porter** lyrics, is that while Porter, the centennial of whose birth is being celebrated this year, is given sole public credit for "Don't Fence Me In," the title and many lines in the song are really the inspiration of a Western scholar/poet, **Robert H. Fletcher**. Fletcher's lyric came to the attention of Porter when Fletcher was brought in to write the dialog of an unproduced Hollywood musical of the mid-'30s for which Porter was to have written the songs. Fletcher sold the lyric to Porter for \$250, with an understanding that, if published, the song would indicate Fletcher's role as the lyric writer; Porter did write his own melody and made a number of sensible changes in the lyrics. Although Fletcher, who died in 1972, never got public credit, he was given a share of the song's royalties 20 years later after gossip columnist **Walter Winchell** broke the story of the song's origins.

The song, destined to become a

Porter standard, reappeared in a wartime musical, "Hollywood Can-teen," in which it was performed by **Roy Rogers** (Rogers and his wife, **Dale Evans**, wrote the foreword to the book).

The cowboy adapting to the ways of mechanized America is put into a delightful musical nutshell in another entry in the book. It's **Johnny Mercer's** 1936 song, "I'm An Old Cowhand," introduced by **Bing Crosby** in "Rhythm On The Range." Sample lyric: "I'm a ridin' fool who is up to date/ I know ev'ry trail in the Lone Star State/ 'Cause I ride the range in a Ford V Eight."

RETURN OF A SONG: In 1982, the **Charlie Daniels Band** had a hit recording on the **Epic** label that, besides its pop-chart impact (it peaked at No. 22), made an important

statement about those who served the country in a controversial war. The song, "Still In Saigon," was among the first from the pop-music field that symbolized a coming to grips with the Vietnam War, a conflict that many felt had among its poignant victims the GI's who survived it and yet returned home to paradeless avenues and boulevards. **Dan Daley**, who wrote the song, says it continues to make the rounds, especially in view of the recent Persian Gulf war. **Time-Life** and **Sony Special Products** are licensing the track, with the former effort using it as part of a package called "The War Years." As for the original version, it's on an album by the **Charlie Daniels Band**, "Decade Of Hits," that went platinum last year. As for Daley, he has written some 400 songs, many as a staff writer at **United Artists Music** from 1975-79. In 1977, he had a successful R&B song, "This Could Be The Night," performed by **R.B. Hudmon** on **Atlantic Records**. His most recent effort, "Give It Up," has been done by the **Holmes Brothers** for **Rounder Records**.

HOW A GOOD SONG Can Be Great: ASCAP has set a series of three workshops on the matter of "Making A Good Song A Great Song" at the **Marriott Marquis Hotel** in New York. The formats and dates are hard rock/heavy metal, July 14; alternative/industrial, July 15; and dance/rap, July 16. For more info, call 212-621-6238.

PRINT ON PRINT: The following are the best-selling folios from **CPP/Belwin Inc.:**

1. **Garth Brooks**, No Fences
2. **Rolling Stones** Singles Collection
3. **Styx**, Edge Of The Century
4. **Extreme II**, Pornograffiti
5. **Creedence Clearwater Revival**



by Irv Lichtman

THE BEAT

(Continued from page 26)

Fun," set for modern-rock promotion with a guest bit by **Harry Dean Stanton**, and an **Iggy Pop** cameo on "Dance Of The Freaks" . . . The soundtrack of the summer film "Backdraft" includes two new **Bruce Hornsby & the Range** tunes, including a single, "Set Me In Motion." Hornsby and Range guitarist **George Marinelli** are among the guests on **Jimmie Wood's** next album, co-produced by **Rick Marotta** . . . The elegance and honesty of **Sam Phillips'** songwriting comes through from the very first track, "Lying," on her new **Virgin Records** disc, "Cruel Inventions." Produced by **T-Bone Burnett**, who did the honors on Phillips' previous disc, "The Indescribable Wow," the new album also includes guest work by **Elvis Costello**. Phillips will join Costello's tour as opening act, beginning Saturday (25), at the County Bowl in Santa Barbara, Calif.

GUNS N' ROSES GET L.A. FANS FIRED UP

(Continued from page 26)

bassist **Duff McKagan**—were newcomers **Matt Sorum** on drums and **Dizzy Reed** on keyboards. Sorum, formerly with the **Cult**, proved a hard-swinging anchor; Reed's contributions were harder to assess, since his work was often buried in the blasting sound mix.

Veering through the night without a set list and bringing the show to a frequent halt with equipment changes, **Guns N' Roses** essayed perhaps a dozen new numbers from "Illusion." Fans have little to fear about the quality of the long-in-gestation, oft-delayed records. The fresh material is high-quality hard rock, bristling with urgency and played with a large quotient of on-the-sleeve emotion.

Standing out among the new numbers were the blunt rockers "Dust And Bones" and "Bad Apples," the coarse, febrile "Double-Talking Jive Motherfucker," the balladic "Yesterday," and "Estranged," a powerful, dynamic 10-minute set-closer that ebbed and flowed dramatically.

The group, fired up by **Slash's** dense guitar solos and **Rose's** peripatetic on-stage gamboling, also delighted the crowd with covers of "Knockin' On Heaven's Door" and **Wings'** "Live And Let Die," favorites like "Mr. Brownstone," "It's So

SIMPLE MINDS' 'REAL LIFE' STORY

(Continued from page 26)

let's do the live thing again," Kerr says.

The more spontaneous approach has definitely benefited the band. "See The Lights," the album's majestic first single, has already gone top 10 on the **Album Rock Tracks** chart and hit No. 1 on the **Modern Rock Tracks** chart, while the album has jumped more than 40 slots in its first three weeks on the **Top Pop Albums** chart.

Although guitarist **Charlie Burchill** and **Kerr** are the current band's only original members, **Kerr** says **Simple Minds** is still very much a band. "Perhaps because I do 99% of all the media stuff it seems that **Jim Kerr** is the be-all and end-all," he says. "But music is made by **Charlie Burchill** on guitar and, until recently, **Mick McNeil** on keyboards. It was always their tal-

ent that got me excited and got me going. I would maybe be the master of ceremonies, but I was never the mastermind."

The band, which includes drummer **Mel Gaynor** and recent recruit **Peter Vitesse**, opens its **North American** tour Thursday (23) at the **Congress Center** in **Ottawa**. The first leg closes June 19 at the **Universal Amphitheatre** in **Los Angeles**. **Kerr** is hopeful the album will do well enough to allow the band a return visit.

"We have probably worked about nine times more elsewhere around the world than we have in the States," **Kerr** says. "Not only is it about time to put that right, but the gauntlet has been thrown down . . . We really want to play in places we have never been and see if we can pull it off."

Easy," "Patience," and "Sweet Child O' Mine," and unexpected instrumental versions of the "Godfather" theme and "Only Women Bleed."

The **Gunners**, who also played an unannounced show at **San Francisco's** **Warfield Theatre** May 9, may still have another trick up their sleeves—a surprise **New York** date was reportedly planned. The group begins its full-scale U.S. tour Friday (24) at the **Alpine Valley Music Theatre** in **East Troy, Wis.**, with **Skid Row** as opening act.

TALENT IN ACTION

(Continued from page 27)

too.

The evening built from a whisper to a scream. **Clive Gregson** and **Christine Collister** opened the night with their touching blend of quiet yet effective songs that reach the heart as well as the head.

Accompanied only by **Gregson** on guitar, the duo proved that less is more as sparsely arranged tunes such as the bluesy "The Minute You're Gone" and the quietly desperate "How Weak I Am" struck to the core. The appreciative audience sat sprawled on the floor, giving the set a coffeehouse feel that continued into

Rolling Stones, Jimi Hendrix, Eric Clapton, Crosby, Stills & Nash, Jim Morrison, and many others. With the approval of his estate, photos of **Stevie Ray Vaughan**, taken at an **Alpine Valley, Wis.**, performance hours before his death, also will be shown.

ON THE ROAD: **Joe Walsh** plays two benefit shows Sunday (19) in **Wichita, Kan.**, to boost the area's tornado relief fund. Says **Walsh**: "We were born in **Kansas, Toto**, that's why we're coming back" . . . **David Van Tiegham, the Kazue Sawai Koto Ensemble, Les Miserables Brass Band, and John Cage** will appear Tuesday (21) at **Town Hall** in **New York** in a benefit show for **Ear**, the new-music mag. **John Schaefer**, host of **NPR's** "New Sounds," will be the **MC** . . . **Chicago** will tour this summer, with the **Triplets** as opening act . . . **Steve Miller** will be joined on the road this summer by **Capitol Records** bluesman **Eric Johnson** . . . Tour openings: **Motorhead** and **Mind Funk**, Monday (20), at the **Concert Hall, Toronto**; the **Replacements** and the **Cavedogs**, Friday (24), the **Sunrise Theater**, near **Miami**; **AC/DC** with **L.A. Guns**, Friday (24), **Buffalo, N.Y.**; the **Divinyls**, May 30, the **Chance, Poughkeepsie, N.Y.** . . . **Tom Jones** has been closing recent shows with a cover of **Cinderella's** recent hit "Shelter Me." Front man **Tom Keifer** assures fans **Cinderella** "will not be closing our shows with a hard-rock version of 'What's New Pussy-cat?'"

Stamey/Holsapple set.

The former **dBs** plunged into a perky set with a cover of the **Everly Brothers'** "Thorn Of The Manor." They showcased their knack for shimmering harmonies, with several originals included, many from their just-released **RNA** debut. **Tops** were the **Beach Boys-like** "The Child In You" and sprightly "I Wanna Break Your Heart." A certain ease permeated the proceedings that never crossed over into carelessness.

The evening's real star was **Steve Wynn**, who turned up the heat with a high-octane set that got the crowd to its feet. The former **Dream Syndicate** singer appears like something out of a **David Lynch** movie—his songs, filled with often bitter, slightly twisted lyrics, stand in direct contrast to his preppy, clean-cut image. The mesmerizing **Wynn** blazed through a brooding "Under The Weather," a rollicking "Kerosene Man," and a weaving "Younger," totally captivating the audience.

The night came to a close with a raucous **Exene Cervenka** alternately growling and purring her way through a mix of postpunk, rockabilly, and country rock. Backed by a steady, durable band, she wrapped her throaty vocals around such stellar numbers as rave-up "White Trash Wife," the twangy "Will Jesus Wash The Blood Stains From Your Hands," and the steely "Slave Labor." Her tough-as-nails image suited the night well, leaving the audience energized at the end of a long evening, rather than exhausted.

MELINDA NEWMAN

Diana Ross, whose song, "If We Hold On Together," was named foreign single of the year at the Japan Gold Disk Awards.



Panasonic TH-36-HD1 high-definition TV

International Spotlight



Sony CCD-TR45 Handycam

The Recording Industry Maps New Growth Strategies As Rock's Popularity Broadens, Singles Reassert Their Popularity, and Foreign Repertoire Increases Its 'Brand-Name' Appeal.

By YOICHI KUDO
Editor-in-Chief, Music Labo

With the beginning of a new decade, it looks as though the Japanese industry is ready for a major change. The change is called for by international exchange in many fields, technical innovation and subtle changes in consumer preferences. Legal reform will also have an influence on the growth of the industry.

Under these circumstances, Japanese record companies are seeking new directions for their major marketing and promotion strategies, since rock music has spread and taken root, and previous development efforts were too focused on artists. As new directions, record companies plan to put greater emphasis on the development of songs, the market for Western music and the 20-plus age group.

Important new music industry topics in 1990 and 1991 are the end of the "band boom" and a remarkable string of million-selling singles.

Some industry sources says that over 200 amateur rock bands debuted professionally on record in 1990, creating an unprecedented "band boom." A TV program called "Ikasu Bando Tengoku" ("Cool Bands' Heaven"), nicknamed "Ikaton," became tremendously popular with its weekly offerings of amateur band contests. In many cases, amateur bands that were developing locally were introduced to a nationwide audience through the program, then sold records they had made on their own and signed recording contracts.

This boom may have had something to do with the record industry's inability to respond properly to demand among teenagers for rock, the music they relate to best. Pent-up demand blew up into an explosion of new acts.

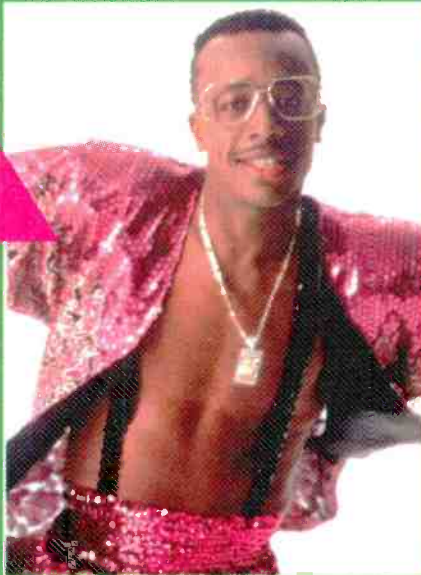
Epic/Sony Records, a division of Sony Music Entertainment, has done well out of its focus on rock. "Since so many bands appeared in so short a time, we've entered a cleaning-up period. But it's clear that, 20 years behind the rest of the world, rock has at last taken root in Japan," says Epic/Sony division president Shigeo Maruyama.

"Rock will start to have significant influence on all kinds of music in Japan. We can expect to start hearing new sounds, like acoustic music and vocals with a touch of rock, as the rock roots deepen and spread to various genres."

Epic/Sony Records has already started developing rap and hip-hop artists.

(Continued on page J-16)

JAPANESE



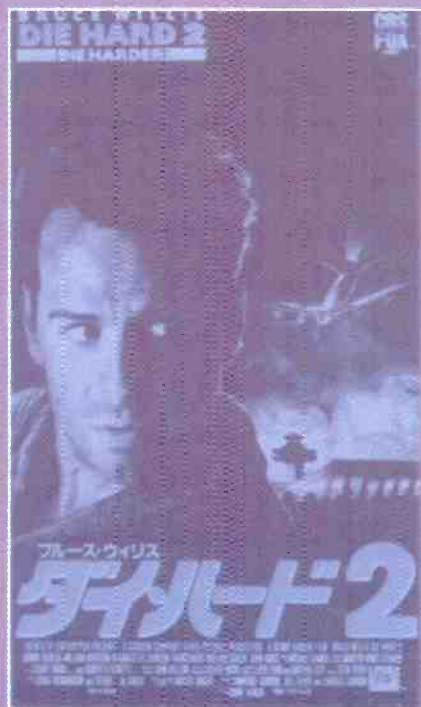
M.C. Hammer, who this year has become a household name in Japan thanks in large part to his commercials for Pepsi and Toshiba audio products.



Madonna, named Foreign Artist of the Year at the Japan Gold Disk Awards for sales in Japan of ¥1.8 billion in 1990.



Sony GV-300 video Walkman



FoxVideo released "Die Hard II" on the rental market March 1, with 190,000 copies having been shipped to rental stores to date.



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Sleazy Image Improved, Piracy Under Control; Japanese Home Video Business Is Growing Up

By STEVE McCLURE

After what can be termed a troubled adolescence, the Japanese home video business is now maturing into adulthood. The industry has, in recent years, begun to shake off its sleazy image stemming from the high percentage of pornographic videos once found in most shops as it concentrates more on the family and sell-through markets.

And the price wars of the last couple of years have subsided as the number of rental shops has fallen by about 500 outlets to around 10,500 in the past year.

"The goal of the industry is to brighten up its image so anyone can enter a video shop," says Kunihiro Funabashi, general manager of CIC-Victor Video's marketing department.

Sell-through prices actually fell an average of 19% in 1990 as competition increased in that part of the market, while rental prices rose 4% after the market stabilized somewhat. At the retail level, sell-through was worth \$434.8 million (60 billion yen), or 31% of the videocassette market, while rentals accounted for \$978 million (135 billion yen), or 69%, according to Japan AVC, Japan Musical Industries' computer soft-

(5,000 yen) for products like Disney animation classics.

Japan AVC projections show the rental market remaining at its current level through to mid-decade, while sell-through grows to \$869 million (120 billion yen), or 47% of the retail market.

The problem the industry faces in terms of promoting sell-through, says Kobayashi, is Japan's lack of both appropriate sales channels and a rackjobber system. Record stores, for example, account for as much as 80% of sell-through sales in the Japanese market, according to Kobayashi.

"The rental market may eventually decline," says CIC-Victor Video's Funabashi, "but the point at which sell-through sales exceed rentals is still way off in the future. There are still few shops in Japan that handle sell-through—developing the market will take time."

A distinct trend in the video market recently has been the increased dominance of the market by "A" films. "We could ship 2,000 'B' or 'C' ranked titles two or three years ago," Kobayashi says. "Now we can only ship 150 titles."

Meanwhile, he adds, shipments of individual top-ranked titles have risen from 60,000 to as much as

190,000 during the same period. Kobayashi sees this as a natural development, as the market becomes more hit-oriented.

Major hits in the home video market recently have included CIC-Victor Video-distributed "Die Hard," 90,000 units of which have been sold at \$27.50 (3,800 yen) each since its sell-through release March 1 this year. Released on the rental market on the same day was "Die Hard II," 190,000 copies of which have been shipped to rental stores so far. Another recent sell-through hit has been FoxVideo-distributed "Back To The Future II," of which 85,000 copies have been sold to date.

On a distributor basis, domestic movies accounted for 17.1% of the home video industry's sales (rental and sell-through) in 1990, while the figure for foreign films was 48.5%. Animation represented 14.8%, foreign music videos 2.3% and domestic music videos 7.4% of the market. The rest of the total was made up of various smaller categories such as adult films and sports videos. Industry observers expect foreign movies' slice of the market to increase as sell-through gains in popularity.

(Continued on page J-24)

'We're aiming at a different target group (from other video stores). In Japan, the main customers of video stores are younger people—25 years of age is the peak. We hope to make the total video market bigger.'

HISAYOSHI TATEMATSU, Blockbuster

ware distribution arm, which compiles annual statistics covering Japan.

By comparison, sell-through was \$289.9 million (40 billion yen) in 1989, while rentals were \$1.01 billion (140 billion yen). A total of 8,499 new titles were released in 1990.

With videodiscs and other related products included, the entire home video market was worth \$2.24 billion (309.06 billion yen) at the distributor level.

"The video rental market has not been growing that much recently," agrees Shuichi Konno, a spokesman for distributor Aishin Video. "Rental prices are now stable. Two or three years ago they hit bottom when one-night rentals were as low as 100 yen [72 cents] but now 300-400 yen [\$2.17-\$2.89] a film is the average."

Despite more stable prices, times are still tough for major Japanese rental chains. Thus the arrival on the scene in March of Blockbuster Video—which has set as its goal establishing 1,000 shops in Japan in the next decade—has resulted in a mixed reaction. Many industry observers say Blockbuster will help broaden the appeal of video due to the firm's no-adult films policy, but there are also fears of another price war.

For its part, Blockbuster says it doesn't plan to undercut neighborhood rental shops' prices. "We're aiming at a different target group [from other video stores]," comments Blockbuster Japan spokesman Hisayoshi Tatematsu. "In Japan, the main customers of video stores are younger people—25 years of age is the peak. We hope to make the total video market bigger."

With the rental market more or less saturated, the consensus in the industry is that sell-through represents the only area with significant growth potential. "I believe the sell-through business will grow and grow," says Kohji Kobayashi, managing director of FoxVideo (Far East). Sell-through prices currently range between \$25.36 (3,500 yen) for blockbuster films and \$36.23



"Back To The Future III" is one of the hit films that CIC-Victor Video is selling through its "second sale" policy.

'The rental market may eventually decline, but the point at which sell-through sales exceed rentals is still way off in the future. There are still few shops in Japan that handle sell-through—developing the market will take time.'

**KUNIHICO FUNABASHI, GM
CIC-Victor Video**

Japanese boxing film "Tekken" is being pushed by distributor Apollon Inc. as one of this year's hit videos, with 30,000 in advance orders for the April release.

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At Just 13%, International Product Sales Share Is 'Worst In Many Years'

By STEVE McCLURE

Top international names like Madonna, Janet Jackson and M.C. Hammer continue to play a major role in Japan's foreign music market, but industry observers say that market is becoming more fragmented and mature, making it difficult to predict future trends.

And while international repertoire's share of prerecorded music sales has declined steadily over the past 10 to 15 years, there are signs that non-Japanese artists' slice of the pie is getting bigger.

International repertoire was worth a total of 104.49 billion yen (\$751.7 million) in terms of production value in 1990 (the 1989 figure was 99.3 billion yen), or 26.9% of records manufactured in Japan last year, according to the Japan Phonograph Record Assn.

But that doesn't tell the whole story: imports, a fast-growing section of the market, accounted for an additional 20 billion yen last year, boosting non-Japanese music's share of the market in this country to just over 30%.

In terms of sales value, however, international artists

"We think it was effective in terms of promotion," he adds, although he admits it didn't lead to a dramatic increase in sales. The important thing, however, was maintaining a high profile for artists like NKOTB until they can actually come to Japan and perform live.

Another marketing campaign which achieved good results was Epic/Sony Records' effort on behalf of Gloria Estefan. The label flew a group of Japanese media people to Estefan's hometown of Miami in May last year to promote the singer in a "roots" context. The resulting publicity in the Japanese print media led to sales of Estefan's "Cuts Both Ways" album, released in July 1989 in Japan, and topping 130,000 sales to date.

The move into the Japanese market last year by Virgin and HMV, along with Tower Records' continuing expansion, has helped to raise the profile of non-Japanese music. Several Japanese record companies have

.....

'The foreign record-buying public in Japan is very slowly getting older. We should try to come up with product that is more appealing to adults.'

'We're presenting the cream (with CD box sets of Elton John, Dire Straits and Bon Jovi) in the hope that people will get into the catalog.'

ALEX ABRAMOFF, Sr. MD & CEO, Nippon Phonogram

.....

represented just over 13% of the total volume of prerecorded music sold in Japan, according to Kanama Tajima, deputy general manager of Victor Musical Industries' international repertoire division.

"This is the worst time I've experienced in 20 years for international repertoire," he says, qualifying that by adding, "That figure will probably increase to 15% in the coming year." And Michael Morohoshi, who handles international repertoire in Pony Canyon's marketing department, says that international music doesn't automatically mean American music. As an example, he cites the popularity in Japan last year of Eurobeat, which is now giving way to house and other dance styles.

The most successful sales campaigns for non-Japanese music are those featuring tie-ins with other media. After Janet Jackson did a series of TV spots for Japan Airlines starting in January 1990, for example, sales of her "Rhythm Nation 1814" album skyrocketed, with 500,000 copies sold so far in Japan—a huge number for a foreign musician.

Another recent marketing success story was the Diana Ross single, "If We Hold On Together," used as the theme for both the popular animation feature "The Land Before Time" and a widely watched TV drama series. As a result, the MCA single sold 456,700 copies, garnering the foreign single of the year trophy at the 1990 Japan Gold Disk Awards ceremony.

CBS/Sony Records tried a different tack last year when promoting New Kids On The Block. Not being able to get the Kids over to Japan for a tour, the label arranged what it called a "Visual Live" videotaped NKOTB concert at major concert venues such as Tokyo's NHK Hall.

"We spent a lot of money on special effects, sets and lighting to get a good mix of live and video," says Hiroshi Goryo, associate general manager of international A&R and marketing at CBS/Sony Records.

started in-house import sections to get a piece of the action.

Meanwhile, Virgin Japan has started what it calls "half-imports," in which the record company takes CDs manufactured abroad and packages them in Japan, thus avoiding Japan's high manufacturing costs.

Current trends in the market include increasing popularity of adult-oriented rock and black contemporary music. The former is seen a growth area because more Japanese are buying foreign music after they turn 25. In the past, the tendency was for the Japanese to forsake international pop music in favor of the "enka" ballads crooned in the country's thousands of karaoke bars once they entered the working world.

But as Japanese society places increased emphasis on leisure, more people in the 25-40 age group are listening to—and buying—music by non-Japanese artists, say market observers.

"The foreign record-buying public in Japan is very
(Continued on page J-22)

Julio Iglesias

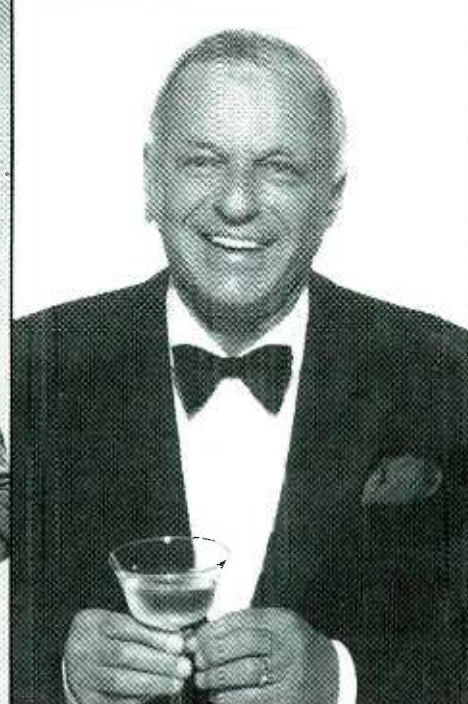


Paula Abdul

Whitney Houston



Frank Sinatra



Jasmine Guy



Bebe Rexha

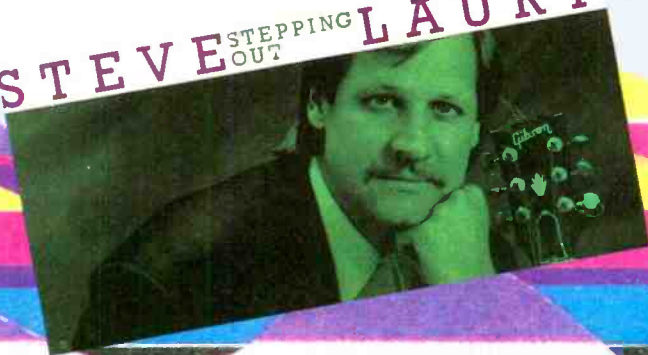
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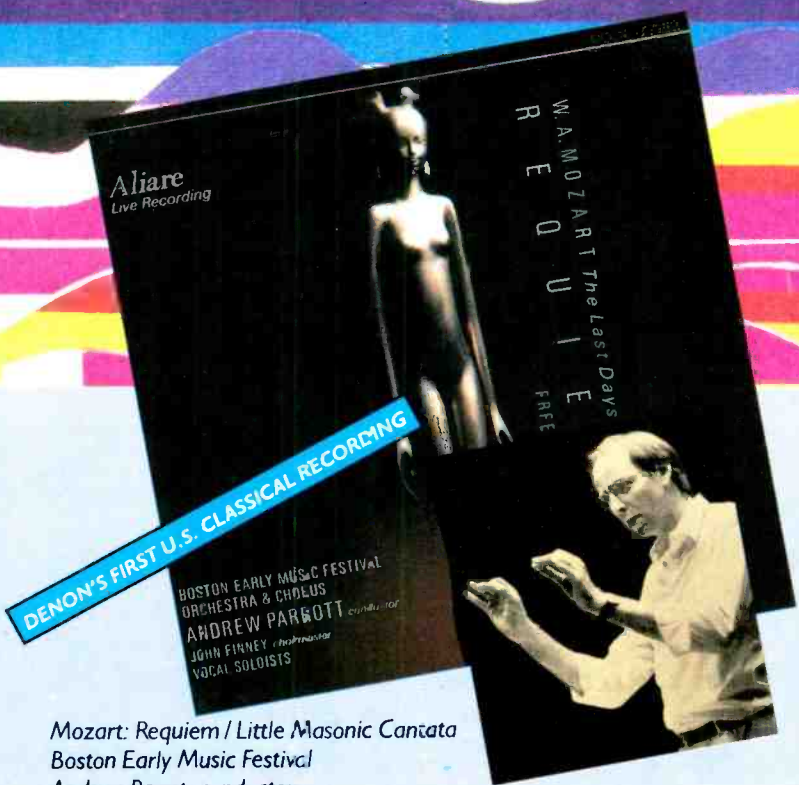
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19TH HITOMI KINEN HALL

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1991
MARCH 20TH SHIBUYA KOKAIDO
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23TH SHINJUKU KOSEINENKIN
25TH SHINJUKU KOSEINENKIN
26TH SHINJUKU KOSEINENKIN
28TH KYOTO KAIKAN
29TH NAGOYA KINROU KAIKAN
APRIL 2TH SAPPORO KOSEINENKIN
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5TH NAKANO SUN PLAZA HALL
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BOBBY CALDWELL JAPAN TOUR



Tour Biz Slowdown Predicted Following Last Year's Big-Name Glut

By BILL BENFIELD

Though Japan remains a mecca for foreign artists, it would be difficult to see how this year's concert roster could surpass, or even compare with, the formidable array of talent passing through last year.

Apart from the first-ever performances in Japan by the Rolling Stones, whose estimated \$43 million for their Tokyo Dome shows surpassed all previous records, and Paul McCartney, 1990 saw concerts by major representatives in all popular genres.

In pop/rock: Madonna, Phil Collins, David Bowie, Hall & Oates, Boz Scaggs, Heart, Tracy Chapman, and Eric Clapton. In MOR: Richard Clayderman, Julio Iglesias, Barry Manilow, and the Boston Pops Orchestra. In black music: Janet Jackson, Whitney Houston, Bobby Brown, Natalie Cole, M.C.Hammer, Cheryl Lynn, Cameo, and Soul II Soul. In blues and jazz: Ray Charles, B.B.King, Miles Davis, Oscar Peterson, Wynton Marsalis, Dizzy Gillespie, and a host of others.

This year also began with a flurry of activity. Apart from concerts by Bon Jovi, Billy Joel, Stevie Wonder, Neil Sedaka, Kylie Minogue, the Pet Shop Boys, New Kids On The Block, George Michael, and Frank Sinatra, there was the American Music Awards Concert Series at the Yokohama Arena, sponsored by Japan Satellite Broadcasting and its promotion company, Campaign Dynamics.

This series of concerts, the first of its kind in Japan, brought over Whitney Houston, Bobby Brown, Donna Summer, Steve Winwood, Kenny Rogers, Cyndi Lauper, and Gloria Estefan. Also featured were the immensely popular Japanese band The Alfee, in a bid to shed their teenybop image and gain wider adult acceptance.

The biggest success so far, though, has been M.C.Hammer who, a year after playing the 2,000-capacity MZA Ariake Club, sold out two nights at the 50,000-seater Tokyo Dome in a matter of two hours.

However, according to Japan's three major promoters, Kyodo, Udo Artists and H.I.P., as well as Yasunao Murayama of the Japan Concert Promoters Assn., this year looks like being fairly quiet, at least as far as top-

ceptably high. This problem was exacerbated by what Kyodo's Arashida describes as "new companies with no knowledge of the business" entering the market last year, whose large cash resources and aggressive booking policies further inflated expectations.

Though the companies concerned are now inactive, their influence lingers on and all three major promoters feel that the situation won't return to normal until at least next year. None of them have anything ambitious in mind in the short term, and apart from their New Year's Eve "Final Countdown," Udo Artists aren't planning to stage any concerts at the Dome for the rest of the year.

Projected lower sales doesn't bode well for mid-level acts, whose overheads are high in relation to their potential ticket sales, but on the other hand there are cult artists, like Elvis Costello, Todd Rundgren or, recently, the Brave Combo, who have virtual cult status and, regardless of recent recorded output, are always guaranteed to draw large crowds, or Bobby Caldwell, whose main market is Japan and who recently sold out a 13-show tour.

Significantly, the only artists in the American Music Award Concert Series whose show sold out were the Japanese band The Alfee. In Japan, where proficiency in English is not as widespread as westerners imagine, there's a strong bias toward domestic artists both in prerecorded and live music, most industry figures giving a 70:30 domestic to international split as a basic rule of thumb. But Tom Nagashima, president of Kyodo Promotions, feels

that it might be moving toward something like 90:10. Artists such as Yumi Matsutoya (aka Yuming), Southern All Stars, Seiko Matsuda, Princess Princess, and Tsuyoshi Nagabuchi are all capable of selling out the Dome, though most prefer to play venues of around the 10,000-seater capacity, like the Nippon Budokan, Yokohama Arena or the Yoyogi Olympic Pool. They can also be booked in all over Japan, whereas the only venues big enough to generate sufficient revenue to justify top-flight acts are in either Tokyo or Osaka.

The so-called Japanese "band boom" of the past couple of years, spawned largely by television talent shows like "Ikaten," seems to have run its course, though program winners like Blankey Jet City and Tama seem poised for success. Udo's Endo thinks this may generate more interest in foreign bands, whereas Hayashi feels that Japanese audiences are ready for more stylish domestic acts. In this vein, the magazine Nikkei Entertainment tips older artists like Masaharu Fukuyama and Haruhiko Ando as ripe for a renewal of interest.

The main sponsors of musical events continue to be electronics companies (Toshiba, Fujitsu, Mitsubishi and Matsushita), credit card companies (JCB and Nihon Shinpan) and alcohol manufacturers (Kirin and Suntory). Though Pepsi backed M.C. Hammer to the extent of featuring him in a major TV commercial in an attempt to break Coca Cola's stranglehold on the Japanese market, Arashida sees the overall level of sponsorship going down this year, though Udo predicts that it will continue at about the same level.

Hayashi, who has an eye to the future in being willing to promote new acts like the Charlatans, the Happy Mondays, the La's and Silje, sees sponsorship as indispensable at this level, though he says, "It's sometimes hard to convince the sponsors to be patient when they see no immediate returns." Despite predictions to the contrary, world music remains popular. There has always been a sizable market for reggae and Latin music, as evinced by the growing popularity of the annual "Reggae Sunsplash," which moves to a larger venue this year, and the second Fujitsu Caribbean Carnival. Increasing emphasis on the Caribbean as a desti-

(Continued on page J-26)



Jiro Uchino, executive producer, SSP Promotions.



Saburo Arashida, president, Kyodo Tokyo.



Massy Hayashi, president, Hayashi International Promotion.

Although Japan has become richer, this wealth is not necessarily reflected in a growth in discretionary income, especially for those in their 20s, who comprise the bulk of the concert-going public.

line acts are concerned. One factor they all cite is overexposure: last year there were simply too many big names, some of whom, like Janet Jackson, came twice.

Keisuke Endo, of Udo Artists, points out that although Japan has become richer, this wealth is not necessarily reflected in a growth in discretionary income, especially for those in their 20s, who comprise the bulk of the concert-going public. "Ticket sales are well down on last year," says Saburo Arashida, president of Kyodo Tokyo.

This seems to be borne out by the failure of both George Michael and Frank Sinatra to attract fans, with Michael's Tokyo Dome concerts about half full, and Sinatra's concerts at the Yokohama Arena, with tickets selling at the yen equivalent of \$190, reportedly up to 75% under capacity.

Competition among the major promoters for big artists has also forced up guarantees to a level where the financial risk is unac-



Gloria Estefan.



The Alfee.



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By STEVE McCLURE

Is DAT doomed? Is there a future for analog? Which format will win in the battle for compact video camera supremacy? Do Westerners really like karaoke?

These are just some of the questions now vexing Japanese audio/visual hardware makers, as they try to strike a balance between technological innovation and practical applications.

Take DAT for example. Says one industry source in Tokyo: "A lot of people think DAT is basically a solution looking for a problem. I don't think DAT is going to turn out anything like what the Japanese hoped it would, because it's too damned complicated and too expensive to manufacture."

Worldwide DAT sales for all manufacturers are stagnant at present, says Matsushita Electric Industrial spokesman Toshikatsu Hirayama. He predicts global sales of 120,000 units in the first six months of 1991—the same amount for the June-December period last year, which followed the introduction of the worldwide SCMS copyright protection standard.

Sony spokesman Takasuke Okuda is sanguine about the format's prospects, however. "DAT prices will come down gradually," he says, adding that he expects only a slight increase in sales. But Okuda says the current stage of DAT hardware development is analogous—if that's the word—to when radio-cassette players began to include CD players. The inclusion of DAT playback facilities in such players will popularize the format, he feels.

That point of view is echoed by Itsuro Hatao, general manager of the planning department of the audio products division of Victor Company of Japan (JVC), who says that JVC hopes to introduce a portable DAT player priced at under 100,000 yen (\$720) as early as this fall.

Meanwhile, two new developments from overseas—Philips' Digital Compact Cassette (DCC) format and Dolby S—could pose a serious threat to DAT and cause Japanese hardware makers to rethink their audio strategies. In the DCC system, digital tape is housed in cassette cases the same size as standard compact cassettes. One advantage of the system is that DCC players will be compatible with existing analog cassettes as well as DCC software.

The industry source says that Matsushita is joining forces with Philips to make DCC hardware. For its part, Matsushita acknowledges interest in DCC but will say no more. "The reason Matsushita is keeping quiet is that they've broken step with the rest of the Japanese audio makers," says the source, adding, "I think that DCC will wipe out the need for DAT for the ordinary person."

As for Dolby S, "We are sure several companies will introduce it this year," says Dolby Laboratories Licensing Corp. spokesman Masaaki Fushiki. "Dolby S will be a growing sector of the market." Counters Okuda: "We don't think there's a market for Dolby S—it's only for audio maniacs."

Comments Matsushita's Hirayama: "We are analyzing the [Dolby S] situation, but for the moment we have no plans to introduce Dolby S machines." Likewise, JVC's Hatao says his firm has no plans to introduce either DCC or Dolby S machines.

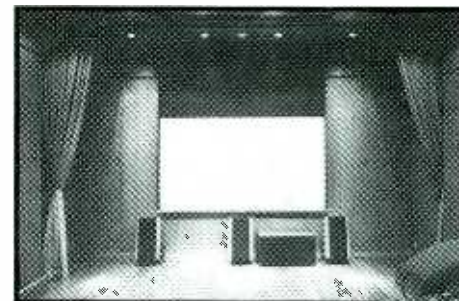
And as if things weren't complicated enough, Okuda says Sony has developed a new DAT format using a postage stamp-sized tape designed for dictation use. The as-yet-unnamed machine uses "non-tracking technology" that enables the machine to read the information on the tape, even if the tape is slightly out of alignment, in contrast to rather more sensitive standard DAT machines. Okuda says Sony has no idea when the

(Continued on page J-14)

Hardware Makers Face Tough Questions



JVC HR-P1U Personal Hi-Fi Stereo VHS VCR.



Matsushita THX system.



Sony CCD-V800 8mm video camera.

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(Continued from page J-12)

product will come onto the market.

Okuda also predicts increased popularity for car CD systems, including one Sony system that features a CD player stashed in the trunk of the car to minimize the effects of bumps on disc tracking.

In more general terms, Hirayama sees digital—whether CD or DAT—and analog coexisting for perhaps the next 10 years. "At that point it is possible that digital will dominate," he says.

As the format fight continues, one bright spot for Japanese audio makers is the popularity of mini- and midi-component stereo systems.

"This is the main growth area in the market," says Okuda. More Japanese consumers now prefer stereo sets as opposed to purchasing components separately, he says.

JVC's Hatao estimates sales in Japan of mini and midi systems at 1 million from October 1990 to March 1991. Of that, he says, mini-systems will account for 67% and midis 33%. Hatao also expects this market trend to be reflected in Japanese audio firms' export models.

As for video products, the trend is toward ever-smaller mini-camcorders with expanded functions on the one hand, and larger televisions with enhanced capabilities on the other. Little growth is expected in the VCR market, since as many as 80% of Japanese households now have video decks.

In the camcorder market, some firms have started using "fuzzy logic," which allows machines to "think" and make adjustments to their functions as conditions change. Matsushita's Brembie camcorder—marketed in North America as the Palmcorder—uses fuzzy logic

to guarantee a stable picture despite users' unsteady hands, for example.

Shinji Kakegawa, manager of the Tokyo branch office of Matsushita's Audio & Video Sector, forecasts total camcorder demand in the Japanese market at 2.2 million in 1991, up 80% from 1990.

That healthy degree of growth is helping to push into the background competition between backers of the two different compact camcorder formats: the 8mm format and the compact VHS format. According to Sony's Okuda, 60% of all video cameras sold in Japan at present are 8mm, with Sony accounting for about 40% of that amount.

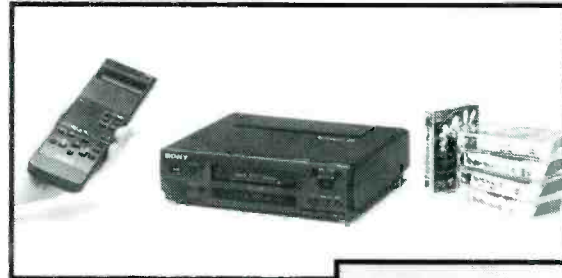
Matsushita made quite a splash last December when it introduced the world's first high-definition TV (HDTV) for professionals, the Panasonic TH-36HD1, which has a list price of 4.5 million yen (\$32,000). At present, government-affiliated Japan Broadcasting Corporation (NHK) broadcasts on one of its two satellite channels only one hour of HDTV programming a day, but that will increase to

eight hours following the placing of two more Japanese telecommunications satellites in orbit later this year.

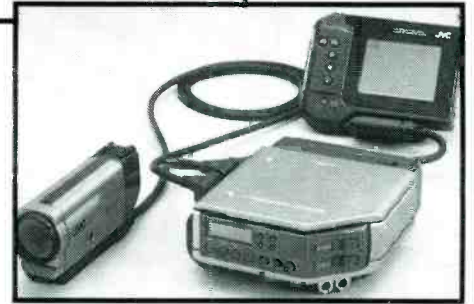
Other manufacturers are following Matsushita's lead and are readying their own consumer-market HDTV units. One industry analyst says he believes HDTV will account for 10% of TV sales in Japan by the year 2000.

Looking ahead, Kakegawa sees more demand by consumers for increased editing facilities included with VCRs as well as built-in satellite broadcast tuners. Satellite broadcasting is a major growth sector, and more than 3.5 million Japanese households now have satel-

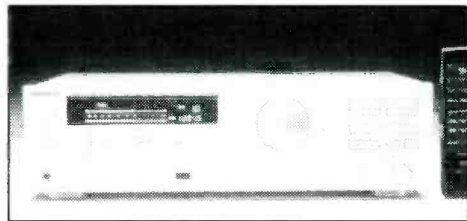
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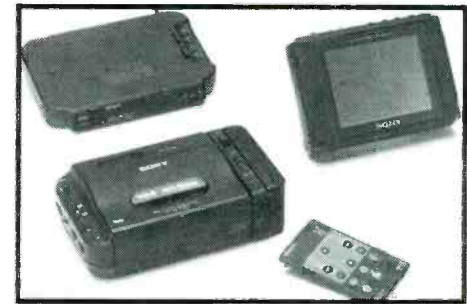
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JVC SC-F007U Compact Super VHS Modular Component Video System.



Panasonic SV-DA10 DAT deck.



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One of the world's oldest and largest music retailers, HMV, recently opened two stores in Japan, the world's second largest music market. In November '90, the first store was opened in Shibuya, in the heart of Tokyo, followed by the second store in Yokohama in April '91. Sales are above expectations and additional sites are under consideration. HMV Japan is a wholly owned subsidiary of HMV London and has no Japanese equity partners.

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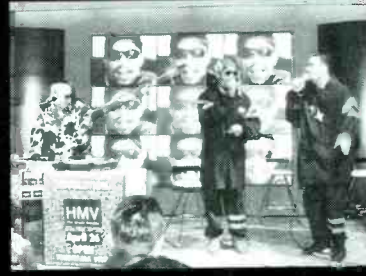
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Shibuya Store

The first HMV Tokyo store is situated in Shibuya, a youth-oriented part of town. With three floors occupying a total space of 1,133m², it's the largest music store in Tokyo. The full range of stock covers eight musical genres, with completely separate sections for classical music and jazz. In-store entertainment facilities include a DJ booth, a stage for live performances, a video wall, and listening equipment at 81 different sites. Experts are available at information counters to give customers advice on any kind of music.

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HMV's Yokohama store is the largest one floor music retail store in Japan, occupying a single floor covering 1,132m². This open-plan layout makes it much easier for customers to browse and shop at their leisure. Like the Shibuya store, amusement facilities include a DJ booth, a stage, and a video wall, as well as separate areas to create the right atmosphere for people shopping for jazz, classical music, Japanese pops and videos.

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JAPAN

NEW GROWTH

(Continued from page J-1)

WEA Music K.K., a new entry in the market for Japanese music, is an ambitious company. President Ikuzo Orita says, "The boom may have passed, but it doesn't matter to us. Since we've just entered the market and we're understaffed, we want rock artists who can produce on their own. We hope to make about 10 million yen in sales over the next three to five years."

There are several good reasons why there has been a series of hit singles each breaking the 2 million sales mark. First, CD players can now be found in about 40% of Japanese households, thanks to the rapid diffusion of the radio-cassette-CD player. At the same time, the 3-inch CD single has been accepted. As a result, the single record market is recovering fast after its rapid contraction due to reduced production of analog singles.

Another reason is stronger demand for good songs among music fans. The record companies had concentrated so much on the production of artists who could sell LPs that they paid little attention to the need to make good single songs. The karaoke sing-along phe-

'Since so many bands appeared in so short a time, we've entered a cleaning-up period. But it's clear that, 20 years behind the rest of the world, rock has at last taken root in Japan.'

'Rock will start to have significant influence on all kinds of music in Japan. We can expect to start hearing new sounds, like acoustic music and vocals with a touch of rock, as the rock roots deepen and spread to various genres.'

SHIGEO MARUYAMA, Division President, Epic/Sony Records, Sony Music Entertainment

nomenon has spread from middle-aged men to become a favorite pastime of women and young people, and people want songs of all kinds that they can sing.

"People are looking for lyrics that speak about lives like their own. They want singles that they can learn and sing," says director Keiichi Ishizaka of Toshiba-EMI. "LPs seldom offer listeners the common ground that leads to mass acceptance, since they are produced with the artists in mind, giving top priority to sound."

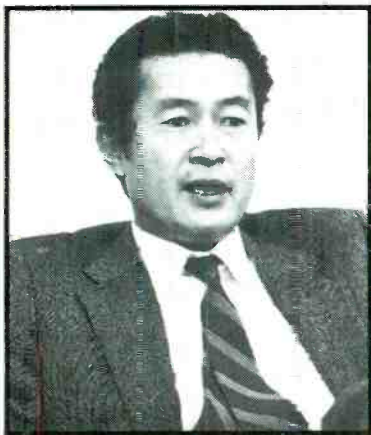
"There will be more million sellers," according to executive director Masatoshi Hirose of Fun House. He points out, "Now songs about love, the environment and long-forgotten things are being accepted without resistance."

Hisahiko Iida, creative division general manager of Victor Musical Industries, agrees. "The starting point of a record company—making good, memorable songs—has been simply forgotten. Today's record companies are like cultural trading companies. But customers should be more important than the organization, and a plan should be more important than the system."

The media has started to respond to this trend, Iida says. "People are starting to look more for good music than artists' names. The radio stations are playing good records, regardless of the experience of the artists. Time is on the side of those who make good songs. The trend to try to make things bigger than they really are will reverse sooner or later."

Osamu Sato, president of BMG Victor Corp., says that because singles have started selling so well, his
(Continued on page J-18)

JAPAN



HIROSHI INAGAKI, Senior MD
Division President, Sony Records



ALEX ABRAMOFF
Sr. MD/CEO Nippon Phonogram



IKUZO ORITA
President, WEA Music K.K.



OSAMU SATO
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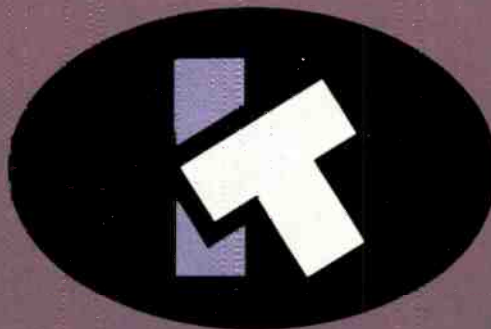


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NEW GROWTH

(Continued from page J-16)

company will have to change the way it does business. "We used to develop artists and set sales targets directly based on their followings. Now, with the emphasis on the songs, we have to be more aggressive and target gray areas. "Singles didn't sell well before because we and the other record companies didn't think of the single as a complete product, and didn't select it based on whether it was a good song. We stuck to the idea that the single was a pilot product to introduce a specific artist or an album. It's time to make singles a business again."

