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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MAY 4, 1991

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## Artists Cool On Record Club Deals Some Withhold Or Restrict Their Work

BY DAVE DIMARTINO

LOS ANGELES—Album sales through record clubs are causing consternation not only to retailers—who have recently become more