The band boom was sustained mainly by teens and younger people, and its demise points to the growing need for record companies to expand their customer base among people of 20 years and older. "To explore the potential of the 20-plus group, we're looking at re-developing existing artists when good opportunities to do so come up, like when they move to our company," says Hiroshi Inagaki, president of Sony Records, a divi-

'There's no other country where people react so well to new artists. New and existing artists are equally important. U.S. record companies focus on long-term sales of established artists with long careers.'

'I think that career artists could provide high added value here if we can successfully redevelop them. In Japan, some artists now in their 40s are rising again, and I think this is great news. At the same time, new artists offer their own advantages, and their success can raise company morale.'

KEIICHI ISHIZAKA
Director, Toshiba-EMI

sion of Sony Music Entertainment. Here again, the good song is the key to success. Exploring this age group has long been a problem for the Japanese record industry.

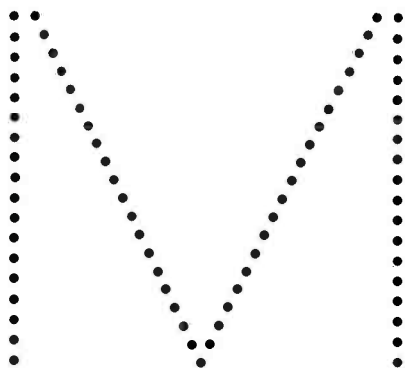
Toshiba-EMI's Ishizaka also points to the potential of foreign music. "The people in charge of foreign music at record companies have lacked a businesslike approach, and we have to think of foreign music as a business.

"It's true that demand for foreign music is drying up among teens as they are more satisfied with Japanese music, but it's also true that they're getting more brand-orientated, and there are a lot of good 'brand names' in foreign music. I see strong potential in this area," he says. The foreign music division at Toshiba-EMI has been building market share over the past few years.

Under these circumstances it's pretty meaningless to ask whether marketing new artists is getting tougher. Ishizaka says, "There's no other country where people react so well to new artists. New and existing artists are equally important. U.S. record companies focus on long-term sales of established artists with long careers.

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(Continued on page J-20)



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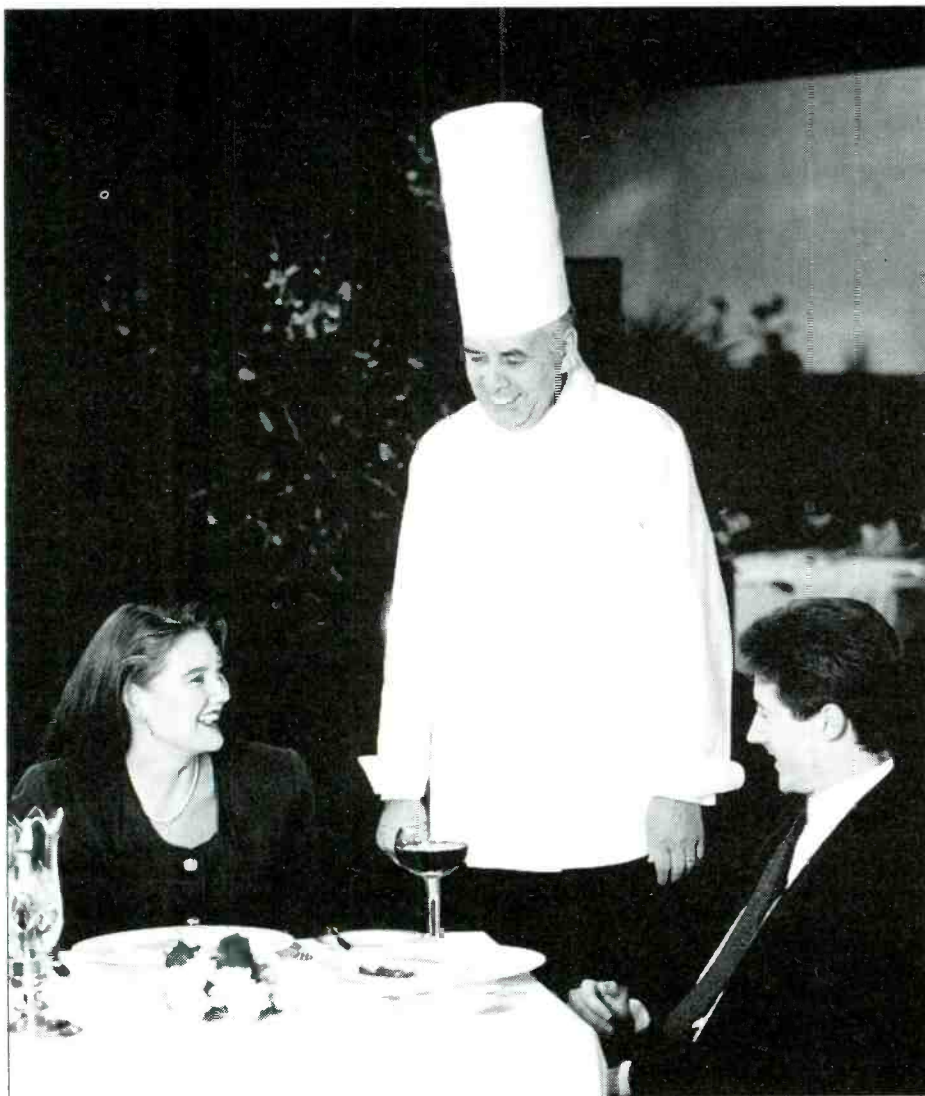


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JAPAN

NEW GROWTH

(Continued from page J-18)

Television is maintaining its influence through commercials and theme songs provided by the record companies. According to Inagaki, more hits linked to TV commercials or programs are made in Japan than in any other country. But as the number of televised music programs has fallen recently, many companies are turning back to live performances to emphasize the visual aspects of new artists.

Alex Abramoff, managing director of Nippon Phonogram, stresses the importance of live performance. He says, "An impressive live show creates loyal fans, and they buy records. Popularity gained that way can last a long time. Though it may take time, it's a healthy way of building sales."

This is fact, not just theory. Sony Records sponsors a concert series, "Cargo," for new artists and Epic/Sony holds regular "Tokyo Performance Doll" concerts for new acts at clubs in the capital.

Pioneer LDC, laserdisc manufacturer, entered the

'We used to develop artists and set sales targets directly based on their followings. Now, with the emphasis on the songs, we have to be more aggressive and target gray areas.'

'Singles didn't sell well before because we and the other record companies didn't think of the single as a complete product, and didn't select it based on whether it was a good song. We stuck to the idea that the single was a pilot product to introduce a specific artist or an album. It's time to make singles a business again.'

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record market a year ago. According to Kunio Otsuka, director and general manager of the company's A&R division, Pioneer always produces a video and markets it as a short tape or videodisc single when it launches a new artist. "We hope that videocassette marketing will lead to record sales. Record stores carry few videotapes, but they sell reasonably well at concerts. The cassettes haven't quite paid off yet, but we'll continue making them," says Otsuka.

He accepts it's not easy for a new artist to succeed in Japan. "Selling new artists has always been hard, and it gets harder every year—which is inevitable since every year there are more artists in the marketplace. On radio, there are specific time slots for records, and the slices of time for new acts are very small," says BMG Victor's Osamu Sato.

There will be no sensational innovations in the music market for the time being, he thinks. "We'd call it innovation only if a new medium was created and unfortunately we haven't seen anything like that. Record companies must create a strong medium."

Inagaki agrees, saying, "I think the solution is to create a new medium. Satellite broadcasting is certainly new but we can't judge its prospects unless we're sure how the broadcast companies will deal with the rights of the record producers."

There's no argument about the importance of the record retailer in breaking new artists. Says BMG Vic-
(Continued on page J-25)

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INTERNATIONAL PRODUCT

(Continued from page J-6)

slowly getting older," says Alex Abramoff, senior managing director and CEO of Nippon Phonogram. "We should try to come up with product that is more appealing to adults."

As a result, Japanese labels have started to emphasize their international catalogs more than they have in the past. Nippon Phonogram, for example, is releasing 4-CD box sets of material by artists such as Elton John, Dire Straits and Bon Jovi. "We're presenting the cream in the hope that people will get into the catalog," says Abramoff.

Bin Tajima, chief of Virgin Japan's promotion department, predicts a trend toward "the '60s and '70s sound, a more simple sound." He also sees continuing popularity for heavy metal, an opinion shared by representatives of other labels.

Victor Musical Industries' Tajima, for example, has high hopes for German metal bands Gamma Ray, Rage and Helloween, all of which are distributed in Japan by his company.

Pony Canyon's Morohoshi says he sees a trend toward more foreign bands being signed directly by Japanese labels—for instance, Bad Moon Rising, an American heavy metal band signed by Pony Canyon. That band was heavily promoted in metal magazine *Burrn!* before the March release of its eponymously titled debut album.

Abramoff, however, is skeptical about foreign artists signing direct to Japanese record companies. "You have no starting point—you try to take a new album to a company and they ask how it's doing in its home market and

'This is the worst time I've experienced in 20 years for international repertoire.'

**KANAMA TAJIMA, Deputy GM
International Repertoire Div.
Victor Musical Industries**

you have no answer," he says.

Another hopeful sign for international repertoire sales is the steady development of FM radio into an important medium. Record company spokesmen say Japanese FM won't come into its own until the heavy rotation system is introduced here, but they are optimistic regarding the medium's potential for boosting foreign music sales and introducing new artists.

Keith Cahoon, Tower Records' Far East managing director, points to the vast amount of information available in Japanese society as one reason new artists stand a fair chance of breaking into the Japanese market.

"There are lots of ways people can pick up on stuff here," he says. "A lot of it is through magazines—the writers are obsessive and they seek things out. I've seen a lot of artists break here before they break in the States, like Oleta Adams—as soon as that record came out it was a hit here, but in the U.S. it happened later."

World music is not likely to be a growth area in Japan, industry observers say. Promoting world music in the Japanese market presents a lot of problems, notes Yoshimitsu Harashima, of the international division of Toshiba-EMI's A&R department.

As for rap, the consensus in the industry is that with the exception of M.C. Hammer, whom Toshiba-EMI has been able to promote very successfully thanks to TV and print advertisements for Toshiba audio equipment as well as for Pepsi, there is little future for this type of music in Japan because of the cultural gap.

Record company spokesmen also agree that the tastes of the Japanese foreign record-buying public are becoming more diverse. "People are not following the U.S. charts so closely now," says Ikuma Murata, deputy director of BMG Victor's international department. As a result, he says, it takes more effort to promote foreign artists in the Japanese market.

Concludes Epic/Sony's Tanaka: "I honestly don't know what kind of music will popular in the next year. If anyone could predict that, he would be president of the company."

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Julia Fordham



Beth Nielsen Chapman

'There are lots of ways people can pick up on stuff (new artist trends) here. A lot of it is through magazines—the writers are obsessive and they seek things out. I've seen a lot of artists break here before they break in the States, like Oleta Adams—as soon as that record came out it was a hit here, but in the U.S. it happened later.'

KEITH CAHOON, MD, Far East, Tower Records



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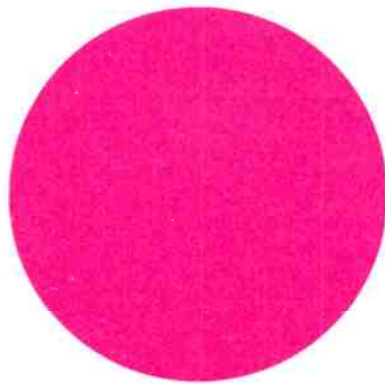
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JAPAN

HOME VIDEO

(Continued from page J-4)

CIC-Victor Video's Funabashi says the market is becoming more sophisticated and mature. Japanese video fans are increasingly selective, he says, with more people comparing prices and levels of service at different stores.

"In the past two years video shops have begun to realize that pricing alone isn't enough to set them apart," notes Funabashi. "There are now more shops with knowledgeable staff, and they are getting bigger sales."

Says Japan Video Assn.(JVA) spokesman Takeichi Komazaki: "Video shops are getting more selective. They don't necessarily buy all the products of distributors."

The time lags between theatrical, rental and sell-through releases are getting smaller. The "window" between theatrical and rental release is now about six months for major films. "I believe that this window will become even smaller in the next two to three years," says Kobayashi, citing the growing need by major studios to quickly recoup their promotional budgets.

Another recent innovation in the home video market here has been what Funabashi calls "second sales." This refers to the practice of selling used rental videos relatively soon after a film has come onto the rental market. Prices of such films average between \$21.75 (3,000 yen) and \$36.25 (5,000 yen).

The JVA's Komazaki says piracy is now relatively un-

'Three or four years ago, 30%-40% of the shops we investigated had some pirated tapes or were offering dubbing service. But in 1990, only 7%-8% of the shops we surveyed were offering illegal services. But it could be that these people are getting cleverer.'

TAKEICHI KOMAZAKI, JVA

der control. "Three or four years ago, 30%-40% of the shops we investigated had some pirated tapes or were offering dubbing service," he says. "But in 1990, only 7%-8% of the shops we surveyed were offering illegal services. But it could be that these people are getting cleverer, and so the real total may be higher—it's hard to calculate."

Meanwhile, the videodisc field continues to be dominated by karaoke, which accounted for 72.4% of videodisc sales at the distributor level in 1990. Laserdiscs are still an important part of Japan's video market, as 7.6% of Japanese homes have laserdisc players. However, this section of the market has not been performing too well lately. Some in the industry see the growing popularity of satellite-broadcast receivers as a rival attraction to laserdisc.

"I expect laserdisc hardware sales to be healthy," says Akiyoshi Kodama, general manager of advertising and public relations at Pioneer LDC's domestic marketing division. In 1990, between 200 and 300 videodisc titles were released in Japan, and Kodama says he expects that number to be between 300 and 400 in 1991.

Both hardware and software prices will continue falling, Kodama says. For example, "Gremlins 2" went on the market for \$27.53 (3,800 yen) in February this year, compared to \$30.05 (4,700 yen), the usual price of a foreign-movie laserdisc.

Video Single Discs (VSDs), which have five minutes of music and visuals, are expected to be a major growth area as sales of multidisc players grow. A total of 150 VSD titles were released in Japan following the configuration's debut in September.

All dollar figures in this story are at the exchange rate of 138 yen to \$1.

NEW GROWTH

(Continued from page J-20)

tor's Sato, "A record shop's strength lies in its sales people, who have their own customers. Sales people can be important in molding opinion in situations where it's not certain whether a record will sell. People go to record shops to buy records. If the sales staff are strong-willed about selling, it's relatively easy to get something going."

He says another important aspect of the retail store is in providing feedback to the record companies. "They're closest in the industry to the customers, and their opinions are most important to us," says Victor Musical Industries' Iida.

Epic/Sony chief Maruyama points out that outside Tokyo, even in larger cities, "It's often hard to find a specialist record shop with a large stock selection." For that reason, the Virgin and HMV stores have been well-received by Japanese consumers, even through their entry into the marketplace came as a bit of a shock.

"They're creating new motivation to buy records, and I'd like to see them open up more stores. More people are buying records and I haven't heard that the presence of these big stores has had a negative effect on existing retail outlets. It's good to know that all kinds of music are selling well, but what's important is how well we take advantage of the situation."

Sony president Inagaki points to the advantage of the increase in large record stores like Wave is in providing more opportunities to sell the types of record small shops seldom carry. "A big store can highlight new genres, like compilations, relaxation music, product involving ancient instruments—products that need space for proper display. These stores also help build popularity for classical music and laser discs.

Masatoshi Hirose of Fun House says Japanese record companies aren't taking full advantage of the large record stores. "It's great that Virgin and HMV have opened up in Japan, but the record companies are sending them the same old promotional aids. They need to provide new tools that better suit the characteristics and atmosphere of each store."

In April, HMV opened its second Japanese shop in Yokohama. Wave is building stores in several regional centers. Virgin and HMV carry most imported records and CDs—a problem for Japanese companies marketing foreign music. But it does seem the record companies understand that the benefits of these stores in stimulating the recorded music market outweigh any possible harm they might cause Japanese companies.

HARDWARE MAKERS

(Continued from page J-14)

lite dishes and tuners.

For its part, Matsushita introduced its 150,000 yen (\$1,100) BS 900 satellite tuner-equipped VCR last October as part of its effort to boost flagging video deck sales.

Meanwhile, Sony's Okuda predicts that within one or two years, TVs, especially models more than 22 inches wide, "will have to be" equipped with satellite tuners. He also sees a trend toward TVs with multi-screen capability, enabling viewers to watch one program while keeping tabs on another—a news program, for example—by means of a small "window" in one corner of the screen.

Another interesting development on the Japanese hardware scene is CD Graphics. In June 1990, JVC unveiled the first consumer-market CD Graphics system, the portable RCGX-7, in which the blank space in the CD subcode area is used to store graphic data such as still pictures and the words to karaoke songs.

JVC says it has shipped "several tens of thousands" of the unit in Japan and other Asian countries and plans to launch the system in June this year in the U.S. in the hope that Americans will get into the habit of singing to taped orchestral accompaniment in the privacy of their homes. The firm is also developing CD Graphics software.



Sony CCD-G100ST small style stereo video camera.



JVC GR-AX7U Compact Super VHS Hi-Fi stereo camera/recorder/player.



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Sony CCD-TR75 Handycam.



JVC HR-S4700 S-VHS Hi-Fi Stereo VCR.

TOUR BIZ

(Continued from page J-10)

nation for Japanese holiday-makers has certainly helped. One surprise success this year has been Singaporean single Dick Lee, who some see as a harbinger of a new style of Asian pop with the potential to transcend national boundaries. This year also sees the first WOMAD (World Of Music, Art & Dance) Festival in Japan, to be held in Yokohama in August.

Jazz retains not only its loyal following but is now attracting new fans in their 20s. The major summer jazz festivals—Select Live Under The Sky, Mount Fuji and Newport—all plan to bring over major acts this year, though at the time of going to press the respective lineups had not been announced.

Blue Note Japan, which recently opened a venue in Fukuoka to add to its clubs in Tokyo and Osaka, continues to set the trend for small venues, bringing over a steady stream of top-level jazz artists of all genres, with Gary Burton, Jim Hall, Tania Maria, and McCoy Tyner all due later in the year.

The former San Francisco club Keystone Korner reopened in Tokyo earlier this year, but Blues Alley, another intimate venue whose opening act last year was Miles Davis, now seems to have faded into the background, possibly owing to its rather unfashionable location away from Tokyo's main entertainment centers.

MZA and Paz Theater Psyche, promoters who last year brought over a wealth of black music talent, like M.C Hammer, Cameo, Parliament, Kid Creole, and Cheryl Lynn are no longer functioning. The former went bankrupt last December and the latter, though still in existence, has been inactive for some time.

An interesting new addition to the scene is SS Promotions, a member of the Seibu/Saison Group. The company's executive producer is Jiro Uchino who, with Tats Nagashima, was one of the founders of Kyodo.

Uchino explains, however, that he has no plans to compete with Kyodo or UDO, the other main concert promoter. "The main aim of this company is to do something new. Up until now, Japan has been recognized for its industrial strength," he says, "but we want to show that we have something to contribute to the world culturally."

To this end, SSP plans to organize artistic and cultural events worldwide and is currently seeking to develop a network of partners in other countries.

Bill Benfield is a freelance music journalist based in Tokyo.

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Latin Notas



by Carlos Agudelo

LAWYERS FOR BAND LEADER Eddie Palmieri have filed a \$10 million copyright-infringement suit against **Gloria Estefan** and her record label, Epic, in federal court in New York. Palmieri's lawyers argue that parts of Estefan's hit song "Oye Mi Canto" were taken from Palmieri's 1981 composition "Páginas De Mujer." According to attorney **David Lubell**, unless a settlement is reached the matter may take from several months to several years to be decided. . . . On May 9, **H2O**, the new kiddie group from Puerto Rico (**Eric, Axel, Elvis, Christian, and Jose**), unveiled "Knock Out" (Leader Records, distributed by Sony). The group, which gave its first live performance only days before the album release, is not only filling the void left by the problem-plagued **Menudo** but also satisfying a thirst for a **New Kids On The Block**-type group, albeit with its own unique identity reflected in a music mix that ranges from rap to pop, reggae to technosalsa. The group's first single, "Si Esto No Es Amor," is already picking up airplay on the East Coast after having been launched nationally. . . . New York-based **RMM Records** is starting **Soho Sound**, a new dance-music label designed to cater to Latin youth, headed by **David Maldonado**. Interested parties are invited to send demos, in English or Spanish, to the A&R department in New York.

ELECTRICA DHARMA, A JAZZ-ROCK FUSION ensemble from Catalonia, Spain, with a very cool Mediterranean flavor, came to New York recently, played in front of surprised and invigorated audiences on the upstate university circuit and at an almost-empty S.O.B.'s in a hastily organized concert (at 8 p.m. on a

Tuesday), and departed, leaving in its wake the feeling that those who didn't hear it missed something very unique. **Electrica Dharma (Joan, Joseph, Maria, Luis Fortuny, and Carlos Vidal)** is not a new group: It has been playing for almost 15 years now, mostly for audiences in its native Catalonia, where it is quite well known, and has recorded 12 albums. **Electrica Dharma's** music is mature, resourceful, rich, and invigorating; it captures the attention and plays with the senses in a new, delicate, and fascinating way. Hopefully, the group will be back soon.

"CUBA CLASSICS 1: Canciones Urgentes" by Cuban singer/composer **Silvio Rodriguez** is the first re-

Palmieri has charged Estefan with copyright infringement

lease in this country resulting from direct negotiations with Cuba, according to **Marcia Garcia**, who is in charge of publicity for **David Byrne's** **Luaka Bop** label, which released the album with distribution through Warner Bros. (Prior to 1988, when the so-called **Berman Amendment** to the "Trading With The Enemy" act was passed, all Cuban recordings came to the U.S. via third or fourth countries.) On June 11, a second **Cuba Classics** compilation will be released; called "Dancing With The Enemy," it will include music by such orchestras as **Reve, Riverside, Los Zafiros, Maria Teresa Vera**, and many more. Almost simultaneously with the "Canciones Urgentes" album, **Luaka Bop** released "Forro, Etc.," the third of its **Brazil Classics** compilation series. This time the featured music is from the Brazilian northeast. ("Brazil Classics 4: Best Of **Tom Ze**" was released previously.) Meanwhile, **Byrne** is finishing recording the first part of his second Latin-oriented album (following "Rei Momo"), to be released in January 1992.

Jazz BLUE NOTES



by Jeff Levenson

THE BEAT'S HIS OWN (But He Knows Where He Got It): According to quite a few of his peers, **Kenny Washington** has the best ears among jazz's young drummers. That appraisal, incidentally, comes from players within and without Washington's stylistic realm—bop and hard bop, primarily, though no stylistic imperatives are beyond his reach.

Among the trapster's admirers is **Lincoln Center for the Performing Arts**, which has invited Washington's participation in every one of its annual **Classical Jazz** series, dating from 1987. As a gesture of support and recognition, the institution just named Washington a winner of this year's **Martin E. Segal Award**, a citation honoring young performers associated with the Center who possess high standards of performance and dedication. Washington receives a cool \$4,000 to be used for study and career advancement.

AT LEAST 10 FROM KEN: A new label, run by **Ken Fujiwara** and appropriately named **Ken Music**, promises to wave high the banner for straight-ahead jazz. Its first releases include works by the following: pianist **Ted Rosenthal**, the 1988 winner of the prestigious **Thelonious Monk International Piano Competition** ("New Tunes, New Traditions"); vibist **Gust Tsilis**, who also serves as the label's promotion director ("Possibilities"); trombonist **Conrad Herwig** ("With Every Breath"); trumpeter **Brian Lynch** ("In Process"); and pianist **Salvatore Bonafede** ("Actor Actress"). This last work contains some of the strangest song titles on record. The tracks include "Mel Lewis," "Paul Motian," "Joe Lovano,"

"Paul Bley," and an alternate take of "Mel Lewis."

MUSTARD ON MUFFALETTAS AIN'T THAT Strange: As further evidence that staunch regionalism is a cherished cultural commodity, **Bourbon Street** comes to **South Street** in the sixth annual **USAir Jambalaya Jam**. Philadelphia's answer to the kind of partying New Orleans knows so well. The Jam, stationed at Penn's Landing, Philly's waterfront park on the Delaware River, takes place Memorial Day weekend, May 25-27. It promises a blow-out assemblage of craft folk, specialty food vendors, and, of course, favorite sons and daughters from down Louisiana way: the **Neville Brothers, Allen Toussaint, the Dirty Dozen Brass Band, the Rebirth Brass Band, Zachary Richard, Terrance**

Kenny Washington drums up admiration from Lincoln Center

Simien & the Mallet Playboys, and the Famous Zion Harmonizers.

CHART EXPANDS: Finally we have proof positive that mainstream jazz has gained an industry foothold, achieving parity of sorts with its "contemporary" cousins. (You realize, of course, that some hard-liners still refuse to acknowledge any familial connection between the two.)

Starting this week, **Billboard's** Top Jazz Albums chart (page 52) has been expanded to 25 positions, a move that not only reflects the abundance of "traditional" jazz product hitting the racks, but a reversal of fortune for purists who felt neglected by fusion's comparative popularity. The larger chart, which in industry terms brings acoustic jazz back up to speed, benefits all with an investment in the music: retailers, labels, and the artists themselves.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
				★★ NO. 1 ★★		
1	1	1	11	LOS BUKIS FONOVISA	MI DESEO	3 weeks at No. One
2	3	5	12	EDNITA NAZARIO CAPITOL-EMI LATIN	LO QUE SON LAS COSAS	
3	2	4	15	EMMANUEL SONY	NO HE PODIDO VERTE	
4	4	3	16	FRANCO DE VITA SONY	NO BASTA	
5	14	24	5	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	HERIDA	
6	9	17	5	LUIS MIGUEL WEA LATINA	AMANTE DEL AMOR	
7	5	2	19	BANDA BLANCA SONOTONE	SOPA DE CARACOL	
8	20	29	3	VICENTE FERNANDEZ SONY	QUE SEPAN TODOS	
9	6	6	13	GLORIA ESTEFAN EPIC	DESDE LA OSCURIDAD	
10	7	7	8	MARISELA ARIOLA	A PARTIR DE HOY	
11	8	11	8	PANDORA CAPITOL-EMI LATIN	CON TU AMOR	
12	10	8	14	JOSE JAVIER SOLIS MELODY	SENTIMENTAL	
13	11	15	6	MIJARES CAPITOL-EMI LATIN	NO HACE FALTA	
14	13	16	7	RUDY LA SCALA SONOTONE	VAMOS A ENAMORARNOS	
15	17	14	15	YURI DISCOS INTERNATIONAL	QUIEN ERES TU	
				★★★ POWER PICK ★★★		
16	24	26	4	TIERRA TEJANA BAND TH-RODVEN	LAS HIJAS DE DON SIMON	
17	12	12	15	ANA GABRIEL SONY	DESTINO	
18	22	19	6	GILBERTO SANTA ROSA DISCOS INTERNATIONAL	IMPACIENCIA	
19	16	10	9	DYANGO Y MIJARES CAPITOL-EMI LATIN	PARA QUE NO ME OLVIDES	
20	18	13	17	PALOMA SAN BASILIO CAPITOL-EMI LATIN	DEMASIADO HERIDA	
21	19	21	20	CHAYANNE SONY	TIEMPO DE VALS	
				★★★ HOT SHOT DEBUT ★★★		
22	NEW ▶		1	WILKINS RCA	SERENO	
23	27	23	5	JUAN LUIS GUERRA Y LA 440 KAREN	BACHATA ROSA	
24	NEW ▶		1	ROBERTO CARLOS DISCOS INTERNATIONAL	MUJER	
25	30	—	2	GLORIA TREVI ARIOLA	PELO SUELTO	
26	NEW ▶		1	ROCIO DURCAL WEA LATINA	A QUE ME QUEDO CONTIGO	
27	31	25	9	LOS TEMERARIOS TH-RODVEN	TE QUIERO	
28	15	9	16	JOSE JOSE ARIOLA	ESA MUJER	
29	NEW ▶		1	DANIELA ROMO CAPITOL-EMI LATIN	TODO TODO	
30	28	20	15	BRONCO FONOVISA	SI TE VUELVES A ENAMORAR	
31	34	—	2	SUZU GONZALES WEA LATINA	CORAZON DE ACERO	
32	29	31	17	LOURDES ROBLES SONY	QUE LASTIMA	
33	25	22	18	JUAN LUIS GUERRA Y LA 440 KAREN	ESTRELLITAS Y DUENDES	
34	33	—	2	KIARA TH-RODVEN	DE NUEVO ESTOY TEMBLANDO	
35	26	28	4	LOURDES ROBLES SONY	MIEDO	
36	38	39	6	LA PATRULLA 15 TTH	ME GUSTA TAMBIEN	
37	21	18	24	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	TE PARECES TANTO A EL	
38	36	—	2	YOLANDITA MONJE SONY	NO ME ACOSTUMBRO	
39	23	30	13	ANGEL JAVIER CAPITOL-EMI LATIN	QUIERO AMARTE AL AIRE LIBRE	
40	32	37	16	LUIS ENRIQUE SONY	DATE UN CHANCE	

Records with the greatest airplay gains this week. ♦ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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Top Jazz Albums™

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

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1	4	5	WYNTON MARSALIS COLUMBIA 47346	★★ NO. 1 ★★ STANDARD TIME VOL. 2 INTIMACY CALLING 1 week at No. 1
2	1	15	SHIRLEY HORN VERVE 847 482/POLYGRAM	YOU WON'T FORGET ME
3	3	5	DIANNE REEVES BLUE NOTE 90264*/CAPITOL	I REMEMBER
4	5	5	CARMEN MCRAE NOVUS 3110*/RCA	SARAH-DEDICATED TO YOU
5	2	7	JOEY DEFRANCESCO COLUMBIA 47063*	PART III
6	6	17	MARCUS ROBERTS NOVUS 3109/RCA	ALONE WITH THREE GIANTS
7	7	13	FRANK MORGAN ANTILLES 848 213/ISLAND	A LOVESOME THING
8	8	5	ROY HARGROVE NOVUS 3113*/RCA	PUBLIC EYE
9	11	5	KEITH JARRETT ECM 847 135*/POLYGRAM	TRIBUTE
10	NEW▶		THE HARPER BROTHERS VERVE 847 956*/POLYGRAM	ARTISTRY
11	12	7	JOHN SCOFIELD BLUE NOTE 95479*/CAPITOL	MEANT TO BE
12	9	43	HARRY CONNICK, JR. ▲ COLUMBIA 46146	WE ARE IN LOVE
13	15	3	COURTNEY PINE ANTILLES 848 244*/ISLAND	WITHIN THE REALMS OF DREAMS
14	13	3	RICKY FORD CANDID 79053*/DA	EBONY RHAPSODY
15	10	15	CHICK COREA ACOUSTIC BAND GRP 9627*	ALIVE
16	RE-ENTRY		DIZZY GILLESPIE ENJA 79658*/MESA-BLUEMOON	LIVE AT ROYAL FESTIVAL HALL
17	14	11	BOBBY WATSON BLUE NOTE 95148*/CAPITOL	POST MOTOWN BOP
18	NEW▶		FRED WESLEY ANTILLES 848 280*/ISLAND	NEW FRIENDS
19	NEW▶		MARLON JORDAN QUINTET COLUMBIA 46930*	LEARSON'S RETURN
20	NEW▶		EDDIE DANIELS GRP 9635*	... THIS IS NOW
21	RE-ENTRY		HOUSTON PERSON MUSE 5433	WHY NOT!
22	NEW▶		JOHN HICKS, CECIL MCBEE, ELVIN JONES NOVUS 3115*/RCA	POWER TRIO
23	NEW▶		GENE HARRIS & THE PHILIP MORRIS SUPERBAND CONCORD 4443*	WORLD TOUR 1990
24	RE-ENTRY		MACEO PARKER VERVE 843 751*/POLYGRAM	ROOTS REVISITED
25	NEW▶		GONZALO RUBALCABA BLUE NOTE 95478*/CAPITOL	LIVE AT MONTREUX

TOP CONTEMPORARY JAZZ ALBUMS™

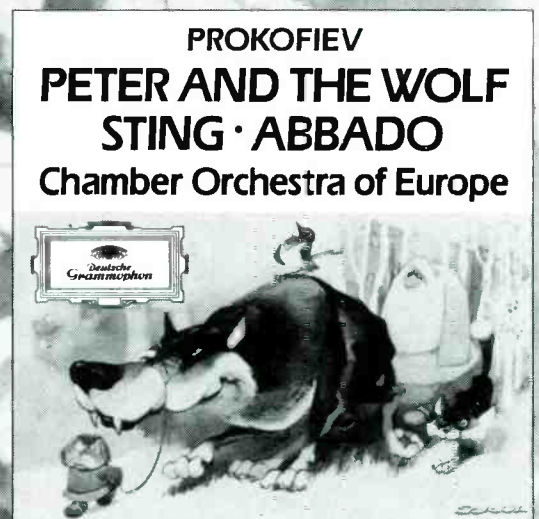
THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	7	EARL KLUGH WARNER BROS. 26293	★★ NO. 1 ★★ MIDNIGHT IN SAN JUAN 1 week at No. 1
2	1	11	YELLOWJACKETS GRP 9630*	GREENHOUSE
3	2	11	GEORGE HOWARD GRP 9629	LOVE AND UNDERSTANDING
4	8	3	THE CRUSADERS GRP 9638*	HEALING THE WOUNDS
5	4	15	DIANE SCHUUR GRP 9628	PURE SCHUUR
6	5	19	DAVE KOZ CAPITOL 91643*	DAVE KOZ
7	6	29	JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
8	7	9	BIRELI LAGRENE BLUE NOTE 95263*/CAPITOL	ACOUSTIC MOMENTS
9	24	3	JOHN LUCIEN MERCURY 848 532	LISTEN LOVE
10	11	7	ARTURO SANDOVAL GRP 9634*	FLIGHT TO FREEDOM
11	12	9	T LAVITZ NOVA 9134*	MOOD SWING
12	NEW▶		TUCK & PATTI WINDHAM HILL JAZZ 0130*	DREAM
13	10	11	RAY OBIEDO WINDHAM HILL JAZZ 0128*	IGUANA
14	9	23	GERALD ALBRIGHT ATLANTIC 82087*	DREAM COME TRUE
15	16	7	STEVE LAURY DENON 6870*/A&M	STEPPING OUT
16	17	5	KENNY BLAKE HEADS UP 3011*	INTERIOR DESIGN
17	19	7	KILAUEA BRAINCHILD 9105*	ANTIGUA BLUE
18	23	5	KEVYN LETTAU NOVA 9135*	KEVYN LETTAU
19	22	7	SAM CARDON AIRUS 0050*	SERIOUS LEISURE
20	13	11	CLAUS OGERMAN GRP 9632* CLAUD OGERMAN FEAT. MICHAEL BRECKER	
21	18	19	SAM RINEY SPINDLETOP 133*	PLAYING WITH FIRE
22	25	3	GRANT GEISSMAN BLUEMOON 79165*/MESA-BLUEMOON	FLYING COLORS
23	20	25	BOBBY MCFERRIN EMI 92048*	MEDICINE MUSIC
24	NEW▶		SPECIAL EFX GRP 9640*	PEACE OF THE WORLD
25	14	15	MARION MEADOWS NOVUS 3097*/RCA	FOR LOVERS ONLY

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

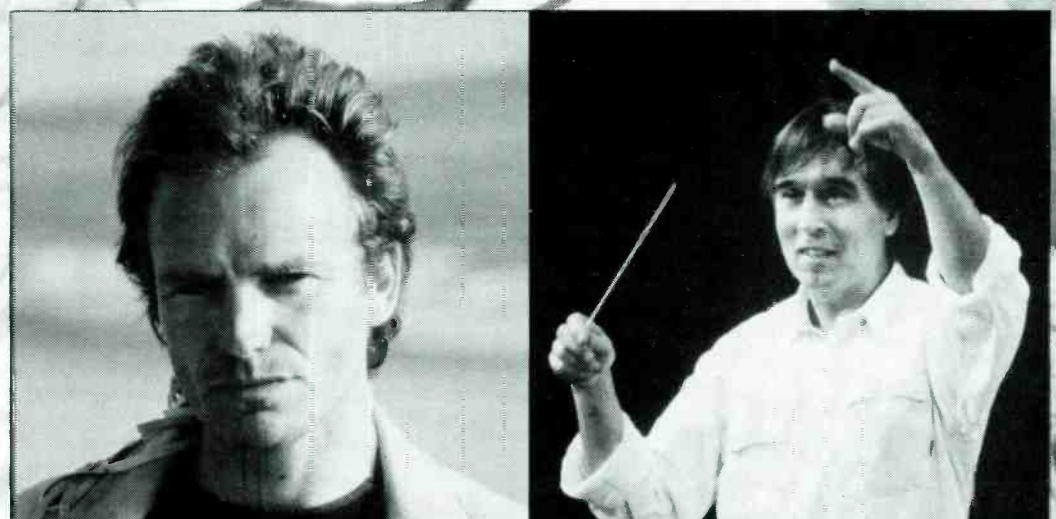
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Top Classical Albums™

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	35	★★ NO. 1 ★★ IN CONCERT ▲ LONDON 430 433-2* 33 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
2	2	15	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254* KRONOS QUARTET	
3	3	55	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
4	4	45	BLACK ANGELS NONESUCH 79242-2* KRONOS QUARTET	
5	7	5	BRAHMS: CONCERTO IN D ANGEL CDC-54187* KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)	
6	6	19	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108* ITZHAK PERLMAN	
7	5	61	BEETHOVEN: SYMPHONY NO. 9 DG 429-861* LEONARD BERNSTEIN	
8	9	11	THE ALDEBURGH RECITAL SONY CLASSICAL SK 46437* MURRAY PERAHIA	
9	18	3	AMERICAN ELEGIES NONESUCH 79249-2* JOHN ADAMS, DAWN UPSHAW	
10	NEW▶		LIVE AT CARNEGIE HALL SONY CLASSICAL SK 46742* MIDORI	
11	10	7	MASCAGNI: CAVALLERIA RUSTICANA DG 429 568-2* BALZSA, DOMINGO (SINOPOLI)	
12	8	31	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
13	13	5	ROSSINI: OVERTURES ANGEL CDC-54091* LONDON CLASSICAL PLAYERS (NORRINGTON)	
14	12	49	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
15	15	5	IVES: SYMPHONIES 1 & 4 SONY CLASSICAL SK 44939* CHICAGO SYMPHONY & CHORUS (TILSON THOMAS)	
16	11	23	VIVALDI: THE FOUR SEASONS ANGEL CDC-49767* NADJA SALERNO-SONNENBERG	
17	16	11	BEETHOVEN: FIDELIO PHILIPS 426 308-2* NORMAN, GOLDBERG, MOLL (HAITINK)	
18	22	11	REICH: THE FOUR SECTIONS NONESUCH 79220-2* LONDON SYMPHONY (TILSON THOMAS), REICH	
19	17	11	OUT WEST!: COPLAND, GROFE DELOS DE 3104* SEATTLE SYMPHONY (SCHWARZ)	
20	25	3	MOZART: A LITTLE LIGHT MUSIC DG 429 783-2* ORPHEUS CHAMBER ORCHESTRA	
21	24	4	ROSSINI RECITAL LONDON 430 518-2* CECILIA BARTOLI	
22	NEW▶		BACH: VIOLIN CONCERTOS RCA 60718-2-RC* ZUKERMAN, ENGLISH CHAMBER ORCHESTRA	
23	19	23	CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC* EVGENY KISSIN	
24	NEW▶		PROKOFIEV: PETER AND THE WOLF DG 429 396-2* STING, CLAUDIO ABBADO	
25	21	9	MOZART: PIANO SONATAS VOLUME 2 RCA 60709-2-RC* ALICIA DE LARROCHA	

TOP CROSSOVER ALBUMS™

1	1	9	★★ NO. 1 ★★ SPIRITUALS IN CONCERT DG 429 790-2* 7 weeks at No. 1 BATTLE, NORMAN (LEVINE)
2	2	15	BE MY LOVE ANGEL CDC 95468* PLACIDO DOMINGO
3	5	3	POPS PLAY PUCCINI TELARC CD-80260* CINCINNATI POPS (KUNZEL)
4	3	9	THE AMERICAN ALBUM RCA 60778-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)
5	4	23	THE CIVIL WAR ELEKTRA NONESUCH 79242-2* SOUNDTRACK
6	6	13	BOND AND BEYOND TELARC CD-80251* CINCINNATI POPS (KUNZEL)
7	8	5	SCREAMERS MERCURY 432 019-2*/PHILIPS EASTMAN WIND ENSEMBLE (FENNELL)
8	7	13	OVER THE SEA TO SKYE RCA 60424-2-RC* JAMES GALWAY & THE CHIEFTAINS
9	9	53	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)
10	NEW▶		CINEMA ITALIANO RCA 60706-2-RC* MANCINI POPS (MANCINI)
11	12	3	A CAPPELLA AMADEUS VIRGIN 91208* SWINGLE SINGERS
12	14	15	LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS 462 484-2* JULIAN LLOYD WEBBER
13	NEW▶		CITIZEN KANE RCA 0707-2-RG* TE KANAWA, NATIONAL PHILHARMONIC (GERHARDT)
14	10	9	WEILL: THE SEVEN DEADLY SINS LONDON 430 158* LEMPER, WILDHABER, HAAGE, MOHR
15	15	7	Braggin' In Brass TELARC CD-80249* EMPIRE BRASS

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

Classical KEEPING SCORE



by Is Horowitz

COLLINS EYES BIG APPLE: Collins Classics expects to record seven Shostakovich symphonies with the New York Philharmonic beginning next year. The project was disclosed at the Allegro Imports label conference in Lake George, N.Y., May 9-12.

Collins exec **Alan Booth** said discussions with the orchestra would have the composer's son, **Maxim Shostakovich**, conduct, completing a survey of the symphonies begun earlier in London. He also said the U.K. label hopes to record Britten's "War Requiem" in New York, with **Lorin Maazel** conducting.

Sixteen labels distributed by Allegro, European-based for the most part, attended the confab to stage product presentations for retail chain classical buyers.

Dorian Records, based in nearby Troy, brought in its early-music group, the **Baltimore Consort**, for a live performance and provided playback facilities for the conference. **Joe Micallef**, president of Allegro, hosted.

SCHOENBERG'S massive oratorio, "Gurre-Lieder," demanding outsize performing forces, rarely comes before the microphones.

However, the London Records release of the work in April, with **Riccardo Chailly** conducting the RSO Berlin, is to be followed shortly by the long-anticipated version by **Eliahu Inbal** and the Frankfurt Radio Orchestra, the conductor's valedictory recording with the orchestra as its music director.

Now, Sony Classical will be recording the once-neglected work live during end-of-May performances by **Zubin Mehta** and the New York Philharmonic. Among the soloists are **Eva Marton**, **Florence Quivar**, and **Hans Hotter**. **Stephen Epstein** will produce.

Other Sony May sessions have **Murray Perahia** recording a Brahms solo piano disc in Hamburg, including the two Opus 79 Rhapsodies. **Andreas Neubronner** is the producer. **David Mottley** will be the producer when **Esa-Pekka Salonen** conducts the Swedish Radio Orchestra in Stravinsky's "Oedipus Rex." Soloists include **Anne Sofie Van Otter**, **Simon Estes**, and **Nikolai Gedda**.

And in Stuttgart, Canada's period-instrument orchestra, **Tafelmusik**, currently on tour in Germany, was to record Gluck's "Orfeo ed Euridice" for Sony. Featured soloists are **Nancy Argenta** and **Michael Chance**, with **Frieder Bernius** the conductor.

CONDUCTOR Stephen Gunzenhauser is fast building a substantial catalog for Marco Polo Records and bud-

Shostakovich's son might conduct a Collins project

get label Naxos. The music director of the Delaware Symphony was back in Czechoslovakia this month to continue his Dvorak survey for Naxos with the composer's "Legends." His upcoming work with the Slovak Philharmonic includes Dvorak's "Requiem" and "Stabat Mater."

How can a budget label afford to produce new digital recordings of major orchestral repertoire? Players are paid a flat rate, currently about \$2 per minute (in hard currency), for finished music, without reference to total time spent in the studio. Gunzenhauser says an average symphonic disc with the Slovak Philharmonic takes about four five-hour sessions to complete.

PASSING NOTES: **John Corigliano** is the winner of this year's super jackpot for composers, the \$150,000 Louisville Univ. Grawemeyer Award, for his Symphony No.1. In a rare confluence of public recognition, the symphony has been released this month on Erato in a performance by **Daniel Barenboim** and the Chicago Symphony. The orchestra commissioned the work.



Nipper News





“All the News That Fits His Prints”

Vol. 2, No. 23

Social Announcement



Susanna

Count and Countess Almaviva have announced the impending nuptials of the **Countess' personal maid, Susanna, to Figaro, the Count's valet.** After much intrigue and marvelous music by Mozart, sung by an international cast, the marriage will take place at the Count's chateau near Seville. **Sir Colin Davis**, renowned for his performances of Mozart operas, will preside.



Figaro

ALL OPERA LOVERS ARE INVITED TO ATTEND BEGINNING JUNE 25, 1991



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CONGRATULATIONS PAUL

... FROM
YOUR
FRIENDS

NEVER ENOUGH
(written by PAUL BLACK - L.A. GUNS)

SEX ACTION
(written by PAUL BLACK - L.A. GUNS)

ONE MORE REASON
(written by PAUL BLACK - L.A. GUNS)

NO MERCY
(written by PAUL BLACK - L.A. GUNS)

ONE WAY TICKET
(written by PAUL BLACK - L.A. GUNS)

BITCH IS BACK
(written by PAUL BLACK - L.A. GUNS)

NOTHING TO LOSE
(written by PAUL BLACK - L.A. GUNS)

WINTER'S FOOL
(written by PAUL BLACK - L.A. GUNS)

"Paul Black of Black Cherry fame finally, after a lengthy hassle, was awarded credit and cash for eight songs he wrote with his old band, L.A. Guns. Black left the band just before they signed with PolyGram and had songs on both the first and the second LPs, even though he wasn't in the band. He even got the gold records he deserved—way to go. Ya hung in there! . . ."

—Bam Magazine
April 5, 1991


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Music
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Spotlight

HEAVY METAL & Hard Rock

Lita Ford



Flying Higher to Avoid Negative Ground-Fire, the Big Bombers Are Still Getting Through to Drop the Next Generation of New-Fusion, Megaton Hits.

By ELIANNE HALBERSBERG

It's difficult to imagine a time when heavy metal, or the individuals behind it, have been more fragmented. Simply the term "heavy metal" is now grounds for debate as to specifically which type of metal one wishes to discuss, or whether the artist in question is really metal at all. In the throes of an economic recession that is attacking Americans in all walks of life, opinions within the industry differ dramatically when its effects are brought up. Teenagers, whose anthems for the past few years have consisted of rebellious themes smothered with distorted guitars, have adopted "Ice Ice Baby" as their chant of the day. Radio, MTV, and chart positions have given rock a clear message: "U Can't Touch This." And headlines are screaming "Rock is dead."

Sensitive issues for heavy metal in 1991, and fighting words when offered up to the industry. Although many venues are far from sold-out, while tours are rescheduled and repackaged, multi-platinum bands are playing 2,500-seat halls, radio has revamped its playlists, "metal" publications are folding at an alarming rate, and artists themselves are concerned over slow product sales, the beat, as always, goes on.

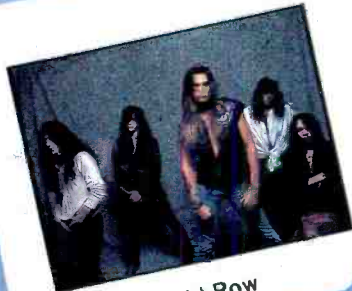
"The decline in product sales, ticket sales, metal oriented publications, and airplay is not reality," says Dean Brownrout, GM, Noise Records. "Due to the evolving definition of 'metal,' what constitutes a 'metal' recording, concert, or publication has become blurred, leading to media and public perceptions of decline of metal sub-markets. Also any perceived decline may be attributable to some of those in the industry who have failed to change their development focus along with the rest of the evolving market."

"It looks great," says Randy Gerston, director, West Coast A&R, Arista. "You can't say it's dead just because Mariah Carey, M.C. Hammer, and Vanilla Ice have captured the attention of young people. Different demographics push different types of music to the top. This year, a lot of kids want to dance. It's a sad commentary on the state of rock radio—it is not willing to help break those acts. By and large, it doesn't support hard rock bands. ZZ Top, Sting, Roger McGuinn—who is 48 years-old—AC/DC dominated the 1990 rock charts, so obviously something is missing in mainstream radio and that is balls. There's no risk-taking because they want to appeal to the 25-plus listener, a much easier sell to potential advertisers."

John Sykes, president, Chrysalis Records, agrees: "Metal music has been the driving force keeping rock'n'roll fresh and rebellious over the past decade. It's kept the genre from getting old and tired. What the Who, the Stones, and Hendrix did for rock in the '70s, early metal bands like Van Halen and Motley

(Continued on page HM-8)

Alice In Chains

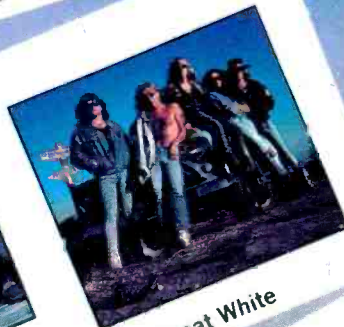


Skid Row

Fear Of God



Queensryche



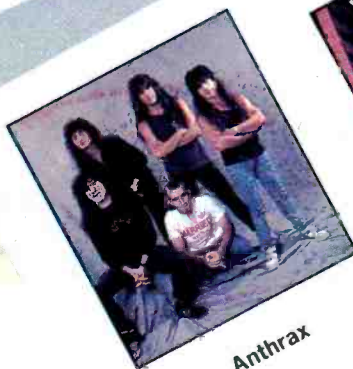
Great White



Cinderella



Suicidal Tendencies



Anthrax

NEW LOOK

METALBLADE

R E C O R D S

SAME COMMITMENT



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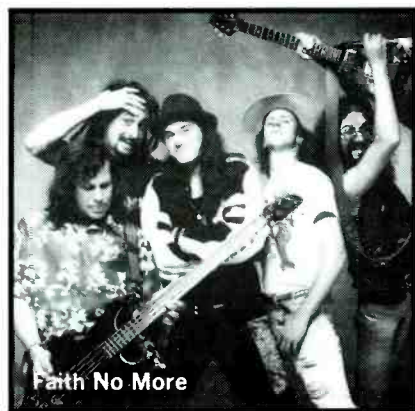
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Mr. Big



Faith No More



Megadeth



Firehouse

By ELIANNE HALBERSBERG

A&M, Bryan Huttenhower, A&R Director: "Nineteen-ninety-one promises to be a great year for us. A&M is committed to the future and development of hard rock and metal. We will continue to seek out and sign bands that show more than the ability to define any one specific genre and go beyond the boundaries to create their own sound. By doing so, we will ensure that metal remains as important and vital in the next decade as it has in the past. There is an obvious trend getting back to the roots of metal, incorporating elements of blues and funk. Going acoustic seems to be popular as well; it really communicates to fans [even headbangers]. They're more apt to feel like they're a part of it. Extreme's 'More Than Words' is a great example, a real fans' song." Heavyweights: Extreme, Tora Tora, Soundgarden, Gun, Dare, Bryan Adams. Forces To Watch: Temple Of The Dog.

Arista, Randy Gerston, Director West Coast A&R: "Marketing metal takes a lot of persistence. We've been working Urban Dance Squad for over a year. AOR and alternative didn't embrace it, but MTV loved the video and top 40 ended up our most adventurous outlet. The role of MTV has not diminished. Their demographic is very young and UDS certainly fits into that, as do a lot of hard bands. Faith No More, UDS, Trixter, all did well with MTV; obviously MTV had a gigantic role in Slaughter's success. Nineteen-eighty-eight had great metal energy: Guns N' Roses, Whitesnake, Bon Jovi, Aerosmith—it feeds into each other. You buy one and buy them all. That year turned it all around. Nineteen-eighty-nine started falling, 1990 was the off-year, and in 1991, things will happen again. Heavyweights: Babylon A.D., Every Mother's Nightmare, Urban Dance Squad, Michelle Malone & Drag The River.

Atco, Derek Oliver, A&R Director: "Major labels have got to be more selective. There are too many second-rate groups signed in hopes of repeating the success of the early '80s boom spearheaded by Scorpions, Def Leppard, Motley Crue. A lot of bands happening now in five-to-10-years time will be forgotten. Atco's main thrust is hard rock/heavy metal. The only way to sell this kind of music is to get it happening on a street level and obtain growth. That has held true the last 20 years and I don't see it changing. It's like being a member of a secret society, discovering new groups. Kids like that feeling, so everybody's got to have that kind of credibility. Atco is still signing metal, but selectively. A band has got to be truly great to warrant a deal at this stage, truly exceptional." Heavyweights: AC/DC, Bad Company, Tangier, Enuff Z'Nuff, Electric Boys. Forces To Watch:

Noisy Mama, the Pleasure Bombs.

Atlantic, Jason Flom, VP of A&R: "Major labels haven't changed their attitude or committed to metal. Hard rock still constitutes a very important part of many labels, notably Atlantic. We're aggressively looking at new ways of marketing and promoting it. Touring, MTV, radio, metal radio, press, and a grass-roots approach are increasingly important. These are areas in which Atlantic has been in the forefront. We also have great presence in the marketplace through our affiliations with Atco, Megaforce, Titanium, and East West. Metal is hotter this year because of quality of releases. The public is starving for great new hard-rock product. I don't feel metal has been in a decline. You could label it a lull, but it will be over in June when the major releases come out and airplay opens up. Heavyweights: Winger, Skid Row, Badlands, White Lion, Manowar, Psychefunkapus, Mr. Big, Savatage, Ratt, Sleeze Beez, TNT, Hericane Alice. Forces To Watch: Tattoo Rodeo, Kiss Of The Gypsy, Wild Horses, Tuff, Saigon Kick.

Capitol, Simon Potts, VP of A&R: "If major labels follow trends, it really screws them up. But if they have vision in signing, they will continue to sign quality. All genres go through trends where there comes a time when certain artists sell more records than at other times. In the mid-to-late 1980s, metal was America's punk music. It has been through a huge surge, levelled out a bit, but it's likely to come back again. Dance and rap have taken over playlists and rock gets less exposure, but this is a cyclical thing. I'm sure metal will come back to the forefront. It hasn't gone away. Metal is very influential in other genres; rap artists draw upon it, and it will come around again in terms of record sales. Heavyweights: Exodus, Great White, Megadeth, London Quireboys, Poison. Forces To Watch: XYZ, Slik Toxic, Blind Melon.

Charisma, Danny Goodwin, VP of A&R: "Every A&R guy I know at every label, regardless of his specialty, is on the lookout for a metal band, especially in L.A. I believe the majors still seek to sign it as a viable genre. Already this year, some new bands are breaking through nationally. Certainly, 1990 was a very good year. Anthrax, Megadeth, Iron Maiden, and Judas Priest had very successful albums. This year will be as hot, at the same level as last year. There will be kids who respond to rock'n'roll. It has been with us since the 1950s in one form or another. Marketing metal depends on the type of group. Someone like Reverend has to be very grass-roots, word of mouth, hardcore underground press because they receive virtually no airplay and only occasional rotation on 'Headbangers' Ball.' For Southgang, radio play is very important, national press is viable, and most important are a very good video and touring." Heavy-

weights: Gary Moore, Rick Emmett, Reverend. Forces To Watch: Southgang, Saxon, Sweet F.A.

Chrysalis, Paul Burton, Sr. Director of A&R: "At this point, I'll put responsibility on record companies. It's our responsibility to support these bands if we believe in them. That's where artist development comes in. You can't throw it out there and sell it. You've got to work with these bands, develop them and stick with them; 70% of working a band now has to be marketing, putting them as close to the fans as possible. There is not as much emphasis on radio, unless they turn around at this point. We have to find other outlets. MTV is supporting Queensryche, Living Colour, yet top 40 gets the pressure and won't do anything about it. I'm a true believer of bands getting on the road and reaching the public. Faith No More had a No. 1 radio hit and the second single, radio passed right by! Metal is losing support from MTV and radio. The good bands will rise and get lucky, but it will get worse before it gets better. We're looking for new ways to get these bands out there. The state of metal now is not very strong. It's this whole dance craze. The same audience is out there, but it will be a timing situation. It won't go back to how it was a couple of years ago. It definitely peaked." Heavyweights: Slaughter, Child's Play, Trouble Tribe, Stage Dolls. Forces To Watch: Follow For Now, Chrissy Steele.

Columbia, Kid Leo, VP of Artist Development: "The work ethic is a unique campaign these days! Everyone is looking for a quick fix. We have to get back to bands touring and putting them in people's faces. Alice In Chains is becoming a very 'in' band. We laid the base and it went to No. 1 radio. Besides our efforts, you have Slash wearing their T-shirt; the band is on KNAC [Los Angeles] and the guy from Jane's Addiction calls in and talks to them. Bands who are very, very big in image and sales jumped on their bandwagon, created 'hipness.' Our philosophy is believe in a band and make them stick. It's a matter of touring and building them. As a guy who has been around since the start of heavy metal, I believe the only way it will cease is if we stop making babies. It will always be the music of the youth: loud and guitar-oriented. We have had a proliferation of metal bands and the genre as a whole is a niched category: thrash, funk, speed and everything in between, so more bands are vying for the market. No band supposedly broke through big time. What happens when GN'R releases and sells 5 million? Is it back? The music itself will never die, but I haven't seen statistics to say it has." Heavyweights: Warrant, Love/Hate, Judas Priest, Alice In Chains, Dangerous Toys, Fishbone.

East West, Wendy Goldstein-Ishkhans, Sr. Director A&R: "The market is a bit saturated. Labels signed too much in the last couple of years, not necessarily the best. Quality and songs weren't the issue and the market flooded. It's increasingly hard to focus on bands you want to sign that will make a difference because there is so much competition and those groups are hard to find. Our plan is to go with quality, not quantity, in regards to signing metal. We're a boutique label; we don't have a lot of artists, so each band gets special attention. Our approach is to stick with a record more than 10 weeks, because metal can

(Continued on page HM-10)

THE METALLIC MAJORS: Glut and Recession Have Unfazed Industry Giants Talking in Cycles



King's X



Trixter



Slaughter



White Lion



Armored Saint



Cry Wolf



Godflesh



Excel

By MARIA ARMOUDIAN

While most of the heavy metal community has been on a bit of a roller coaster ride, the independent labels have carried on. Some barely even notice the backlash, and some continued to pave the way for new musical possibilities.

This unique ability of the independent labels is somewhat innate, whereby their characteristics—innovation, passion for their music, total commitment and dedication, and a refusal to contrive—act as survival tools. Rather than following suit on a bandwagon attempt to look for the next Guns N' Roses, for instance, they search for what authentically moves them. And with their ears so close to the streets, they find exactly that. Billboard recently talked with 10 independent labels, discussing their top-selling acts, marketing and selling strategies, and a general forecast for 1991. Here is what they said.

Caroline Records: Top Seller: "The New Wave Of British Heavy Metal" (compilation); Priorities: Chuck Treece, Mind Over Four; Strategies: Says president Keith Woods, "We will develop a much more regional focus rather than a national one. Although we do national print advertising, we find it particularly effective to concentrate on an artist's strong geographical point and develop from there." Forecast: "Because of the majors coming so firmly into our backyard, the ante has been raised considerably both in signing bands and in marketing and promoting them. There are a lot of new major labels, and they are all looking for new artists. Therefore, fewer bands will be signed with the independents."

Metal Blade Records:

Top Seller: Goo Goo Dolls; Priorities: Armored Saint; Strategies: Says president Brian Slagel, "We go through alternative routes because we don't get a great deal of airplay and because the competition is too intense. Therefore, we find different angles while still working the basics of radio, press, and retail. Touring is the most important thing, but we also attack heavily at college radio, the retail outlets, and go after as much publicity as we can. Often, we go directly to the kids



Funhouse

in the high schools and send the bands into the schools." Forecast: "There is a metal backlash due to far too many major labels signing too many lousy bands and spending too much money on them; and sooner or later, the marketplace is going to stop buying the records. Ultimately, the people who will benefit from this are the independent labels because they are the ones who are in it for the music, not just for the money."

Noise International: Top Seller: D'Priest, Killing Joke; Priorities: D'Priest, Coroner, Moredered, Rights Of The Accused; Strategies: Says president Dean Brownrout, "We will remain a 'street' label, keeping informed of the tastes of the kids and metal audiences and establish a name consistently associated with quality." Forecast: "Simple laws of supply and demand dictate that European record companies will develop thrash and anthem-oriented metal to satisfy the tastes of the evolving, uncharted Eastern European market. However, American labels must limit their releases of these types of acts only to the absolute cream and focus on development of bands with a varied myriad of influences, especially alternative."

Red Light Records: Top Seller: Diamond REXX; Priorities: Diamond REXX; Strategies: Says GM Mark Nawara, "We're taking a raw, tough, sleazy angle, putting out a special limited edition mini-album, and going back to grass-roots marketing, flooding the mom-and-pop stores as well as some of the chains with ad-

vance cassettes. While on tour, our artists will make walk-through appearances in the stores; and we're advertising in both national metal magazine and regional newspapers." Forecast: "The new, brutal, skate metal/death metal, like the product from the English Earache label, will really excel. It's already selling out the stores without any promotion at all."

POWER INDIES: Strong Survival Skills Keep Street Labels Chasing the Cutting Edge

Relativity/Combat/In-Effect Records: Top Seller: Napalm Death and Dark Angel; Priorities: From the British Earache label, Napalm Death, Morbid Angel, Godflesh, and Carcass and in-house Cyclone Temple and Corrosion Of Conformity. Strategies: Say VP Cliff Cultreri, "We go after whatever we can get, working retail, radio, and press. We choose not to take 'no' for an answer and to take the extra step. For example, if we can't find agencies, we put tours together for our artists. We will continue to be very aggressive at retail; and since we have our own distribution, the sales and distribution staffs can back each other up." Forecast: "Heavy metal will grow and expand. The metal audiences are incredibly young with more outside music influences. They want the music to grow with them, therefore forcing the artists to become more creative. The innovative acts and the grind core/skate rock metal will sell, whereas the basic thrash bands or 'bandwagon acts' won't sell well."

Restless Records: Top Seller: N/A; Priorities: The Zeros, Hellion, Sacred Reich; Strategies: Says co-president Joe Regis, "We will attack the core market for an act with all of our resources, whether it's a geographical base, a radio base, or a fan base, and be aggressive from all quarters. For example, for the Zeros, their base is in Los Angeles, so we have to seize the excitement there and spread it." Forecast: "Anytime there is an explosion of a particular type of music, there is excess and a shakeup that follows; and a Darwinian theory applies, whereby the strong players will survive. That's what happened last year. There was an overload of inauthentic metal music, and now, it's finding a balance. It's actually healthy, and the marketplace for independents can still excel and prosper. They are far superior to the majors in discovering new talent sooner and developing them."

Roadrunner/Racer Records: Top Seller: King Diamond; Priorities: Sepultura; Strategies: Says GM Doug Keogh, "We will continue to work the heavy metal promotional outlets, focusing on the press because heavy metal consumers are very avid fans



Carcass

and like to find information about their favorite bands. Secondly, we will ensure that our bands get tours and promote them properly via preview articles, point-of-purchase display material and flyers prior to the show. We will also stress close contact with retail, video outlets and radio stations, and spend plenty of time with the smaller contacts such as the fanzines, programmers of cable radio station, and mom-and-pop stores. They are the tastemakers in the marketplace who pass the word along." Forecast: "The commercial type of metal has gone into a slump, but the underground metal is growing and changing. Bands will have to evolve but in a way that won't lose their previous audiences. There will also be a place in ground-level artist development that is not overtly commercial, and the independents will continue to do that best because they are closer to the streets, in touch with the tastemakers and better able to develop artists from ground level than the majors."

SST/Cruz Records: Top Seller: N/A; Priorities: Skynyrd; Strategies: Says label owner Greg Ginn, "Since we can't count on radio to any great extent, we focus on press and retail. Most of our success is from a lot of the usual, mundane aspects such as tour press and fundamental tour support, getting as many people to see the act as possible." Forecast: "Metal has opened itself to many more influences, which will revitalize parts of the metal scene, mostly with the independents because they will have an opportunity to work with more exciting, heavier and harder groups that won't be expected to get on the radio and will operate outside of the structured media outlets."

SubPop Records:

Top Seller: Tad; Priorities: Seaweed, Tad, Mudhoney, Rein Sanction; Strategies: Says label owner Jonathan Poneman, "We will try to credibly straddle both alternative and heavy metal camps instead of seeing it as a war between them. Also because there are so many acts being processed through the same machinery, we're intensifying our marketing in all



TAD



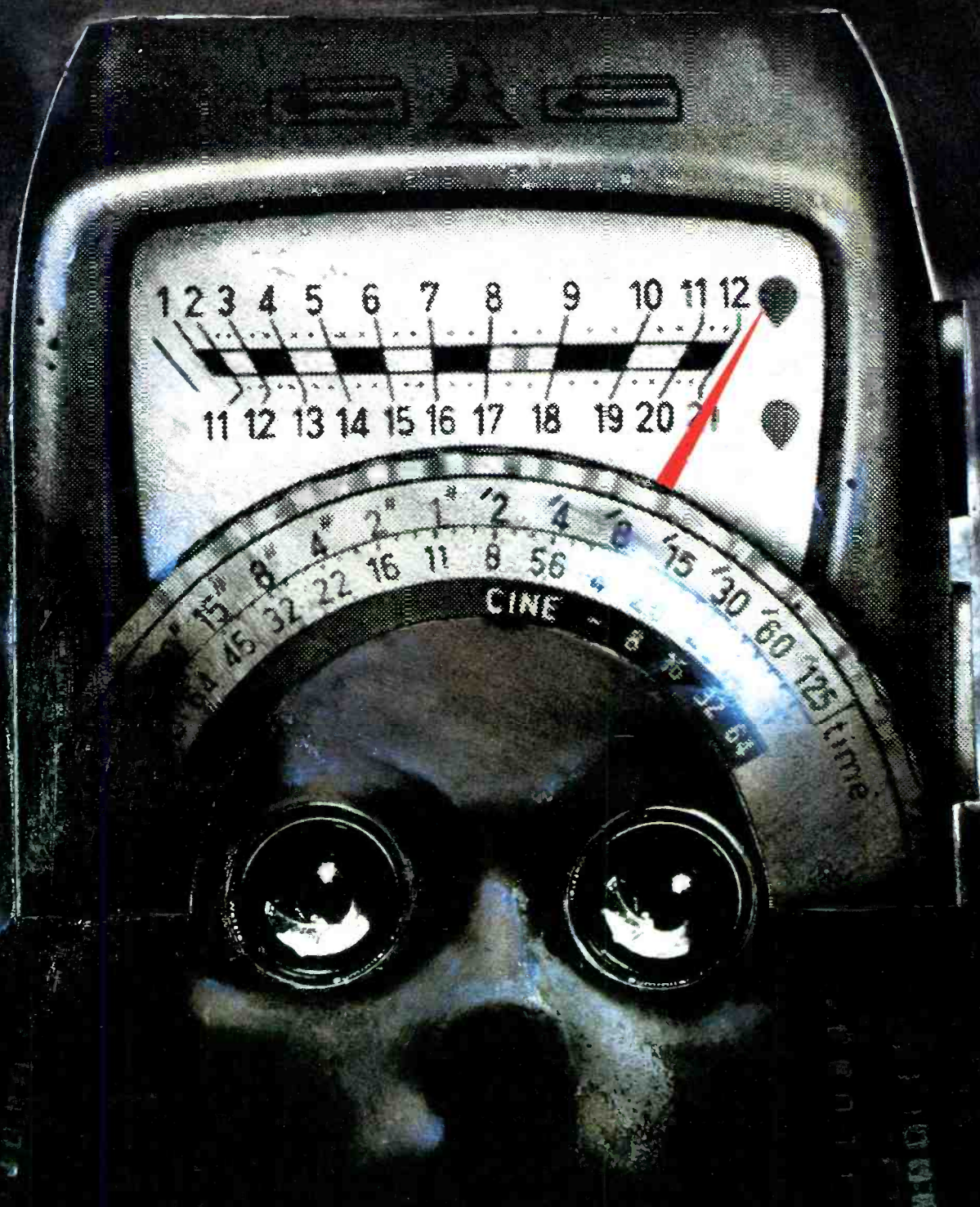
Sepultura

facets." Forecast: "Heavy metal is changing its definitions, for example the metal from the Earache label is very credible but transcendent. They're using technology to make the heaviest,

most crushing type of music. So much is fusing with metal and bridging the gap between college rock and metal, and the pendulum is swinging back to more organic types of music."

Torrid Records: Top Seller: Mucky Pup; Priorities: Mucky Pup, Gothic Slam, Joe Stump; Strategies: Says president Ken Adams, "Mostly heavy touring. With Joe Stump, for instance, we will rely on critical acclaim and touring with him with the artist crowds." Forecast: "Overall it's still a strong market although the touring situation is not as good as it used to be because the economy is down, but it will get better. Also bands have to prove themselves and have a real buzz as opposed to just hype because the decision making will be more careful than before."

TESTING THE LIMITS.



ALICE IN CHAINS
DANGEROUS TOYS
BRUCE DICKINSON
FISHBONE
JUDAS PRIEST
LOVE/HATE
WAR BABIES
WARRANT

COLUMBIA ROCK/METAL.



Thunder

MindFunk



Rhino Bucket



The Lynch Mob

By JEFF CLARK-MEADS

From the people who gave you heavy metal, now comes . . . well, not a lot really. The lack of a shiny new metallic talent from the U.K. is causing much despondency and frustration in a nation which believes it invented the genre through the works of Black Sabbath and, later, Judas Priest.

Nonetheless, there is a mood of optimism about the U.K. and in Europe as new possibilities for the future of heavy metal and hard rock.

Martin Hooker, managing director of Europe's largest metal specialist label, Music For Nations, says, "I'm more excited now than I have been for the last 18 months because I can see a route for metal to go.

"Thrash opened it up and started the ball rolling all over again and put metal on a peak of popularity once more but then it stagnated because everybody was doing the same thing. Most of the bands on the thrash bandwagon were just average and shouldn't have been doing it at all. Now there's this new dance core thing coming through. It's the way forward and it excites me a lot.

"Dance core takes certain aspects of metal, thrash, dance and hardcore and mixes the whole thing up in one bag. It's very difficult to describe until you've actually heard it.

INTERNATIONAL METAL: Silver Lining Behind Europe's Metal Gap is Glow of Next-Generation Bands

"Faith No More helped to start it, following on from what the Red Hot Chili Peppers were doing. We've now got Scat Opera and Crowforce who have taken it to extremes. They'll both be huge. Their music is so heavy, but it's also so commercial without losing any of the hardness. It'll appeal to straight-ahead heavy metal fans and to people who are going out to see the new generation of dance bands, Happy Mondays and the like."

Hooker, whose company has had considerable success in the thrash field with its Under One Flag label, continues, "Thrash in its various forms is here to stay. Unfortunately, the market was flooded and a lot of very bad product saw the light of day that should never have been committed to vinyl. All that did thrash

as a whole no good at all. The same can be said of death metal - in fact more so, because it's more and more often being used as an excuse to be stupid. The bad acts go by the wayside as a matter of course, but it doesn't help the type of music.

"For traditional heavy metal, there's still a market there. This year it's more popular than ever with British bands like Thunder doing very well. It's more popular now than it has been for a couple of years. Metal seems to go in five-year cycles and right now it's having one of its resurgences."

The market for all types of metal, though, is changing in fundamental ways. Traditionally, the genre has sold more on vinyl than on other formats—due to the fans' love of a foot-square piece of packaging—but even that hard core is being eroded by the burgeoning popularity of compact disc and cassettes.

Says Hooker, "We've gone from doing 75% on vinyl to doing 60% on CD. People are switching from vinyl across the board of all metal product."

New markets are also opening up for music from the harder end of the rock spectrum. "The big territories for metal have always been West Germany and France then Holland and Scandinavia. Now what was East Germany is picking up. They seem more receptive to metal than other forms of music. The funny thing is, they've gone straight to CD and cut out vinyl completely."

Dave Thorne, head of international A&R at Phonogram in the U.K., takes up the point about the receptiveness of non-tradi-

(Continued on page HM-14)

By STEFFAN CHIRAZI

The economic ghosts of war will affect all forms of the entertainment industry for quite some time, and hard rock/heavy metal music is bracing itself for a very competitive touring market this summer. With the exception of AC/DC's hugely successful road-run, most metal-oriented arena bills haven't been doing the roaring trade some may have expected and this has seen some bands rethink their summer touring strategy from the usual two-band haunt.

Jane's Addiction look set to bring a five-band bill through small stadiums of 25,000-35,000 seat capacity, the idea being to stage an all-day show based on Britain's Reading Festival atmosphere. Rumored co-hosts include the increasingly popular crossover act Nine Inch Nails, Living Colour, Siouxsie & the Banshees, Ice-T, and the Butthole Surfers. Legendary rockers Judas Priest will take to amphitheatres with Alice Cooper, Motorhead, Metal Church, and Dangerous Toys making up the package. Cinderella are reported to be heading out in a double bill with David Lee Roth. And at the thrasher end of the spectrum, an idea initiated last October in Europe will be coming through arenas starting in May; Clash Of The Titans will feature Slayer, Megadeth and Anthrax all playing together, with Alice In Chains taking fourth spot.

The metal industry finally seems hip to the fact that bands of similar style touring the same markets too close together can cut into each other's business. Add to all of this the looming

HEAVY TRAFFIC: Creative Packages and Pricing Are Passports Through Crowded Summer Tour Market

spectre of guaranteed sell-out tours by Guns N' Roses, Metallica and encores from ZZ Top before the year's out. And we haven't even touched the lifeblood of metal, the club circuit, which will have to weather the summer package storm while hosting smaller tours from the likes of Napalm Death and the Throbs.

TCI's Mitch Kardina (Carcass, Molly Hatchet, Diamond Rexx), is one of the smaller agents who deals with club bookings, and he doesn't believe recession stops metal fans from going to the clubs.

"The kids that go to see these bands [such as underground

buzz-band Carcass], are total fanatics, they read about them in RIP/Kerrang/Metal Forces and other magazines [often the only support metal bands enjoy], so when these bands tour they [kids] come out in droves. We try to make the ticket prices as reasonable as possible so it's anywhere from \$7 to \$15 for a good bill depending on the market."

Triad Artist's Andy Somers (Megadeth, Testament, Flotsam & Jetsam), agrees that the fans are loyal yet acknowledges the effects of recession.

"I think there's a recession problem for every kind of music, there are simply less consumer dollars in the market. You have a Catch-22 situation in recession, band's costs go up, band's needs remain the same and the kid's dollar is diminished."

Somers, along with Marsha Vlasic at ICM, is the engineer of Clash Of The Titans. Is this type of tour the answer?

"I think it's one answer but it isn't that simple. COTT is about putting together a quality bill, and of course if all these bands were going on their own they would cut into each other's business, so this type of show is good on many counts."

Mike Piranian at CAA (ZZ Top, AC/DC), agrees that bands who haven't achieved the mass popularity of a ZZ Top or AC/DC (who are enjoying their biggest tour since 1981's "Back In Black" trek), have to unite and make up quality packages.

"Those bands must package themselves in order to do any substantial level of business, as the competition is very great in the metal market. Based on that fact, the COTT is a good idea. It's important to note that metal

(Continued on page HM-14)

Metal Church



Jane's Addiction



Urban Dance Squad

Extreme



ON TOP OF THE HEAP

BEAU NASTY

BLITZSPEER

BONHAM

BURNING TREE

ALICE COOPER

JOHNNY CRASH

CYCLE SLUTS FROM HELL

DANGER DANGER

EUROPE

FIREHOUSE

IRON MAIDEN

JOAN JETT AND THE
BLACKHEARTS

KATMANDU

KILLER DWARFS

LIVING COLOUR

THE LDST

METAL CHURCH

MIND FUNK

MOTORHEAD

OZZY OSBOURNE

PEARL JAM

PRONG

SANCTUARY

SUICIDAL TENDENCIES

**Epic. The rest still
listen to their
mothers.**





Goo Goo Dolls



Babylon A.D.

Exodus



Danzig



Testament



Every Mother's Nightmare

MEGATON HITS

(Continued from page HM-1)

Crue did in the '80s. Today, a wide range of bands from Megadeth and Tesla to Warrant and Slaughter are emerging as important forces in metal.

"Gaining commercial acceptance is never easy, but like their predecessors, today's metal bands will break through to the mainstream. Van Halen had to fight for top 40 exposure in the early '80s and now they are a household name. We've had to fight top 40 radio tooth and nail with Slaughter over the past year, and just now we're beginning to break down the barriers. Early belief and support from MTV along with press, 'Arsenio Hall,' and the band's non-stop touring made top 40 radio stand up and take notice...and along the way we sold 2 million albums in America, 300,000 live EPs, and 50,000 home videos."

Adds Paul Burton, senior director A&R, Chrysalis: "We can't ignore this. We had one of the largest bands with Slaughter, but one of the only new bands to happen and we didn't even have a top 40 hit. Slaughter could easily fit in that format. Their sales and support are as strong as any other band. It's funny that Faith No More gets on top 40 and Slaughter doesn't. That one track was almost a novelty record; it doesn't make sense how formats are put together. Radio says they program for their audience, but how is the audience hearing what they want? I'll put the blame on AOR as well. Metal stations don't create sales. There aren't enough outlets for bands to be heard. They still play classic rock. That seems to be who their audience is. I'm a huge Zeppelin fan, but I don't want to hear 'Stairway To Heaven' every week! I'd like to hear new bands."

"Dance is hot, so that's what they play. At the same time, I can't imagine how many records they receive each week. Competition is outrageous and we flooded the market. We must take the blame for that. But when Slaughter prove themselves in sales, how can radio ignore it? You give them 'Child's Play' and they say it's too different. You give them something that fits and they say it sounds like everything else."

"Three years ago," says Ron Fair, senior VP of A&R/staff producer, EMI, "top 40 played Ratt and Motley Crue. Now they don't want guitars. There are all kinds of weird conditions out there, so if there is a decline, it's a cosmetic one. Metal is there and the right tours and albums will change that. Queensryche will explode, then Metallica, Guns N' Roses, and soon we'll have five metal albums in the top five. The audience is active and that's why it's so profitable. That music motivates album sales whether it's on radio or not. A six-month period goes by without a great metal record and everyone says it's dead. Then a great record comes out and everyone says it's back."

But not everyone is hell-bent on radio bashing. Veteran metal producer Tom Werman (Motley Crue, Poison, Kix, Love/Hate, etc., etc.), observes, "The current state of metal is, regrettably, tired. Since there are almost no media outlets for new bands, fans have to be satisfied with old favorites which have by and large become old standbys, still writing the same old song we heard 15 years ago, when it was fresh and saucy—you know, the one with double entendres and clever sexual references, the one about partying all night and winding up in bed with a beautiful girl who was really begging for it anyway because I'm so superbad with the ladies that they just can't help themselves—that's the song. The few new bands who are combining danceable rhythms and metal [FNM, Electric Boys] are refreshing, but have a hard time getting decent exposure. There are a few newer established bands [Tesla] who are writing thoughtful and challenging lyrics set to powerful music tracks, but these are few."

Rachel Matthews, VP A&R, Hollywood Records, remarks, "Metal is currently on a decline, going in a cycle as every other music does. It's too early to say, but I believe metal bands won't be hot at all, however those that bridge some other gap may have a chance. The declines [sales, etc.] come from a few different possibilities: the high ticket cost together with a high rate of inflation regarding merchandise and music products. Lack of airplay stems from the political climate being so conservative right now that this trickles down to radio advertising and what programmers are willing to experiment with. The term 'heavy metal' may be over. This will lead to the genre broadening over the next few years. For anything to survive, it needs to expand. This is happening."

Bruce Dickinson, VP A&R/East Coast, MCA, believes, "Decline in product sales can only be attributed to three things: quality of record, exposure of record, the fact that we've been in a recession for the last several months. Other than that, I don't really see a decline, per se. Retail stores of all kinds have been suffering and even housing starts were down for months. Ticket sales are at a decline because of: exposure, quality, recession. If

parents don't have money, teenagers usually don't have any. Tickets are more expensive than ever, often for insurance reasons. Even the cost of gasoline has been more expensive since Aug. 2, 1990."

"Most metalheads are between 13 and 24," says Mercury's manager of national metal promotion, Munsey Ricci. "Money is not in huge supply. Most promoters charge \$18-\$25 per ticket; \$20 for a T-shirt, and anywhere from \$7.99-\$13.99 for the record. Most fans can't afford all three. It's like that with every format. Everybody is trying to jump on the bandwagon to capitalize, therefore many magazines and stores fail. The economy does not help. You need the proper marketplace."

"The current state of hard rock is precarious," says Phil Hardy, director, artist development, RCA, "certainly the way our industry views it. Since we've gone a year or so now without a 7-10 million seller, people are writing obituaries. I think of the crossover material released in the last year or two, most of it has either been weak or somewhere between good and pretty good, nothing tremendous. Economically, we either had or are having a recession, or so I'm told. But this is practically a recession-proof industry. The price of a cassette or CD is still *really* cheap when you think of its durability; a great record is priceless—you'll keep it forever, all for \$10. The only thing is that people can't buy as much of it, and since a lot of this genre has been so average, it hasn't sold. Has anything as good as Def Leppard's 'Hysteria' come out recently? That's why we haven't had a 10-plus million seller. As far as tours go, there have been too many expensive average packages; AOR plays a lot more of this stuff than you think, CHR only plays what really sells, and magazines are doing just fine."

Michael Schnapp, director of metal marketing/promotion, Epic, comments, "There's too much crap watering down the scene, diluting real concerts, magazines, airplay, product. Labels sign a metal band because they think they need one, but don't know what to do with it. Ticket prices are so high, kids have to be selective and unfortunately, someone has to suffer. Even mega-bands are not doing as well. There are too many magazines and kids can't afford them. Airplay—MTV is a big factor. They don't program as much metal during the day and it crosses over to radio—they're scared and won't take chances."

"Sales are in a bit of a slump," says Gerston, "due to the recession. It's affecting all music. Same with tours. You can't have 12-to-21 bands out and expect kids to pay \$33 a ticket. We need to package bands and put them out cheap. A kid can probably scrape together \$18-\$20, and he should see three great bands for his money."

"I don't think music is suffering," remarks John Mrvos, VP of A&R, East West. "In terms of decline, I think of the amount of bands. I see it as a flutter. There is a recession diminishing discretionary expense. It has hit more than anywhere in concert sales, so packaging will be more aggressive in getting three bands who can put butts in seats, not taking chances on new bands. There are a certain amount of slots available that will open up for new bands like Slaughter and Trixter who sell 1-3 million out of the box."

"I don't know whether metal appetites have abated. The question may be more of a sociological nature or demographical, because as target audiences grow older, their tastes change. AC/DC is one band who transcends that and develop more and more of an audience. People 12-28 still enjoy them. There is a certain amount of turnover in whether it's hip to like certain bands when you reach a certain age. I have reason to believe the hot acts will remain so. Metal is a fascinating medium because it is not hit-song driven. It is dependent on fan base. Metallica is a good example."

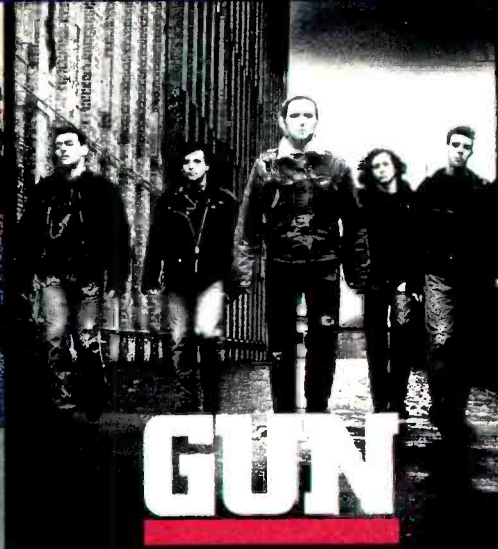
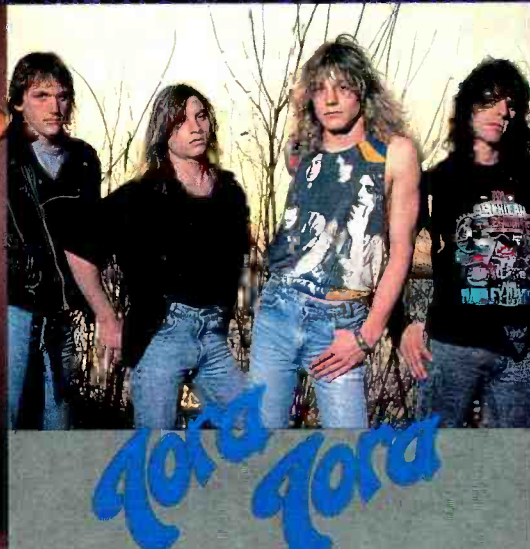
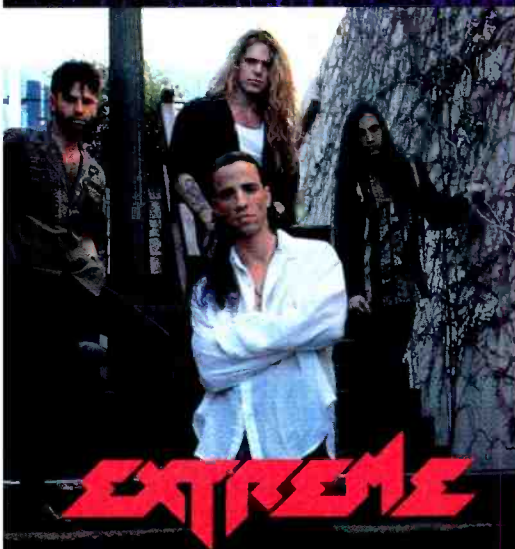
Jon Zazula, CEO, Megaforce, notes, "With the state of MTV and radio, unless you have an accessible band, touring is a major key, and with the touring market as terrible as it is, you've got to give people value for their money. People are getting older. You have a very committed metal movement established in 1982, and a realm of artists. The decline today is in the interest of kids hearing the same old thing. When it started, kids bought everything. There were two new releases every three weeks. Now there are 20 a month, at least. Kids are now getting picky. Groups get a cult following and when the cult gets tired, they move on to something else. We go through musical stages. Bands at the top will stay, and everything else will fall apart. You have to sound unique and the problem is a lot of them don't."

While "Freebird" is still top phones in many markets, and Jim Morrison is "Poster Of The Week" in shopping malls across the country, the consensus is: keep signing, metal is thriving, and hybrid-rock is the key to the future. Not only are audiences open to new talent, but they are snapping up the latest wave of multi-influenced sounds.

Bridget Roy, associate director, hard rock/metal marketing, Columbia: "The rock industry is in a stage of transition. We have many different types of music wrongly being lumped under the stereotyped umbrella term 'heavy metal.' We're moving beyond fragmentation where various classifications of 'metal'

(Continued on page HM-16)

We don't need
Satan, Sex
or Suicide.



We have bands.
A&M Metal



METALLIC MAJORS

(Continued from page HM-3)

take longer to break. Many labels give up too easily and lose a lot. It all goes in cycles and it's easier if a label is smart enough to align baby bands to come out with enough time to piggyback big releases, and suddenly, it's heavy metal time again. I would love for it to get back to a Southern-kind of rock like Raging Slab: not derivative or haircut-oriented. That's where the void is and what kids want: straightforward rock'n'roll with great songs and great playing." Heavyweights: Kix. Forces To Watch: Baton Rouge.

EMI, Ron Flair, Sr. VP of A&R/staff producer: "Major labels are hungry for any big new thing and when something like Queensryche breaks through, they get on the bandwagon. But any group should be approached on a one-by-one basis, based on their unique talent, not the genre itself. That is EMI's philosophy: sign a band if you believe in them. The thing about metal that makes it such a lasting power is the rite of passage of young men. They hit a certain age when a guitar through a Marshall immediately polarizes mom and dad. As a teen, metal is a way to beat your chest, defy authority, and drag your girlfriend to a concert. It's part of our culture. Fans hungry for bigger-than-life characters they can latch on to. Marketing music used to be easier because you could get a certain amount of everything everywhere. Now, it's harder to reach audiences. People don't have the money and are much more careful about how they use disposable income. But business is not great right now anywhere. Another piece of the puzzle is management. Metal is specialized about how to plot careers—booking, which song to release. Management is really critical in bringing a band to fruition." Heavyweights: Queensryche, Red Hot Chili Peppers, Alias. Forces To Watch: Second Self, EMF.

Epic, Michael J. Schnapp, Director of Metal Marketing/Promotion: "The major labels' job is to find the future of what metal audiences will like, not just this year but for the next few years, making sure it's not just a rehash. Labels must have insight and find the people with creativity. A lot of people are just coming of age. Look at Mindfunk and Trixter—they're young kids. This is a whole new crop raised with different influences

and a new concept of what is going on. These musicians are night and day from the old school. It all goes in cycles. If you look at these bands, how diverse they are, eventually it will change again and come back to what was happening five or 10 years ago. If anyone says metal is in a decline, it's not in creativity, but in the economic slump. There's a lot to choose from, but everyone has to watch their money." Heavyweights: Alice Cooper, Ozzy Osbourne, Bonham, Danger Danger, Prong, Killer Dwarves, Motorhead, Suicidal Tendencies, Iron Maiden, Living Colour, Metal Church. Forces To Watch: Mindfunk, the Lost, Cycle Sluts From Hell, Firehouse, Katmandu, Blitzspeer, Mookie Blalock, Blonz.

Grand Slamm, Brian McEvoy, President: "I.R.S. was looking to expand and they brought Grand Slamm in as someone who specialized in hard rock. They've helped me, because it takes a lot of money and 'oomph,' a system that can work records at radio, MTV, etc. to break a metal band, cross it over, do things to hopefully sell a lot of records. It's hard to break new bands, but I'm giving it my damndest, as well as doing a lot of catalog releases. Basically, everyone signed too many bands and there was a glut of not-so-great groups. That hurt. If it had been a steady progress or flow of product instead of too many, we wouldn't have seen this metal recession. The majors need to release quality instead of quantity. That will make it easier for good bands to get through. Time is very important in marketing, as well as attention and upfront work before putting a record out. Grand Slamm tries to do justice by releasing one band every six months, putting our hearts into it and doing the job completely. I don't want to look back and say, 'I could have done this and that; why did I rush it?'" Heavyweights: Cry Wolf. Forces To Watch: Lillian Axe.

Hollywood, Rachel Matthews, VP of A&R: "Labels are definitely being more choosy and selecting fewer metal bands. They are shy from being burned by the overabundance of metal on the street at any given time. I truly think it's time to get back to building core audiences at the fan base level. Whether awareness starts at retail, through fan mailings, or even fanzines and rock publications, it's time to get back to the basics. Kids have been overlooked in favor of labels wanting to jump ahead with a band's career too early. They are not developed enough before being tossed to the wolves, as it were. Lack of development time

tends to mean being put into the stream before a band should, specifically with songwriting skills. Sometimes a co-writer can help, but I believe in the artist developing their own personal style. They can have something to work harder for. Also, the live show is important. Some bands never even see a stage—what a let down for a band!" Heavyweights: WWIII, Queen. Forces To Watch: Circle Of Soul, Scream, Havana Black, T. Ride, Motorpsycho, Sacred Reich, and Craig Goldy's Ritual with David Glenn Easley.

MCA, Bruce Dickinson, VP A&R East Coast: "Major labels are looking for great artists, period. Like all healthy genres, metal is expanding and starting to incorporate other musical influences. If there are great metal artists out there, major labels will be interested in promoting, marketing and selling them. Metal never goes away, although a lot of people in the industry who maybe don't understand it would just as soon see it [do so]. But as long as there are teenagers in suburban basements with guitars and plenty of electricity, there will be heavy metal. The music itself is getting more and more interesting and intricate, as well it should to remain healthy. Some of the most intelligent and thought-provoking lyrical content is found in the more adventurous metal groups. Case in point: Queensryche and Metallica. There is a lot of interest in harder-edged bands, such as Exodus and Nuclear Assault. I've seen no decline whatsoever. When there are quality records available and money's available to purchase them, they sell." Heavyweights: Steelheart, Steve Morse. Forces To Watch: Liquid Jesus, Law And Order, Spread Eagle, Pretty Boy Floyd.

Mechanic, Steve Sinclair, President: "In the last year, only three or so debut releases have achieved gold status, the latest being Mechanic's own Trixter. Now that these realities have hit home with the majors, I expect things to tighten up considerably as they make adjustments in their strategies to sign fewer acts and devote more resources to breaking each individual act. I also expect to see fewer risks being taken as labels look for acts that can get on top 40 radio sooner. Our strategy for 1991 is to continue to sign bands and make records that don't fit comfortably within the definitions of heavy metal. We will continue to court the acceptance of hard rock press. But hard rock in 1991...can't sell platinum without a video and radio play—like
(Continued on page HM-12)

TOP
ROCK

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Emi Canyn

Roxy Blue

Producer Michael Wagener

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WORKING
HARD
TO TURN
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INTO GOLD.
AND
THEN SOME.



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SLEEZE BEEZ
TATTOO RODEO
TNT
VICIOUS RUMORS
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WILD HORSES (KORE RECORDS)
WINGER
WRATHCHILD AMERICA



AC/DC
ELECTRIC BOYS
ENUFF Z' NUFF
LOUDNESS
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TANGIER



BATON ROUGE
BRITNY FOX
KIX



NEVERLAND
PRIMUS



KING'S X
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OVERKILL
TESTAMENT
VIO-LENCE



SAIGON KICK



BADLANDS
TUFF

THE
ATLANTIC
GROUP

METALLIC MAJORS

(Continued from page HM-10)

Metallica did in 1988. The one innovation we have made in marketing is active involvement in fan club operations. We list Mechanic's address as the fan club on all our releases and compile data bases on thousands of fans who write to our acts. This was a very big part in breaking Trixter. I don't look for bands that fit neatly into any category. I look for a sense of the organic and natural. A good rock band is self-contained, non-producer-dependent, plays its own instruments, writes its own songs, can perform without tapes or samples. I look for synergy—a sense that the band has a life that is more than the sum of its individuals. Those criterion are distinctly different from what people look for in rap, dance or pop." Heavyweights: Trixter, Voivod, Bang Tango. Forces To Watch: R-U-Ready, Bang Gang (on Mechanic adjunct Sinclair Records).

Megaforce, Maria Ferrero, Director of Promotions/A&R: "The market is flooded. There is too much, too many bands. Labels picked bands that all sound the same. Everyone wants a Metallica and little do they know that Metallica was signed here as an alternative band because there was no name for heavy metal. We did what no other label wanted to do. Labels have to go as high profile as possible with their marketing; let press, radio and retail know what's happening. I signed Testament on a demo and now they are top five. Kids love them. We will always sign things we love and feel are different, but right now, metal is in stagnant limbo and must be weeded. There's a flood on the market and it's confusing the consumers. Promoters, record companies, booking agents and artists have to start doing things for the bands. The politics are screwed up. We need to promote the artists, not our egos. We're all in it for longevity, to make bands bigger, and if we don't start working together, we're going to kill it." Heavyweights: Anthrax, Vio-lence, Testament, King's X. Forces To Watch: Lucy Brown, Tribe After Tribe.

Mercury, Munsey Ricci, Manager, National Metal Promotion: "Twenty-five years ago, people said rock'n'roll was a fad. So much for critics' views. Metal is a multi-million dollar business. There is still a large demand for new metal in the industry. Many bands somewhere down the line start to cross to other

formats. This turns into a much more lucrative investment. Metal radio is a good starting ground for new artists. We see them getting signed all the time. It's better to have a few that are good, compared to a lot. You can focus more attention on the few. With too many, the artists eventually suffer. Metal is not something easily sold. Metal fans are not stupid. We know the difference between poser bands and real bands. If the music content is there, fans will buy it. If you don't have proper press, promotion and retail, it's going nowhere fast. The underground takes in what you feed it. If it 'ain't happening' you have a hole in your pocket and the artist is cast into the abyss of the closet. It is essential that career planning be executed in the early stages of development. Mercury is still signing metal. As a matter of fact, I have personally seen more interest in metal within the company. Now that we have started a metal department, there is a place for the artists to go." Heavyweights: Kiss, Cinderella, Def Leppard, Bon Jovi, Doro Pesch/Warlock. Forces To Watch: Blackeyed Susan, Aldo Nova, the Screaming Jets.

Metal Blade, Brian Slagel, CEO: "Our bands won't get a lot of AOR or MTV, so we go the more traditional marketing routes. We have to build a base, actively hit radio, press, retail, keep our bands on the road and in front of people. We work as hard as we can and marketing strategies haven't changed a lot: cover the bases and broaden them. Over the next two or three years, you'll see a lot of people who got into metal for the money slowly get out of it. Metal will return to people who know the music and have had continued success with it. Maybe there won't be as many bands, but there will be a rise in quality from those who weathered the storm. The sub-genres will get really big. Currently, metal is in a varied state. There is a lot of mainstream and an undercurrent of cool, almost hybrid stuff like Jane's Addiction, Alice In Chains, Faith No More, and King's X. This is very healthy for the genre to grow and be popular. It's a transitional period because bigger bands peaked and went on to the next level, while new things are coming up and replacing them. The metal market is still there, but you have to put out the right record. Someone in the next two years will make an incredible record, everyone will think it's amazing and it will sell millions. Queensryche's album may do it. We might not see one band sell 12 million units, but four or five bands will sell 4 million." Heavyweights: Lethal, Ignorance, GWAR, Goo Goo Dolls, Ar-

mored Saint, Fates Warning. Forces To Watch: Anacrusis, Slaughterhouse, Intruder, Cannibal Corpse, Agony Column, Panic, Sacrifice, Johnny Law, Junk Monkeys.

Polydor, Davitt Sigerson, President: "Metal is in a very exciting place right now. It seems there is a resurgence of what makes rock music—people in basements are turning on amps to see what happens. A lot of music masquerading as metal over the years has been pop hiding under guitars. The sense of daring and experimentation, making noise that categorized bands at the beginning, I see Nirvana, Tad, Soundgarden and more obvious things that are successful: Faith No More, Jane's Addiction, Metallica, Megadeth. The strengths and limitations of major labels is to ideally sell large quantities of records, and sometimes they are not able to sell the first 0-100,000. That's why large and small labels play an important part. People want to hear real music, intensity, and you need labels to take bands like Metallica and Anthrax to millions of people. If a major is sensitive and understands that the magic is in artist making and not market serving, we don't need to do anything that impedes the brilliance. Our strategy is to tour bands and let people hear them. The great thing about metal is the market is very informed and opinionated. Bands you work with give you the best market research because they speak to their public and know what works. In metal, you release it, work it in a grass-roots, true-to-the-music kind of way. With any record, you have to give it time, expose people to a lot of tracks. Live performance is always the best way for people to build a relationship with a band." Heavyweights: Saraya, Kingdom Come, L.A. Guns. Forces To Watch: Bad Romance, Little Angels, Jagged Edge, the Almighty, Fields Of The Nephilim.

RCA, Phil Hardy, Director, Artist Development: "Major labels need to be more cautious. The competition for great bands is intense, but at the same time people were signing and releasing stuff that should have been developed further or discarded altogether. I think a lot of labels have people signing acts that play a style of music that the actual A&R person doesn't really go home and listen to for pleasure. It's all about specialization now. These people heard GN'R, didn't understand it, but thought the market would accept their knock-off. Marketing strategies this year will all be derivations of trying to figure out
(Continued on page HM-14)

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Soundgarden

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EUROPE'S METAL GAP

(Continued from page HM-6)

tional markets to heavy metal product. He says, "One of the great things about metal is that it crosses all barriers: language, religion, every kind. I don't think any other kind of music can do that to such a degree. A kid in Brazil can be into the same band as a middle-class kid from Los Angeles even though they don't speak the same language and their lifestyles are a million miles apart."

Thorne points out that the Monsters of Rock package of metal bands is due to tour Eastern Europe in the late summer, and says, "I think they're suddenly going to discover metal out there. The whole market is opening up to Western bands."

Asked about the state of metal health as a whole, Thorne comments, "Overall, I'm very optimistic. The reason why is because I detect a definite swing back to traditional metal values—and I think that's why Judas Priest did so well on their tour during the spring."

"The fact that they are doing so well and Metallica and Slayer and Megadeth, who have all got a new interpretation of metal, are all doing so well is very encouraging. A lot of great ideas are emerging; we're getting everything from the speed thing to what I call the Led Zeppelin syndrome, which is the lengthier, more musical parts of the songs. I mean by that songs not just built around verse-chorus-verse-chorus but which are far more interesting because they have a less rigid structure and give more scope for invention."

Thorne is, though, disappointed that the U.K. is not producing the metal talent that it used to. He states, "We invented heavy metal. Black Sabbath was the first heavy metal band. I know some people talk about Iron Butterfly and MC5, but nobody before Sabbath had ever done anything that slow, that heavy or with that much feedback. After that came Judas Priest who took it on one stage further."

"My biggest worry is that there don't seem to be any British bands that do things on a par with the Americans anymore. I think now that most major record companies believe the U.K. doesn't have that much to offer."

He argues that competition on the American rock circuit is so

intense that only the very best bands ever come to national prominence. They are also backed by management and promotion superior to that which is available to bands of a similar stature elsewhere which is why they tend to succeed internationally at the expense of others.

METALLIC MAJORS

(Continued from page HM-12)

how to get the job done without relying on major market radio and/or national video exposure; although in the end you'll need these things to bring the records all the way home, there are other ways to get the ball rolling." Heavyweights: Raging Slab, House Of Lords, Lita Ford. Forces To Watch: Kik Tracee, Big House, Malloy, 21 Guns.

Warner Bros., Rob Cavallo, A&R: "Our responsibility and duty is take chances on bands who sound different and are trying to push the envelope. It's up to us to energize this music. It's powerful, very physical, a great way for kids to say things, and everyone knows it's so much fun! We have to make sure it stays relevant and selects what is going on. Elvis and the Beatles at first were shocking, and in both cases they were taking rhythms and sounds from other influences and incorporating them into their sound. We can apply the same to metal and when it's successfully done, it's very interesting. It's really hard for metal bands to break through. It takes years to gain respect and fans. Staying on the road is *the* most important thing. You have to develop a grass-roots following to erupt. All classic bands did it that way. You have to pound the pavement, make sure you are in the right magazines and fanzines, have the right presentation. And again, you're fighting that glut. I'm still signing metal, but it has to live up and have some kind of identifiable potential, be original, have something to say, a vibe." Heavyweights: ZZ Top, Bullet Boys, Van Halen, David Lee Roth, Faith No More, Jane's Addiction, the Cult, Damn Yankees, Black Sabbath. Forces To Watch: Rhino Bucket, Fear Of God, Powermad, D.A.D., Steve Stevens, Flaming Lips, Mr. Bungle, the Power Trio From Hell.

HEAVY TRAFFIC

(Continued from page HM-6)

appeals to a specific age bracket: most metal fans are young and this means you're aiming for a small specific market and right now there are more metal bands than ever going for that dollar. I think the reason an AC/DC or a ZZ Top do such great business in such a competitive market, is that people know and respect what they do and know what they're getting for their money."

Which level of the metal touring market suffers the most in a recession? Arenas, clubs or theaters? Somers says, "Arenas of course because most of those are union venues; the expenses required by a promoter to put on a show there get very expensive, the acts that play those arenas are looking for a lot of money, the ticket price is high and business gets affected. Except for the superstars this is the case. Club business won't be affected as much by recession as by the increasing glut of metal bands. You just have to put out quality bands."

Somers acknowledges the power of crossover bills in harder times, having helped put together an innovative, and successful, theater tour featuring Voi Vod, Faith No More, and Soundgarden last winter.

"I had Danzig and Soundgarden at the Santa Monica Civic last year, which was a sell-out and you had two different bands with two different fan bases turing out to see their act and getting exposed to another."

The secret seems to be for metal acts to remain calm and pack smaller houses now, or club together on good packages, rather than make a jump to arenas that they aren't ready for despite what their egos tell them.

"I've always been real cautious and conservative," says Somers, "with Megadeth I've done that. Sometimes you have to sit down with the band and say 'guys, let's play this 1,000 seat club,' even if they could maybe sell more. I've had club bands that mean 200 tickets spend all their money on tour busses and giant amps and so on, then bitch and moan. Then you have bands who are sensible and recognize the marketplace, and Megadeth is one of those bands."



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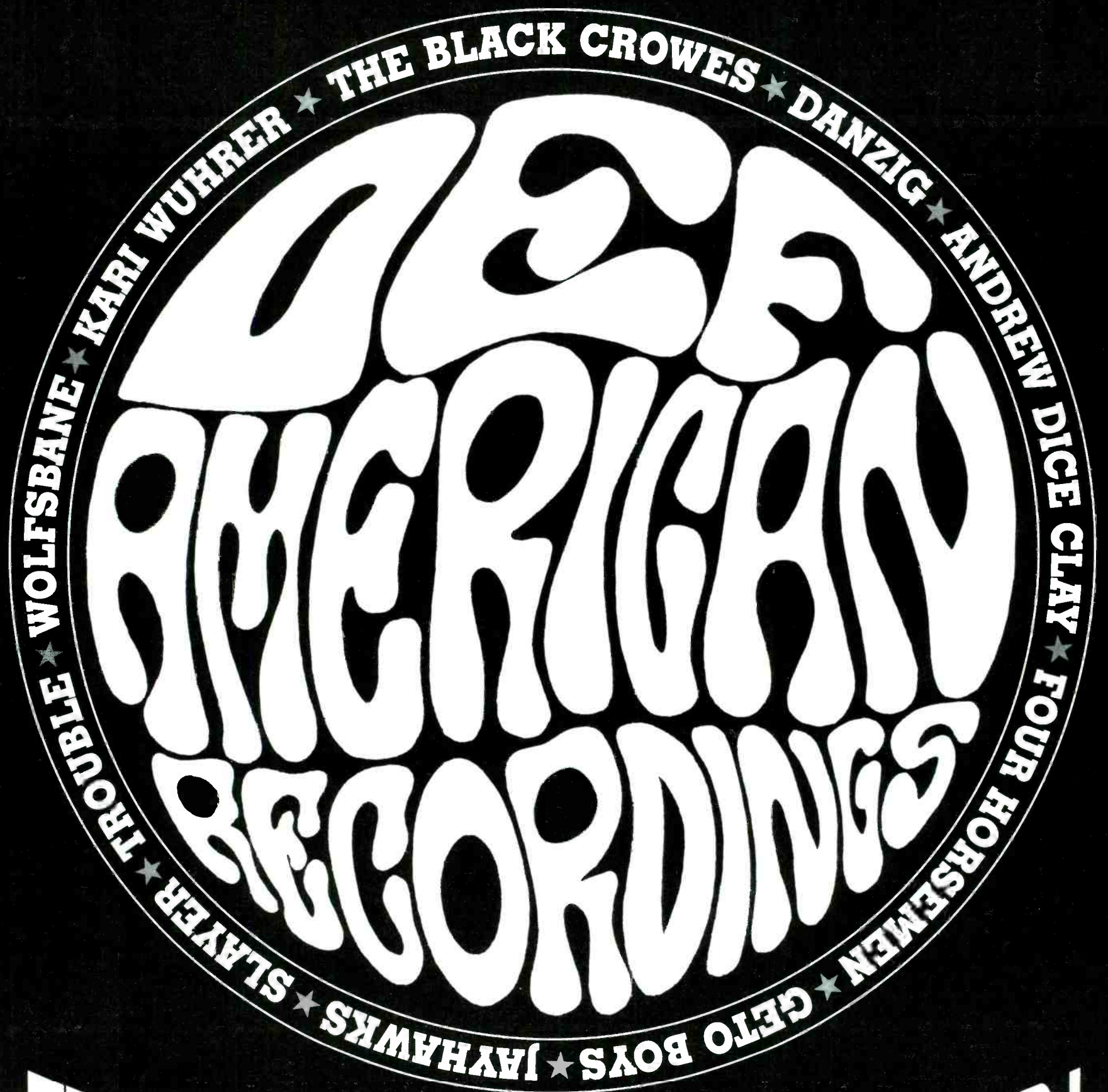


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MEGATON HITS

(Continued from page HM-8)

have multiplied into ridiculous numbers [thrash, glam, funk, speed, hardcore, etc.]. We're seeing exciting breakthroughs from barrier melding bands like Alice In Chains, FNM, Queensryche, King's X, Godflesh, and even more unusual market cross-overs from Fishbone, Ministry, and N.I.N. Hopefully, the 'ghettoization' and limitations people have placed on these diverse bands because they were lumped under the maligned 'metal' umbrella will fade away.

"Although the industry will continue to produce newer, louder, more obnoxious rebellious bands that don't necessarily have the same type of artistic talents as the previously mentioned bands [and maybe some *do* fit the term 'metal'] but thank God for them, they're what rock 'n' roll has always been about. What is frustrating still is that a lot of the kids that bang their heads to Judas Priest are typed as narrow-minded idiots when in fact these are the same fans who were open-minded enough to embrace FNM and King's X long before MTV ever 'broke' them."

"I don't think there is a decline," notes Bob Chiappardi, president/owner, Concrete Marketing. "It's doing better than most styles of music. If you count the amount of rock bands on the charts, you'll find metal and rap on top. A decline of rock, yes, but metal, no. Any declines [sales, etc.] reflect the economy. When I talk to a store, they sell less, but it's still ranking high. Everything in general is tough. Metal is holding up better than any other stuff. MTV and airplay in general need special big bands to make sense to play smaller bands. Once the big metal bands come out, it will blow everyone away."

Mike Faley, president of Metal Blade, disagrees. "In no way, shape, or form [is metal as hot in 1991]. You need only look at the charts. I don't see it. Everyone thinks it's hot because the AC/DC album is massive, but overall, we're in the middle of a backlash. I don't see new bands breaking out. We're in a recession. Last year between August and October, kids got hit with 48 hard-rock records. Everybody except Ozzy, Skid Row, Guns N' Roses, and Metallica released. Some are holding through, but it hurt. There are only so many dollars to go around. We're not seeing metal control the top 10. Even between 100-200, metal is not bubbling under or building up. Metal is hot when it's perceived as such in the public eye. Right now, it's not the hip thing being pushed."

Metal Blade CEO Brian Slagel adds, "You can see the signs of backlash. Everything is still strong, but the economy is slowing, magazines are going out of business, second records aren't as successful. But it's healthy, because there are far too many bands being spent too much money on and five years ago, they wouldn't have gotten signed. The genre needs this; the glut is way too big. It happened in the early '80s as well. Metal has peaked as far as it will overall for a few years, but people won't have a negative attitude towards it. The cream will simply rise to the top, and the rest will fall to the side. Metal is definitely hot, but you don't see people buying everything or as many bands being successful. Once the quality rises and the quantity drops, everything will be fine. I don't think the backlash is so great that Guns N' Roses and Metallica will release and sell nothing, but it's not going to dominate the charts. A major resurgence will happen after that time period, and people will have to work harder and be more creative, which is good."

Davitt Sigerson, president of Polydor, observes, "Metal is hotter in that a generation of great bands like Queensryche, FNM, and Jane's Addiction have just become accepted as major forces. There is a new crop of great music that will sell and be an important force. There are a lot more really neat bands now than this time last year getting deals, working on records, being treated seriously by labels. When we look at RIAA certifications this time next year, I think we'll be pleased with the results. It's very exciting to see new trends in black music cross-pollinating with metal and hard rock. We'll hear a lot more world-music influences, and what's exciting is metal is being made the way it needs to be made: musicians playing together in the spirit of rock 'n' roll. Whatever the future of metal is, it won't sound like the past. We are in a real growth phase."

"Metal is alive and kicking," says Atlantic VP of A&R, Jason Flom. "Nineteen-ninety-one will be the best year ever because of new records from tremendous bands. There will be new bands breaking, success stories. There has always been a need for metal, an audience for it, and there will always be innovative new bands. The future is an exciting era of growth. There is no limit to what you can do with a great rock band. Right now, in a garage in the U.S., the next superstar band is rehearsing, and it's up to us as an industry to seek out and develop them. That's what Atlantic is doing, and we'll find them!"

"Look at the time when Slaughter came out and where they are now," says Burton. "When the public grabs on to something, they'll go all the way with it. I pray every night that there will be another multi-platinum band and that it's one of mine! It's all going to be luck and I hope we find the band that's going

to do it!"

Danny Goodwin, VP of A&R, Charisma, believes, "A lot of metal is at the forefront. Pop radio is dance music—its market share is very strong. I think metal is at the forefront, but it will never be the main thing because there are too many divergent tastes for anything to be *the* taste of America. In 1989, the biggest album was Guns N' Roses. In 1990, AC/DC is having their biggest record since 'Back In Black.' Big acts still sell a lot of tickets. Multiple acts are doing well. Magazines may be decreasing in number, and airplay is somewhat of a problem. AOR has become classic rock and it's hard to get airplay for new metal acts unless they have pop-oriented singles. In the big picture, metal is a blanket term, and it's as much Bon Jovi as it is Megadeth. With that in mind, it's currently pretty healthy and has been for some time."

"Declining but surviving," is how Grand Slam president Brian McEvoy sees metal. "It's in a mini-recession, the aftermath of the glut. Better bands will survive and metal will come back. We're in a rap era and it will go through the same backlash that happened two or three years ago to metal. You can look at the charts and see what is and isn't selling. Look at MTV—they've moved away from airing hard rock. Rap is hot and has taken its portion of the youth market. Everyone is screaming for a tour and there aren't many out there. No one wants to give space to new bands. Album sales are down. Dance and rap increased in popularity and obviously, metal declined. And there are too many damned classic rock stations! They're still playing 'Freebird' and 'Stairway To Heaven' and no new bands! That's not healthy for the business."

"We're suffering the after-effects of too many second-division acts," states Atco A&R director Derek Oliver. "The media has shifted away from metal toward pop/urban/AC formats. But it will rise again. History dictates that it always does. There's nothing as exciting to young people as a guy on stage with a guitar. When, however, is impossible to say. When we least expect it, it will jump back out, probably in a format that nobody thought of before. Funk metal is all played out and thrash is kind of dead. Glam will ultimately make a comeback, but more like glitter. The next logical progression from funk is progressive, in the footsteps of Queensryche, King's X, Alice In Chains."

That may be considered a sign of the continuing vitality of the hard rock/heavy metal marketplace may be evidenced by Zomba Enterprises Inc.'s recent hiring of Jon Sutherland to in-house A&R/marketing executive for hard rock.

According to David Renzer, senior VP/GM of Zomba Music's publishing operation, this move was a natural step for Zomba given their representation of some of the biggest names in hard rock today, such as Anthrax, Def Leppard, Poison, and Iron Maiden. "Jon's background of having worked at Metal Blade Records as VP of artist development made him the ideal choice for a company like Zomba which wants to keep its 'ears to the street' by finding new hard-rock talent, as well as offer its services and expertise to the bands already signed. This involves everything from finding film and soundtrack opportunities for its acts to sharing information on potential tour opportunities."

Zomba is one of the only international publishing companies today to have a metal/hard rock executive on its staff. Zomba will see forthcoming releases by such acts as Metal Church, Armored Saint, VoiVod, Vicious Rumors, Kix, and TNT.

Steve Sinclair, president, Mechanic Records, remarks, "Nineteen-eighty-six through 1988 were hot years in hard rock because the superstar releases created interest, drove sales, and stimulated store traffic. My belief is that 1991 will be a better year than 1990, but that's not saying much when you consider how bad 1990 was. This year will be terrible for new groups. First, we will see a glut of new artists who were signed last year before A&R types figured out what was going on and were still bullish on the genre. Crib death will abound. Second, AOR just isn't playing new artists the way they were last year. Third, MTV seems to pay closer attention to radio for programming decisions. Fourth, it's harder than ever for a new artist to land on a meaningful tour and labels are tired of spending big dollars to put new artists in low-yielding club packages."

"Hard rock at this time is in a difficult position. Rap and dance seem to have captured the record buyer's imagination [and dollars] simply by being more entertaining and presenting fresher ideas. But if metal artists try this, they are subject to being ignored by the media. When the media does play cutting-edge hard-rock music [Jane's Addiction, FNM] it stimulates tremendous reactions and sales."

Notes Werman, "Obviously, the decline in interest in metal is due to the lack of originality or vibrancy. We will see the same thing happen with rap in about a year's time, since good rap is now scarce, almost all rap is totally derivative, and success in rap is now measured in degrees of imitation and not in originality. This has already transpired in metal. Metal has unique sonic elements which were picked up and used in original ways by artists as unlikely as Robert Palmer, Tone Loc, and FNM. Please,

(Continued on page HM-18)

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ROADRUNNER HEADLINE METAL

SAO PAULO SENTINEL

BURGEONING BRAZILIAN BASHERS SEPULTURA SLAY RETAIL WITH 'ARISE'-ING SALES!!!!

Rising kings of thrash SEPULTURA have taken the metal industry by storm with the release of their new album, *ARISE*. Soaring in with a top-150 Billboard chart debut and scoring big numbers around the globe, SEPULTURA is making serious noise in the U.S. and European marketplaces. The eruption continues with heavy radio play, weekly rotation on MTV's *Headbanger's Ball*, an upcoming worldwide tour, and a slew of critical accolades throughout the music press, one of which proclaimed recently that *ARISE* "out-Slayers Slayer" (Spin)!!!

ARISE is SEPULTURA's third RC release, following *Schizophrenia* and *Beneath The Remains*, albums that firmly established the group's credibility and mounting popularity in the metal underground. With an intensive marketing campaign, RC looks to expand on that solid fanbase to bring *ARISE* to the next level.

MADISON MONITOR

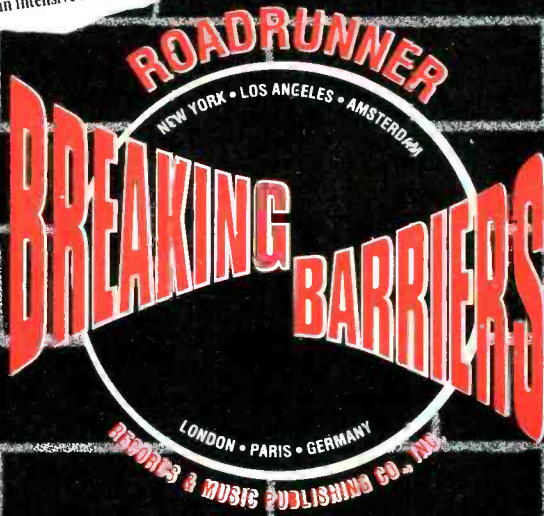
RENOWNED PRODUCER JERDEN TAKES FIRST CRACK AT LAST CRACK!!!!

Dave Jerden, one of modern rock's hottest producers known for his work with Jane's Addiction and Alice In Chains, has turned in a stellar effort on the production of *BURNING TIME*, the groundbreaking new release from LAST CRACK.

Fusing amphetamine power and an explosive display of musical dexterity with the dizzying artistic vision of enigmatic vocalist/lyricist

BUDDO, the astounding *BURNING TIME* draws the listener into a sonically electrifying experience that defies description.

ROADRACER, Roadrunner's flagship rock label, has assembled its most ambitious marketing campaign ever to support this masterful release. Employing various consumer and industry-oriented promotional tools such as a video profile on the band, CD-single, teaser plans to transport the band's unique vision from Madison, Wisconsin to the eyes and ears of the world. The band also plans to



VANCOUVER VISTA

EUROPE GETS 'ANNIHILAT'-ED ON PRIEST TOUR!!!!

Canada's metal powerhouse ANNIHILATOR have just returned from a successful European tour where they supported monster metal supergroup Judas Priest.

Reviews of the shows were unanimous in their praise for ANNIHILATOR's performance, as this prestigious tour generated an abundance of positive publicity and recognition for the band. ANNIHILATOR

are now back in their hometown preparing for the release of the follow-up to last year's critically acclaimed and commercially successful *NEVER, NEVERLAND*.

Servicing of a new CD-single to metal radio has induced the band's return to the charts and kept interest in the ANNIHILATOR project high. With two successful albums behind them, the band is set to be launched into the upper echelons of metal with their new

SCRATCHING POST

KRAZED KAT CLAWS HER WAY TO STARDOM!

THE GREAT KAT, self-proclaimed re-incarnation of Beethoven and super-genius among other distinctions, has rocked the classical and metal music worlds to their very foundations with her unique brand of 'hyperspeed', showcased most fervently on her second album, *BEETHOVEN ON SPEED*.

With appearances on "The Joan Rivers Show" and "Good Day New York", and feature articles in many national dailies, this ferocious feline has grabbed the attention of a nation with songs like "The Beethoven Mosh", "Kat-Abuse", and "Sex & Vioins" showcasing her sparkling personality.

DEATH METAL DIARY

RC LABEL DIGS INTO UNDERGROUND MARKET AND UNEARTHS MONSTER SALES!!!!

RC Records, housing the harsher thrash acts of Roadrunner's metal stable, has flourished in its first few years. Ignited by SEPULTURA's *Beneath The Remains*, and stoked by high-selling efforts from OBITUARY, DEICIDE, ATROPHY, DEFIANCE, PESTILENCE, and more, the label has established a profile and a litany of artists second to none in the field.

Through the deployment of the 'SOME MUSIC WAS MEANT TO STAY UNDERGROUND' marketing campaign, RC has been able to attract a core of fans who anxiously await every release with anticipation.

Current sellers include MA'EVOLENT CREATION, ATROCITY, CEREBRAL FIX, RDP, SADUS, EXHORDER, the "AT DEATH'S DOOR" compilation, and more.

The actual meaning behind the RC name has been a source of curiosity and conjecture among the power elite in the metal industry. The actual meaning behind the moniker involves

CRITICS CORNER

ROADRACER LABELMATES HIT HIGH MARKS ON SECOND ALBUMS!!!!

Beating the sophomore jinx, San Francisco's HEATHEN and France's TREPONEM PAL have received unflinching support for their new ROADRACER releases.

On *AGGRAVATION*, TREPONEM PAL's venomous melding of guttural, guitar-heavy industrial rhythms with a metal abrasiveness has earned the band rave reviews throughout the tip-sheet press. (CMJ picked the album for special mention in both their metal and alternative sections.) A video for their shattering version of Kraftwerk's "Radioactivity" was recently completed.

HEATHEN, stalwarts of the Bay-area scene, have returned to the fold stronger than ever on their second effort, *VICIOUS DECEPTION*. Metal radio has jumped on the album quickly, generating top-10 chart numbers in all radio trade publications. Since the success of their

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HEAVY METAL

MEGATON HITS

(Continued from page HM-16)

let's not keep signing last year's hot new metal band over and over, then asking producers to do something different with them. Originality and surprise are the only things which will keep music fresh and attractive to concertgoers and record buyers. No, metal is definitely not as hot as it was last year, mainly because there is virtually no difference in what we're seeing and hearing, with the exception of a few bold pioneers like Extreme."

Says Alan Grunblatt, VP of Marketing, Relativity Records: "Today's heavy metal marketplace has become very stagnant. The biggest problem is that all these new bands are coming out sounding exactly like the bands that came out in the mid-'80s. That's one of the reasons the market is declining. Back then, heavy metal constituted 17% of the industry's overall sales. But back then heavy metal was Def Leppard and AC/DC. It's got to evolve, not get stuck in a retro format like disco did."

Cliff Cultreri, executive VP of Relativity, states, "If you go to a trash show in northern Pennsylvania, you'll see kids that are 13, 14-years-old. They don't stick with the same stuff for very long. They grow and move on and the music had better mutate and catch up with them. The bands that stay the same aren't going to make it."

Grunblatt continues, "This is the company that signed Megadeth, that released Slayer's 'Hell Awaits.' That's music that was not made exclusively for money. Sure, bands want to make money, but there's a general lack of authenticity plaguing the hard rock/metal community today. The new generation of metal as we see it at Relativity is going to be spearheaded by people who make fresh, emotional, honest music: the British grindcore movement, the American hardcore community, bands like Corrosion Of Conformity and so on."

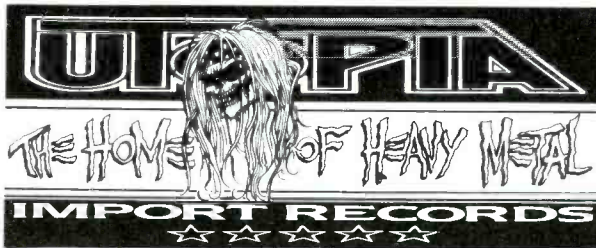
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All. People have become so dependent on MTV and radio, but there are a lot of kids out there who don't watch MTV or listen to the radio."

"Nineteen-ninety saw a release by every major band except a few, and out of those, how many do we remember?" asks Rob Cavallo, A&R, Warner Bros. "Where did they all go? There is a huge glut of bands and quality is way too low. Very few bands are doing something original. They're stuck in a rut, inbred, and boring. There aren't enough groups taking chances. It's such a powerful form; when I was 16, metal was the only energy I could relate to. Kids haven't changed, but they need something new, a leader who can say something they relate to musically and lyrically. There will be a return to back-to-basics metal. Middle-of-the-road is not what metal is about. It's not interesting to kids because metal is supposed to be the outlaw genre. That's why rap is so popular."

Simon Potts, VP of A&R, Capitol, remarks, "It's very, very expensive to see a concert. We're in the middle of a recession which is having a major impact. Too many publications were competing for the same readership. I blame video for the lack of ticket sales in any genre. When you watch MTV and get three minutes of your favorite artists, going to concerts is not satisfying for the MTV generation. Everything is cyclical due to following of trends. Whenever one genre is so highly successful, you have an automatic turn-off effect because the public gets sick of it and looks for something new. People heard so much metal that they moved on. After five years of rap/dance, they will want something else. Whether it's heavy metal or Ethiopian nose flute music is the question."

"Metal bands were always meant to fill arenas," concludes McEvoy. "There will always be kids out there who are into hard rock. We'll always have Aerosmiths and bands who develop into Aerosmiths. I'd like to say everything will be fine in three months, but maybe it's going to take another year or two. Who knows? I'd like it to be as fast as possible! It all depends on how the media treats other forms of music. The sooner, the better, that's all. It's a little harder now, but there is still a base to develop superstar bands, and that base will expand...once we get through the 'Ice' age!"



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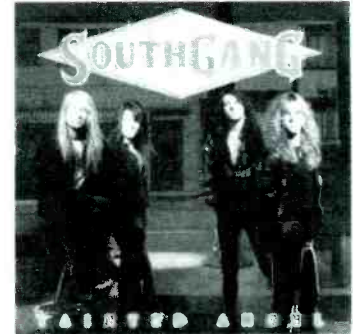


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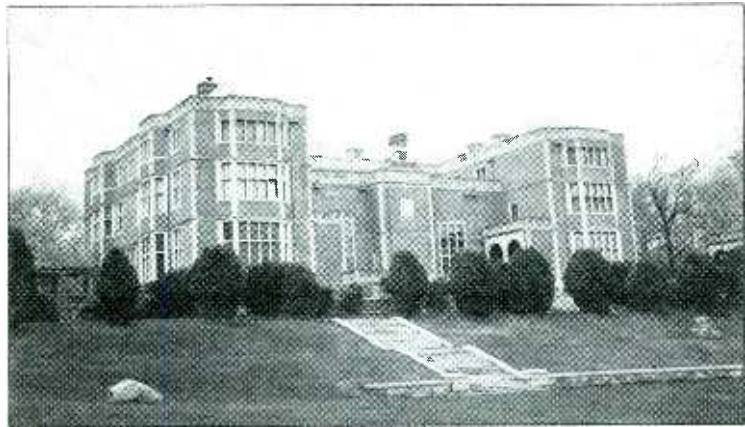
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Pro Audio



Classical Sessions. Pinchas Zukerman—recently signed to an exclusive recording contract with BMG Classics on the RCA Victor Red Seal label—discusses a session of Beethoven's Sonatas for Violin and Piano at Manhattan Center Studios. Zukerman is recording Mozart, Beethoven, and Brahms sonata cycles at the studio. The project includes, clockwise from bottom right, Zukerman, pianist Marc Neikrug, producer Jay David Saks, and engineer James Nichols.

ITA Seminar Poses 'Hows & Whys' DCC Technology Among Year's Hot Topics

This is the first of a two-part article on the ITA How And Why seminar.

■ BY SUSAN NUNZIATA

SAN DIEGO—With the duplication industry poised on the brink of major changes, Philips' new Digital Compact Cassette was one of the many hot topics at this year's ITA "How And Why" audio seminar at the Sheraton Harbor Island hotel here, May 6-9.

As evidence of the changes facing the industry, ITA executive director Henry Brief said that next year's How And Why seminar will cover audio and video, with two seminars following different tracks but running simultaneously at the same site.

This change is the result of a growing number of duplicators getting into video, and vice versa, said Brief.

This year, DCC, Digalog, cobalt tape, azimuth, and the problems of transferring a digital master to analog tape were among the key topics covered at the three-day event.

DCC technology is being met with a mixture of skepticism and optimism among the manufacturers of prerecorded audiocassettes. While some view the format as a salvation for a business that has flattened in recent

years, the lessons taught by R-DAT were well learned. Many expressed hesitancy about making the capital investment necessary to undertake production of prerecorded DCC.

Spokesmen from six major manufacturers of prerecorded cassette duplication equipment presented some preliminary information on availability and cost for DCC production.

According to Jaap Stulp, manager of the DCC mastering subproject with Philips Consumer Electronics in Eindhoven, the Netherlands, a digital bin, solid-state running master system has been developed by PolyGram and is now being used by the record company for DCC production.

PolyGram has also developed slave recorders designed to duplicate DCC at a ratio of 64:1, and is making use of the new Tapematic 4000 series cassette loader for its DCC cassettes.

Stulp opened the ITA conference with his session "This is DCC" in which he primarily discussed the new mastering requirements of the format, along with some news on the duplication front.

Philips is now negotiating the license of its duplication equipment technology to other manufacturers, according to Stulp, although sources say that this license will be very expensive, and will add to the price of the equipment.

The panel "What Can Audio Tape Duplicators Do to Prepare for DCC" hit upon an area of concern for many ITA attendees. Panelists included Robert Farrow, president of Concept Design; Jeffrey Binder, president of Duplitronics; Jim Williams, president of Gauss/Electro Sound; Orjan Svedberg, president of Lyrec Manufacturing; Tom Burrows, industrial sales engineer, Otari Corp.; and Ron Goodwin, international marketing director with Tapematic.

Panelists agreed that digital bin systems would be an integral part of DCC duplication. These systems, priced in the \$200,000 range, can now bring better quality to the prerecorded analog cassette. Makers of these systems noted that they can be retrofitted in the future to accommodate DCC, although sources estimate that DCC compatibility could add \$20,000 to the price tag.

Farrow, whose company manufactures the DAAD digital bin systems that are used for analog cassette du-

plication by both Sonopress and WEA Manufacturing, noted that investing in a digital bin system would be a step in the right direction for duplicators. "There will be some form of digital tape product in consumers' hands by the end of the '90s," he predicted, proposing incremental equipment purchases to make a tape plant digital-ready.

"It'll be three to five years before DCC makes substantial inroads into the marketplace," said Binder, whose
(Continued on page 59)

EUROSOUNDS

One of an occasional series on the European professional audio industry, this week's column was compiled by Gary Hopkins in the U.K.

U.K.

THE U.K. STUDIO ACCORD will be the new name of the studio group of the Assn. of Professional Recording Services once it meets with approval from the APRS board.

New strict rules of membership will be drawn up, which could lead to older APRS members leaving. However, it is hoped that more stringent membership requirements will help develop a stronger industry body, raise studio standards, and improve studios' service to record companies.

THE RECENTLY RENOVATED Music Station in London has been completely gutted by fire just a short time before it was due to reopen.

Thirteen fire engines were required to put out the blaze, and firefighters rescued Glenn Hughes master tapes from the premises. "They could have been killed, but they just went in there and did it," says managing director Pete Winklemann of the tape-rescue mission. Fortunately for Winklemann, the new Neve console slated for installation in the control room had not yet arrived at the time of the fire.

The cause of the fire is being investigated.

AUDIO TRACK

NEW YORK

CARLTON BATTS was in **Frankford/Wayne Mastering Labs** working on singles with **Alexander O'Neal** and **Shabba Ranks** for **Epic**. Batts also worked on upcoming releases by **Big Daddy Kane**, **Another Bad Creation**, **Steel Pulse**, and **Sweet Obsession**.

At **Prime Cuts**, **Son Of Bazerk** worked in **Studios A and B** with producer **Hank Shocklee**. **Rick V.** engineered the project for **Soul Records**. Producer **Justin Strauss** and his production team—engineer **Shaun James** and programmer **Eric Kupper**—remixed cuts by **Sony act Offshore** and **Cardiac act Brother Makes 3**, and worked on Strauss' solo project. Music editor **Eric "Moe" Rosenberg** edited new single releases by **EMI acts Roxette** and **Karen Wheeler** in **Studio B**.

Charlie Conrad and **Mike Weisinger** mixed the **Fabulous Thunderbirds'** new album for **Epic** in **House of Music**. **Steve Jordan** produced. **Glenn Hughes**, formerly of **Deep Purple**, remixed songs for his upcoming **WEA** album. **Pat Thrall** co-produced with **Hughes**. **Nelson Ayres** engineered.

LOS ANGELES

ATLANTIC ARTIST Bruce Roberts completed vocals and samples at **Microplant** with engineer **Steve Deutsch**. **David Frank** and **Andy**

Goldmark co-produced with **Roberts**.

At **Fantasy Studios**, **M.C. Hammer** worked on his new album with producer **Felton Pilate**. Additional recording took place at **Bust It Studio** and **Felton's Felstar Studio**.

The **Gilroy's** were in **Valley Center Studios** working on tracks that feature vocal accompaniment by the **Jordanaires**. **Mark Weisman** produced with **Dave Jenkins** at the **Tri-dent 80**.

At **Ground Control**, **Humberto Gatica** was in **Studio A** mixing **Brian Wilson's** new album for **Warner Bros**. **Alejandro Rodriguez** assisted. In **Studio B**, **Paul Ratajczak** mixed tracks for the **Concorde-New Horizons** movie "Kiss Me A Killer," produced by **Catherine Cyran** and directed by **Marcus DeLeon**. **Sara King** was post-sound supervisor, **Paul DiFranco** executive music director, and **Jeremy Pitts** and **Matthew Gruber** assistants. The original soundtrack was by **Pancho Sanchez**.

Producer/singer **Michael Sweet** had **Stryper** in **Music Grinder** with co-producer and engineer **Paul Lani**. **Ethan** assisted. Producer **Rick Nowels** was in with **Sony** artist **Gregg Alexander** cutting tracks for his upcoming release. **David Leonard** engineered one track with **Lawrence Ethan** assisting. **Steve Rinkoff** engineered another, assisted by **Steve Heinke**.

Bob Ezrin (**Kiss**, **Pink Floyd**) and **James Guthrie** (**Pink Floyd**) were in **Track Record** co-producing a song for the "Highlander II"

soundtrack. The artist was **Lou Gramm** and the band included **Vivian Campbell**, **Bruce Turgon**, and **Kevin Valentine**.

NASHVILLE

DOUG STONE was in the **Music Mill** working on vocals with producer **Doug Johnson**. **Grahame Smith** engineered the project for **Epic**. **Eddie Rabbitt** cut tracks and overdubs with producer **Richard Landis** for **Capitol**. **Jim Cotton** and **Smith** engineered. **Earl Thomas Conley** cut vocals and mixed for **BMG** with **Landis** producing. **Cotton**, **Joe Scaife**, and **Smith** engineered.

At **Reflections**, **Jack Gale** produced **Charlie Louvin's** 50th anniversary album with guests including **Willie Nelson**, **Waylon Jennings**, **George Jones**, **Charlie Daniels**, **Johnny Cash**, **Tanya Tucker**, **Crystal Gayle**, and **Melba Montgomery**. **Gale** also produced a series of duets by **Tommy Cash** and **Jeannie C. Riley**. **Ronnie Light** and **Don King** were at the board.

Digital Recorders had **Delbert McClinton** tracking in **Studio A** with producer **Barry Beckett**. **Rob Feaster** engineered and **Jim Demain** assisted. **Jonelle Mosser** worked on tracks and overdubs with **Fred Foster** producing. **John Hurley** engineered. **Damn Yankees** cut guitar overdubs in **Studio A** with **Jim Ed Norman** producing. **Justin Niebank** engineered; **Hurley** assisted.

(Continued on next page)

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PRO AUDIO

AUDIO TRACK

(Continued from preceding page)

OTHER CITIES

PRODUCER DALLAS AUSTIN worked in Atlanta's Cheshire Sound Studios on cuts by rap act Assault And Battery for ANSAR Entertainment. Dale Abbott assisted. Producer/engineer David Pensado mixed sides for Hardcorps' Interscope/EMI debut. Abbott assisted.

Narada artist David Arkenstone completed his new album, "In The Wake Of The Wind," at A.D. Productions in Milwaukee. The album features strings arranged by Russian composer Kostia, as well as tracks by members of the Milwaukee Symphony Orchestra. Arkenstone and Eric Lindert produced, and Gary Epstein engineered at the Billboard.

Neve V-Series with assistant A.L. Williams. Also at A.D. Productions, "Strange World," the new album by Rounder act the Spanic Boys, was engineered and mixed by David Henszey. Ian Spanic produced. Producer David Z and the BoDeans completed the group's new release, "Black, White & Blood Red" for Warner/Sire.

Nelson dropped by Avalanche Recording in Northglenn, Colo., to cut tracks and mix for a new single on DGC Records. Toby Francis engineered, assisted by Harry Warman. Peter Kater recorded tracks for his upcoming Christmas album with Warman at the board. James Thomas assisted.

Digital Services' Houston-based remote units recorded the Neil

Young & Crazy Horse show at the Houston Summit. John Moran and Larry Greenhill tracked the show on dual Sony PCM 3324 digital 24-track machines. Videotaping was handled by John Crowe Productions. Country swinger Ray Benson of Asleep At The Wheel was in Digital Services' Studio A mixing songs by Dolly Parton and Asleep At The Wheel for an upcoming ABC movie. Greenhill mixed on the 48-input Solid State Logic console. Tracks were recorded using Dolby SR and mixed to multiple analog and digital stereo formats.

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

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 18, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-CLUB PLAY	RAP
TITLE Artist/ Producer (Label)	I LIKE THE WAY (THE KISSING GAME) Hi-Five/ T.Riley (Jive)	IT SHOULD HAVE BEEN YOU Teddy Pendergrass T.Pendergrass, T.Price (Elektra)	IF I KNOW ME George Strait/ J.Bowen G.Strait (MCA)	PEOPLE ARE STILL HAVING SEX Latour/ M.Picchiotti (Smash)	MAMA SAID KNOCK YOU OUT LL Cool J/ M.MarI,LL Cool J (Columbia)
RECORDING STUDIO(S) Engineer(s)	SOUNDTRACK (New York) Dave Way	KAJEM/ VICTORY/AIRE L.A. (Philadelphia/ L.A.) G.Leone, M.Goldfarb	EMERALD (Nashville) Russ Martin Tim Kish Bob Bullock	CHICAGO TRAX (Chicago) Dave Sears	MARLEY MARL'S HOUSE OF HITS (New York) Marley Marl
RECORDING CONSOLE(S)	SSL 4000 G Series	SSL 4048/Sony 3036/SSL 4000 G Series	SSL 4064 E Series	SSL 4000 G Series	Tac Matchless
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800	Otari MTR 90/ Sony JH24/Studer A-820	Mitsubishi X-850	Otari MTR 12	Otari 80
STUDIO MONITOR(S)	UREI 813	UREI 813;Gauss Drivers/ Augsberger, Yamaha NS10 Tannoy Super	Kef	Yamaha NS10 UREI 813	Tannoy Gold
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Agfa 469	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	BATTERY (New York) Tom Vercillo	AIRE L.A. (Los Angeles) Craig Burbidge	SOUNDSTAGE (Nashville) Tim Kish Chuck Ainley	CHICAGO TRAX (Chicago) Dave Sears	CHUNG KING HOUSE OF METAL (New York) Frank Heller
CONSOLE(S)	SSL 4000 G Series	SSL 4000 G Series	SSL 4000 E Series G Computer	SSL 4000 E Series	Neve V3
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR 100	Studer A-820	Mitsubishi X-850 Apogee Filters	Otari MTR 12	Studer A-827
STUDIO MONITOR(S)	Tannoy SSMU	Augsberger,JBL Tad Monitors Yamaha NS10 Tannoy Super	Hidley/Kinoshita	Yamaha NS10 UREI 813	Gauss
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Agfa 469	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY Herb Powers Jr.	PRECISION Stephen Marcussen	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	DMI	WEA Manufacturing	DADC	PDO	CBS Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	WEA Manufacturing	MCA Manufacturing	ARP Media Enterprises	CBS Manufacturing

© 1991, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

HOW & WHY SEMINAR

(Continued from page 57)

company, Duplitronics, also manufactures a digital bin system.

Tracking and azimuth stability are concerns in duplicating DCC, according to Williams, who said that the format would require sophisticated tape transport mechanisms. He noted that DCC duplication slaves will be in the price range of today's analog gear: between \$16,000-\$25,000.

Existing analog equipment would require new tape transports with good tension and servo mechanisms and tape handling, according to Williams. "You're looking at 30%-35% of the cost of new equipment to convert," said Williams. This would make the cost of slave conversion approximately \$11,000-\$17,500 per unit.

According to Burrows, Otari is examining the application of its high-speed video duplication technology, TMD, for DCC duplication. In addition, the company is working on implementing DCC loaders in its Otari and King units.

'If you believe in DCC's success, you should plan a separate line'

Both Williams and Stulp noted that DCC duplication would require a Class 1000 clean-room environment for blank-tape handling, recording, and loading.

Most manufacturers agreed with Williams' advice: "Based on today's information, if you believe in DCC's success, you should plan a separate line. If DCC proves itself in the market, then conversion of your other equipment can take place at a later date."

Panelists stressed, however, that the cost of DCC duplication is difficult to pin down due to the limited amount of information available. Stulp estimated that DCC duplication equipment will be available by January 1992.

Stulp also discussed the sophisticated mastering processes that will be required for DCC, a nine-track format that allows room for nonmusic data in addition to the audio program.

This data can include text featuring table-of-content information, and more in-depth data such as liner notes or song lyrics that can be played back on a screen in sync with the music. Early DCC players will feature one or two display lines with up to 40 characters each. And the players can be attached to a TV monitor for 21 lines of 40 characters each.

While the audio coding for DCC will not cause any complications for mastering engineers, the additional data available "is one of the most important things that makes mastering for DCC completely different from what it is now," said Stulp. "It's more difficult to fill in the DCC features. One of the problems is that everything has to be input, and you have to edit what you want on tape."

Philips is currently developing an editor for use in DCC mastering.

See next week's Pro Audio section for more on the How And Why seminar.

If Bob Clearmountain didn't have so many good things to say about our digital multitracks, we might've had room for his picture.

It's not that Bob Clearmountain is camera-shy. It's just that when you consider he's one of the most respected names in the recording industry, his reasons for buying a Sony PCM-3348 DASH 48-track look even better.

He bought it for the transport. "The first time I ever used a 3348, the transport was so incredibly fast and responsive, I was addicted to it immediately."

He bought it for its reliability. "I've never had any real downtime because of a Sony digital multitrack. Either the 24- or the 48-

track. And believe me, there are other machines that have cost me weeks of my life."

He bought it for digital editing. "Editing on the 3348 is unbelievably quick and easy. I can edit and re-edit without destroying an original take. And that leaves me an infinite number of options."

He bought it for creativity. "Sony's multitracks create an atmosphere where you can just let it all happen and have nothing get in the way. That really makes for better music and even better records."

He bought it for the sound. "The 3348 sounds fantastic. Everything I record sounds exactly the way it record sounds exactly the way it



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SONY

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International

German Singles Chart Being Revised *Airplay Gaining Added Weight In Ranking*

■ BY WOLFGANG SPAHR

HAMBURG—Germany's record industry is engineering the most radical restructuring of its charts in two years in a bid to assist the ailing singles market.

The singles chart is to have a greater airplay element, beginning this month, as an attempt by the record industry to smooth the

breakthrough of new acts.

The albums charts and the top 50 singles on the singles chart are unaffected, but radio play will, from May 27, have a bigger impact on the singles placed in the slots from No. 51 to No. 100. The intention is to bring more prominence to records that have been picked up by radio but have not seen that interest cross over into sales.

The German singles chart has contained an airplay element since September 1989, when radio activity began to be considered in assigning chart positions from 51 to 100. The top 50 slots are based on sales only, a policy that will continue.

At present, all singles placed 51 and below have their ranking calculated on a weighting of 75% sales and 25% airplay. From May 27, the airplay element will increase by 1%—and sales figures will fall by the same amount—for each decreasing position.

That means that position 51 will

still be based on 75% sales and 25% airplay, but 100 will have 25% sales and 75% airplay.

Gerd Gebhardt, managing director of Warner Music Germany, says, "In view of the regrettable drop in the sales of singles, the pertinent authorities of the German Phonographic Assn. have decided to adjust the weightings. This decision was precipitated by the fact that the high positions in the lower sector of the chart require improved support from airplay."

"We need the single to break new artists. Many radio stations make their programs purely from newly released singles."

The albums charts are remaining unchanged. The German record industry feels that its sales data is accurate and comprehensive and there is no pressure to change the system. Record companies are content that the figures provide precise and reliable results.

Finn Faction Of IFPI Threatens Radio Boycott

HELSINKI—The Finnish group of the IFPI is threatening to boycott local independent radio stations if they continue to fail to pay the royalties the record companies say they are owed.

Should negotiations not reach an acceptable solution, the boycott will involve stopping the supply of free discs to the broadcasters and reducing the flow of artist interviews and information.

According to the record companies and collection agency GRAMEX, the commercial stations have failed to pay around \$3.2 million, money that would be split between artists and record companies.

The current deadlock stems from the fact that there is currently no universally agreed-upon royalties schedule. The one that is now being used was put in place by an arbiter, amending an earlier agreement. However, the radio stations prefer the unamended version and are paying royalties according to the original provisions.

According to the arbiter, the annual payment should be tied to the station's advertising revenue, the amount due being four to six percent of the total. Independent stations, particularly the smaller ones, accuse GRAMEX and the record companies of exploitation and greed.

However, Arto Alaspaa, head of the Finnish IFPI group, says, "The promotion value of local stations has been greatly overrated. The record business doesn't need these stations, but they certainly need us."

The radio stations' spokesman Jouni Hallikainen responds, "Many record companies are not members of the IFPI group, and records can be bought from local shops and abroad."

KARI HELOPALTIO

Vinyl LP Pressing Melts In Switzerland

ZURICH—Vinyl LP pressing will end in Switzerland when the Turicaphon vinyl plant, founded here 61 years ago, closes at the end of July. A casualty of the massive ascension of the compact disc, the plant's closure will mean the loss of 45 jobs.

Turicaphon's pressing contracts will be taken over by the Pallas pressing plant in Diepholz, Germany. The Swiss plant's 17 presses are being sold to a company in Romania.

Since the early '80s, when Turicaphon was producing 3.5 million vinyl discs a year, the orders consistently

declined until continuing in operation became uneconomical. Last year, the plant produced 2.5 million LPs, of which about 1 million were for Deutsche Grammophon, with runs of anything from 100 to 1,000.

Says Turicaphon manager Hans Oesterreicher, "Because of the overwhelming domination of the CD carrier in Switzerland, all our custom came from other territories. After July 31, there will be no vinyl LP production in Switzerland anymore."

Turicaphon's customers include

DGG, ECM, GRP, Storyville, and the Stuttgart-based Deutsche Schallplatten record club. It also specialized in audiophile LP pressing—150-gram pure vinyl discs—for King Records in Japan and In + Out Records in Germany.

Turicaphon will continue in business as a company marketing its 200 CD titles on the Elite Special label and exploiting its music publishing catalogs through offices in Zurich, Paris, Vienna, and Munich.

MIKE HENNESSEY

A STIM-ulating 1990 For Sweden's Biz

■ BY MIKE HENNESSEY

STOCKHOLM—Gross revenue collected by the Swedish authors' society, STIM, in 1990 was up by 10% over the previous year at 381 million krona (\$62.6 million). After deduction of expenses, a total of \$53.8 million was distributed to members—a 12% increase on the 1989 figure.

Revenue from public performance of copyright music increased by 19% to \$26.5 million, largely due to the development of new television channels, but also as a result of more efficient monitoring of music use by STIM.

Income from sister societies abroad was up 28% at \$6.7 million. Commenting on the growth in this income source, STIM managing director Gunnar Petri says, "Ever since ABBA's breakthrough year [1974], Sweden has held a share of the international music market greater than warranted by its size."

With an increased volume of work, STIM's operating costs rose by 7.6% in 1990, but excluding music promotion expenditure, its costs as a percentage of total revenues dropped by 3.3% to 21.2%.

STIM income from mechanical royalties in 1990 grew by 6.6% to \$29.4 million and distributed revenue rose 4.3% to \$26.6 million.

Rocking In The State Of Denmark Council Helps Acts Get Int'l Exposure

■ BY DAVID ROWLEY

COPENHAGEN—The man in charge of ensuring Danish acts' success abroad has a straightforward piece of advice for domestic bands looking for international sales: Do not sign to a Danish major record company.

"It's the kiss of death," says Mikael Hoejris, export consultant for

DGG, ECM, GRP, Storyville, and the Stuttgart-based Deutsche Schallplatten record club. It also specialized in audiophile LP pressing—150-gram pure vinyl discs—for King Records in Japan and In + Out Records in Germany.

Turicaphon will continue in business as a company marketing its 200 CD titles on the Elite Special label and exploiting its music publishing catalogs through offices in Zurich, Paris, Vienna, and Munich.

MIKE HENNESSEY

In his report, Petri notes that no progress has been made in the bid to persuade the Swedish government to introduce a blank tape royalty. "This means that copyright holders continue to suffer immeasurable damage by having their works copied to an extent which nobody could have imagined be-

(Continued on next page)

Danish rock council ROSA. "My most important piece of advice for a Danish act is not to sign to a major here. There's no way any of these Danish A&R men will be able to go to an international conference and get their act a reasonable chance of release."

It is that void of international credibility that ROSA is attempting (Continued on page 62)

French Govt. Allocates More Aid For Indie Labels

PARIS—The French Ministry of Culture has confirmed that, for the second year, it will provide financial support for independent labels. For the upcoming period, its largesse will total approximately \$410,000.

The sum will be distributed to encourage "the development of small production houses whose main goal is to discover new talents." Labels have until Friday (24) to apply.

To qualify for the nonrecoupable funds, labels must have been trading for at least a year, must present an outline of projected activities in the coming 12 months, and demonstrate that the company plans to produce at least three albums that are the first or second works from new artists.

The scheme was originally announced in September 1989 by minister of culture Jack Lang and implemented for the first time last year. Then, a total of \$540,000 was allocated to 18 different labels, in-

cluding Bleu Citron (jazz), New Rose (rock), Mande (African), and Boucherie Productions (rock). However, the financial input did not prevent one of the recipients, Closer, from going bankrupt.

The biggest beneficiary in 1990 was Boucherie, which received about \$74,000. The company does not feel this influx of taxpayers' money conflicts with its indie status. Says international manager Luc Natali, "We don't have any ideological problems in receiving this money."

"We take the money wherever it comes from," he continues. "There is no compromise. The Ministry of Culture didn't ask anything in return. It has helped us produce more records, or records in better conditions."

"Someone has to start producing bands before they sell thousands of albums, and this is what we do," he adds.

EMMANUEL LEGRAND

Smugglers Of Vid Recorders Halted In Hong Kong

HONG KONG—Local custom officers last week (May 12) seized 1,500 videocassette recorders valued at \$578,000 and bound for mainland China, following a concerted raid on four containers here.

Ronald Au, customs and excise superintendent, says the VCRs could be sold for about twice their local price in China and could have netted the smugglers up to \$1.5 million in today's trade climate.

The VCRs were concealed inside welded compartments in the steel floor and roof panels of the containers. Au says the video hardware haul was uncovered following a two-week probe by a team of 40 customs officers. "We believe we've smashed the entire smuggling syndicate," he adds.

The first load of VCRs was discovered when officers searched two container trucks bound for China in a container yard in Wang Chau. During a prolonged search of the yard, two more containers were found with VCRs in hidden compartments, and these too are believed to have been destined for the mainland China marketplace.

A total 11 men have been arrested.

HANS EBERT

Hits of the U.K.TM

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE LABEL	ARTIST
1	1	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) EPIC	CHER
2	2	LAST TRAIN TO TRANCENTRAL KLF COMMUNICATIONS	THE KLF
3	NEW	GYPSY WOMAN (LA DA DEE) A&M	CRYSTAL WATERS
4	3	SAILING ON THE SEVEN SEAS VIRGIN	OMD
5	7	TOUCH ME (ALL NIGHT LONG) POLYDOR	CATHY DENNIS
6	15	PROMISE ME EPIC	BEVERLEY CRAVEN
7	4	SENZA UNA DONNA (WITHOUT A WOMAN) LONDON	ZUCCHERO/PAUL YOUNG
8	10	THERE'S NO OTHER WAY FOOD	BLUR
9	8	GET THE MESSAGE FACTORY	ELECTRONIC
10	NEW	TAINTED LOVE MERCURY	SOFT CELL/MARC ALMOND
11	5	THE ONE AND ONLY CHRYSALIS	CHESNEY HAWKES
12	26	FADING LIKE A FLOWER (EVERY TIME YOU LEAVE) EMI	ROXETTE
13	12	FUTURE LOVE ZTT	SEAL
14	27	ANASTHASIA CITYBEAT	T99
15	6	BORN FREE SENSE	VIC REEVES/THE ROMAN NUMERALS
16	11	RING RING RING BIG LIFE	DE LA SOUL
17	16	JUST A GROOVE RUMOUR	NOMAD
18	17	FOOTSTEPS FOLLOWING ME DEBUT	FRANCES NERO
19	9	SIT DOWN FONTANA	JAMES
20	NEW	CALL IT WHAT YOU WANT COLUMBIA	NEW KIDS ON THE BLOCK
21	NEW	SUCCESS MCA	DANNI MINOGUE
22	14	QUADROPHONIA ARS	QUADROPHONIA
23	24	LOVE IS A WONDERFUL THING COLUMBIA	MICHAEL BOLTON
24	13	THE WHOLE OF THE MOON ENSIGN	THE WATERBOYS
25	NEW	R.S.V.P. PWL	JASON DONOVAN
26	34	BABY BABY A&M	AMY GRANT
27	NEW	I WANNA SEX YOU UP GIANT	COLOR ME BADD
28	22	GET READY! COLUMBIA	ROACHFORD
29	39	YOU'RE IN LOVE SBK	WILSON PHILLIPS
30	30	A MESSAGE TO YOUR HEART HOLLYWOOD	SAMANTHA JANUS
31	NEW	WHENEVER YOU NEED ME SIREN	T'PAU
32	19	RESCUE ME SIRE	MADONNA
33	32	GONNA CATCH YOU SUPREME	LONNIE GARDEN
34	NEW	TAKE IT LONDON	FLOWERED UP
35	NEW	SHINY HAPPY PEOPLE WARNER BROS.	R.E.M.
36	NEW	INTO TOMMORROW FREEDOM HIGH	THE PAUL WELLER MOVEMENT
37	20	THE SIZE OF A COW POLYDOR	THE WONDER STUFF
38	21	HUMAN NATURE PERFECTO	GARY CLAIL ON-U SOUND SYSTEM
39	29	DALLIANCE RCA	THE WEDDING PRESENT
40	23	CHILDREN PARLOPHONE	EMF

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST LABEL	TITLE
1	1	EURYTHMICS RCA	GREATEST HITS
2	NEW	MICHAEL BOLTON COLUMBIA	TIME, LOVE & TENDERNESS
3	NEW	EMF PARLOPHONE	SCHUBERT DIP
4	4	ROXETTE EMI	JOYRIDE
5	NEW	OMD VIRGIN	SUGAR TAX
6	5	THE KLF KLF COMMUNICATIONS	THE WHITE ROOM
7	8	R.E.M. WARNER BROS.	OUT OF TIME
8	6	SIMPLE MINDS VIRGIN	REAL LIFE
9	2	THE WATERBOYS ENSIGN	BEST OF THE WATERBOYS '81-'90
10	3	JAMES FONTANA	GOLD MOTHER
11	15	SOUNDTRACK ELEKTRA	THE DOORS
12	16	M.C. HAMMER CAPITOL	PLEASE HAMMER DON'T HURT 'EM
13	13	MADONNA SIRE	THE IMMACULATE COLLECTION
14	12	GLORIA ESTEFAN EPIC	INTO THE LIGHT
15	11	ROD STEWART WARNER BROS.	VAGABOND HEART
16	10	STRANGLERS EPIC	GREATEST HITS 1977-1990
17	7	YES ARISTA	UNION
18	9	THE SIMPSONS GEFEN	THE SIMPSONS SING THE BLUES
19	14	CHRIS REA EAST WEST	AUBERGE
20	NEW	ROACHFORD COLUMBIA	GET READY!
21	27	DOORS ELEKTRA	THE BEST OF THE DOORS
22	19	OLETA ADAMS FONTANA	CIRCLE OF ONE
23	17	DEBORAH HARRY & BLONDIE CHRYSALIS	THE COMPLETE PICTURE—THE VERY BEST
24	21	ELTON JOHN ROCKET/PHONOGRAM	THE VERY BEST OF ...
25	22	THE FARM PRODUCE	SPARTACUS
26	24	GEORGE MICHAEL EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
27	29	LENNY KRAVITZ VIRGIN AMERICA	MAMA SAID
28	NEW	SHIRLEY BASSEY FREESTYLE/DINO	KEEP THE MUSIC PLAYING
29	NEW	ZUCCHERO A&M	ZUCCHERO
30	20	ALISON MOYET COLUMBIA	HOODOO
31	26	TV SOUNDTRACK VIRGIN	MUSIC FROM INSPECTOR MORSE
32	25	CHRIS ISAAK REPRISE	WICKED GAME
33	18	INSPIRAL CARPETS COW	THE BEAST INSIDE
34	32	CARRERAS, DOMINGO, PAVAROTTI DECCA	IN CONCERT
35	28	MIKE + THE MECHANICS VIRGIN	WORD OF MOUTH
36	30	NIGEL KENNEDY EMI	BRAHMS VIOLIN CONCERTO
37	39	STING A&M	THE SOUL CAGES
38	NEW	PHIL COLLINS VIRGIN	SERIOUS HITS ... LIVE!
39	NEW	HUEY LEWIS & THE NEWS CHRYSALIS	HARD AT PLAY
40	NEW	MARIAH CAREY COLUMBIA	MARIAH CAREY

INTERNATIONAL

British Album Shipments Slip In 1st Qtr. BPI Stats Also Show Collapse Of Vinyl, CD Growth

■ BY HUGH FIELDER

LONDON—First-quarter figures from the British Phonographic Industry reflect the continuing U.K. recession with a 7.8% drop in album trade deliveries. Singles were down 13.5% compared with the same period in 1990.

Total value of shipments was virtually flat at the equivalent of \$251 million, although the retail price index has risen 8.6% in the past year.

Vinyl albums collapsed by 45% compared with last year, and 7- and 12-inch singles fell nearly 30%. The 10% drop in cassette album shipments is no more than it was in the previous quarter, indicating that the decline in that format is leveling off, and the 16% growth in CD albums leaves the format poised to take over from the cassette as the most popular sound carrier.

Record-company chiefs believe

the industry is weathering the economic slump. Says Epic managing director Andy Stephens, "Although any fall is disappointing, an 8% drop, when compared to other sectors of the leisure industry, is not too discouraging, particularly if you consider the comparative lack of big new releases so far this year and the difficult economic climate.

"Consumer patterns are changing and we have to find the best way of adapting to that," he continues. "The heavy fall in vinyl only confirms the industry's expectations. Cassette sales are leveling off while the growth in CDs continues to increase."

BMG U.K. chairman John Preston says the change in format popularity is not surprising. "What's significant is that the singles market is developing a different demographic from the albums market," he says. "There's a polarization that we need to recognize, particu-

larly when it comes to marketing AOR acts.

"There is room for the industry to be as innovative as it always has been, but we must use more financial sense and not allow costs to escalate unnecessarily," Preston continues. "We must invest in new talent at economic levels, both at the fashionable end of the market and in more conventional areas."

EMI managing director Rupert Perry agrees that "the figures don't tell us anything we didn't already know. Clearly, we are in a recession, but it is difficult to gauge how far. Looking at it on a week-by-week basis it can be 10%-15% down, but then you get a good week when it's holding its own. It's all part of the general malaise and when things get better, we shall feel the benefit; it's just a question of when. My feeling is the autumn."

"I certainly don't believe there's a dearth of new talent coming through."

Virgin Extending Its Sunday-Opening Policy

LONDON—Virgin chief Richard Branson has confirmed his company's intention to extend the Sunday opening of its U.K. stores.

A new interpretation of the U.K.'s trading laws (Billboard, May 18) means that it is now viable for shops to open on both days of the weekend. Virgin says it has already felt the benefit of being able to do that.

On May 5—the first Sunday after the Court of Appeal re-interpreted

the trading legislation—Virgin opened its three stores in London's Oxford Street and one in the coastal resort of Brighton. Now the company is to extend its trading hours in those outlets by two hours; they will then be open from noon to 7 p.m.

A statement from the company says, "Last week, over 10,000 people entered the stores in only five hours of trading and the turnover was better than on the average weekday on a like-for-like basis."

Branson adds, "I was delighted that our decision to open last Sunday has been vindicated by strong demand despite the dreadful weather that day. A lot of people work shift systems or a six-day week and would love the chance to shop on Sundays. We certainly intend to continue this experiment and extend it over the coming months, creating hundreds of new part-time and full-time jobs in the process."

Referring to the U.K.'s ill-defined Sunday trading legislation, he comments, "If we are prosecuted over the coming weeks, we will fight what we believe to be a confused and ridiculous legal situation that allows alcohol to be sold on a Sunday but not books, records, and CDs."

JEFF CLARK-MEADS

Arcade Sets Up Indie Distrib Arm Part Of Restructuring Of Benelux Biz

AMSTERDAM—TV-marketing specialist Arcade International has set up an independent distribution arm to cover Germany, the Netherlands, and Belgium.

Arcade Distribution Services is based in the central Dutch city of Nieuwegein, which is also the headquarters of the Arcade group. Heading the new operation is Paul Hendriks, former financial manager of Arcade-Benelux.

ADS will handle all products from the Arcade group as well as third-party audio and video material.

ADS' founding comes within the framework of the restructuring of Arcade International's activities in Benelux. That restructuring includes

the replacement of Herman Heinsbroek as managing director of Arcade-Benelux by Andre de Raaff.

Earlier in the year, de Raaff was appointed managing director of three Arcade International divisions: Indisc-Holland, Indisc-Belgium, and Arcade Music Publishing. He retains those responsibilities in his new role, and will continue to report to Heinsbroek, who will now concentrate fully on his presidency of Arcade International.

The Arcade group currently has offices outside the Netherlands in Belgium, Paris, London, and Madrid. From September, new offices are planned in Dusseldorf, Germany, Stockholm, and Rome. WILLEM HOOS

STIM ANNOUNCES UP REVENUES FOR SWEDEN'S BIZ

(Continued from preceding page)

fore the advent of the modern tape recorder. This also means that Swedish originators stand completely without legal protection when the new, perfect-copying technology makes its debut on the market," Petri says.

The STIM report expresses concern over the capability of Swedish repertoire—currently one-third of

all music performed in the country—to hold its own domestically, because of the non-Swedish origin of the music offered via commercial radio and television channels. STIM is recommending the creation of a third land-based commercial TV channel, "in the interest of creating a Swedish counterweight."

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Italian Vid Seizures On Rise, Reports Anti-Piracy Assn.

■ BY DAVID STANSFIELD

MILAN—Almost 31,000 pirate videocassettes were seized in Italy during the first quarter of 1991, according to figures just released by the Italian anti-piracy federation, Fapav.

A total of 181 criminal operations were carried out from January to March. The police and the Italian Society of Authors and Publishers (SIAE) were behind raids in which titles as recent as "Green Card," "Dances With Wolves," and "The Silence Of The Lambs" were discovered.

More tapes were seized in the first three months of this year than in the first half of 1990, indicating a significant increase in piracy. The total sequestered in the whole of 1990 amounted to nearly 114,000, almost 11,000 more than in the previous year. Fapav says that the total seized accounts for only 10% of the amount of illicit product in circulation. The federation also calculates the annual turnover of the pirate industry as 30% of the legal sell-through trade, about \$240 million a year.

Naples and Palermo are the two main centers of the pirate industry.

Fapav president Francesco Fanti describes them as "cities of crime where there is a recycling of dirty money." A well-informed business observer also maintains that the pirate industry is highly organized. She says, "We are not talking about back-street businesses. It is a sophisticated industry with high costs. Corruption also plays its part, and it is interesting to witness members of the police force buying them in street markets in Milan."

Fanti claims that while Fapav is not beating the problem, it is containing it. "At least the pirate market doesn't account for more than half the industry's turnover, as it did in the beginning," he says.

But while SIAE may be encouraged by convictions at a retail level, new markets are being found by the pirates. "They are good at marketing," Fanti says. "Videos are now being circulated to barbershops, and government ministry departments have lists of illegal product that its staff can purchase."

Fapav has launched a series of TV commercials on both public and private channels and has set up a telephone line for the public in the hope of receiving information on pirate activity.

COUNCIL GETS THINGS ROCKING IN DENMARK

(Continued from page 60)

ing to fill. The council was formed in 1981 as an amalgam of a number of organizations, including the local musicians union and the national association of venues, SAMSPIL.

With annual funding from the Danish government and musicians union of about \$220,000, ROSA is one of just a handful of state-funded rock- and pop-promotion organizations around the world. Its nearest counterparts are in France, the Netherlands, Australia, and the Irish Republic.

ROSA has, according to its own publicity, been given the brief of "securing that rock music be recognized as an art form alongside jazz and classical music and that state subsidies for musical activities be divided fairly between all genres, not excluding rock and related forms of music."

"What we're doing is what publishers and record companies are doing in other countries," says Hoejris.

The need for somebody to take that promotional role stems from the adverse market conditions for new domestic music in Denmark. With a population of a little more than 5 million, only 20 significant clubs, a market dominated by independent labels, and tour support unheard-of, Danish bands are at a disadvantage. That has not, though, stopped a number of international A&R people from considering that Denmark may be the most promising continental European source of new talent after Germany.

To help foster what talent there is, ROSA gives tour support to Danish bands at home and abroad;

acts as promoter in some cases to give opportunity to less well-known acts; offers general and specific promotion for music exports; and involves itself in the production of sampler records.

A five-member ROSA committee considers applications for tour support in Denmark, whereas Hoejris can grant support for international dates on his own initiative.

He says, "Tour support in Denmark is virtually nonexistent. But, if it's the right tour that will make a difference in the career of an act, then we'll look seriously at it."

"We're looking for acts who have something new to offer. We look if they have a new angle on Danish rock and also look at the audience potential and the type of shows they want to undertake. Obviously, there's no point in sending band X to the middle of nowhere to play to nobody and lose money."

"The approach we take varies with the type of project but broadly covers underwriting bands' tour expenses, underwriting promoter losses, or sometimes co-booking a tour with an agency. Our main concern is that it is the best possible shows for the bands' career."

"Sometimes we will pay money to an act direct, but with some bands we might need to make a closer check [to see that] it doesn't go on Elephant Beer and young ladies in the hotel rooms."

ROSA-backed recording projects include a 15-track compilation of Danish acts, which was distributed extensively at MIDEM in January under the title "There's Something Rocking In The State Of Denmark."

Warner Music Prez Remains Optimistic Cites New Distrib Deals, Focus On Music Vids

■ BY LARRY LeBLANC

TORONTO—When Geffen Records moved to MCA Records Canada for distribution Jan. 1, Warner Music Canada Ltd. lost an estimated \$15 million (Canadian) chunk of business. Yet, Stan Kulin, president of the Toronto-based company, continues to project optimism on his company's prospects this year—despite the loss of Geffen and the continuing recession.

"Geffen represented a good share of our business but we're managing without it, which is quite an achievement," says Kulin. "Even in these tough times, our sales are just about bang on to last year's. We now have the rights to the Hollywood and Giant labels, we've concentrated harder on music videos, and, with the addition of Erato and Teldec, we're now into classical."

Kulin, who worked previously for the Canadian affiliates of RCA Records, United Artists, and CBS Records, has headed Warner Music Canada for eight years. Counterparts at other labels have mostly high marks for his lean, 120-employee operation. "It's always been lean," says Kulin proudly. "As a team, there's not anyone that comes close. Our staff sells a lot of records and breaks a lot of major records—and a lot of others that do 25,000 to 30,000 copies. It's a great thing to watch to see this commitment from these people."

"We're working two unknown acts, Marc Cohn and Ashley Cleveland, very hard right now. We've got Ashley's album ["Big Town"] up to 18,000 units on the strength of the first single ["Willy"], which is a

big thrill. As well, I'd dearly love to make Chris Rea the sales success in Canada that he is in Europe. We are doing 20% to 25% of U.S. figures [10% of U.S. figures is average in Canada], which is a little beyond 'gold' [50,000 copies], but he deserves to be in the double-platinum range [200,000]. We hope to take the current album ["Auberge"] to platinum."

Besides its extensive international catalog—which includes Atlantic, Def American, Elektra, Qwest, Nonesuch, Reprise, Sire, Warner Bros., and WEA labels—Kulin says Warner Music Canada retains a sizable commitment to its domestic roster. "This year we will be spending well over a million dollars, closer to \$2 million, on the recording and marketing of Canadian talent. In the next four months we'll be releasing about 12 Canadian albums by 12 different acts, including Darby Mills, Brighton Rock, Honeymoon Suite, Spirit Of The West, Frozen Ghost, George Fox, Motion, Lynda LeMay, Lisa Lougheed, Glen Stace, the Boomers, and Trooper."

Kulin bristles at criticism that, instead of taking a real risk, the multinational firm tends to load itself up with domestic acts funded by the federally funded Foundation to Assist Canadian Talent on Record (FACTOR). Among various things, the program partially finances the production costs of recording projects of Canadian-controlled labels, production companies, producers, managers, and artists with recognized national distribution.

"We don't go looking for FACTOR-related projects," Kulin says. "These records would never come

out here if it was FACTOR alone. When we're spending close to \$2 million and someone comes in we may not have the room to sign them at that time, we say, 'We just can't afford to.' Compared to our competition, with the possible exception of Capitol-EMI, we are more than pulling our share. It's one of our responsibilities."

Kulin, unlike many in the Canadian industry, isn't alarmed by the direct signing of Canadian acts, such as Jane Child, Dream Warriors, or Alannah Myles, to companies outside Canada. "There may be 500 guys running around with demos in Canada wondering why record companies won't sign them," he sighs. "There's going to be artists missed. With the costs of doing videos, the number of artists on rosters everywhere came down. Also, you don't have the great number of independents here that you once had."

"The issue of where acts sign is being overblown. You go where you get the best deal on a case-by-case basis. This thing of all the Canadian groups going down to the U.S. and signing direct, that's always been. Where did Hank Snow, Joni Mitchell, Neil Young, and the Band go a couple of decades ago? It's the dilemma of being a Canadian."

Nor does Kulin feel a Canadian act can always cut a more lucrative recording contract if signed directly in the U.S. "What surprises me is the impression that if you sign in the U.S. you'll get that much more money. As an unknown artist signing, you'll get just as much here signing with one of the majors," he says.

MAPLE BRIEFS

ERRATA: In the May 11 Maple Briefs, it should have been stated that John Capek recently completed the album "Indaba," to be issued under the name John Capek & the Family Of Man. Carole Pope co-wrote several tracks on the album, which will be released May 27 by Attic Records in Canada and in July on Mesa Records in the U.S.

VETERAN TV and radio broadcaster Johnny Lombardi, the president of multilingual CHIN-AM Radio/TV International, was honored May 14 in Toronto by the Beth Shalom Brotherhood. He was the recipient of the Jewish brotherhood's Humanitarian Award for 1991.

KEITH SPICER, who unexpectedly resigned his position as chairman of the Canadian Radio-television and Telecommunications Commission, effective last Nov. 1, to head the Citizens Forum on National Uni-

ty, has served formal notice he plans to return to his job as Canada's chief broadcast regulator. Spicer has informed the Clerk of the Privy Council, Paul Tellier, that he plans to resume his commission position effective July 1.

TORONTO-BASED Hypnotic Records has announced the signing of the Look People and Black Avalon, both from Toronto. Hypnotic president Tom Treumeth is producing albums for both groups for summer releases.

CIRPA Sets Dance/Rap Business Seminar

TORONTO—The Canadian Independent Record Production Assn., based in Toronto, has announced a one-day business seminar aimed at the dance and rap community. The event, titled "Do You Know What Time It Is—A Business Seminar For Dance And Rap," is slated for Saturday (25) at the Ryserson Polytechnical Institute in Toronto.

The keynote speakers for the event are Monica Lynch, president of Tommy Boy Records of New York; Steve Waxman, VP of promotion and press of Toronto-based Attic Music Group; and Canadian rap-

per Maestro Fresh-Wes.

A morning seminar, "From The Basement To The Boardroom," is slated to feature panelists Sharon Kavanaugh, producer of CITY-TV's "Electric Circus"; Farley Flex, manager of Maestro Fresh-Wes and Kish; Nancy Yu, national alternative promotion, Virgin Records Canada; and David Bendeth, VP of A&R, BMG Music Canada Ltd.

In addition, Cheer Music pool head Daniel Caudieron will moderate an afternoon panel session on "Bridging The Gap," which will feature producer Ivan Berry of Beat

Factory; Al Mair, president of the Attic Music Group; Tim Trombley, VP of A&R, Capitol Records-EMI of Canada; Ken Schaefer, dance buyer for HMV Canada; Peter "Spunk" Willis, manager of Spunkadelic; Nick Smash, press officer of Island Records in the U.K.; and Lynch.

The final highlight of the event will feature appearances by Canadian dance acts Candi & the Backbeat and the Dream Warriors, members of which, with their representatives, will discuss their early careers and rise in the recording business.

LARRY LeBLANC

HITS of the WORLD

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MUSIC & MEDIA

Europe's Music Radio Newsweekly **EUROCHART HOT 100** 5/18/91

SINGLES	
1	JOYRIDE ROXETTE EMI
2	WIND OF CHANGE SCORPIONS MERCURY
3	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER GEFLEN
4	LAST TRAIN TO TRANSCANTON/THE IRON HORSE THE KLF KLF COMMUNICATIONS
5	SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA
6	THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
7	DESENCHANTEE MYLENE FARMER POLYDOR
8	RING RING RING (HA HA HEY) DE LA SOUL TOMMY BOY
9	WHERE THE STREETS HAVE NO NAME/SERIOUS PET SHOP BOYS PARLOPHONE
10	SECRET LOVE BEE GEES WARNER BROS.
11	BORN FREE VIC REEVES & THE ROMAN NUMERALS SENSE
12	DARLING ROCH VOISINE ARIOLA
13	RHYTHM OF MY HEART ROD STEWART WARNER BROS.
14	ONE MORE TRY TIMMY T. QUALITY
15	LET THERE BE LOVE SIMPLE MINDS VIRGIN
16	MEA CULPA PART TWO ENIGMA VIRGIN
17	NO COKE DR. ALBAN SWEMIX
18	DO THE BARTMAN THE SIMPSONS GEFLEN
19	SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
20	SENZA UNA DONNA (WITHOUT A WOMAN) ZUCCHERO FORNACIARI & PAUL YOUNG LONDON
21	15 CRAZY SEAL ZTT
22	19 SNAP MEGAMIX SNAP LOGIC/ARIOLA
23	18 3 A.M. ETERNAL THE KLF KLF COMMUNICATIONS
24	NEW FUTURE LOVE PARADISE SEAL ZTT
25	26 LOSING MY RELIGION R.E.M. WARNER BROS.
26	22 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
27	NEW GET THE MESSAGE ELECTRONIC VIRGIN
28	25 ZEHN KLEINE NEGERLEIN TIME TO TIME POWER BROTHERS
29	29 HIGHWIRE ROLLING STONES COLUMBIA
30	NEW A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES COLUMBIA
ALBUMS	
1	EURYTHMICS GREATEST HITS RCA
2	ROXETTE JOYRIDE EMI
3	SIMPLE MINDS REAL LIFE VIRGIN
4	R.E.M. OUT OF TIME WARNER BROS.
5	ROD STEWART VAGABOND HEART WARNER BROS.
6	ROLLING STONES FLASHPOINT COLUMBIA
7	CHRIS REA AUBERGE EAST WEST
8	CHRIS ISAAK WICKED GAME REPRISE
9	ENIGMA MCMXC A.D. VIRGIN
10	QUEEN INNUENDO EMI
11	NEW THE WATERBOYS BEST OF '81-'90 CHRYSALIS
12	11 STING THE SOUL CAGES A&M
13	14 SCORPIONS CRAZY WORLD MERCURY
14	12 LENNY KRAVITZ MAMA SAID VIRGIN
15	13 BEE GEES HIGH CIVILIZATION WARNER BROS.
16	NEW JAMES GOLD MOTHER FONTANA
17	18 SOUNDTRACK THE DOORS ELEKTRA
18	16 GLORIA ESTEFAN INTO THE LIGHT EPIC
19	15 ELTON JOHN THE VERY BEST OF... ROCKET
20	NEW THE KLF THE WHITE ROOM INDISC
21	17 PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN/WEA
22	19 PATRICK BRUEL ALORS REGARDE RCA
23	20 SOUNDTRACK GREASE POLYDOR
24	29 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
25	21 INSPIRAL CARPETS THE BEAST INSIDE SOLID
26	23 ROCH VOISINE DOUBLE GM/ARIOLA
27	NEW ALISON MOYET HOODOO COLUMBIA
28	27 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. I EPIC
29	24 MIKE + THE MECHANICS WORD OF MOUTH VIRGIN
30	NEW MARCO MASINI MALINCONIOIA RICORDI

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 5/19/91

SINGLES	
1	2 THE HORSES DARYL BRAITHWAITE COLUMBIA
2	4 DON'T GO NOW RATCAT ROO/POLYGRAM
3	1 TINGLES RATCAT ROO/POLYGRAM
4	5 BETTER THE SCREAMING JETS PHONOGRAM/POLYGRAM
5	7 HOW TO DANCE BINGO BOYS F/PRINCESSA WARNER
6	3 JOYRIDE ROXETTE SBK/EMI
7	9 3 A.M. ETERNAL THE KLF LIBERATION/FESTIVAL
8	6 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC
9	8 UNBELIEVABLE EMF EMI
10	15 RHYTHM OF MY HEART ROD STEWART WARNER
11	16 WHERE THE STREETS HAVE NO NAME PET SHOP BOYS EMI
12	14 LOSING MY RELIGION R.E.M. WARNER
13	13 CRY FOR HELP RICK ASTLEY BMG
14	17 WHEN YOUR LOVE IS GONE JIMMY BARNES MUSHROOM/FESTIVAL
15	10 HOLD ME IN YOUR ARMS SOUTHERN SONS BMG
16	11 CRAZY SEAL WARNER
17	NEW LET'S KISS (LIKE ANGELS DO) WENDY MATTHEWS ROO/POLYGRAM
18	12 FALLING JULEE CRUISE WARNER
19	NEW LET THERE BE LOVE SIMPLE MINDS VIRGIN/EMI
20	19 MISS FREELOVE '69 HOODOO GURUS BMG
ALBUMS	
1	1 EURYTHMICS GREATEST HITS BMG
2	19 PLACIDO DOMINGO BE MY LOVE EMI
3	9 DEBBIE BYRNE CAUGHT IN THE ACT MUSHROOM/FESTIVAL
4	14 ANTHONY WARLOW CENTRE STAGE POLYDOR/POLYGRAM
5	7 DARYL BRAITHWAITE RISE COLUMBIA
6	2 THE SCREAMING JETS ALL FOR ONE PHONOGRAM/POLYGRAM
7	6 R.E.M. OUT OF TIME WARNER
8	3 ROXETTE JOYRIDE EMI
9	4 HOODOO GURUS KINKY BMG
10	5 TV SOUNDTRACK TWIN PEAKS WARNER
11	NEW CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
12	10 SOUTHERN SONS SOUTHERN SONS BMG
13	NEW SIMPLE MINDS REAL LIFE VIRGIN/EMI
14	8 CHRIS ISAAK WICKED GAME WARNER
15	15 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. I EPIC
16	NEW JOHN ROWLES FROM A DISTANCE J&B
17	11 WENDY MATTHEWS EMIGRE ROO/POLYGRAM
18	20 ROD STEWART VAGABOND HEART BMG
19	NEW LONDON CAST PHANTOM OF THE OPERA POLYDOR/POLYGRAM
20	12 BLACK BOX DREAMLAND BMG

GERMANY (Courtesy Der Musikmarkt) As of 5/4/91

SINGLES	
1	1 JOYRIDE ROXETTE ELECTROLA
2	4 WIND OF CHANGE SCORPIONS MERCURY/PHONOGRAM
3	2 ZEHN KLEINE NEGERLEIN TIME TO TIME POWER BROTHERS
4	3 SECRET LOVE BEE GEES WARNER BROS.
5	6 SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA
6	7 RHYTHM OF MY HEART ROD STEWART WEA
7	5 NO COKE DR. ALBAN LOGIC
8	8 WHERE THE STREETS HAVE NO NAME PET SHOP BOYS PARLOPHONE
9	9 JUST THE WAY IT IS, BABY REMBRANDTS EAST WEST
10	14 ONE MORE TRY TIMMY T. DINO
11	11 SAILING ON THE SEVEN SEAS O.M.D. VIRGIN
12	10 CRAZY SEAL ZTT
13	12 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
14	NEW HERE WE GO C&C MUSIC FACTORY COLUMBIA
15	15 SNAP MEGAMIX SNAP LOGIC
16	NEW THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
17	17 LET THERE BE LOVE SIMPLE MINDS VIRGIN
18	13 DO THE BARTMAN THE SIMPSONS GEFLEN
19	NEW BLUE HOTEL CHRIS ISAAK WEA
20	18 ALL TOGETHER NOW THE FARM INTERCORD
ALBUMS	
1	1 ROXETTE JOYRIDE ELECTROLA
2	2 EURYTHMICS GREATEST HITS RCA
3	3 SIMPLE MINDS REAL LIFE VIRGIN
4	4 ROD STEWART VAGABOND HEART WARNER BROS.
5	5 BEE GEES HIGH CIVILIZATION WARNER BROS.
6	8 CHRIS REA AUBERGE MAGNET
7	6 ROLLING STONES FLASHPOINT ROLLING STONES
8	7 FLIPPERS LIEBE IST... 2 BELLAPHON
9	11 SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
10	9 CHRIS ISAAK WICKED GAME REPRISE
11	NEW BLUE SYSTEM SEEDS OF HEAVEN BMG/ARIOLA
12	13 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON/METRONOME
13	12 EDWARD SIMONI PAN-TRAEUME COLUMBIA
14	10 QUEEN INNUENDO PARLOPHONE
15	17 R.E.M. OUT OF TIME WEA
16	16 PHIL COLLINS SERIOUS HITS... LIVE! WEA
17	14 DR ALBAN HELLO AFRIKA SWEMIX
18	15 STING THE SOUL CAGES A&M
19	20 AC/DC THE RAZORS EDGE ATLANTIC
20	19 ERIC CLAPTON THE ERIC CLAPTON STORY POLYSTAR

SPAIN (Courtesy TVE/AFYVE) As of 5/4/91

SINGLES	
1	1 THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR
2	2 DO THE BARTMAN THE SIMPSONS WEA
3	3 3 A.M. ETERNAL THE KLF BLANCO Y NEGRO
4	5 ALL TOGETHER NOW THE FARM GINGER
5	4 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY
6	6 I WANNA GIVE YOU DEVOTION NOMAD BLANCO Y NEGRO
7	8 JUST GET UP AND DANCE A. BAMBATAA BLANCO Y NEGRO
8	7 YO TE QUIERO MYSTIC DISTRIMUSIC
9	9 HELLO AFRIKA DR. ALBAN ARIOLA
10	NEW WHERE THE STREETS HAVE NO NAME THE PET SHOP BOYS EMI
ALBUMS	
1	1 JUAN LUIS GUERRA Y 4.40 BACHATA ROSA KAREN
2	2 SOUNDTRACK GREASE POLYGRAM
3	3 VARIOUS ARTISTS LAS MEJORES BALADAS HISPAVOX
4	4 JUAN LUIS GUERRA Y 4.40 OJALA QUE LLUEVA CAFE KAREN
5	6 EMILIO ARAGON TE HUELEN LOS PIES CBS-SONY
6	5 EURYTHMICS GREATEST HITS RCA
7	9 R.E.M. OUT OF TIME WARNER
8	7 ROXETTE JOYRIDE EMI
9	NEW MARIA DEL MONTE AL ALBA HORUS
10	8 TENNESSEE LLUEVE EN MI CORAZON EMI

CANADA (Courtesy The Record) As of 5/20/91

SINGLES	
1	1 JOYRIDE ROXETTE CAPITOL/CAPITOL
2	2 HERE WE GO C&C MUSIC FACTORY COLUMBIA/SONY
3	7 NOT LIKE KISSIN' WEST END GIRLS JOHNNY JET/A&M
4	5 ANIMAL HEART GLASS TIGER CAPITOL/CAPITOL
5	20 BABY BABY AMY GRANT A&M/A&M
6	6 RHYTHM OF MY HEART ROD STEWART WARNER BROS./WEA
7	10 I DON'T WANNA CRY MARIAH CAREY COLUMBIA/SONY
8	15 SILENT LUCIDITY QUEENSRYCHE CAPITOL/CAPITOL
9	14 UNBELIEVABLE EMF CAPITOL/CAPITOL
10	3 CRY FOR HELP RICK ASTLEY RCA/RCA
11	8 THIS HOUSE TRACIE SPENCER CAPITOL/CAPITOL
12	NEW LOVE IS A WONDERFUL THING MICHAEL BOLTON COLUMBIA/SONY
13	9 TOUCH ME CATHY DENNIS POLYDOR/PGD
14	19 DON'T TREAT ME BAD FIREHOUSE SONY/SONY
15	NEW MORE THAN WORDS EXTREME A&M/A&M
16	18 RIGHT HERE, RIGHT NOW JESUS JONES SBK/EMI
17	14 LAST TO KNOW CELINE DION COLUMBIA/SONY
18	16 IESHA ANOTHER BAD CREATION MOTOWN/MOTOWN
19	11 EVERYONE'S A WINNER BOOTSALUCE VERTIGO/PGD
20	12 CALL IT ROCK AND ROLL GREAT WHITE CAPITOL/CAPITOL
ALBUMS	
1	1 ROXETTE JOYRIDE CAPITOL/CAPITOL
5	2 THE TRAGICALLY HIP ROAD APPLES MCA/MCA
3	3 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
2	4 R.E.M. OUT OF TIME WARNER BROS./WEA
4	5 ROD STEWART VAGABOND HEART WARNER BROS./WEA
6	6 MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
7	7 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
8	8 ENIGMA MCMXC A.D. VIRGIN/A&M
13	9 VANILLA ICE TO THE EXTREME SBK/EMI
9	10 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
10	11 LONDONBEAT IN THE BLOOD RADIOACTIVE/MCA
14	12 GLASS TIGER SIMPLE MISSION CAPITOL/CAPITOL
19	13 THE SIMPSONS THE SIMPSONS SING THE BLUES GEFLEN/GEFFEN
12	14 CHRIS ISAAK HEART SHAPED WORLD REPRISE/WEA
17	15 ROLLING STONES FLASHPOINT COLUMBIA/SONY
16	15 STING THE SOUL CAGES A&M/A&M
17	18 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
18	19 AC/DC THE RAZORS EDGE ATCO/WEA
20	19 THE DOORS SOUNDTRACK ELEKTRA/WEA
16	20 LENNY KRAVITZ MAMA SAID VIRGIN/A&M

FRANCE (Courtesy of Nielsen/Europe 1) As of 5/6/91

SINGLES	
1	1 DESENCHANTEE MYLENE FARMER POLYDOR
2	4 A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES RCA/BMG
3	2 DARLIN ROCH VOISINE BMG
4	3 WIND OF CHANGE SCORPIONS MERCURY
5	5 POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA
6	6 PLACE DES GRANDS HOMMES PATRICK BRUEL BMG
7	10 QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. ON THE BEAT
8	7 MEA CULPA ENIGMA VIRGIN
9	8 TOUT CE QUI NOUS SEPARA JIL CAPLAN SONY/EPIC
10	9 ROMANTIC WORLD DANA DAWSON COLUMBIA
11	17 HOMELY GIRL UB40 VIRGIN
12	13 NATAL CHICO & ROBERTA GEORGES MARY/BMG
13	NEW CRAZY SEAL WEA
14	14 ABOUT YOU DAVID HALLYDAY PHONOGRAM
15	NEW SO SAO GREGORIAN METRONOME
16	20 UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
17	11 J'AI PEUR FRANCOISE FELDMAN & JONIECE JAMISON PHONOGRAM
18	15 ICE ICE BABY VANILLA ICE TREMA/EMI
19	18 DIEGO LIBRE DANS SA TETE JOHNNY HALLYDAY PHONOGRAM
20	NEW FEEL THE GROOVE CARTOUCHE POLYGRAM
ALBUMS	
1	NEW MYLENE FARMER L'AUTRE POLYGRAM
2	1 PATRICK BRUEL ALORS REGARDE RCA/BMG
3	3 UB40 LABOUR OF LOVE PART II VIRGIN
4	4 ENIGMA MCMXC A.D. VIRGIN
5	5 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
6	7 ROLLING STONES FLASHPOINT COLUMBIA
7	6 SCORPIONS CRAZY WORLD MERCURY
8	2 ROCH VOISINE DOUBLE GEORGES MARY/BMG
9	NEW SOUNDTRACK GREASE POLYGRAM
10	NEW SIMPLE MINDS REAL LIFE VIRGIN
11	NEW MANO NEGRA KING OF BONGO VIRGIN
12	17 LIANE FOLY REVE ORANGE VIRGIN
13	11 BENNY B. L'ALBUM ON THE BEAT
14	8 JOHNNY HALLYDAY DANS LA CHALEUR DE BERCY PHONOGRAM
15	10 STING THE SOUL CAGES A&M
16	9 MICHEL SARDOU LE PRIVILEGE TREMA/EMI
17	12 DANA DAWSON PARIS NEW YORK AND ME COLUMBIA
18	13 FRANCOIS FELDMAN UNE PRESENCE PHONOGRAM
19	NEW CHRIS REA AUBERGE WARNER BROS
20	19 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA

ITALY (Courtesy Musica e Dischi) As of 5/7/91

SINGLES	
1	1 PERCHE LO FAI? MARCO MASINI RICORDI
2	2 LET THERE BE LOVE SIMPLE MINDS EMI
3	3 SE STIAMO INSIEME RICCARDO COCCIANTE EMI
4	4 SPUNTA LA LUNA DAL MONTE PIERANGELO BERTOLI RICORDI
5	7 LE PERSONE INUTILI PAOLO VALLESI POLYGRAM
6	5 GLI ALTRI SIAMO NOI UMBERTO TOZZI OGD
7	6 JOYRIDE ROXETTE EMI
8	9 MEA CULPA ENIGMA VIRGIN
9	NEW OGGI UN DIO NON HO RAF OGD
10	8 NENE AMEDEO MINGHI RICORDI
ALBUMS	
1	1 MARCO MASINI MALINGONIOIA RICORDI
2	3 SIMPLE MINDS REAL LIFE EMI
3	3 RICCARDO COCCIANTE COCCIANTE EMI
4	8 R.E.M. OUT OF TIME WEA
5	6 PIERANGELO BERTOLI SPUNTA LA LUNA DA MONTE E I GRANDI SUCCESSI BMG/ARIOLA
6	10 ANTONELLO VENDITTI IL DIARIO POLYGRAM
7	5 QUEEN INNUENDO PARLOPHONE
8	7 ROBERTO VECCHIONI PER AMORE MIO EMI
9	4 UMBERTO TOZZI GLI ALTRI SIAMO NOI OGD
10	9 AMEDEO MINGHI NENE RICORDI

JAPAN (Courtesy Music Labo) As of 5/20/91

SINGLES	
1	NEW KISS PRINCES SONY
2	1 EYES TO ME/KAREWA TOMODACHI DREAMS COME TRUE EPIC/SONY
3	2 LADY NAVIGATION B'Z BMG/VICTOR
4	3 HAZIMARI WA ITSUMO AME ASKA PONY CANYON
5	NEW SAYONARA NATSUNOHI TATSUROU YAMASHITA MMG
6	6 JUST TIME GIRL/CROSSING LOVE KATSUMI PIONEER LDC
7	4 FUTARISHIZUKA AKINA NAKAMORI WARNER/PIONEER
8	5 HEART WA WASH MARIKO NAGAI FUN HOUSE
9	NEW SWEET LOVE RANDY CRAWFORD WARNER/PIONEER
10	NEW ANKORO NO YOUNI KUMI SYOJJI VICTOR
ALBUMS	
1	1 KOME KOME CLUB KOME KOME CLUB SONY
2	2 LINDBERG LINDBERG 4 TOKUMA JAPAN
3	3 SEIKO MATSUDA ETERNAL SONY
4	NEW BAKU KIKOERU POLYSTER
5	4 PSY.S TWO HEARTS SONY
6	5 KYOUSUKE HIMURO HIGHER SELF TOSHIBA/EMI
7	7 KUMIKO YAMASHITA JOY FOR U TOSHIBA/EMI
8	NEW KATSUMI ONE PIONEER LDC
9	8 JUNICHI INAGAKI WILL FUN HOUSE
10	6 YAMADAKATUTENAI WINK YAMADAKATUTENAI CD PONY CANYON

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UPDATE

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.

MAY

May 15-19, **19th Annual NAIRD Convention**, Sheraton Universal, Los Angeles. 609-547-3331.

May 16-19, **American Women in Radio and Television Conference**, Omni CNN Center, Atlanta. 202-429-5102.

NEW COMPANIES

Straight-Up Productions, formed by Andre Sterling and Rachelle Smith-Byers. Music production company; includes independent record label **Straight-Up Records** and publishing company **By Ear Music**. First release is single "Fallin' In Love" by rap group **Down On Public Effect** (D.O.P.E.). Upcoming releases include the album "Hard As Hell" by D.O.P.E., "Social Pressure" by Seattle rock band the Substitutes, "Legal Dope" by Seattle rap group Central District Posse, and a release by R&B trio Wee Three. Company is currently seeking distribution. Artist demos are welcome. P.O. Box 78617, Seattle, Wash. 98178; 206-228-7307.

Astron Music, formed by Renee Asher, Kevin Amos, Craig Johns, and

LIFELINES

BIRTHS

Boy, James Joseph, to **Denis and Jan Handlin**, April 13 in Sydney, Australia. He is managing director of Sony Music of Australia.

Boy, Charles Alexander St. John, to **Malcolm Wiseman and Cassandra Webb**, April 5 in Santa Monica, Calif. He is an entertainment lawyer at the firm of Proskauer Rose Goetz & Mendelsohn in Los Angeles. She is an actress in film, television, and theater.

Boy, Sean Francis, to **Francis and Kim Buckley**, April 23 in Los Angeles. He is a recording engineer with MCA Music Publishing.

Boy, Geoffrey James, to **Geoff and Kathleen Bywater**, May 1 in Burbank, Calif. He is VP of marketing for MCA Records.

Girl, Lily Ravel, to **John and Debra Van Tongeren**, May 1 in Los Angeles. He is a record producer, songwriter, and keyboardist.

MARRIAGES

John Draper to **Cindy Zickmund**, April 28 in Petaluma, Calif. He is former tour manager for Michael Jackson and Madonna.

Matthew Russell to **Donna Paterson**, May 11 in Charlotte, N.C.

May 18-19, **SPARS (Society of Professional Audio Recording Services) Digital Audio Workstation Conference**, Penta Hotel, Orlando, Fla. Shirley Kaye, 800-771-7727.

May 18-22, **National Assn. of Video Distributors Convention**, Saddle Brook Resort, Tampa, Fla. Mark Engle, 202-452-8100.

May 22, **National Academy of Songwriters Pro Party**, NAS Conference Room, Los Angeles. Steve Schalchlin, 213-463-7178.

May 28-29, **1991 Billboard International Latin Music Conference**, Hyatt, Miami. Melissa Subatch, 212-536-5018.

May 29, **Songwriters Hall of Fame Induction Ceremonies and Annual Dinner**, Hilton Hotel, New York. Charge d'Affaires, 212-206-0621.

JUNE

June 1-4, **Consumer Electronics Show**, McCormick Place, Chicago. 202-457-8700.

June 6-7, **Power Jam Seminar**, Blackstone Hotel, Chicago. Lee Silverman, 212-255-3336.

June 11, **Global Media Investments and Development Conference**, seminar on identifying investment opportunities in international media and entertainment markets,

sponsored by Coopers & Lybrand and Communications Equity Associates, Helmsley Palace, New York. Thomas Hyland, 212-259-2404.

June 12, **Trademarks in the Music Industry**, seminar with attorney Bill Hochberg, sponsored by the National Academy of Songwriters, NAS Conference Room, Los Angeles. 213-463-7178.

June 13, **Global Media Investments and Development Conference**, see above, Bel Age Hotel, Los Angeles. Thomas Hyland, 212-259-2404.

June 13-14, **Power Jam Seminar**, Sheraton Town House Hotel, Los Angeles. Lee Silverman, 212-355-3336.

June 16-19, **Broadcast Promotion and Marketing Executives Seminar**, Baltimore Convention Center, Baltimore. Kelly Grow, 213-465-3777.

June 19, **"The Music Business In Europe After 1992,"** seminar sponsored by the Entertainment Forum, Hilton Hotel, London. 011-44-71-824-8257.

June 19, **Getting Signed: A Record Company Perspective**, featuring Capitol attorney of business affairs Eva Saks, sponsored by the National Academy of Songwriters, NAS Conference Room, Los Angeles. 213-463-7178.

June 21-22, **Bobby Poe Convention**, Sheraton Premiere Hotel, Tyson's Corner, Va. 301-951-1215.

June 29, **NAMM Annual Membership Meeting**, Hilton Hotel, Chicago. 619-438-8001.

Jeff Zoscak. Music publishing company involved in developing talent in rock, heavy metal, blues, pop, urban contemporary, and reggae. Also offers publicity and paralegal services. P.O. Box 22174, 4746 Bowes Ave., Pittsburgh, Pa. 15222; 412-462-2776.

Stack A Dollar Productions, formed by Robert E. Williams Jr. and Garland W. Floyd. Production company looking to expose new artists to the public through concerts and recordings. 1215 9th Ave. North, J.W. Jones Business Center, Suite 200, Nashville, Tenn. 37208; 615-244-2088.

Tight Grip Records, formed by Grover Underwood and Henry Ford. First release is "Soldier Boy" by Theresia Hightower. Demos accepted. 1920 Sawtelle, Suite 211, Los Angeles, Calif. 90029; 213-473-2350.

J. Dale Coffey Entertainment Asso-

ciates, formed by J. Dale Coffey. Services include management, label shopping, signing, and artist marketing. Currently accepting submissions from musicians, songwriters, actors, models, and dancers. 6362 Hollywood Blvd., Suite 312, Hollywood, Calif. 90028; 213-464-7314.

Wild Prairie Entertainment, formed by Chris Stout. An artist management firm created to promote, record, and distribute new and original music. Company specializes in rock, country, and crossover music. Includes a music publishing arm, **Wild Prairie Publishing**. 5616 Dearborn, Mission, Kan. 66202; 913-236-5238.

She is chief accountant with Sound Choice, a division of Slep-Tone Entertainment Corp.

DEATHS

Rudolf Serkin, 88, of cancer, May 10 in Vermont. Admired particularly for his Mozart playing and performances of 19th century repertoire, pianist also influenced several generations of artists as teacher and collaborator. See story, page 3.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

In story about friction between Motown and MCA (*Billboard*, May 18), the Uni Distribution system should have been described as the fifth-largest branch distribution system, according to *Billboard's* 1990 chart share analysis (Nov. 2).

Mystic Fire Video in New York is the supplier of the video "The Songs Are Free." The supplier was listed incorrectly in the April 6 video review column.

Billboard Special Offer!!!

On Sale Now!!! Billboard's 1990 The Year In Music (Issue 12/22/90) has been hardbound in royal blue cloth with gold engraving. A collector's item, this issue reviews the music of 1990, provides a detailed overview of the year's musical happenings and contains the final charts for 1990! Order now due to a very limited supply.

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Jazz It Up. RCA/Novus trumpeter Roy Hargrove and saxophonist Antonio Hart are congratulated after their weeklong series of shows at New York's Blue Note. Hargrove's latest album is "Public Eye." Shown, from left, are RCA VP of product development Randy Goodman; Bluebird/Novus executive producer Steve Backer; RCA president Joe Galante; Hargrove; Hart; RCA VP of marketing Miller London; Larry Clothier, manager of Hargrove and Hart; and RCA national jazz product director Basil Marshall.



Lively Party For The Dead. Recording artists and record executives celebrate the release of "Dedicated," the tribute to the Grateful Dead on Arista Records, at a party in Hollywood's Wilton Theater. In honor of the occasion, Los Lobos and Dwight Yoakam performed their contributions to the album, and two Ecuadorean Shuar Indians performed a native dance. Shown in back row, from left, are singer Alan Jackson; singer Lyle Lovett; singer Yoakam; Los Lobos' David Hidalgo; and Bob Weir, Grateful Dead. Shown in front row, from left, are Roy Lott, Arista; Marty Diamond, Arista; California Assemblyman Tom Hayden; Los Lobos' Louie Perez; a Shuar Indian; Emma Beard, Rainforest Action Network; a Shuar Indian; Los Lobos' Caesar Rojas; Conrad Lozano, Rainforest Action Network; Steve Berlin, Los Lobos; and "Dedicated" executive producer Ralph Sall.



Hey, Neighbor. While recording the follow-up to their gold album "Smithereens 11" at A&M Studios members of Capitol recording group the Smithereens chat with fellow New Jerseyite Bruce Springsteen, who happened to be laying down album tracks in the adjacent studio. Shown in back row, from left, are Pat DiNizio, Springsteen, Mike Mesaros, and Jim Babjak. In front is Dennis Diken.



The Most Important Meal Of The Day. SBK recording artist Francesca Beghe, center, meets MTV senior VP Abbey Konowitch, left, at a buffet breakfast at New York's Plaza Hotel celebrating the release of her SBK debut album. At the breakfast, MTV and Billboard executives viewed the video of Beghe's first single, "Heaven Knows," directed by Julien Temple. At right is SBK executive VP/GM Daniel Glass.



Writers Workshop. Songwriters gather at ASCAP's fourth annual Boston Songwriters Workshop, held in conjunction with the Pepsi Boston Music Awards. The workshop was held at Boston's Citi Club and featured a group of prominent music-industry panelists who critiqued local songwriters' works. Shown, from left, are songwriter Ernie Gold; John Tiitta, director of creative operations, PolyGram; Lisa K. Schmidt, ASCAP Eastern regional executive director of membership and moderator of the panel; ASCAP membership representative Jonathan Love; former Arista A&R representative David Stamm; ASCAP senior representative Debbie Rose; Andy Mendelson, producer and co-owner of Syncro-Sound Studios; and Allan Gorrie, songwriter and former member of the Average White Band.



Double-Platinum Love. Elektra/Vintertainment recording artist Keith Sweat, left, celebrates at New York's Tatou after receiving a plaque signifying double-platinum sales of his album "I'll Give All My Love To You." Shown with Sweat, from left, are Elektra senior VP of urban music Ruben Rodriguez; Elektra chairman Bob Krasnow; and Sweat's manager, Hiram Hicks.



Lyfe Goes On At 4th & B'way. New Orleans rap artist Jes Lyfe, front right, signs a long-term recording contract with 4th & B'way Records. Overseeing the proceedings is Lyfe's pit bull, Terminator. Shown in back, from left, are Island director of creative affairs Denny Cordell; 4th & B'way senior director of A&R Kookie Gonzalez; Island A&R manager Trish Farrell; Island founder/CEO Chris Blackwell; and 4th & B'way national director Tanya Cepeda.

ALBUM REVIEWS

POP

▶ ELVIS COSTELLO

Mighty Like A Rose

PRODUCERS: Mitchell Froom, Kevin Killen & D.P.A. MacManus
Warner Bros. 26575

New one from Elvis the C. is his thorniest, densest work since "Imperial Bedroom." Songs are by turns poignant and caustic, and are surrounded by instrumental frames that verge on the baroque. "The Other Side Of Summer," among the album's brightest and most accessible numbers, is a superlative first track; simple, affecting "So Like Candy," one of two writing collaborations with Paul McCartney, stands as the next choice to be pulled. Knotty and complex, this is one beautiful "Rose."

BEE GEES

High Civilization

PRODUCERS: Barry Gibb, Maurice Gibb, Robin Gibb
Warner Bros. 26530

The Brothers Gibb's latest confection is a lightweight collection that may engage longtime fans and could find some AC/pop crossover action. Single "When He's Gone" is a solid leader of the pack, while "Secret Love" and "Ghost Train," like majority of the rest, boast both the siblings' trademark harmonies and lite-R&B stylings.

★ PETER HIMMELMAN

From Strength To Strength

PRODUCER: Peter Himmelman
Epic 47073

On his first Epic release, the underrated Himmelman returns to a rawer, more stripped-down sound than on 1989's "Synesthesia." His greatest strengths are his songwriting—his lyrics are consistently challenging and insightful—and guitar playing, which is alternately crisp ("Woman With The Strength Of 10,000 Men") and appropriately muted ("Running Away"). His weakness is that too many of his songs sound similar, however that's not much of a problem when they're all of such a high standard as they are here. Worthy successors to first single "Woman" are "Only Innocent," "Crushed," and "Love Of Midnight."

VITAL REISSUES

VARIOUS ARTISTS

Raucy Business: Hot Nuts & Lollypops

REISSUE PRODUCER: Lawrence Cohn
Legacy/Columbia 46783

Ain't nothing subtle about this collection of 20 blues numbers—many of them censored the first time around—dedicated to the singular pursuit of sex. What is surprising is that these tunes are at least 50 years old. The songs, ranging from the extremely explicit "Shave 'Em Dry I" by Lucille Bogan to Bo Carter's "My Pencil Won't Write Anymore" (we're not talking about a Ticonderoga No. 2), are earthy, erotic, and just a helluva lot of fun to listen to. And in case anybody cares, the musicianship—particularly the piano playing of Curtis Jones—is exceptional. These

★ PERE UBU

Worlds In Collision
PRODUCER: Gil Norton
Fontana 848564

Newest release from prophets-of-noise Pere Ubu continues their transformation into an alternative, borderline avant-garde pop band, still personified by the roaring, keening, howling vocals of front man David Thomas. Modern rock outlets should warm up to throbbing midtempo kickoff single "I Hear They Smoke The Barbecue," as well as other deliciously offbeat, Ubu-fied melodies "Oh Catherine," "Over The Moon," "Playback," "Nobody Knows," "Goodnite Irene," and "Don't Look Back."

LIQUID JESUS

Pour In The Sky

PRODUCERS: Michael Beinhorn & Todd Rignone
MCA 10191

Neo-metal quintet from L.A. makes major-label bow hard on the heels of an indie live release on Triple X. Psychedelic-style sludgefest will be in the pocket with fans of Jane's Addiction, Soundgarden, and other new-look metaleers; vocalist Buck Murphy comes off like a weird cross breed of Robert Plant, Roger Chapman, and Steve Marriott. Left-field rockers should try "Finding My Way," "On My Way," "The Light," or "The Colorful Ones."

HELEN KELLER PLAID

One Swell Foop!

PRODUCERS: Helen Keller Plaid & John Baccigaluppi
Mad Rover/Rough Trade 1902

Modern pop/rock quartet's latest effort is distinguished by a good sense of humor and rough-edged, ever-improving songwriting. Highlights include the appealing, midtempo "Dancin' On The Median," the enjoyably hooky "Dress-Up Day," the neo-metallic "My Fifteen," the nouveau-psychedelic "BSI's," and pretty, down-tempo "Bang!"

★ JUNK MONKEYS

Five Star Fling

PRODUCERS: Dave Feeny & Junk Monkeys
Metal Blade 26490

Somewhere betwixt the Rolling Stones and the Sex Pistols lies this hard-charging quartet, which blows the back off it on label debut. Fronted by cowhide-voiced singer David Bierman, band approaches cannily constructed originals like "Sad Letter" and "Skippin' Stones" with punkish energy; measure of group's ambition is heard in cover of the Who's mini-opera "A Quick One." Hot stuff for hard rockers.

WALTER "WOLFMAN" WASHINGTON

Wolf At The Door

PRODUCER: Scott Billington
Rounder 2098

"Wolfman," who first made his mark as leader of Johnny Adams' New Orleans backup band, ranks among the most interesting singer/guitarists in the blues/R&B bag today. His style

may be the oldest recordings to earn a parental advisory.

DEL SHANNON

The Liberty Years

COMPILATION PRODUCER: Ron Furmanek
EMI 95842

Latest in EMI's "Legends Of Rock 'n' Roll" series is a much-needed 26-track supplement to Rhino's reissues of the late singer-writer's work. Shannon performed near his apex on his Liberty sides: First-rate material here includes his raw covers of "The Big Hurt," "Under My Thumb," and "She;" gutsy originals like "Show Me" and "For A Little While;" and the whole of his rare Andrew Loog Oldham-produced album "Home And Away." A stellar retrospective.

B I L L B O A R D

SPOTLIGHT



ICE-T

O.G. Original Gangster

PRODUCERS: Ice-T, D.J. Aladdin, Afrika Islam, DJ SLJ & Bilal Bashir
Sire/Warner Bros. 26492

L.A. rapper is his forceful, perplexing self on new release. Ice still can't make up his mind about whether he wants to play the role of street gangster-hustler or trash it; result is a hardcore opus that sends out heavily mixed signals to listeners. But there's no faulting the music, which is toughly produced and often scarifying; besides unexpurgated version of current hit "New Jack Hustler," album contains such potent, profane tracks as "Midnight" and "Escape From The Killing Fields."

veers from true grit to fusionlike instrumentals; he truly excels at ballad performances, as a listen to the Doc Pomus-Dr. John classic "Hello Stranger" and the originals "I Want To Know" and "Don't Say Goodbye" demonstrates. Slick stuff for genre specialists.

MITCH WOODS

Solid Gold Cadillac

PRODUCER: Mitch Woods
Blind Pig 74191

San Francisco pianist/singer gets down hard with the blues and boogie on latest release. Woods is a very ingratiating vocalist whose best originals compare with Commander Cody's old hits; his five-piece Rocket 88's are bolstered by the presence of guests Charlie Musselwhite, the Roomful Of Blues Horns, and guitarist Ronnie Earl. A swinging collection of originals and covers that should please genre fanatics.

R&B

▶ BOYZ II MEN

Cooleyhighharmony

PRODUCERS: Dallas Austin, Troy Taylor & Charles Farrar
Motown 6320

Vocal quartet comes forward with a truly bracing formula of vibrant doo-wop-style close harmonies layered on top of jacked-up beats, and concept proves almost entirely winning and lively. Debut is a nice mix of ballads and up-tempo material; "Motownphilly" single is making a deserved climb, while "Please Don't Go," "Uhh Ahh," and "Little Things" all bear possibilities for follow-up success. A sweet mix of the old and the new in R&B.

▶ MICHIE MEE AND L.A. LUV

Jamaican Funk—Canadian Style

PRODUCERS: Various
First Priority/Atlantic Street 91654

Funky dancehall beats drenched in toasting are served up by this Canadian duo that is originally from Kingston. For conservative stations that aren't in the mood for the dubbing on the title track, there's also more straight-ahead rap, such as on "Insecure Luva." Mee has a sassy style that serves her well across genres. Also tops is the swaying reggae/dancehall of "All Night

Stand" and rap/funk of "We've Arrived In America."

JAZZ

★ CHARLIE HADEN/CARLOS PAREDES

Dialogue

PRODUCER: Jean-Philippe Allard
Antilles 849309

This fine, fruitful cross-cultural collaboration joins Haden, the elder bassman of innovative jazz, with Paredes, the virtuoso of the Portuguese guitar whose unique, compelling style seems to embrace myriad styles. Listeners of jazz or even world music will be challenged and delighted by the dizzying runs of "Marionetas," the melancholy romance of "Song For Che," and the neat neoclassical touches of "Danca Do Camponeses" and "Divertimento."

BILLY CHILDS

His April Touch

PRODUCERS: Billy Childs & Andy Narell
Windham Hill Jazz 0131

Third label offering by the talented young pianist finds Childs sparkling in a variety of formats, from trio to sextet. In the context of strong bands that include saxophonist Bob Sheppard, trombonist Bruce Fowler, and trumpeter Walt Fowler, Childs applies his lyrical style to some sturdy originals and a swinging cover of McCoy Tyner's "Four By Five."

COUNTRY

▶ LORRIE MORGAN

Something In Red

PRODUCERS: Richard Landis, Steve Buckingham, Gary Smith, Dolly Parton
RCA 3021

The torchy, sultry persona that emerged in Morgan's debut RCA album remains intact here. Landis, who produced all but one song, makes Morgan stretch (quite successfully) with such dramatic pieces as "Autumn's Not That Cold" and the wonderfully contemplative title cut.

▶ THE OAK RIDGE BOYS

Unstoppable

NEW & NOTEWORTHY

DAMIAN DAME

PRODUCERS: The LaFace Family
LaFace/Arista 26000

First release from Babyface and L.A. Reid's new label, LaFace, is a smoker. Coed duo, under the sure hand of the label owners, takes new-jack swing to a new level, bringing in rap, funk, and sultry ballads. First single, "Exclusivity," sounds like a hit and programmers can go deep, deep, deep on this project. Smart follow-ups are the Brothers Johnson-inflected "Right Down To It" and energetic "Trumpet Man (A Tribute To Miles Davis)." Quite the auspicious debut for both the artists and the label.

VARIOUS ARTISTS

For Our Children

PRODUCERS: Various
Disney 60616

All-star album benefits the Pediatric AIDS Foundation, a nonprofit organization active in funding AIDS research. Delightful project should raise major funds—a glittering cast sings a variety of children's songs and standards (both new and previously released) that both young and old can enjoy. Bruce Springsteen, Bob Dylan, Sting, Brian Wilson, Elton John, and Paula Abdul are among the participants contributing new tracks. Worthy cause, worthy music.

SPOTLIGHT



ALAN JACKSON

Don't Knock The Jukebox

PRODUCERS: Scott Hendricks, Keith Stegall
Arista 8681

Even with the gimmicky and derivative album fillers ("Dallas," "Workin' Class Hero," "Walkin' The Floor Over Me"), this is a satisfying follow-up to Jackson's platinum debut. His believable voice carries some of the street-sophistication and world-weariness of Merle Haggard; and his writing (he co-wrote nine of the 10 songs) is frequently first-rate. Hendricks and Stegall hew to the traditional country idiom in their musical arrangements. Best cuts: "That's All I Need To Know," "Someday," "Midnight In Montgomery."

PRODUCERS: Ron Chancey, Richard Landis
RCA 3023

The solid Oaks make their RCA bow with a package that rocks, revels, and purrs with characteristic energy and lightheartedness. Best cuts: "Lucky Moon," "If I Were You," "Change My Mind," "In A Tender Moment."

CLASSICAL

BEETHOVEN: THE MIDDLE STRING QUARTETS

Tokyo String Quartet

RCA 60462

The Tokyo ensemble, now firmly ensconced in the RCA Victor artist roster, tackles the Beethoven cycle, a repertoire staple hardly lacking catalog representation. But no excuse is necessary. They measure tall and strong against the sometimes awesome competition, playing with warmth and infectious conviction. Add also an acoustic setting that is immediately appealing. The three-disc set holds the Opp. 59, 74, and 95 quartets.

WEDDING CANTATAS

Maria Zadori, Capella Savaria, Nemeth Quintana/Harmonia Mundi 903010

An attractive entry in the first batch of recordings to come from the new Hungarian label. The three secular cantatas, BWV 209, 210, and the more familiar 202, are lovingly negotiated, as befits the rite depicted. Zadori is a fresh-voiced soprano with a sensitive style, and the period-instrument ensemble is first-class. Excellent sound.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

LAST WEEK THIS COLUMN indicated that the top eight singles were so close that anything could happen, and it does: **Mariah Carey's** "I Don't Wanna Cry" (Columbia) leaps from No. 8 to No. 1, just edging out "Touch Me (All Night Long)" by **Cathy Dennis** (Polydor). "Touch" loses a few points and holds at No. 2 without a bullet. "More Than Words" by **Extreme** (A&M) is surging strongly, from No. 9 to No. 3, and is a contender for No. 1 next week. Other challengers are far behind. In two weeks the new piece-count methodology that is used for this week's pop and country albums charts will be used to compile pop-singles sales information, and this could cause some dramatic moves on the chart. We'll have an update on these changes in next week's column.

TWO OF THE SEVEN debuting singles are by artists new to the Hot 100. Both are crossing over from the Hot R&B Singles chart, and both are aided by strong crossover sales. Teenage rapper **Yo-Yo** from Los Angeles enters at No. 87 with "You Can't Play With My Yo-Yo" (East West), featuring **Ice Cube**, who also co-produced the album. Detroit native **Keith Washington** enters right behind at No. 88 with his No. 1 R&B single, "Kissing You" (Qwest), which gets an early boost at KMEL San Francisco (26-19) . . . The Hot Shot Debut at No. 78 is "Nights Like This" by **After 7** (Virgin), which has received advance play as an album cut from the soundtrack to "The Five Heartbeats" and hits the stores as a single this week. "Nights" is already top 10 at Power 99 Atlanta (14-10).

"RUSH RUSH" BY PAULA ABDUL (Virgin) is once again the biggest gainer in both sales and airplay points, but in jumping from No. 23 to No. 13 it is ineligible for a Power Pick, which goes to records not yet in the top 20. The Power Pick/Airplay goes to "Strike It Up" by **Black Box** (RCA), which means the single has an 88% chance of going top five, beating the No. 8 peak of the group's first single, "Everybody Everybody." "Strike" is especially strong at top 40/dance stations, including No. 1 at B96 Chicago, No. 2 at Hot 97 New York, and No. 3 at Power 106 Los Angeles. "Playground" by **Another Bad Creation** (Motown) wins the Power Pick/Sales. It's the follow-up to the group's top 10 debut single, "Jesha," and is top five already at Power 92 Phoenix (9-5), KS104 Denver (7-5), and KKXX Bakersfield, Calif. (8-4).

QUICK CUTS: Two records that have had a turbulent chart life on the Hot 100 are unbulleted this week but are strong in many markets and may continue to move up. "Written All Over Your Face" by the **Rude Boys** (Atlantic) and "Do You Want Me" by **Salt-N-Pepa** (Next Plateau) have lost and regained bullets and moved up, down, and sideways but are still alive. "Written," holding at No. 18 but gaining points, has a dozen top five radio reports, including No. 1 at Y107 Nashville, KKMG Colorado Springs, B95 Fresno, and KDON Salinas, both in California. "Do You Want Me," up two places to No. 33, is top five at seven reporting stations, including No. 2 at KTFM San Antonio, Texas . . . "What Comes Naturally" by **Sheena Easton** (MCA) is short of the bullet criteria but moves up to No. 19 this week. It's No. 1 at WGRD Grand Rapids, Mich.

TROY NEWMAN



"LOVE GETS ROUGH"

(88801)

The lyrics of a poet.
The melody of a superb songwriter.
And a voice that delivers.

Troy Newman demonstrates an artful talent
with a stellar debut album
GYPSY MOON (81670).

THE PRODUCER: GREG LADANYI

MANAGEMENT: MARK POPE



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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 39 REPORTERS	BRONZE/ SECONDARY ADDS 170 REPORTERS	TOTAL ADDS 233 REPORTERS	TOTAL ON CHART
I'LL BE THERE THE ESCAPE CLUB ATLANTIC	1	5	41	47	47
UNBELIEVABLE EMF EMI	2	6	30	38	156
PIECE OF MY HEART TARA KEMP GIANT	1	3	29	33	83
A BETTER LOVE LONDONBEAT RADIOACTIVE	2	6	23	31	134
LILY WAS HERE STEWART/DULFER ARISTA	1	7	23	31	64
HIGHER THAN HOPE... DARYL BRAITHWAITE EPIC	1	1	29	31	31
SEE THE LIGHTS SIMPLE MINDS A&M	1	2	22	25	81
STRIKE IT UP BLACK BOX RCA	0	3	19	22	139
SURRENDER TRIXTER MECHANIC	0	0	22	22	24
NEVER GONNA LET YOU DOWN SURFACE COLUMBIA	0	1	20	21	109

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 118 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 ★★							
1	1	13	BABY BABY	AMY GRANT (A&M)	38	42	9	YOU DON'T HAVE TO GO HOME...	THE TRIPLETS (MERCURY)	
2	2	13	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	39	30	18	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)	
3	3	14	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	40	46	5	SILENT LUCIDITY	QUEENSRYCHE (EMI)	
4	4	3	RUSH RUSH	PAULA ABDUL (VIRGIN)	41	47	4	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)	
5	6	8	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	42	38	14	MERCY MERCY ME/I WANT YOU	ROBERT PALMER (EMI)	
6	9	8	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)	43	45	14	JUST THE WAY IT IS, BABY	THE REMBRANDTS (ATCO)	
7	5	20	HOLD YOU TIGHT	TARA KEMP (GIANT)	44	44	16	SIGNS	TESLA (GEFFEN)	
8	8	12	JOYRIDE	ROXETTE (EMI)	45	35	15	STATE OF THE WORLD	JANET JACKSON (A&M)	
9	7	20	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	46	51	3	WE WANT THE FUNK	GERARDO (INTERSCOPE/EAST WEST)	
10	16	6	MORE THAN WORDS	EXTREME (A&M)	47	59	2	PIECE OF MY HEART	TARA KEMP (GIANT)	
11	11	6	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	48	58	4	DON'T TREAT ME BAD	FIREHOUSE (EPIC)	
12	12	12	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	49	50	8	PEOPLE ARE STILL HAVING SEX	LATOUR (SMASH/PLG)	
13	10	10	I TOUCH MYSELF	DIVINYLS (VIRGIN)	50	54	7	MY HEART IS FAILING ME	RIFF (SBK)	
14	15	10	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)	51	49	14	SOMETHING IN MY HEART	MICHELLE (RUTHLESS/ATCO)	
15	20	7	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	52	63	5	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)	
16	14	14	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)	53	48	15	HOW TO DANCE	BINGO BOYS (ATLANTIC)	
17	21	9	STRIKE IT UP	BLACK BOX (RCA)	54	60	4	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)	
18	13	23	SOMEDAY	MARIAH CAREY (COLUMBIA)	55	55	17	SHOW ME THE WAY	STYX (A&M)	
19	19	25	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	56	—	1	A BETTER LOVE	LONDONBEAT (RADIOACTIVE/MCA)	
20	18	15	TOGETHER FOREVER	LISETTE MELENDZ (FEVER/COLUMBIA)	57	52	15	FUNK BOUTIQUE	THE COVER GIRLS (EPIC)	
21	17	10	VOICES THAT CARE	VOICES THAT CARE (GIANT)	58	66	5	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)	
22	26	5	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)	59	75	2	(IF THERE WAS) ANY OTHER WAY	CELINE DION (EPIC)	
23	27	4	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)	60	72	3	LOVE AT FIRST SIGHT	STYX (A&M)	
24	22	20	THIS HOUSE	TRACIE SPENCER (CAPITOL)	61	62	20	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)	
25	23	13	CRY FOR HELP	RICK ASTLEY (RCA)	62	—	1	THIS TIME MAKE IT FUNKY	TRACIE SPENCER (CAPITOL)	
26	36	5	UNBELIEVABLE	EMF (EMI)	63	57	15	LET'S CHILL	GUY (UPTOWN/MCA)	
27	29	8	WHAT COMES NATURALLY	SHEENA EASTON (MCA)	64	69	4	GOING THROUGH THE MOTIONS	AFTERSHOCK (VIRGIN)	
28	32	11	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	65	56	5	FEEL THE GROOVE	CARTOUCHE (SCOTTI BROS.)	
29	40	8	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)	66	—	1	RIGHT HERE, RIGHT NOW	JESUS JONES (SBK)	
30	25	9	SAVE SOME LOVE	KEEDY (ARISTA)	67	61	5	FOREVER AMOR'	D'ZYRE (ATLANTIC)	
31	28	10	MORE THAN EVER	NELSON (DGC)	68	—	1	YOU'RE THE ONE FOR ME	APRIL (METROPOLITAN)	
32	31	11	IT'S A SHAME (MY SISTER)	MONIE LOVE (WARNER BROS.)	69	53	16	SADNESS PART 1	ENIGMA (CHARISMA)	
33	34	11	WRITTEN ALL OVER YOUR FACE	RUDE BOYS (ATLANTIC)	70	65	4	DANGEROUS ON THE DANCEFLOOR	MUSTO AND BONES (RCA)	
34	37	4	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS (EMI)	71	68	2	MAMA SAID KNOCK YOU OUT	L.L. COOL J (DEF JAM/COLUMBIA)	
35	33	17	IESHA	ANOTHER BAD CREATION (MOTOWN)	72	70	18	I'LL DO 4 U	FATHER M.C. (UPTOWN/MCA)	
36	43	6	MIRACLE	WHITNEY HOUSTON (ARISTA)	73	—	1	SHE TALKS TO ANGELS	THE BLACK CROWES (DEF AMERICAN)	
37	39	10	DAISY	DAISY DEE (LMR/RCA)	74	64	10	BACKYARD	PEBBLES (WITH SALT-N-PEPA) (MCA)	
					75	67	6	WHATEVER YOU WANT	TONY! TONI! TONE! (WINGS/MERCURY)	

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	1	2	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	14	8	16	CAN'T STOP	AFTER 7 (VIRGIN)
2	—	1	ONE MORE TRY	TIMMY T. (QUALITY)	15	9	25	VOGUE	MADONNA (SIRE/WARNER BROS.)
3	2	7	LOVE WILL NEVER DO	JANET JACKSON (A&M)	16	12	7	THE FIRST TIME	SURFACE (COLUMBIA)
4	—	1	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)	17	14	19	CLOSE TO YOU	MAXI PREST (CHARISMA)
5	3	3	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)	18	17	25	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)
6	6	15	FEELS GOOD	TONY! TONI! TONE! (WING/MERCURY)	19	16	11	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)
7	4	25	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	20	19	12	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
8	7	18	GIVING YOU THE BENEFIT	PEBBLES (MCA)	21	18	17	POISON	BELL BIV DEVOE (MCA)
9	11	17	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)	22	22	25	LOVE AND AFFECTION	NELSON (DGC)
10	5	4	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)	23	20	15	DREAM BOY/DREAM GIRL	CYNTHIA & JOHNNY O (MCMC/MCA)
11	13	23	SOMETHING HAPPENED ON THE...	PHIL COLLINS (ATLANTIC)	24	21	12	ESCAPADE	JANET JACKSON (A&M)
12	10	6	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)	25	23	25	KING OF WISFUL THINKING	GO WEST (EMI)
13	15	9	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Hot 100. Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	5	MORE THAN WORDS	EXTREME	3	1	4	I DON'T WANNA CRY	MARIAH CAREY	1
2	2	I TOUCH MYSELF	DIVINYLS	6	2	2	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	2
3	4	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	2	3	3	RHYTHM OF MY HEART	ROD STEWART	5
4	6	I WANNA SEX YOU UP	COLOR ME BADD	8	4	7	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	4
5	1	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	4	5	9	LOVE IS A WONDERFUL THING	MICHAEL BOLTON	9
6	7	SILENT LUCIDITY	QUEENSRYCHE	10	6	10	MORE THAN WORDS	EXTREME	3
7	10	I DON'T WANNA CRY	MARIAH CAREY	1	7	1	BABY BABY	AMY GRANT	12
8	3	HERE WE GO	C&C MUSIC FACTORY	7	8	5	HERE WE GO	C&C MUSIC FACTORY	7
9	9	RHYTHM OF MY HEART	ROD STEWART	5	9	8	I TOUCH MYSELF	DIVINYLS	6
10	11	LOSING MY RELIGION	R.E.M.	11	10	11	I WANNA SEX YOU UP	COLOR ME BADD	8
11	18	UNBELIEVABLE	EMF	17	11	15	RUSH RUSH	PAULA ABDUL	13
12	16	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	18	12	14	LOSING MY RELIGION	R.E.M.	11
13	17	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	14	13	6	JOYRIDE	ROXETTE	15
14	—	RUSH RUSH	PAULA ABDUL	13	14	12	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	14
15	20	MIRACLE	WHITNEY HOUSTON	16	15	17	MIRACLE	WHITNEY HOUSTON	16
16	21	LOVE IS A WONDERFUL THING	MICHAEL BOLTON	9	16	18	SILENT LUCIDITY	QUEENSRYCHE	10
17	19	MAMA SAID KNOCK YOU OUT	L.L. COOL J	29	17	23	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	23
18	23	STRIKE IT UP	BLACK BOX	21	18	21	WHAT COMES NATURALLY	SHEENA EASTON	19
19	22	WHAT COMES NATURALLY	SHEENA EASTON	19	19	22	DON'T TREAT ME BAD	FIREHOUSE	20
20	8	JOYRIDE	ROXETTE	15	20	24	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS	24
21	15	VOICES THAT CARE	VOICES THAT CARE	27	21	13	MORE THAN EVER	NELSON	26
22	13	SAVE SOME LOVE	KEEDY	22	22	27	STRIKE IT UP	BLACK BOX	21
23	25	PLAYGROUND	ANOTHER BAD CREATION	28	23	25	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	18
24	12	BABY BABY	AMY GRANT	12	24	16	SAVE SOME LOVE	KEEDY	22
25	24	DON'T TREAT ME BAD	FIREHOUSE	20	25	37	UNBELIEVABLE	EMF	17
26	27	MY HEART IS FAILING ME	RIFF	25	26	19	CRY FOR HELP	RICK ASTLEY	30
27	30	DO YOU WANT ME	SALT-N-PEPA	33	27	31	HERE I AM (COME AND TAKE ME)	UB40	32
28	33	RIGHT HERE, RIGHT NOW	JESUS JONES	37	28	28	SHE TALKS TO ANGELS	THE BLACK CROWES	31
29	32	PEOPLE ARE STILL HAVING SEX	LATOUR	35	29	32	LOVE AT FIRST SIGHT	STYX	36
30	—	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	23	30	29	MY HEART IS FAILING ME	RIFF	25
31	26	IT'S A SHAME (MY SISTER)	MONIE LOVE	34	31	20	YOU'RE IN LOVE	WILSON PHILLIPS	40
32	—	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS	24	32	33	(IF THERE WAS) ANY OTHER WAY	CELINE DION	41
33	39	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	54	33	38	WE WANT THE FUNK	GERARDO	39
34	14	MORE THAN EVER	NELSON	26	34	40	WALKING IN MEMPHIS	MARC COHN	38
35	40	WHATEVER YOU WANT	TONY! TONI! TONE!	48	35	34	IT'S A SHAME (MY SISTER)	MONIE LOVE	34
36	31	IESHA	ANOTHER BAD CREATION	51	36	26	VOICES THAT CARE	VOICES THAT CARE	27
37	34	SHE TALKS TO ANGELS	THE BLACK CROWES	31	37	—	HOW CAN I EASE THE PAIN	LISA FISCHER	42
38	28	CRY FOR HELP	RICK ASTLEY	30	38	—	NEVER GONNA LET YOU DOWN	SURFACE	46
39	29	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	44	39	36	HOW MUCH IS ENOUGH	THE FIXX	43
40	—	ROUND AND ROUND	TEVIN CAMPBELL	57	40	—	PLACE IN THIS WORLD	MICHAEL W. SMITH	47

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
100 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	BMI/La Sab, BMI)
98 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	6 I TOUCH MYSELF (Billy Steinberg, ASCAP/Denise Barry, ASCAP/EMI Blackwood, BMI/EMI Songs (Australia)) WBM/HL
12 BABY BABY (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	34 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP/WBM/HL
99 BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP) HL	44 I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane, BMI) WBM
52 A BETTER LOVE (Warner Chappell, BMI) WBM	8 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)
62 BITTER TEARS (Tol Muziek, ASCAP/MCA, ASCAP) HL	15 JOYRIDE (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
84 CAM I CALL YOU MY GIRL (George Tobin, BMI)	60 JUST THE WAY IT IS, BABY (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM
55 COME AGAIN (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM	74 KISSES IN THE NIGHT (Tarpell, ASCAP/Roselada, ASCAP)
80 COMING OUT OF THE DARK (Foreign Imported, BMI) CPP	88 KISSING YOU (K-Shreve, ASCAP/Market, ASCAP/Full Keel, ASCAP/JRM, ASCAP/EMI April, ASCAP)
24 COUPLE DAYS OFF (Hulex, ASCAP/HLN, ASCAP) CLM	77 LET'S CHILL (Donni, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
85 CRAZY (SHR, BMI)	63 LIFE GOES ON (Cyanide, BMI/Willesden, BMI) HL
30 CRY FOR HELP (BMG, ASCAP) HL	68 LILY WAS HERE (D'N'A, BMI/BMG, BMI/Careers-BMG, BMI) HL
56 DOES ANYBODY REALLY FALL IN LOVE ANYMORE? (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground, ASCAP) HL/WBM	11 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI) HL
20 DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL	36 LOVE AT FIRST SIGHT (Almo, ASCAP/Alloy, ASCAP/War Bride, BMI/Hampstead Heath, ASCAP/Grand Illusion, ASCAP) CPP/WBM
33 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	9 LOVE IS A WONDERFUL THING (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM
53 DREAM LOVER (Rivka Rock, BMI/Wikwix, BMI/I.R.S., BMI/E.G., BMI) CLM/WBM	29 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)
86 EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/107, ASCAP/Macadamian, ASCAP) HL	72 MERCY MERCY ME (THE ECOLOGY) / I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP
66 FEEL THE GROOVE (BMC, BMI/Ramaekers, BMI/Van Gogh's Ear, BMI)	16 MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL
58 GOING THROUGH THE MOTIONS (Scorpiomoon, ASCAP/Frostfed, ASCAP/MI-GY, ASCAP/Dasha, ASCAP/Virgin, ASCAP) HL	26 MORE THAN EVER (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP) WBM/HL
97 HEARTBREAK STATION (Chappell & Co., ASCAP/Eve, ASCAP) HL	3 MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP
32 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/Al Green, BMI) CPP	25 MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knighty-Knight, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
7 HERE WE GO (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG-Dome, ASCAP) HL	46 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP)
45 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)	73 NEW JACK HUSTLER (NINO'S THEME) (FROM NEW JACK CITY) (Rhyne Syndicate, ASCAP)
42 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL	78 NIGHTS LIKE THIS (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/Jack The Mack, ASCAP)
43 HOW MUCH IS ENOUGH (Colgems-EMI, ASCAP/Scott Cutler, ASCAP/E.G., BMI) WBM	69 ONE MORE TRY (RMI, BMI) WBM
1 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL	92 OOH LA LA (Maritz, ASCAP)
54 I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)	70 OVER AND OVER (Careers-BMG, BMI/Big Kingpin, BMI/63rd St., BMI/Hot Wings, BMI) HL
51 IESHA (Bin Ten, ASCAP/Diva One, ASCAP)	61 PART OF ME, PART OF YOU (Pathe Ent., ASCAP)
41 (IF THERE WAS) ANY OTHER WAY (EMI April, ASCAP) HL	35 PEOPLE ARE STILL HAVING SEX (Take 2, BMI)

DANCE CLUBS GETTING THE MUSIC-VID PICTURE AGAIN

(Continued from page 1)

Clubs that regularly feature video alternate between music clips and ambient reels. The methods of mixing clips in and out vary from one nightclub to another. A number of DJs, such as J.D. Arnold of Rich's in Houston, do beat-for-beat mixing between records and clips, while others fade out of records and into videos.

"During the course of a six-hour evening, I now program around 90 minutes of video," says John Matarazzo, a DJ at Charlie's West in East Orange, N.J. "A year ago, it would have only been 45 minutes."

John Dillon, music director for Facade in North Miami Beach, Fla., says he is now programming videos at the height of the evening rather than just at the beginning and end. "It was dry there for a while, but a lot of small indie acts are getting the resources to make videos that I don't mind playing in the middle of the evening, since our crowd wants newer music. Before, we were just playing big pop acts early or late in the evening because that was all that was out."

Another approach to video in clubs is exemplified by Clubland, a "club-within-a-club" concept developed by Steve Jarvis of Thunderdome Enterprises and Ed Steinberg of Rockamerica.

Already installed at clubs in Chicago and Detroit, and slated to premiere at the Ritz in New York, Clubland is a multimedia venue featured

in separate rooms at clubs. It features 103 color monitors and custom video software for special effects. Clubland plays clips as well as reels produced especially for the venue.

Though labels are not necessarily increasing the number of clips made for dance artists, many club jocks now feel that they and dance acts are getting more respect from record companies. An act that is being groomed for a crossover radio push will shoot a video when the 12-inch version of the song is being worked in the clubs. Also, videos by pop acts with club potential will have additional footage shot for an extended remix clip.

Extended remix videos are also now being sent to clubs sooner after the release of a 12-inch single than in the past.

"Club acts are getting more support from the labels to get videos out on their songs faster," says Dillon. "Earlier, the labels just weren't looking at club play; if the song didn't have radio appeal, it was like 'screw them.'"

"Now, more labels are making videos from the get-go for club acts," agrees Rusty Garner, owner of New Jersey-based Endless Music, an independent music video promotion and marketing company. "Previously, they were making them only when they were getting bites at radio. Now they're taking more chances and stepping out a little bit earlier."

Among the club video success stories mentioned by Garner are Definition Of Sound's "Now Is Tomorrow" on Cardiac Records, as well as "Treat Me Good" by Yaz and "Naked In The Rain" by Blue Pearl, both on Big Life Records.

CAN MAKE A DIFFERENCE

According to George Hess, director of dance music at Arista, labels now realize the difference a clip can make. "When I'm able to send out a video for an artist like Shawn Christopher [who recently topped Billboard's Club Play Chart with "Another Sleepless Night"], it sends out a message that we mean business. It lets DJs know that we're committed to an artist beyond one single."

A clip for new Virgin act Temper Tempo also had an impact. DJ Arnold says that, without the video, it would have been difficult to gain club acceptance for the song, a gospel-tinged R&B tune. "But the visuals are so strong—as is the version of the song featured in the clip—that people have had a very strong and positive reaction."

Additionally, clubs are now often the first to receive videos on up-and-coming dance/pop artists who have already had hits outside of the U.S. "A large portion of our records are picked up from our sister labels overseas," says one dance department head. "Because these records regularly wind up on the pop charts there,

videos are made and I get to see them first. If I know that we're putting that record out here, I can sometimes get copies [of the videos] and get jocks pumped on them."

For domestic releases, club DJs will receive clips at the same time as television video outlets. Labels can then gauge club action to anticipate pop and radio response.

Such was the case with "Sadness Part 1" by Enigma. In addition to sending club jocks test pressings of the 12-inch single nearly two months before it went to radio, Charisma Records serviced copies of the video to clubs before its release to TV clip shows. "The club video play played a very large part in breaking that song," says Jeanne Samoio, video coordinator for Charisma. "There was a buzz created at the club that eventually spread to radio."

DANCE TO THE MUSIC

Traditional dance artists or songs are not the only acts benefiting from the video boom. Rock and pop bands with up-tempo songs, bolstered by a strong clip, are finding new exposure through clubs.

"There have been so many songs lately, dance and otherwise, that I know I wouldn't have played if it hadn't been for the video," says Matarazzo, citing unlikely club contenders R.E.M. "We have a big alternative crowd, but the only reason I'm programming R.E.M.'s 'Losing My Religion' is because the crowd is requesting the video."

Telegenics, a video pool that services clubs, has seen so much of a video demand that it just started distributing a rap reel this month.

"There was never a market for rap videos before," says Richard Serlinger, Telegenics producer/programmer. "I was getting requests, especially from clubs in middle America, so the reel is being serviced to our clubs that get the urban and dance programming."

Serlinger adds that the reel is comprised of hardcore rap video, not hip-

hop/dance-oriented rap numbers that are included on the urban tapes.

Additionally, video is helping make club hits quicker than just audio alone—in all musical genres. "In the very beginning, I was struggling with Lisa Stansfield's 'All Around The World' because it was down-tempo," says Matarazzo. "But when people saw the video, it grabbed their immediate attention. The tempo change didn't matter; I could go from up-tempo to that song just because the overall combination of the video and song was so strong."

ALBUM-SALES IMPACT

In some cases, video club play is contributing directly to album sales. For EMI, video play on "Being Boring" by the Pet Shop Boys lengthened the life of the album. According to Geordie Gillespie, associate director of new music for the label, the clip was sent to clubs in support of 12-inch remixes of "Being Boring" that were not worked here as a commercial single. He says the combination of the video with the 12-inch single kept interest in the act alive. "The video was selling the album, it was maintaining the momentum for us."

The success of the "Being Boring" clip in the clubs also inspired a joint promotion with EMI and Rockamerica, in which a reel of footage from the Pet Shop Boys' 1990 European tour was sent to club DJs two months before a longform version of the concert went to retail.

Most jocks feel such success stories will only help increase video's role in clubs. However, no one fears that visuals will overtake the importance of the audio song or the spinner. "Music video is not a substitute for a great DJ, but rather a complement to one who is," says Scooter Beardon, president of Thomas Beardon Prods., which specializes in creating extended versions and edits of videos for clubs. "Once you get the crowd moving, slipping in a strong clip can totally send them over the top."

ASCAP POP AWARDS HONOR MOST-PERFORMED SONGS

(Continued from page 6)

winner included Collins, Don Henley, Jimmy Jam & Terry Lewis, Oliver Leiber, Madonna, Richard Marx, Prince, Warren, and Elliot Wolff.

Publishers joining EMI Music Publishing as multiple winners were Bleu Disque Co. Inc., Cass County Music, Chi-Boy Music, Chrysalis Music, Controversy Music, Oliver Leiber Music, Flyte Tyme Tunes, Hit & Run Music Publishing Inc., MCA Inc., Realsongs, Virgin Music Inc., Warner/Chappell Music Inc., Webo Girl Publishing Inc., Elliot Wolff Music, and Zomba Enterprises Inc.

Performer Diana Ross joined ASCAP's president Morton Gould and managing director Gloria Mesinger for a special presentation honoring five ASCAP standards that rank among the most-performed songs of the last 10 years: "Can't Help Falling In Love," "Great Balls Of Fire," "My Girl," "My Guy," and "Someone To Watch Over Me."

A complete list of winning songs follows. An asterisk indicates a writer not licensed by ASCAP; a double asterisk signifies a top five most-performed song.

All standards listed under "most performed standards" have not previously received awards in this category.

ASCAP'S MOST-PERFORMED SONGS

"All Around The World," Ian Devaney (PRS), Andrew Morris (PRS), & Lisa Stansfield (PRS), BMG Songs Inc.; "All I Wanna Do Is Make Love To You," Robert John "Mutt" Lange (PRS), Zomba Enterprises Inc.; "Alright," Jimmy Jam, Terry Lewis, & Janet Jackson*, Flyte Tyme Tunes; "Angelia," Richard Marx, Chi-Boy Music; "Another Day In Paradise," Phil Collins (PRS), Hit & Run Music Publishing Inc.; "Back To Life (However Do You Want Me)," Jazzie B (PRS), Simon Law (PRS), Caron Wheeler*, & Paul Hooper*, Simon Law (PRS) and Virgin Music Inc.; and "Black Velvet," Christopher Ward (SOCAN) & David Tyson*, Zomba Enterprises Inc.

Also, "Blame It On The Rain," Diane Warren, Realsongs; "Bust A Move," Matt Dike, Mike

Ross, & Marvin Young, Varry White Music and Young Man Moving; "Cherish," Madonna & Patrick Leonard*, Bleu Disque Music Co. Inc., Webo Girl Publishing Inc., and Warner/Chappell Music Inc.; "Cold Hearted," Elliot Wolff, Elliot Wolff Music and Virgin Music Inc.; and "Come Back To Me," Jimmy Jam, Terry Lewis, & Janet Jackson*, Flyte Tyme Tunes; "Cradle Of Love," Billy Idol (PRS) & David Werner, Chrysalis Music, David Werner Music Inc., EMI Music Publishing, and TCF Music Publishing Inc.; "Downtown Train," Tom Waits, Jalma Music; and "The End Of The Innocence," Don Henley & Bruce Hornsby, Cass County Music Co. and Zappo Music.

Also, "Enjoy The Silence," Martin Gore (PRS), Emile Music and Sonet Records and Publishing (PRS); "Escapade," Jimmy Jam, Terry Lewis, & Janet Jackson*, Flyte Tyme Tunes; "Free Fallin'," Jeff Lynne & Tom Petty, EMI Music Publishing and Gone Gator Music; "Get On Your Feet," John De Faria, Clay Ostwald, & Jorge Casas*, Estefan Enterprises Inc.; "Girl I'm Gonna Miss You," Peter Bischof (GEMA), Frank Farian (GEMA), & Dietmar Kawohl (GEMA), MCA Inc.; "The Heart Of The Matter," Mike Campbell, Don Henley, & J.D. Souther, Cass County Music Co., Ice Age Music, and Wild Gator Music; and "Here And Now," David Elliott & Terry Steele, DLE Music, EMI Music Publishing, and Ollie Brown Sugar Music.

Also, "Hold On," Glen Ballard, Chynna Phillips*, & Carnie Wilson*, Aerostation Corp. and MCA Inc.; "How Am I Supposed To Live Without You," Michael Bolton* & Doug James*, EMI Music Publishing and Is Hot Music; "How Can We Be Lovers," Desmond Child, Diane Warren, & Michael Bolton*, Desmobile Music Co. Inc., EMI Music Publishing, and Realsongs; "I Wish It Would Rain Down," Phil Collins (PRS), Hit & Run Music Publishing Inc.; "I'll Be Your Shelter," Diane Warren, Realsongs; "If I Could Turn Back Time," Diane Warren, Realsongs; "Janie's Got A Gun," Tom Hamilton & Steven Tyler, Swag Song Music Inc.; and "Just Between You And Me," Lou Gramm & Holly Knight, EMI Music Publishing, Knighty Knight Music, and Little Doggies Productions Inc.

Also, "Kiss," Prince, Controversy Music and Warner/Chappell Music Inc.; "The Last Worthless Evening," John Coury, Don Henley, & Stan Lynch, Cass County Music Co. and Grey Hare Music; "Love Will Lead You Back," Diane Warren, Realsongs; "Miss You Much," Jimmy Jam & Terry Lewis, Flyte Tyme Tunes; "Mixed Emotions," Mick Jagger (PRS) & Keith Richards (PRS), Promopub B V; "No More Lies," Larry "Laylaw" Goodman, Michelle, & Andre "Dr. Dre" Young, Ruthless Attack Music; "Nothing Compares 2 U," Prince, Controversy Music; "Opposites Attract," Oliver Leiber, Oliver Leiber Music and Virgin Music Inc.; and "Pump Up The Jam," Jo Bogaert (SABAM) & Manuela Kamosi (SABAM), EMI Music Publishing.

Also, "Rhythm Nation," Jimmy Jam, Terry Lewis, & Janet Jackson*, Flyte Tyme Tunes; "Right Here Waiting," Richard Marx, Chi-Boy Music; "Rub You The Right Way," Jimmy Jam & Terry Lewis, Flyte Tyme Tunes; "Sacrifice," Elliot John (PRS) & Bernie Taupin, Warner/Chappell Music Inc.; "She Ain't Worth It," Antonina Armato, Bobby Brown, & Ian Prince (PRS), Bob Brown Music, Chrysalis Music, EMI Music Publishing, MCA Inc., and Tom Sturges Music; "She Drives Me Crazy," Roland Gift (PRS) & David Steele (PRS), Virgin Music Inc.; "Shower Me With Your Love," Bernard Jackson, EMI Music Publishing; and "Something Happened On The Way To Heaven," Phil Collins (PRS) & Daryl Stuermer, Hit & Run Music Publishing Inc.

Also, "Soul Provider," Andy Goldmark & Michael Bolton*, Nonpareil Music; "Stand By Me," Jerry Leiber, Mike Stoller, & Ben E. King*, Jerry Leiber Music and Mike Stoller Music; "Straight Up," Elliot Wolff, Elliot Wolff Music and Virgin Music Inc.; "Two To Make It Right," David Cole, Cole/Cliviles Music and Virgin Music Inc.; "U Can't Touch This," Rick James, M.C. Hammer*, & Alonzo Miller*, Jobete Music Co. Inc. and Stone City Music; "Unchained Melody," Alex North & Hy Zaret, Frank Music Corp.; and "Vogue," Madonna & Shep Pettibone, Bleu Disque Music Co. Inc., Lexor Music Inc., Warner/Chappell Music Inc., and Webo Girl Publishing Inc.

Also, "Walk On By," Burt Bacharach & Hal David, Blue Seas Music Inc. and JAC Music Co. Inc.; "The Way That You Love Me (It's Just)," Oliver Leiber, Oliver Leiber Music, and Virgin Music Inc.; "What Kind Of Man Would I Be?," Chas Sandford, Bobby Caldwell*, & Jason Scheff*, Fallwater Music and Warner/Chappell Music Inc.; "When I See You Smile," Diane Warren, Realsongs; "When I'm Back On My Feet Again," Diane Warren, Realsongs; "When The Night Comes," Diane Warren, Bryan Adams*, & Jim Vallance*, Realsongs; "Whip Appeal," Pebbles & Babyface*, Jenn-A-Bug Music; "The Wind Beneath My Wings," Jeff Silbar & Larry Henley*, Warner/Chappell Music Inc.; "With Every Beat Of My Heart," Tommy Faragher, Lotti Golden, & Arther Baker*, Matak Music, MCA Inc., and Mygag Music.

ASCAP'S MOST PERFORMED STANDARDS

For the period Oct. 1, 1980-Sept. 30, 1990. "Can't Help Falling In Love," Luigi Creatore, Hugo E. Peretti, & George David Weiss, Warner/Chappell Music Inc.; "Great Balls Of Fire," Jack Hammer & Otis Blackwell*, Warner/Chappell Music Inc.; "My Girl," Smokey Robinson & Ronald White, Jobete Music Co. Inc.; "My Guy," Smokey Robinson, Jobete Music Co. Inc.; and "Someone To Watch Over Me," George Gershwin & Ira Gershwin, Warner/Chappell Music Inc.

FCC PROPOSES TO RELAX STATION-OWNERSHIP RULES

(Continued from page 3)

changes, if implemented, would strengthen radio's position in the media marketplace.

The FCC is convinced that relaxation of the cross ownership and "one AM and one FM to a market" duopoly rules would give broadcasters the means to weather competition and improve their capability to serve the public with stronger bases of operations.

SIMULCAST-LEASING INCLUDED

As part of the policy review, the FCC is asking for public comments about the controversial simulcasting and time-brokerage deals. Under these agreements, station owners that cannot afford to buy more properties arrange with weaker stations in a market to simulcast their signal and jointly sell ads.

By including the item in its proposals, the commission is bowing to a recent Congressional inquiry into the FCC's approvals of such agreements (Billboard, May 11). Opponents of simulcasting-lease and time-brokerage deals complain that the practices amount to unfair competition and warn that the public in those markets is not served as well it might be.

Additionally, the commission is

seeking comment on a proposal by the NAACP and other minority organizations to increase minority ownership limitations from 14 to 20 AM and FM stations.

At this point, the commission is looking at several alternative proposals for each rule change—for example, whether to allow restriction on how many AM stations an owner may own. One suggestion is for "an unlimited number (of AMs) ... but not more than 12 FM stations."

Other alternative proposals would place a cap on the total number of stations that any one entity could own, either nationally or in the leading markets.

The proposals for revising radio rules are part of a larger undertaking by FCC chairman Sikes to revamp commission rules "attic to basement." A similar proceeding on the rules governing ownership of TV stations will take place this summer.

Industry insiders expect that the commission will modify the radio rules even if it faces opposition in Congress. The radio cross-ownership and duopoly rules proceeding is expected to take months, and, with filings and appeals, no changes are expected until late this year.

Billboard[®] TOP POP ALBUMS[™]

FOR WEEK ENDING MAY 25, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
★ ★ No. 1 ★ ★						
1	8	38	1	MICHAEL BOLTON COLUMBIA 46771 (10.98 EQ)	1 week at No. 1 TIME, LOVE, AND...	3
2	6	7	2	SOUNDTRACK GIANT 24409 /REPRISE (10.98)	NEW JACK CITY	10
3	2	1	1	MARIAH CAREY ▲ ⁵ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY	48
4	16	25	4	GARTH BROOKS ▲ ³ CAPITOL 93866* (9.98)	NO FENCES	36
5	1	3	1	R.E.M. WARNER BROS. 26496 (9.98)	OUT OF TIME	9
6	3	2	2	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT	20
7	41	—	7	LUTHER VANDROSS EPIC 46789 (10.98)	POWER OF LOVE	2
8	9	11	8	ANOTHER BAD CREATION ● MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!	12
9	4	4	2	WILSON PHILLIPS ▲ ⁵ SBK 93745 (9.98)	WILSON PHILLIPS	59
10	10	10	10	ROD STEWART WARNER BROS. 26300* (9.98)	VAGABOND HEART	7
11	5	5	4	THE BLACK CROWES ▲ ² DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER	62
12	11	13	11	AMY GRANT A&M 15321 (9.98)	HEART IN MOTION	10
13	27	23	1	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME	36
14	26	36	14	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI	24
15	35	—	15	YES ARISTA 8643* (9.98)	UNION	2
16	12	9	7	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE	36
17	7	6	6	ENIGMA ● CHARISMA 91642* (9.98)	MCMXC A.D.	13
18	14	14	12	ROXETTE EMI 94435* (10.98)	JOYRIDE	6
19	18	21	16	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT	34
20	15	12	3	WHITNEY HOUSTON ▲ ³ ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT	27
21	28	24	1	M.C. HAMMER ▲ ¹⁰ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM	64
22	40	69	22	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS	55
23	19	16	5	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT	15
24	53	50	24	DOLLY PARTON COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES	8
25	13	8	7	CHRIS ISAAK ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD	31
26	51	44	3	THE SIMPSONS ▲ ² GEFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES	23
27	NEW	27	27	HUEY LEWIS & THE NEWS EMI 93355* (10.98)	HARD AT PLAY	1
28	32	33	2	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE	34
29	36	40	29	THE KENTUCKY HEADHUNTERS MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD	6
30	33	30	30	SOUNDTRACK SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II	7
31	20	18	12	TESLA ▲ GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM	26
32	46	45	32	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME	13
33	34	26	2	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION	26
34	42	37	7	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE	35
35	55	57	35	FIREHOUSE EPIC 46186* (9.98)	FIREHOUSE	12
36	30	28	17	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN	45
37	44	46	37	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	14
38	50	54	18	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES	27
39	59	68	39	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT	36
40	17	15	15	DIVINYLS VIRGIN 91397* (9.98)	DIVINYLS	15
41	104	102	29	YANNI ● PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION	39
42	69	60	22	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE	45
43	101	101	3	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER	97
44	24	55	24	VARIOUS ARTISTS ARISTA 8669* (9.98)	DEDICATED	3
45	52	48	45	GEORGE STRAIT MCA 10204* (9.98)	CHILL OF AN EARLY FALL	8
46	54	41	32	THE DOORS ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS	33
47	43	32	6	BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES	33
48	37	42	37	PAT BENATAR CHRYSALIS 21805* (9.98)	TRUE LOVE	5
49	39	29	18	GREAT WHITE ● CAPITOL 95330 (9.98)	HOOKED	11
50	87	117	50	HANK WILLIAMS, JR. WARNER BROS. 26536* (9.98)	PURE HANK	3
51	29	27	27	JESUS JONES SBK 95715* (9.98)	DOUBT	14
52	23	19	16	ROLLING STONES COLUMBIA 47456 (10.98 EQ)	FLASHPOINT	6
53	77	59	29	DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE	17
54	48	34	16	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE	26
55	57	47	35	CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)	IN CONCERT	34

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
56	22	20	2	STING ▲ A&M 6405 (10.98)	THE SOUL CAGES	16
57	76	109	57	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD	61
58	68	61	2	POISON ▲ ³ CAPITOL 91813 (9.98)	FLESH AND BLOOD	44
59	31	31	31	RICK ASTLEY RCA 3004* (9.98)	FREE	9
60	75	79	28	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD	27
61	25	17	8	SOUNDTRACK ● ELEKTRA 61047* (10.98)	THE DOORS	10
62	98	191	62	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE	26
63	21	22	21	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD	13
64	70	58	5	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON	60
65	179	161	65	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS	64
66	99	88	11	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!	27
67	66	70	54	STEELHEART MCA 6368 (9.98)	STEELHEART	36
68	80	64	48	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES	23
69	45	35	20	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE	33
70	152	138	70	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB	41
71	79	66	13	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES	61
72	67	62	61	WHITE LION ATLANTIC 82193* (9.98)	MANE ATTRACTION	5
73	83	83	69	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD	10
74	199	194	2	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES	123
75	127	119	4	SOUNDTRACK ▲ ³ EMI 93492 (10.98)	PRETTY WOMAN	60
76	62	93	62	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE	4
77	38	39	38	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE	18
78	178	192	1	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD	88
79	86	84	18	SLAUGHTER ▲ ² CHRYSALIS 21702* (9.98)	STICK IT TO YA	67
80	151	—	80	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI	2
81	121	110	34	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL	21
82	85	82	67	ERIC JOHNSON ● CAPITOL 90517 (9.98)	AH VIA MUSICOM	44
83	159	169	8	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	39
84	65	63	34	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL	53
85	88	71	1	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814	86
86	92	78	19	CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION	25
87	108	166	87	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT	5
88	84	96	72	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND	103
89	74	77	74	YO-YO EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE	7
90	47	43	41	LENNY KRAVITZ VIRGIN 91610* (9.98)	MAMA SAID	6
91	110	128	49	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II	72
92	122	148	41	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE	76
93	72	76	72	KATHY MATTEA MERCURY 846 975* (9.98 EQ)	TIME PASSES BY	7
94	58	65	58	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS	5
95	RE-ENTRY	95	95	ORIGINAL CAST POLYDOR 831 273 1/POLYGRAM	PHANTOM OF THE OPERA	11
96	181	173	96	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY	21
97	63	52	4	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS	30
98	97	97	21	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	54
99	56	56	49	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED	10
100	RE-ENTRY	100	100	DOUG STONE EPIC 45303	DOUG STONE	9
101	81	81	81	ANDREW DICE CLAY DEF AMERICAN 26555* (9.98)	DICE RULES - LIVE	4
102	195	184	102	THE DOORS ▲ ² ELEKTRA 515* (7.98)	GREATEST HITS	89
103	168	152	41	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	52
104	89	73	46	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME	18
105	RE-ENTRY	57	57	ALABAMA ● RCA 2108* (9.98)	PASS IT ON DOWN	22
106	183	175	31	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME	103
107	120	107	74	CELINE DION EPIC 46893* (9.98 EQ)	UNISON	19
108	165	176	67	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	44
109	113	103	6	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU	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.

This album is dedicated to people who are

growing,

to people who are

just getting by,

and to people who are

hanging on for

dear life.

[75021-5358-4/2]



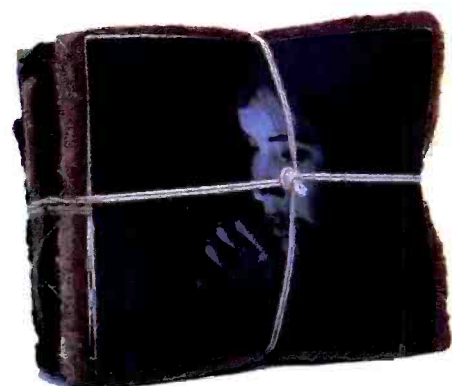
House of Hope

is Toni Childs'

new album. Come inside.

Featuring "I've Got To Go Now"

[75021-1569-4]



In 1988 Toni Childs' debut album **Union** sold a million units around the world, fueled by immediate critical acclaim, massive radio and video exposure, and a huge push from the retail community. Within six months of the album's release Childs was playing to sold-out crowds worldwide, and she was nominated for two Grammy Awards — Best New Artist and Best Female Rock Vocal.

PRODUCED BY DAVID RICKETTS AND TONI CHILDS with Gavin MacKillop
Additional Production: Mark McKenna
Personal Management: Peregrine Watts-Russell/M.F.C. Management



Billboard Top Pop Albums *continued*

FOR WEEK ENDING MAY 25, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
110	71	67	67	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS	24
(111)	RE-ENTRY		50	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME	12
(112)	182	144	35	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER	48
113	73	72	56	BLACK BOX ● RCA 2221 (9.98)	DREAMLAND	42
114	64	53	28	TRIXTER ● MECHANIC 6389/MCA (9.98)	TRIXTER	39
(115)	RE-ENTRY		16	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE	75
116	111	92	17	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT	25
117	109	95	6	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER	30
118	61	49	5	INXS ▲ ATLANTIC 82140 (9.98)	X	34
(119)	NEW ►		119	LORRIE MORGAN RCA 30210* (9.98)	SOMETHING IN RED	1
(120)	160	142	20	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE	35
(121)	RE-ENTRY		1	PAULA ABDUL ▲ 7 VIRGIN 90943 (9.98)	FOREVER YOUR GIRL	136
122	105	98	90	SHEENA EASTON MCA 10131 (9.98)	WHAT COMES NATURALLY	5
(123)	196	177	19	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM	25
(124)	194	157	40	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME	31
(125)	RE-ENTRY		5	AEROSMITH ▲ 4 GEFEN 24254 (9.98)	PUMP	84
(126)	RE-ENTRY		8	DON HENLEY ▲ 3 GEFEN 24217 (9.98)	THE END OF THE INNOCENCE	97
(127)	NEW ►		127	TERMINATOR X COLUMBIA 46896* (9.98 EQ)	TERMINATOR X	1
128	78	74	74	SIMPLE MINDS A&M 5352* (9.98)	REAL LIFE	4
(129)	RE-ENTRY		53	RICKY VAN SHELTON ▲ COLUMBIA 45250 (8.98 EQ)	RVS III	53
(130)	RE-ENTRY		1	PHIL COLLINS ▲ 3 ATLANTIC 82050 (9.98)	...BUT SERIOUSLY	76
(131)	RE-ENTRY		42	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	76
(132)	154	135	36	EPMD ● RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL	17
(133)	RE-ENTRY		76	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS	43
(134)	RE-ENTRY		37	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT	22
(135)	192	172	31	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS	35
(136)	NEW ►		136	HARRY CONNICK, JR. COLUMBIA 44369* (7.98)		20
137	91	87	19	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL	38
(138)	RE-ENTRY		98	FRANK SINATRA REPRIS 26340* (9.98)	THE REPRIS COLLECTION	11
(139)	NEW ►		139	CHARLIE DANIELS EPIC 46825* (7.98 EQ)	RENEGADE	1
140	60	51	41	JONI MITCHELL GEFEN 24302 (9.98)	NIGHT RIDE HOME	10
141	96	91	2	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE...	35
(142)	RE-ENTRY		7	DEPECHE MODE ▲ 2 SIRE 26081/REPRIS (9.98)	VIOLATOR	55
(143)	RE-ENTRY		67	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS	30
144	102	85	30	QUEEN ● HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO	14
(145)	RE-ENTRY		76	K.T. OSLIN ● RCA 2365* (9.98)	LOVE IN A SMALLTOWN	24
(146)	RE-ENTRY		18	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN	20
(147)	189	188	18	DAVID LEE ROTH ● WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH	17
(148)	RE-ENTRY		7	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE	32
149	164	150	88	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN	26
(150)	198	154	62	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY	26
151	82	145	82	THE DOOBIE BROTHERS CAPITOL 94623* (9.98)	BROTHERHOOD	3
(152)	RE-ENTRY		3	JON BON JOVI ▲ 2 MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II	37
153	148	120	63	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY	31

THIS WEEK	LAST WEEK	2 WKS AGO	PEAK POSITION	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
154	93	94	90	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS	18
155	162	162	153	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98)	BACK TO HAUNT YOU	18
(156)	RE-ENTRY		1	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME	104
157	141	—	141	VIOLENT FEMMES SLASH 26476*/REPRIS (9.98)	WHY DO BIRDS SING?	2
(158)	RE-ENTRY		14	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP	26
159	188	167	8	JOHNNY GILL ▲ 2 MOTOWN 6283 (8.98)	JOHNNY GILL	56
(160)	RE-ENTRY		65	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP	26
161	157	137	137	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN	6
162	118	100	73	CHUBB ROCK SELECT 9063 (6.98)	TREAT 'EM RIGHT	10
(163)	RE-ENTRY		80	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS	29
(164)	RE-ENTRY		164	PAUL OVERSTREET RCA 2459* (9.98)	HEROES	3
(165)	RE-ENTRY		1	NEW KIDS ON THE BLOCK ▲ 3 COLUMBIA 45129 (10.98 EQ)	STEP BY STEP	47
(166)	NEW ►		166	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING	1
(167)	NEW ►		167	ANDREW LLOYD WEBER MCA 6284* (10.98)	PREMIERE COLLECTION	1
168	126	116	88	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS	19
169	147	—	147	JOE WALSH ASSOCIATED 47384*/EPIC (9.98 EQ)	ORDINARY AVERAGE GUY	2
170	115	139	115	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN	5
171	180	160	59	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	27
(172)	NEW ►		172	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE	1
(173)	RE-ENTRY		132	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME	14
174	119	123	119	SEPULTURA RC/ROADRACER 9328 (9.98)	ARISE	4
175	144	132	73	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS	15
176	146	—	146	LISA FISCHER ELEKTRA 60889* (9.98)	SO INTENSE	2
(177)	RE-ENTRY		15	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG	41
178	129	108	77	GEORGE THOROGOOD AND THE DESTROYERS EMI 92514* (9.98)	BOOGIE PEOPLE	11
179	116	—	116	JOE JACKSON VIRGIN 91628* (9.98)	LAUGHTER AND LUST	2
(180)	RE-ENTRY		123	SLAUGHTER CHRYSALIS 21816* (6.98)	STICK IT LIVE	20
181	133	140	133	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B	4
182	49	86	49	FISHBONE COLUMBIA 46142 (9.98 EQ)	THE REALITY OF MY SURROUNDINGS	3
(183)	NEW ►		183	VARIOUS ARTISTS TOMMY BOY 1037* (9.98)	CLUB MTV PARTY TO GO, VOL. 1	1
184	145	179	145	LATOUR SMASH 848 323*/PLG (9.98 EQ)	LATOUR	3
185	117	127	20	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE	37
(186)	RE-ENTRY		30	SNAP ● ARISTA 8536 (9.98)	WORLD POWER	45
(187)	NEW ►		187	BILLY DEAN CAPITOL 94302* (9.98)	YOUNG MAN	1
(188)	RE-ENTRY		11	FAITH NO MORE ▲ SLASH 25878/REPRIS (9.98)	THE REAL THING	57
(189)	NEW ►		189	RIFF SBK 95828* (9.98)	RIFF	1
190	135	122	48	PETER GABRIEL GEFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS	23
191	94	90	68	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING	14
(192)	RE-ENTRY		122	ORIGINAL LONDON CAST GEFEN 24271* (19.98)	MISS SAIGON	11
193	128	124	117	BILLY SQUIER CAPITOL 94303 (9.98)	CREATURES OF HABIT	5
194	100	89	86	MATERIAL ISSUE MERCURY 848 155 (9.98 EQ)	INTERNATIONAL POP OVERTHROW	11
195	132	111	49	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN	15
(196)	RE-ENTRY		1	BILLY JOEL ▲ 3 COLUMBIA 44366 (9.98 EQ)	STORM FRONT	69
197	173	159	37	PEBBLES ● MCA 10025 (9.98)	ALWAYS	35
(198)	RE-ENTRY		40	SLAYER DEF AMERICAN 24307 (9.98)	SEASONS IN THE ABYSS	17
199	156	141	121	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA	11
200	143	187	38	SALT-N-PEPA ● NEX T PLATEAU 1019 (9.98)	BLACK'S MAGIC	20

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

Paula Abdul 121	Marc Cohn 170	Firehouse 35	Jane's Addiction 137	New Kids On The Block 123, 165	David Lee Roth 147	Steelheart 67	VARIOUS ARTISTS
AC/DC 28	Phil Collins 66, 130	Lisa Fischer 176	Jesus Jones 51	O'Jays 175	Roxette 18	Rod Stewart 10	Club MTV Party To Go, Vol. 1 183
Oleta Adams 69	Harry Connick, Jr. 42, 131, 136	Fishbone 182	Billy Joel 196	Alexander O'Neal 195	Rude Boys 191	Sting 56	Dedicated 44
Aerosmith 125	The Cure 158	The Forester Sisters 161	Eric Johnson 82	ORIGINAL CAST	Salt-N-Pepa 200	Doug Stone 100	Vaughan Brothers 148
Alabama 105	Damn Yankees 71	Kenny G 115	The Judds 62, 133	Phantom Of The Opera 95	Scorpions 60	George Strait 45	Vicious Base Featuring D.J. Magic
Alice In Chains 87	Charlie Daniels 139	Peter Gabriel 190	The Kentucky Headhunters 29, 92	ORIGINAL LONDON CAST	Septultura 174	Styx 153	Mike 155
Another Bad Creation 8	Billy Dean 187	Gang Starr 199	Lenny Kravitz 90	Miss Saigon 192	Paul Simon 97	Surface 160	Violent Femmes 157
Rick Astley 59	Dee-Lite 185	Gerardo 37	L.L. Cool J 19	Phantom Of The Opera High- lights 65	Simple Minds 128	Keith Sweat 109	Joe Walsh 169
Bad Company 112	Cathy Dennis 110	Johnny Gill 159	LaTour 184	K.T. Oslin 145	The Simpsons 26	Timmy T. 104	Warrant 34
B Angie B 181	Depeche Mode 142	Vince Gill 73, 108	Lez Zeppelin 146	Paul Overstreet 164	Frank Sinatra 138	Terminator X 127	Keith Washington 76
Bell Biv DeVoe 64	Digital Underground 53	Amy Grant 12	Huey Lewis & The News 27	Robert Palmer 149	Slaughter 79, 180	Tesla 31	Andrew Lloyd Weber 167
Pat Benatar 48	Celine Dion 107	Great White 49	Londonbeat 63	Dolly Parton 24	Slayer 198	George Thorogood And The Des- troys 178	White Lion 72
Black Box 113	Divinyls 40	Guy 54	Madonna 33	Pebbles 197	Snap 186	George Thorogood And The Des- troys 178	Keith Whitley 143
The Black Crowes 11	DJ Quik 32	M.C. Hammer 21	Madonna And The Wailers 88	Teddy Pendergrass 99	Soundtrack	Aaron Tippin 166	Hank Williams, Jr. 50
Clint Black 38, 106	The Doobie Brothers 151	Don Henley 126	Material Issue 194	Pirates Of The Mississippi 80	Beaches 74	Tony! Toni! Tone! 84	Wilson Phillips 9
Michael Bolton 1, 43	The Doors 46, 102	Hi-Five 77	Kathy Mattea 93, 163	Queen 144	Dances With Wolves 68	Too Short 120	Winger 177
Jon Bon Jovi 152	Drivin' N' Cryin' 154	Whitney Houston 20	Reba McEntire 39	Queensryche 16	The Doors 61	Randy Travis 135	Yanni 11
Garth Brooks 4, 22	Sheena Easton 122	Ice Cube 81	George Michael 41	R.E.M. 5	The Five Heartbeats 94	Ralph Tresvant 116	Yes 15
Candyman 124	En Vogue 98	Julio Iglesias 134	Bette Midler 47	Bonnie Raitt 156	Ghost 83	Travis Tritt 70	Dwight Yoakam 96
Mariah Carey 3	Enigma 17	INXS 118	Ronnie Milsap 172	The Rembrandts 168	New Jack City 2	Trixter 114	Yo-Yo 89
Caremas - Domingo - Pavarotti 55	EPMD 132	Chris Isaak 25	Joni Mitchell 140	Riff 189	Pretty Woman 75	UB40 91	ZZ Top 117
C&C Music Factory 6	Gloria Estefan 23	Freddie Jackson 171	Lorrie Morgan 119	Chubb Rock 162	Pump Up The Volume 111	Luther Vandross 7	
Mark Chesnutt 173	Extreme 14	Janet Jackson 85	Vann Morrison 103	Rolling Stones 52	Teenage Mutant Ninja Turtles II 30	Vanilla Ice 13	
Cinderella 86	Faith No More 188	Joe Jackson 179	Motley Crue 78		Turtles II 30	Ricky Van Shelton 129	
Andrew Dice Clay 101	Father M.C. 150	Alan Jackson 57	Nelson 36		Billy Squier 193		

SUMMER BLOCKBUSTERS



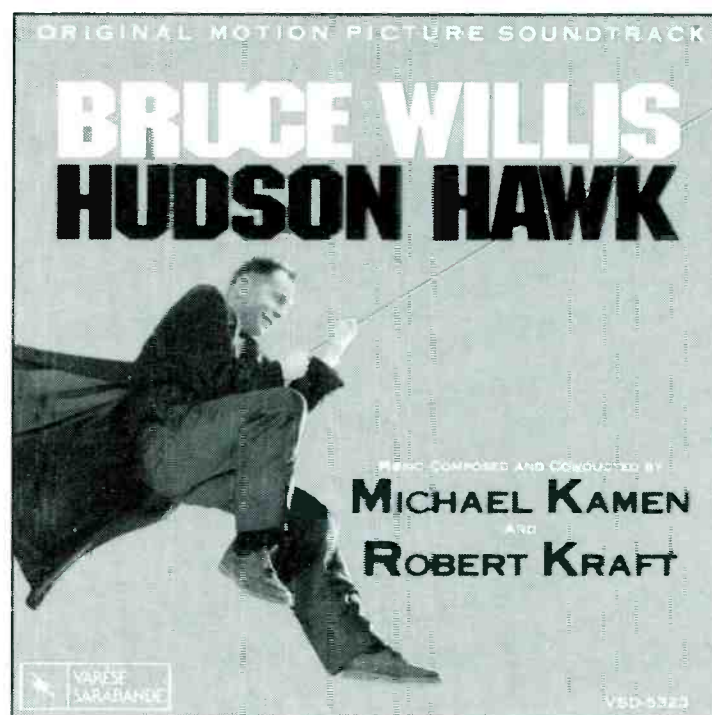
ONLY THE LONELY
Featuring Roy Orbison and Van Morrison
Original score by Maurice Jarre
VSD/VSC-5324



SOAPDISH
Music composed by Alan Silvestri
VSD/VSC-5322



CITY SLICKERS
Featuring James Ingram
Original score by Marc Shaiman
VSD/VSC-5321



HUDSON HAWK
Featuring Dr. John and Bruce Willis
Music by Michael Kamen and Robert Kraft
VSD/VSC-5323

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SONY LAUNCHING NEW OPTICAL DISC FORMAT

(Continued from page 1)

market need perceived by Sony for a technology that combines the sound quality and random access of CD with the portability of the analog cassette, according to a Sony Corp. spokesperson.

To this end, the format incorporates a new shock- and vibration-resistant technology that uses a one-megabit chip to store up to three seconds of audio. If the player is jolted and the optical pickup is shifted off the correct track, uninterrupted playback continues for three seconds while the pickup returns to the correct position.

Although several companies have developed recordable magneto-optical discs, which are already in use in some professional applications, Sony has invented an overwrite technology and magnetic head that allow simultaneous erase/rewrite using one third of the power of conventional magneto-optical discs. This enables Sony to introduce a battery-operated recorder/player.

The Mini Disc units will not only record and play back magneto-optical discs but will also play back 2 1/2-inch prerecorded discs made of polycarbonate, the standard CD material.

The small polycarbonate discs can be manufactured at existing CD plants with some modifications to molding, signal processing, and loading equipment, according to Sony. However, they will not play back on existing CD players.

The company plans to manufacture the blank magneto-optical discs as well as the Mini Disc hardware, and is now discussing licensing

agreements for the technology with other manufacturers of hardware.

According to Sony sources, the company has been working closely with several record labels in developing the format. But, although some labels appear to be interested in the Mini Disc, they are concerned about the copyright issues it raises.

Joel Schoenfeld, VP and general counsel with BMG, who was present at a demonstration of Mini Disc technology approximately a year ago, reiterates BMG's copyright concerns, but notes, "It's an interesting new technology and, like any other new technologies for getting our music to the public, we're interested in it."

He does not stipulate, however, that a BMG rollout of Mini Disc software be contingent on a passage of a U.S. royalty bill. "I'd like to see hardware manufacturers join forces [with software companies] and say to the software industry associations and to Congress that there's a need to compensate for lost sales, and royalty is a system that goes forward to the future," he says.

Similarly, Amanda Whitwell, head of corporate communications for PolyGram, says, "The copyright and associated issues have to be fully considered before any decision can be made on whether to proceed with a new technology like that." Meanwhile, PolyGram is planning to introduce DCC software next year, although copyright worries have not been allayed in regard to that format, either.

Notes Whitwell, "The Athens

agreement calls for manufacturers to contact the recording industry at an early stage with regards to erasable and recordable CDs. Once that process has taken place, we can consider our position on the new technology."

WEA's Ed Outwater says that, in concept, the Mini Disc answers all the objections he would have to a new digital recording format: it is not tape-based, making it more durable, and prerecorded discs can be manufactured in existing plants. He adds that an evaluation of the format has to be conducted by the record company in a controlled environment before any software plans can be made.

Capitol/EMI, which supports the DCC format, has not yet had time to evaluate the Mini Disc system, according to Ralph Cousino, VP of development and technology with the record company.

While Sony sources had no comment on the royalty concept, the Mini Disc has been demonstrated to the Recording Industry Assn. of America, and formal discussions of the copyright issue are expected to be held soon. "I think it remains to be seen what the hardware industry in general does," says Hilary Rosen, executive VP of RIAA. "Discussions are ongoing, and it's premature to speculate what the result would be."

According to a Sony representative, the company feels that, if marketed properly, its Mini Disc system will not be perceived by the marketplace as a replacement for other technologies.

"It should coexist with CD, DAT, and they should not be threatened by it because they offer 16-bit linear digital sound," says the spokesperson, who adds that the compression technologies employed in both Mini Disc and in Philips' DCC yield a sound quality close to, but not quite equal to that of CDs.

Although he has not seen demonstrations of the Sony Mini Disc technology, Cousino notes that, in the case of DCC, the data compression technology for most applications would be comparable with CD's 16-bit linear quality.

Sony plans to target the Mini Disc to youth and mass-market portable use, envisioning CD as a home format and DAT as a high-end audio-

phile format, say company sources.

However, other industry executives view the market differently. "There's not room in the marketplace for all formats," says Cousino. "There's going to be a problem with so many different formats. As a manufacturer, it's difficult to support more mediums, and the consumer has to make more choices, retailers have to carry more inventory, and it's a confusing element in the marketplace."

Schoenfeld agrees. "I think that the consumers, the retailers, and the record companies are most accustomed to a dual inventory," he says, adding that the outcome of the competition among these formats will be decided in the marketplace.

MAURICE STARR

(Continued from page 6)

as the VP of West Coast operations.

According to Starr, Boston International will be a haven for new talent. Among the acts that Starr is working on for the new label are Classic Example, a Boston-based quintet Starr likens to a "modern-day Temptations"; a girl group tentatively called Third Degree; and TCB (Taking Care Of Business), a group of five boys between the ages of 6 and 12.

Starr says all of the artists that will likely record for the label are under 23. "I'm used to working with really young people," he says. The one exception is veteran pop singer Frankie Valli, who is signed to Starr's production company and will

likely record for the label. "He is in good form, his voice is fine, and he is definitely a class act," Starr says. "I am convinced he can have hits again."

Paterno expects Starr's label to deliver more than just teen pop, noting before his success with New Edition and the New Kids, Starr worked with a number of R&B acts, including the Jonzun Crew, the Dramatics, Grand Master Flash, and the Sugarhill Gang. Says Paterno, "I think he is going to deliver quality pop and R&B recordings from whatever genre."

In the late '70s Starr ran a small Boston-based independent label under the Boston International Records banner.

Billboard Top Pop Catalog Albums™

FOR WEEK ENDING MAY 25, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART		
1	—	—	1	THE RIGHTEOUS BROTHERS THE BEST OF THE RIGHTEOUS BROTHERS (6.98)	CURB
2	—	—	1	STEVE MILLER BAND ▲ ³ GREATEST HITS (7.98)	CAPITOL
3	—	—	1	MEATLOAF ▲ ⁶ BAT OUT OF HELL (5.98 EQ)	EPIC
4	—	—	1	ERIC CLAPTON TIME PIECES - THE BEST OF ERIC CLAPTON (6.98 EQ)	POLYDOR
5	—	—	1	AEROSMITH ▲ ⁵ GREATEST HITS (5.98 EQ)	COLUMBIA
6	—	—	1	PATSY CLINE ▲ ² GREATEST HITS (4.98)	MCA
7	—	—	1	JOURNEY ▲ ³ JOURNEY'S GREATEST HITS (9.98 EQ)	COLUMBIA
8	—	—	1	JIMMY BUFFETT ▲ SONGS YOU KNOW BY HEART (7.98)	MCA
9	—	—	1	THE EAGLES ▲ ¹² GREATEST HITS 1971-1975 (7.98)	ELEKTRA
10	—	—	1	AC/DC ▲ ¹⁰ BACK IN BLACK (7.98)	ATLANTIC
11	—	—	1	JAMES TAYLOR ▲ ³ GREATEST HITS (7.98)	WARNER BROS.
12	—	—	1	ELTON JOHN ● GREATEST HITS (4.98)	MCA
13	—	—	1	BILLY JOEL ▲ ² GREATEST HITS VOL. I & II (11.98 EQ)	COLUMBIA
14	—	—	1	BON JOVI ▲ ⁹ SLIPPERY WHEN WET (6.98 EQ)	MERCURY
15	—	—	1	ROD STEWART DOWNTOWN TRAIN/SELECTION FROM STORYTELLER (9.98)	WARNER BROS.
16	—	—	1	LED ZEPPELIN ▲ ¹⁰ LED ZEPPELIN IV (7.98)	ATLANTIC
17	—	—	1	BAD COMPANY ▲ ¹⁰ FROM 6 (7.98)	ATLANTIC
18	—	—	1	RUSH ▲ MOVING PICTURES (6.98 EQ)	MERCURY
19	—	—	1	THE EAGLES ● GREATEST HITS VOL. 2 (7.98)	ELEKTRA
20	—	—	1	PINK FLOYD ▲ ⁷ THE WALL (15.98 EQ)	COLUMBIA
21	—	—	1	ORIGINAL BROADWAY CAST ● LES MISERABLES (17.98)	GEFFEN
22	—	—	1	ANNE MURRAY ▲ ³ GREATEST HITS (7.98)	CAPITOL
23	—	—	1	MICHAEL BOLTON ▲ THE HUNGER (6.98 EQ)	COLUMBIA
24	—	—	1	PINK FLOYD ▲ ¹¹ DARK SIDE OF THE MOON (9.98)	CAPITOL
25	—	—	1	INXS ▲ ⁴ KICK (7.98)	ATLANTIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART		
26	—	—	1	CHICAGO ● GREATEST HITS 1982-1989 (9.98)	REPRISE
27	—	—	1	AC/DC ▲ WHO MADE WHO (7.98)	ATLANTIC
28	—	—	1	GUNS N' ROSES ▲ ⁸ APPETITE FOR DESTRUCTION (9.98)	GEFFEN
29	—	—	1	THE CHARLIE DANIELS BAND ▲ A DECADE OF HITS (6.98 EQ)	EPIC
30	—	—	1	DIGITAL UNDERGROUND ▲ SEX PACKETS (9.98)	TOMMY BOY
31	—	—	1	RANDY TRAVIS ▲ ⁴ ALWAYS & FOREVER (9.98)	WARNER BROS.
32	—	—	1	QUEENSRYCHE ● OPERATION: MINDCRIME (9.98)	EMI
33	—	—	1	DEF LEPPARD ▲ ¹⁰ HYSTERIA (9.98)	MERCURY
34	—	—	1	THE JUDDS ▲ HEARTLAND (6.98)	RCA
35	—	—	1	GEORGE STRAIT ▲ GEORGE STRAIT'S GREATEST HITS (7.98)	MCA
36	—	—	1	LUTHER VANDROSS ▲ THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE (13.98 EQ)	EPIC
37	—	—	1	LINDA RONSTADT (FEAT. A. NEVILLE) ▲ ² CRY LIKE A RAINSTORM. HOWL LIKE...	ELEKTRA
38	—	—	1	FOREIGNER ● RECORDS (7.98)	ATLANTIC
39	—	—	1	SOUNDTRACK ▲ THE LITTLE MERMAID (8.98)	WALT DISNEY
40	—	—	1	JANIS JOPLIN ▲ ² GREATEST HITS (5.98 EQ)	COLUMBIA
41	—	—	1	GEORGE STRAIT ▲ GREATEST HITS VOL. 2 (7.98)	MCA
42	—	—	1	TAYLOR DAYNE ▲ TELL IT TO MY HEART (6.98)	ARISTA
43	—	—	1	THE EAGLES ▲ ⁹ HOTEL CALIFORNIA (7.98)	ELEKTRA
44	—	—	1	BILLY JOEL ▲ ⁷ THE STRANGER (5.98 EQ)	COLUMBIA
45	—	—	1	DARYL HALL JOHN OATES ▲ ² GREATEST HITS-ROCK 'N' SOUL. PART 1 (6.98)	RCA
46	—	—	1	KENNY G ▲ ² DUOTONES (6.98)	ARISTA
47	—	—	1	KENNY G ▲ ² SILHOUETTE (6.98)	ARISTA
48	—	—	1	CARLY SIMON ● GREATEST HITS LIVE (6.98)	ARISTA
49	—	—	1	U2 ● WAR (6.98)	ISLAND
50	—	—	1	ALABAMA ● ROLL ON (6.98)	RCA

'Peak Position' Bows On Billboard Albums Charts

NEW YORK—In response to requests from our readers, Billboard is adding a "Peak Position" feature to the three major albums charts.

Starting in this issue, the Top Pop Albums, Top Country Albums, and Top R&B Albums charts will list the peak position attained by each album in its chart history to date.

The new feature will appear immediately to the left of the artist listing, in a shaded column where the "Weeks On Chart" formerly appeared. The listing for the number of weeks each title has spent on the chart has been moved to the right of the title listing.

BILLBOARD ENTERING NEW CHART ERA

(Continued from page 1)

will be used as the basis for other music sales charts in the magazine.

The introduction of this new technology will cause some drastic movement of titles up and down the two charts this week. This is a natural adjustment to a radically different methodology. The chart should quickly settle down to more gradual patterns of movement. Billboard will retain sole editorial responsibility for the awarding of bullets, which are earned by those records registering strong upward growth. The sales figures, however, are provided by SoundScan Inc., an outside music research firm that has exclusive rights to the sales data for most of the leading record retailers in the U.S.

The initial sample for the pop and country album charts is derived from weekly piece-count sales from outlets in the following major

chains: Camelot, Musicland, Music Plus, National Record Mart, Record Bar, Record World, Sound Warehouse, and Trans World. Important regional and local chains include Spec's and Q (both based in Florida); Starship (Georgia/Alabama/Carolinas); Flip Side and Rose Stirling (Illinois); Record Shop (Minnesota and California); and Streetside (Missouri); plus more than two dozen smaller retailers.

In all, more than 2,000 retail locations around the country will be contributing their sales data to the two charts. Racked accounts are represented by the nation's largest rack-jobber, The Handleman Co., with more than 4,000 mass-merchandise locations. Altogether, 40% of the records sold in the U.S. are tracked through these accounts, and a projection is done to verify that the sample is properly weighted for

each geographic region. SoundScan will be adding accounts on a regular basis, including some 300 additional independent retailers.

We believe the new system is a significant improvement over any previous chart methodology used by this or any other magazine. Because the new system measures actual sales of all albums, a major objective was to ensure that older albums, which might be strong sellers, would not crowd current titles, and especially titles by developing acts, off the charts. Billboard has a historic commitment to foster development of new talent. We believe the solution is the creation of catalog charts, which are being launched in this issue. Those titles that have fallen off the current chart for a significant period of time will be charted as catalog product. The Top Pop Catalog Albums chart

(page 76) will have 50 positions; the Top Country Catalog Albums chart (page 30) will have 25 titles.

This is an exciting week for Billboard and its readers. We are proud to be leading the way with more accurate information that will be beneficial to all segments of the music industry, including artists, managers, record labels, retailers, wholesalers, radio stations, concert promoters, agents, music publishers, songwriters, and, of course, the countless millions of fans who look to Billboard as the official gauge of a record's success.

We'll soon be announcing the conversion of additional charts to piece-count data and also will announce expanded usage of monitored radio airplay information from Broadcast Data Systems. It's full-speed ahead into the future for Billboard magazine. HOWARD LANDER

Over The Counter



by Geoff Mayfield

A weekly look behind Billboard's album charts.

APPLES AND ORANGES: This marks the first week that Billboard uses piece counts for its Top Pop Albums and Top Country Albums charts (see story, page 1), which means that comparisons between this week's positions and last week's are not always meaningful.

Several titles make dramatic moves either up or down, in part because the accounts that reported to the two charts previously differ from the new panel. Some of the large accounts—including **The Handleman Co.**, **The Record Bar**, and **National Record Mart**—were used on both weeks' charts, but many of the big accounts now included in the survey—such as **Musicland** and **Trans World**—have returned to the panel after several months' absence.

In addition to the panel changes, chart movements are affected because the new piece-count data—provided by SoundScan Inc.—is more precise than the weighted rankings that were previously used. And, point-of-sale technology allows the new reports to go deeper. Previously, Billboard pop reporters provided only their top 130 pop albums, but now the methodology accounts for all units sold. (In the case of Handleman and other racks, only 50 titles were reported under the old system.)

DETAILS: Due to the large number of new entries and re-entries, there are 97 bullets on the Top Pop Albums chart—almost double the number the chart has averaged in recent months. The Top Country Albums chart has 31 bullets, also a significant increase. For this week only, bullets were awarded mainly for upward chart movement (because there could be no meaningful comparison of point gains with last week's chart). Starting next week, Billboard will once again award bullets to records with strong sales growth—regardless of chart moves... The pop albums chart has 34 re-entries this week. Many of these titles would probably not have fallen off the chart if a number of large accounts had not stopped reporting to Billboard in recent months. Any older titles that fell off the pop and country charts prior to Jan. 1 and are selling well according to the piece-count reports appear on the new catalog charts for pop (page 76) and country (page 30). However, it's important to note that catalog titles are sometimes hard to define and titles will be judged on a case-by-case basis.

MANY IN THE TRADE are concerned that a chart based on point-of-sale reports would impede developing artists and so-called "street records." But among the albums showing growth on this week's pop chart are **Firehouse** (55-35), **Digital Underground** (77-53), **Alice In Chains** (108-87), **Celine Dion** (120-107), **Phil Perry** (191-135), and **Father M.C.** (198-150). Still, it's true that some newer acts lost ground or were displaced from the pop chart this week. This is an adjustment to the new methodology and we believe many of these artists will resume their upward movement in future weeks.

SEVERAL albums that slip because of this week's unique readjustment of methodology actually show increases in sales when compared with last week's unpublished SoundScan data. Among the artists affected are **Mariah Carey**, the **Black Crowes**, **Amy Grant**, **Bette Midler**, **Steelheart**, the late **Bob Marley**, **Joni Mitchell**, **Violent Femmes**, **Joe Walsh**, **Marc Cohn**, **Sepultura**, and **Joe Jackson**. In future weeks, similar sales gains will earn bullets.

RUDOLF SERKIN DEAD AT 88

(Continued from page 3)

trait" series. They were originally produced by Sony predecessor labels Columbia and CBS Records.

A number of Serkin performances of major repertoire, recorded but never released in any format, are now expected to be made available by both Sony and DG.

Sony has producer Thomas Frost screening its pool of unreleased Serkin masters made in the '60s and '70s. Among them is a 1967 recording of Mozart's Piano Concerto No. 23, performed with Eugene Ormandy and the Philadelphia Orchestra, as well as later rerecordings of a number of Beethoven and Mozart sonatas.

The Marlboro Festival vaults also contain a number of unreleased Serkin chamber-music performances that may eventually wind up on Sony, according to Peter Munves, the label's director of market planning.

Previously unreleased Serkin material at DG now being reconsidered includes the Beethoven "Waldstein" and "Appassionata" Sonatas, and Mozart's Piano Concerto No. 16 performed with Claudio Abbado and the London Symphony Orchestra. These works may be programmed on a single disc, says DG VP Karen Moody.

Sony is also preparing a three-CD package of Serkin concerto recordings never before issued on CD. The mono recordings date from 1950-57 and include Mozart concertos conducted by Alexander Schneider and George Szell, as well as the Beethoven "Emperor Concerto" with Ormandy and the Philadelphia Orchestra. Other retrospective packages are also in preparation, says Munves.

Over the years, Serkin recorded several versions of his most popular repertoire. "The Emperor," for instance, received the master's attention three times for Sony alone, with conductors Bruno Walter and Leonard Bernstein, in addition to Ormandy. Serkin also recorded the Mozart Concerto No. 20 and the Schumann Concerto three times each and the Brahms No. 1 no fewer than four times for the label. Often his earlier versions, despite a less sophisticated sound, are more prized by collectors.

DG has issued nine Serkin CDs, mostly of Mozart Piano Concertos,

with Claudio Abbado and the London Symphony Orchestra. Just this past April, DG repackaged four of these concertos in different couplings and issued them in a two-disc set at midprice.

The DG Mozart concerto cycle, started in 1981, was never completed. Serkin's last album for DG was a set of three Beethoven sonatas.

The only Serkin disc currently available on Angel is a 1933 recording of Beethoven's Violin Sonatas Nos. 5 and 7 with Adolf Busch. EMI's References series holds a 1935 Schubert Trio recording dating from 1935, with another (circa 1936) of Bach's Brandenburg Concerto No. 2 to be released in October. Both feature Serkin with the Busch Chamber Players.

A commemorative package of vintage EMI recordings is said to be under consideration.

The Serkin recordings of the Beethoven piano concertos and Choral Fantasia with Seiji Ozawa and the Boston Symphony for Telarc remain in the active catalog.

Serkin was born March 28, 1903, in Austria. He made his debut at

age 12 in Vienna, playing the Mendelssohn G Minor Concerto.

When he was 17 he met Busch, launching a relationship that was to influence his artistic development profoundly. He performed frequently with Busch and the latter's chamber music partners; he married Busch's daughter, Irene.

His formal debut in the U.S. was in a 1936 concert with Arturo Toscanini and the New York Philharmonic. He joined the faculty of the Curtis Institute in Philadelphia in 1939 and taught there until 1975, the last seven years as director of the Institute.

Aside from his stature as a performer, his most important contribution to the musical world was undoubtedly as guiding spirit of the Marlboro Festival in Vermont. He helped found the festival in 1949, and, along with a key group of musicians, developed the facility as a center of performance and training, attracting scores of young artists.

Serkin is survived by his wife; two sons, John and Peter, the latter a prominent concert pianist; four daughters; and 11 grandchildren.

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BLOCKBUSTER'S CEO DEFENDS VIDEO'S FUTURE

(Continued from page 3)

Conceding that signal compression technology does exist, Huizenga said people are misled as to what that technology can actually deliver, calling "video on demand" a "misconception." A viewer will never be able to dial up a movie and watch it whenever he/she wants, Huizenga said.

"You cannot do that now, you will not be able to do that in five years or 10 years or 50 years," he said. "Pay-per-view is available now, and the customer does not watch it. I don't think they're going to watch it when they have 10 more channels, or 20 more channels."

Predicting cable's compression will be in place by 1995, Huizenga said it will deliver only "more of what they have today; more cable showing the same old stuff."

Huizenga vowed that the video industry and Blockbuster would not let what is soon to be a \$15 billion-a-year industry "slip out of our fingers. We're going to fight to save it, and if we have to charge \$2, \$3, or \$1, or deliver to the home, we're going to do what we can to save that business."

SONY SPECIAL PRODUCTS

(Continued from page 4)

was general counsel to Access America Inc.

SSP's expansion means that it will represent the Sony video labels in the premium, mail-order, and gifts-and-awards markets.

Unlike its work in the music business, where SSP specializes in thematic, multi-artist compilations culled from the CBS vaults and from other labels through licensing agreements, SSP's video program does not emphasize compilations and is totally divorced from retail. In video, "it's the same product [offered by the Sony labels] going to a different market," says Shulman. "We do nothing with retailers."

He says the debut of video in the SSP product mix occurred in early May at the New York Premiums Show. "Our mail-order and premium customers were asking for video," says Shulman, adding that SSP has just begun to service video product on VHS and laserdisc.

SSP's competitors, according to Shulman, are "anyone who has a special-products operation—and everyone does." He adds that competition is "not a detriment" to the industry, but rather, "it calls attention to the music. Everyone scrubs our backs and we scrub their backs."

According to Shulman, SSP's Collectors Series label also has some "friendly" competition within the Sony umbrella in the form of the Legacy label, which also reissues classic recordings from the CBS vaults.

There are key differences between the two labels, however, as Shulman points out. For one, Legacy releases mainly single-artist collections or anthologies—the immensely successful Robert Johnson set is a recent example—while SSP deals primarily in thematic multi-artist packages, such as a battery of Christmas albums, a "Jazz Greats" cassette, or a U.K. rock compilation. Also, SSP does not limit itself to the CBS archives, but also licenses product from other labels to fit the theme of the particular release. Furthermore, the Collectors Series uses independent distributors, whereas Legacy goes through Sony Music Distribution.

ANALYSTS' VIEW

Stock analysts who follow Blockbuster are divided on the potential impact of new cable technologies on video retail's future.

Keith Benjamin, analyst with Burnham Securities, says, "Today's pay-per-view is not a threat to video rental because it's available on very few channels. That isn't the issue. Within five years, it appears the cable industry will set up a more sophisticated pay-per-view system."

Benjamin concludes, "There is no question in my mind that upgraded cable systems can take away from the video rental business."

Craig Bibb, an analyst with Paine Webber, is more optimistic about Blockbuster's ability to prosper amid the technological challenges ahead.

"You have to distinguish between video-on-demand and pay-per-view," he says. "The technology hasn't been invented yet for video-on-demand, over a cable television line. You're probably talking 15 or 20 years away for video-on-demand."

As for the potential expansion of pay-per-view channels on cable TV, Bibb acknowledges that the technology for it is ready now, but he questions whether companies will be willing to make big investments for the "massive rollout" of channels needed to make the delivery system a threat to video rental.

"You have to assume the pay-per-view buy rate will rise from 25% now

to 490%," he says. "The VCR buy rate is 400% [meaning that every household with a VCR rents four movies a month]. That's not realistic. No one in the cable industry believes that's likely to happen. Clearly, it's not right around the corner."

STOCK DECLINE

Since March, Blockbuster's stock has lost more than 30% of its value. It closed May 15 at \$9.125 a share.

Huizenga blamed the fluctuation of short sellers for the decline. "We've been a short sellers' favorite for a long time, and a lot of them got hurt real bad out there, and I think they're going to get hurt real bad in the months and the years to come," he said of the investors who put their money on the chance that Blockbuster's stock price would fall.

He said that his company, which is the nation's largest video chain and now 17 times the size of its largest competitor, did not intend to revise its plan to double in size to 3,000 stores in the next three years.

"You have to talk facts. The experts see big things for the home video industry. An industry that did \$10 billion last year, it's growing at the rate of \$1 billion a year. We'll do \$11 billion, \$16 billion in 1995. It's great for an industry to grow at a rate of \$1 billion a year, and we're going to get our share of that market. In addition to that, we're taking market share (Continued on next page)

New Line Rights Deal With Media Keeps 'Freddy' Alive

NEW YORK—New Line Cinema has acquired from Media Home Entertainment domestic video distribution rights and future profit participation in all of the "Nightmare On Elm Street" series, including the upcoming "Freddy's Dead: The Final Nightmare," the sixth title in the line.

Terms of the deal were not disclosed.

Under the deal, New Line will handle all marketing responsibilities via New Line Home Video. Distribution functions will be handled by RCA/Columbia Pictures Home Video, under an existing deal with New Line (Billboard, March 23).

Although New Line had previously announced that "Freddy's Dead" would be the last of the series (Billboard, March 16), New Line Home Video senior VP Michael Karaffa now says more sequels are likely.

"New Line has made a concerted effort to reinvigorate this franchise," Karaffa says. "Freddy's Dead" has the largest budget for any of the six films, it contains 3D effects and features appearances by Roseanne Barr, Johnny Depp, and Alice Cooper."

The first five "Nightmare" films were essentially co-productions between New Line and Media, with both parties contributing to the films' negative costs and sharing in revenues. Under the new arrangement,

future films will be produced and owned entirely by New Line.

The first five "Nightmare" films have generated box-office revenues of more than \$176 million and have sold more than 1.8 million video units.

Some of those video units were sold for under \$15 through a sublicensing deal between Media and Video Treasures, a unit of the Handleman Co. That sublicensing deal is unaffected by the agreement with New Line.

"I think there's a lot of downstream value left in the first five films," Karaffa says. "It has been a very successful series, and every time a new one comes out, we have an opportunity to repromote the entire line."

The latest film is slated for theatrical release later this year, probably in late September or early October.

Also as part of the deal, New Line has acquired Media's interest in "The Hidden," including any interest in a sequel.

"It was a real sleeper hit on video," Karaffa says of "The Hidden," which stars Kyle MacLachlan. "We are aggressively pursuing development of a sequel, which I think will be a very strong video property, as well as a theatrical property."

PAUL SWEETING

CASH-FLOW CRISIS AT LIEBERMAN?

(Continued from page 4)

LIVE, which rang up \$742.5 million in sales last year, doesn't break out revenues and profits for its subsidiaries. But Billboard estimates that Lieberman generated \$325 million-\$350 million in sales last year. LIVE's 10-K form said that while Lieberman generated an operating profit, it experienced a loss before income taxes in 1990. Selling, general, and administrative expenses increased from 17.3% in 1989 to 19.5% in 1990, primarily due to provisions for bad debts.

In 1990, 49.5% of Lieberman's net sales came from music, 31.9% from video, 10.1% from computer games, and 8.5% from other product lines.

'FOR SALE' SIGN UP?

Lieberman is widely rumored to be up for sale. In fact, at the annual convention of the National Assn. of Recording Merchandisers, the grapevine had LIVE negotiating a sale to Nashville-based Ingram Entertainment. Ingram president John Taylor emphatically denied that rumor (Billboard, April 6).

Others say Handleman has been approached about buying the company. But that rumor is discounted by one analyst, who says that all the Michigan-based company has to do is wait to see if Lieberman's problems get worse. If that happens and LIVE is forced to sell, then Handleman will be able to snap up Lieberman for a bargain price, he says.

Or, if LIVE can't turn around Lieberman and no one else is interested in buying the company, then Handleman is well positioned to take advantage of any further erosion in the Lieberman account base, he adds. Already this year, Lieberman lost its share of the video and music rackjobbing account for ShopKo Stores, a Green Bay, Wis.-based mass merchandiser with about 100 stores, to

Handleman (Billboard, March 23).

One source says LIVE would sell ailing Lieberman if it could. "LIVE has three options with Lieberman," he says. "They can close it, sell it, or fix it. They are not about to close it. They don't think they can sell it at a good price. So, most of their conversations are about fixing it."

The addition of Doug Harvey, formerly head of Minneapolis-based Target's rackjobbing division, is a big part of Lieberman's efforts to fix it, the source adds. Harvey, senior VP at Lieberman, is well respected in video and music circles.

Harvey fills the void created by Gil Wachsman's departure last year. Since then, Devandra Mishra, LIVE's president and chief operating officer, has been serving as Lieberman's acting president.

Lieberman has had a rough two years because of problems in its account base, the discount department store industry. The weakness in this sector is one reason why Lieberman might be experiencing a cash-flow problem.

A number of discount department stores have filed for bankruptcy, including Rocky Hill, Conn.-based Ames Department Stores. While Lieberman has not disclosed its potential losses in the Ames bankruptcy, LIVE's 10-K filing with the Securities and Exchange Commission suggests that its Minneapolis subsidiary wrote off about \$5 million in bad debt payments in 1990.

Moreover, like Handleman and Target, Lieberman was hurt in the first quarter of 1990 by larger than expected returns from its accounts.

Another blow came when Wal-Mart, the largest retailer in the U.S., acquired the rack operation of Western Merchandisers. With that move, Wal-Mart took some of its entertain-

ment software business away from Lieberman and Handleman, and gave it to the Amarillo, Texas-based company.

Currently, Wal-Mart, which Lieberman has serviced for 13 years, is the rackjobber's largest account, generating about 14% of the company's 1990 sales, down from 23% in 1989.

Lieberman and Handleman each retain about one-third of Wal-Mart's entertainment software business, but observers expect the discounter to eventually give considerably more business to Western Merchandisers.

In addition to Wal-Mart, Lieberman supplies entertainment software to Braintree, Mass.-based Bradlees Department Stores; St. Louis-based Venture; and Omaha, Neb.-based Pamida Inc.

While some music and video executives question Lieberman's viability, analysts covering LIVE disagree with that downbeat assessment. Emanuel Gerard of Gerard Klauer Mattison, says Lieberman did OK in the first quarter. "Actually, compared to what Lieberman has been, they are doing all right." On the other hand, he notes that Lieberman, on a long-term basis, is in "a fundamentally bad business."

Ironically, two days before making those comments to Billboard, Gerard issued a report downgrading his purchase recommendation on LIVE, which apparently triggered a sell-off of the stock. On Tuesday, the stock dropped 1⁵/₈ to \$11.125. It rebounded to \$11.25 on May 15.

Keith Benjamin, an analyst with New York-based Burnham Securities Ltd., agrees with Gerard and says Lieberman is doing pretty good. "It had positive comparable-store numbers in the first quarter," he says.

Benjamin says that currently the three divisions of LIVE each have

their own credit lines and the parent is trying to consolidate credit under its banner. Once that happens, he says that any cash-flow problems that manufacturers say Lieberman is experiencing will disappear. "There is plenty of cash flow at the parent," he says. "LIVE is the last company in the entertainment business that anyone should even consider being concerned about their cash flow. Lieberman has a good business and once the economy comes back [the rack] will be healthy."

While Benjamin says LIVE ultimately will find a way to infuse cash into Lieberman, suppliers want to know why it has not done so already.

One video supplier says that all he has seen in the way of payments from Lieberman are returns, and yet they keep ordering product. "This can't go on forever," he says. "At some point, cash has to change hands."

A music executive adds, "Lieberman has to do something about its cash-flow situation. The company needs to be recapitalized."

Another video executive, however, says, "If you have new product they want, you are getting paid."

One distribution executive says that while Lieberman is experiencing difficulties, in general the account base is unhealthy right now. "I don't think Lieberman is any worse off than a number of other accounts right now. The reason why so many seem to be more worried about Lieberman than other accounts is because of all the rumors flying about the company over how many people it fired, if it will close branches, or if it will be sold to Ingram or Handleman."

Assistance in preparing this story was provided by Paul Sweeting.

MOTOWN & MCA NOT IN HARMONY OVER DISTRIBUTION, PROMOTION SERVICES

(Continued from page 1)

wedge to renegotiate the terms of the original distribution deal.

"Because of Motown's weak financial position, Boston Ventures has become frustrated at its inability to garner the return it had originally hoped to obtain in purchasing the company with MCA," the MCA statement says. "Motown has not had a profitable year since the purchase of the company three years ago."

Boston Ventures admits that Motown has not turned a profit since it acquired a controlling share in the label. But it vehemently denies having ulterior motives—and, in fact, disclaims any direct connection to the suit brought by the label it owns. All it offers with regard to the suit is "strong and unqualified support" for Motown and its management.

Boston Ventures general partner Martha Crowninshield says, "Boston Ventures is quite satisfied with Motown's financial performance on an operating basis." Crowninshield contends that it is "patently obvious" that, with more support from MCA, Motown would already be turning a net profit.

SPECIFIC CHARGES

MCA and Motown hammered out a new distribution arrangement in June 1988, soon after the \$61 million buyout of the company by Boston Ventures and MCA. (MCA had been distributing Motown since 1983 under

a previous pact.) The new contract specified that MCA was to provide a wide range of services—including distribution, administration, promotion, publicity, and creative services—for a distribution fee of 25%, a figure much higher than the industry's 12%-14% norm. The idea of this arrangement was to keep staffing and overhead costs low. The deal also allowed for Motown to begin to take over some of the above services after three years with MCA's approval.

Also as part of the deal, Busby, then head of MCA's black music division, was appointed president of Motown. According to the agreement, Busby was to focus on the creative development of the label and leave the rest to MCA.

However, the Motown suit says, MCA did not meet its obligations under the agreement. The court papers specifically allege that MCA:

- failed to properly promote Motown product to the pop market, thus limiting chances of "crossover" hits for its artists;
- failed to exploit and market Motown's rich catalog;
- failed to fill orders on the soundtrack album "Do The Right Thing" for one month in 1989, thus losing potential sales of at least 500,000 units;
- consistently overcharged Motown for CD manufacturing by 20 cents or more per CD, although it had a contractual obligation to offer its

distributed label the best available rates;

• breached its fiduciary obligations by offering Motown the opportunity to purchase GRP Records and then buying the label itself.

In addition, Motown maintains that MCA's negligence forced the label to hire its own promotion and marketing staff while continuing to pay MCA for those services.

Motown now has 93 employees, 41 of whom were hired within the last two years, according to Busby. These new staffers were placed in marketing, promotion, and operations, areas that Busby charges MCA with neglecting. Among the executives brought in for that reason, says Busby, was Harry Anger, chief operating officer, who joined Motown in February 1990.

MCA counters that it has always wanted Motown to prosper. In fact, MCA notes, it installed its top black executive, Busby, as president and signed over three MCA acts—Ross, the Boys, and Johnny Gill—to ensure the "new" Motown's success.

"We have every reason to maximize sales and the success of Motown," says Zack Horowitz, executive VP of the MCA Music Entertainment Group. "We have more money invested [in Motown] than Boston Ventures or anyone else."

Horowitz adds that MCA has lived up to the letter of its obligation under

the agreement and charges that Boston Ventures, in conjunction with Motown, has interfered with MCA in the performance of its duties.

An MCA source says that Boston Ventures and Motown "made important decisions regarding hiring of new staffers, new business opportunities, and operations while excluding MCA from high-level meetings and effectively evicting MCA from supervising the company's operations on a day-to-day basis."

But, despite MCA's charges against Boston Ventures, Busby maintains that the lawsuit was his own doing and that Boston Ventures merely supported his decision. "Boston Ventures went into some pop radio stations and said take that record off? Boston Ventures went into the record stores and said don't order that catalog? ... [MCA has] disrespected me," says Busby in response to MCA's statement. "It's like I can't get mad by myself, I have to have Boston Ventures get me mad. Well, I am mad on my own. And I want out."

Busby says that Boston Ventures is a short-term investor in Motown; as such, its role is to develop and strengthen Motown's financial resources before selling its stake, he says.

DOING THE WRONG THING?

Motown's chief complaint against MCA is that it "failed to provide competent distribution services to Motown as required by the agreement." Most egregious, according to the suit, was the treatment of Motown's soundtrack for Spike Lee's "Do The Right Thing."

The record came out in the summer of 1989, at a time when MCA Distribution was converting to a new computer system. Because of the change, the suit asserts, MCA was "utterly

unable to manufacture and ship the record when demand was at its peak and sales would have been greatest," costing Motown sales of at least 500,000 units of the soundtrack.

MCA's distribution system has long been criticized by retailers. However, those surveyed by Billboard did not recall problems relating specifically to Motown releases or "Do The Right Thing."

"Distribution at Uni has gone through quite a lot of changes in the last 18 months or two years and there have been a lot of changes for all their labels," says Howard Appelbaum, president of the Beltsville, Md.-based Kemp Mill Music chain. "Service for Motown hasn't been any different than for any other label. I can't imagine it being picked out any more than GRP or Narada."

Similarly, Steve Lerner, buyer for the Port Washington, N.Y.-based-Record World chain, says, "I think we did fine with the soundtrack. I don't think we ever had problems getting it. If we did, it wasn't to the degree of costing us business."

Motown's allegation that MCA offered up then snatched away the chance to buy GRP Records is also disputed by MCA. GRP label chief Larry Rosen declines to comment.

Motown's performance since its 1988 purchase has been varied. Among the label's more successful acts are Gill, the Boys, Today, Milira, Another Bad Creation, and Gerald Alston.

Both parties in the dispute felt it was too early to predict the effect of the lawsuit on the partnership that owns Motown.

Assistance in preparing this story was provided by Melinda Newman.

VIDEO DISTRIBUTORS VIE FOR MARKET SHARE VIA WILL-CALL BRANCHES

(Continued from page 3)

ville will-call "in direct reaction to us," WaxWorks executive VP Bill Burton plays down any such competitive strategy. Burton says his company, with full shipping branches in both Owensboro and Memphis, envisions another type of outlet.

"We wouldn't call it a full shipping facility," he says, "but it would have telemarketers and some sales support," as opposed to a more typical will-call, which might have a two- or three-person staff and a display floor.

VIDEO'S FUTURE

(Continued from preceding page)

from the mom-and-pops.

"So we're facing in 10 years a \$20 billion industry. We have 11% of the market today, and we plan on being 20%, 25%, 30% of the market by the year 2000. We publicly said that we think we can be 20% of the market by 1995, and if we reach that goal, that puts us at a \$2 billion company by 1995 ... I think that's terrific."

Addressing Blockbuster's first-quarter showing, which disappointed some on Wall Street, Huizenga said revenues were up 27%, and earnings were up 18%. "Being up 18% in these times is pretty good, especially with the war. But analysts were expecting us to be up 35%-40%, so we're down somewhat from where analysts want it," he said, predicting a second-quarter bounce-back. "We publicly said analysts are expecting 11-13 cents a share for the second quarter. We're going to be in that range."

Paula Parisi is a reporter for The Hollywood Reporter. Billboard's Don Jeffrey assisted in the preparation of this story.

The eruption of will-calls heralds a wave of consolidation in the video distribution business, according to Taylor. "There will have to be a consolidation of distributors, and that will happen," he says. "Distributors will sell out to other distributors if there are two in one city."

Asked whether he anticipates a full-scale shakeout in the distribution arena, Taylor says, "I don't think so, because everybody that's left—with the exception of one—has the ability to withstand some pretty tough business."

Nevertheless, even the most solid distributors are beginning to experiment with the will-call concept. For example, Chicago-based Baker & Taylor recently opened a will-call center in the Windy City, avoiding the scramble in the Los Angeles market. Jim Ulsamer, VP of marketing for Baker & Taylor, says the new facility stocks only new releases and makes no shipments.

VARYING SERVICES

Because will-call branches are set up in response to market demands, the services they provide vary according to the needs of local retailers. Most will-calls stock top 100 product, but others, like Commtron's in Ontario, Calif., carry an assortment of current and catalog titles. And then there are those that tailor their inventory to demographic conditions, on the logic that "some people or some regions sell comedy much better than they do action or horror," according to Ingram's Taylor.

In addition, most shipping branches offer will-call service, allowing retailers to come in and shop for a selected number of titles. For example, Baker & Taylor's Ulsamer stresses that will-call service is available at all 12 of the company's

branches. He says dealers especially appreciate it "for picking up product on street date."

Not all video distributors believe in will-call service. Sight & Sound's Mandelker says, "There are just fewer and fewer mom-and-pops in the larger markets who can profit by being able to drive over to a will-call a couple of times a week. Mostly, customers have three, four stores, or more. They do not want to redistribute; they would rather we ship each store directly."

"I can see where some distributors could look at a savings with a will-call. But here in the Midwest, where we pay \$4 a square foot for warehouse space, I might be saving \$16,000-\$20,000 a year. It's not worth it. We have a sales staff in the field calling on stores. We would see no great savings in opening will-calls. I have to look at the will-call in terms of what it does for the customer."

Major Video Concepts president Walt Wiseman is another distributor who does not endorse the will-call concept. He says, "I have not been able to determine what the logic is," in opening these satellite facilities. He notes that the amount of will-call business the Indianapolis-based firm does is "50% of what it was two years ago," a decrease he attributes to a tendency away from impulse buying.

"There are alternative ways of expanding your shipping zones without opening up branches; for instance, shuttling product from one UPS center to another," adds Wiseman.

Similarly, Ron Eisenberg, president of 13-branch ETD (formerly East Texas Distributors), offers a succinct indictment of the will-call philosophy: "I have yet to see it be successful."

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Labels Formerly Handled By Rough Trade Establish New Co.

■ BY JEFF CLARK-MEADS

LONDON—Rough Trade Distribution will end and the labels it formerly handled will get a new beginning under an agreement just reached by all parties concerned.

After months of negotiations, the many record companies whose releases had been handled by Rough Trade now will establish a new company for their product. The new company will be free and clear of all of Rough Trade's debts. The warehousing and distribution of records from the labels will be handled by the U.K.'s largest indie distributor, Pinnacle, while the new operation will manage sales, marketing, and retail liaisons.

The new arrangement was agreed upon in a vote of the labels May 15 and ratified by a Rough Trade group board meeting the following day. However, the plan is not the one recommended by the management.

The labels had been asked to accept a compensation package in return for them waiving the monies owed to them by Rough Trade. That package was made up of proceeds from the sale of Rough Trade's assets, a cash advance, and equity in a new distribution operation.

It had been agreed that 90% approval of the labels would be required for this package to be implemented. This total was not reached,

although David Murrell, who is handling the administration of Rough Trade, says, "We got a helluva lot of votes and it was close."

Murrell continues, "This situation is now satisfactory because Rough Trade Distribution was in a terminal situation. The labels were told that."

The new arrangement means the labels have decided to maintain their indie status and not sign to the U.K.'s biggest distributor, PolyGram, which had indicated a desire to pick up the indies for distribution. Up to 70 labels of vastly differing sizes are involved; the key labels are Mute, 4 A.D., and Situation Two.

As for the rest of Rough Trade's assets, Murrell says an offer has been accepted for the Smiths catalog and due diligence is now being observed; bids have been accepted for Rough Trade Records and Rough Trade Music, and an offer is on the table for the group's German distribution arm.

He adds that the priority now is to ensure a smooth transfer of material and administration from Rough Trade's north London distribution headquarters to Pinnacle's warehouse space and offices 20 miles away. It is also essential, he says, that the financial systems are in place to give the labels the two weeks breathing space this transfer will require. No firm date has been set for the startup of the new company.

SIMPLE TRUTH SHOW RAISES DOUGH FOR KURDS

(Continued from page 4)

ed to one of M.C. Hammer's U.K. gigs. The artists performing before the capacity 12,500 audience—which included the Princess of Wales and the Prime Minister—played on a stripped-down version of Hammer's usual set. The top ticket price was the equivalent of \$26.

Wembley was also the center of the massive telecommunications operation. Live satellite feeds brought in material from nine locations around the globe that was then mixed by BBC staff and rebroadcast to 37 countries.

Jake Duncan, who oversaw the production of the Wembley show on behalf of Goldsmith's Allied Entertainments, says, "We had just 16 days to put this thing together. As it progressed, I couldn't shake the feeling that something was going to go very majorly wrong."

He describes himself as "very pleased with the result," and says, "I think the BBC did a fantastic job."

Asked whether he thinks separate concerts linked by TV will be the future for big charity events, Duncan says, "It's an interesting concept. But, without the backing and expertise of a major broadcaster like the BBC, I don't know if you could do it."

The inspiration for The Simple Truth came from several sources, primarily conversations between Goldsmith and Peter Gabriel combined with the efforts of Jeffrey Archer, a novelist and former chairman of the Conservative Party in the U.K.

Archer, who was motivated by the television pictures of the Kurds' suffering, says, "I turned to the music industry because musicians are most generous when it comes to giving their time and their talents."

Among the artists who appeared in The Simple Truth were Rod Stewart,

Chris De Burgh, INXS, Lisa Stansfield, Beverley Craven, Tom Jones, Alison Moyet, Lavine Hudson, Peter Gabriel, Sinéad O'Connor, Sting, New Kids On The Block, the Gipsy Kings, Hall & Oates, Snap, Whitney Houston, Ryuichi Sakamoto, M.C. Hammer, Paul Simon, Yes, Gloria Estefan, and Shivan Perwer.

Ensign/Chrysalis is to release a single from O'Connor, "My Special Child," May 28, with all proceeds going to the Kurdish relief effort.

The event has raised the question in the U.K. as to whether the industry here has the will or the capacity to keep producing such huge charity extravaganzas. The U.K. industry pioneered the concept with Band Aid's "Do They Know It's Christmas?" in 1984 and the subsequent Live Aid concert, and has since been responsible for several successful fund-raising records and gigs.

Tony Powell, now managing director of MCA in the U.K. and the man who oversaw the marketing of "Do They Know It's Christmas?" while with Phonogram, says, "There's got to have been a change in attitude since Band Aid and Live Aid because they both made such an impact that everything else that followed was going to be judged by that standard."

He adds, "The feeling in the industry is that we don't want to be seen to be jumping on bandwagons."

Bob Geldof, the driving force behind Live Aid and Band Aid, has been vociferous in his view that Live Aid changed perceptions and attitudes. He has stated, "I made it clear at the time that once Live Aid had been done, it could not, and should not, be repeated. I don't think putting on a big, star-studded charity concert necessarily has the power to make people sit up and take notice anymore."

INSIDE TRACK



Irv Lichtman is on vacation. This week's column was edited by Ken Schlager.

JAM ON IT: A newly established coalition is fighting to keep the CD jewel box alive. The coalition, which calls itself **JAM—Jewel Box Advocates and Manufacturers**, consists of representatives from jewel-box manufacturer **Shape Inc.**; **Lift Display Inc.**, which makes jewel-box fixtures; and **Dow Chemical Co.**, a maker of raw materials for the plastic boxes. In addition, Lift marketing coordinator **Susanna Seirafi** says JAM has received a thumbs-up from **Mercury Records** co-president **Mike Bone**.

NO STARS AT CD HEARING: Music-conscious staffers from the House Subcommittee on Transportation and Hazardous Materials tried to invite a major recording artist with anti-CD-longbox views to testify at the May 16 hearing on wasteful packaging, but to no avail. "We tried **Bette Midler**, **Sting**, **Peter Gabriel**, and some others," said one disappointed staffer. "But they were all busy doing something else, like helping with the Kurdish refugee problem." Officials from the **Recording Industry Assn. of America** and the **National Assn. of Recording Merchandisers** testified that the era of the longbox is over and a more environmentally appropriate packaging solution is near at hand, perhaps as soon as next year. The subcommittee chairman, **Rep. Al Swift**, D-Wash., earlier hinted that if changes are not made, Congress might step in with "suggestions" in an update of the Resource Conservation and Recovery Act.

SONY MUSIC SUPPORTS DCC: While announcing support of **Sony Corp.**'s new Mini Disc format at a March 16 press conference in New York (see story, page 1), **Sony Software Corp.** president **Michael Schulhof** stated for the first time that **Sony Music** will also support **Philips' Digital Compact Cassette**. "As soon as DCC hardware is introduced, we'll have software in the marketplace," he said.

ALTHOUGH ACCORDING TO Billy Joel's attorney Leonard M. Marks, Joel was awarded \$2 million last year in his lawsuit against ex-manager **Frank Weber** and others, Marks now reports that Joel has collected only \$250,000 from Weber, who has filed for bankruptcy. So Marks' latest move in attempting to reclaim Joel's money was to appeal, in the appellate division of the New York State Supreme Court, the dismissal of a fraud claim against Weber's accounting firm, **Berman, Shaffet & Schain**. The appellate division on May 14 reinstated the fraud claim against the accountants that had been dismissed last November. Marks is also taking legal action against Weber's attorney, **Frank Conforti**, claiming Conforti had a role in the improper transfer of \$1.5 million of Joel's assets. "Joel intends to pursue the accountants, Weber, and Weber's attorney until he gets back all of the money that is due to him," Marks says.

RUMORS PERSIST IN France that a senior **PolyGram** executive is to take over as GM of **Warner Music** there. The position has been unfilled since the departure of **Marc Exiga** three years ago. Warner insiders complain of a lack of management direction.

CUTBACKS: A round of staff cutbacks at New York-based indie label **Rough Trade Inc.** signifies the company's move toward a "bare-bones structure going into summer, which is typically slow," says CEO **Robin Hurley**. A total of four employees were laid off in marketing, sales, production, and administrative positions to bring down overhead, Hurley says. Rough Trade Inc., a subsidiary of U.K.-based **Rough Trade Records**, is negotiating with unnamed U.S. investors interested in obtaining part or all of the label (Billboard, March 9).

HERE'S JOHNNY: Look for **Impact Records** to announce the signing of **Southside Johnny**. According to a source, the veteran rocker's first album under the deal will appear this fall under the name **Southside Johnny & the Asbury All-Stars** and will include new material and appearances by **Jon Bon Jovi** and **Bruce Springsteen**. Impact also has signed the **Stray Cats**, bringing the new label's roster to 12. The source adds that Impact

chief **Allen Kovac** is sticking to his earlier declaration that he will not be signing to the label any of the acts recently dropped by **EMI** and still handled by his **Left Bank Management** operation.

THE LEGAL DIMENSION: **Holophonics Inc.** and principal **Hugo Zuccarelli** are seeking up to \$20 million in damages from **Michael Jackson** in a breach-of-contract suit. The suit, filed April 22 in Los Angeles Superior Court, claims that Zuccarelli's Holophonics sound technology was employed on the album "Bad" and the single "I Just Can't Stop Loving You" without payment of a licensing fee. When Jackson was pressed for the fee, the Holophonics elements were allegedly removed, but the credit on the album and single remained, leaving potential clients to assume that the new sound-enhancement technology didn't work, the suit claims.

A BOSTON JUDGE has issued a default warrant for the arrest of **Turbo Harris** of the **Arista** dance act **Snap** after he failed to appear in court April 22. Harris faces charges of assault and assault with a deadly weapon following an incident in a Boston nightclub last July (Billboard, Aug. 18). At a November hearing, Harris filed a not-guilty plea but he has since failed to show up for three subsequent trial dates. On April 22, Harris' lawyer told the judge his client was ill and was in Germany. A new court date has been set for Wednesday (22).

ON THE MOVE: **Robert Young**, former VP of business affairs at **Capitol Records**, his corporate home for 17 years, has set up a private law practice in Encino, Calif. . . . **Cary Modlin** has left the **Record World** retail chain. Modlin, also a former staffer at **CBS Records**, can be reached at 516-331-9533 . . . **John H. Holland**, after 37 years in the consumer electronics industry, the last nine as executive VP of **Sony Corp. of America** in Park Ridge, N.J., is retiring from Sony June 30. Holland says he plans to remain active in the field as a consultant and/or a director of a company.

PET SOUNDS: "Tame Yourself," the all-star album produced to benefit **People For the Ethical Treatment of Animals**, is going global June 15 via a worldwide release by **Warner Music International**. The album consists of songs performed by the **B-52's**, **k.d. lang**, the **Pretenders**, **Indigo Girls** (with **Michael Stipe** of **R.E.M.**), **Raw Youth**, **Belinda Carlisle**, **Howard Jones**, **Erasure** (with **Lene Lovich**), **Jane Wiedlin**, and other artists.

A&R INS & OUTS: The ascension of **David Kahne** to senior VP of A&R at **Columbia Records** completes the label's A&R reorganization begun in March (Billboard, Feb. 23). Kahne, producer of recent albums by **Susanna Hoffs** and **Fishbone**, will be responsible for supervising all A&R activity at Columbia. **Ron Oberman** remains VP of A&R, West Coast. Senior A&R VP **Rick Cherstoff**, named co-chief of the A&R staff with senior VP **Dave Novik** in May 1989, resumes full-time producer duties. Novik, an international A&R veteran, is exploring other opportunities. He can be reached at 212-535-5636.

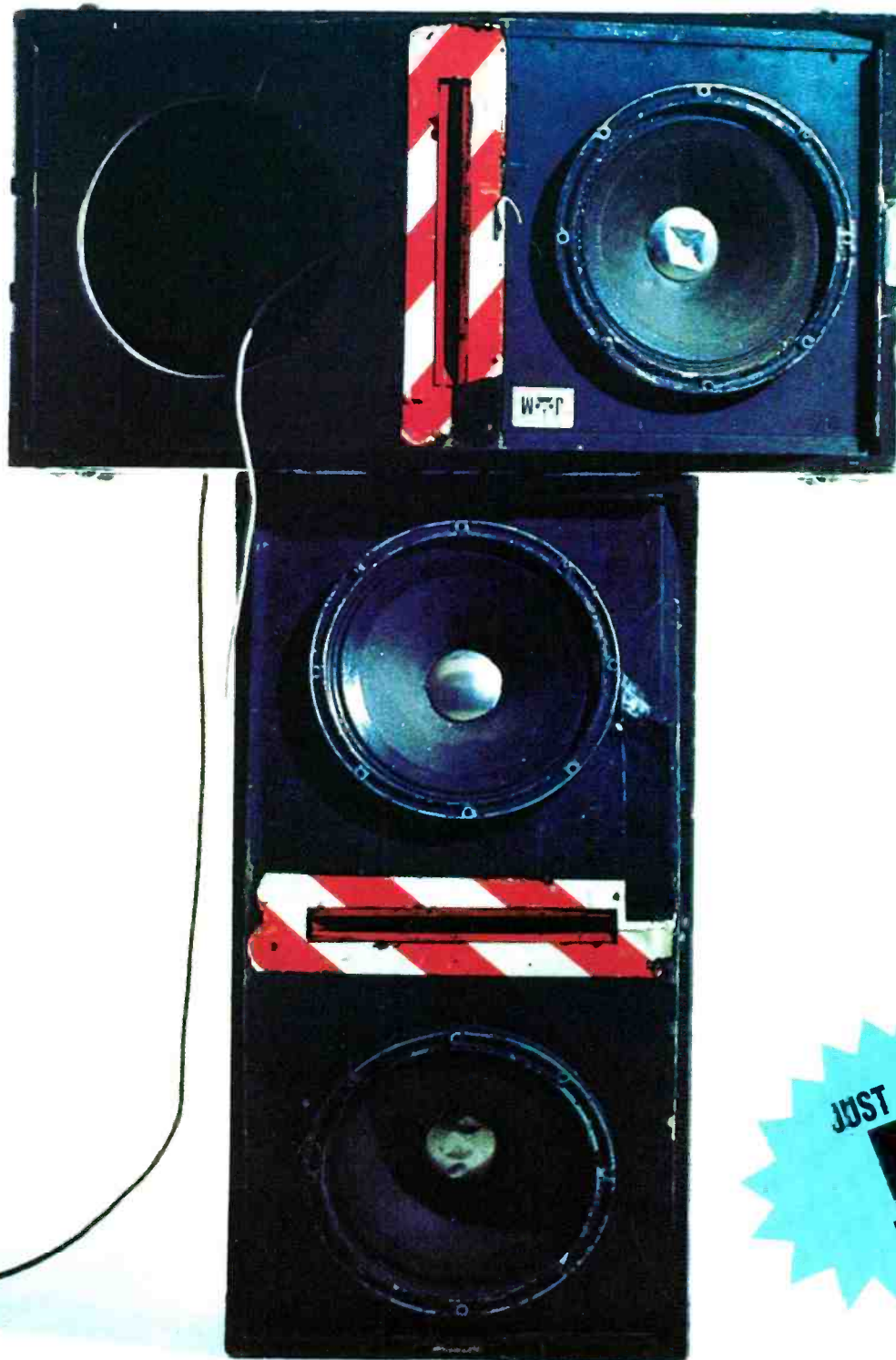
FOR ART'S SAKE: The **Library For The Performing Arts** at 40 Lincoln Center Plaza in New York is celebrating its 25th anniversary with several themed exhibitions of archival material through Aug. 31. The celebration kicks off Thursday (23) with a gala benefit for the library featuring young performers from local arts institutions. Tickets start at \$75. For gala information, call 212-930-0730; for exhibition hours, call 212-870-1670.

RAPPING FOR THE SPEAKER: **MC Lyte**, **Kool Moe Dee**, **Melle Mel**, and **Big Daddy Kane** are among the rappers collaborating on a new rap song to salute the 10th anniversary of **Willie Brown Jr.** as speaker of the California Assembly. The ad hoc group was slated to perform its rap May 18 at a black-tie salute to Brown at the San Francisco Hilton. The invitation-only salute, organized with the help of **Quincy Jones**, also was to feature performances by **James Ingram** and **Patti Austin**.

TUNING IN: **PolyGram** has formally announced its interest in acquiring one of the commercial TV franchises for London. PolyGram holds 30%—the largest share—in a consortium that also includes video and film production companies. The group will face competition from at least one other bidder.

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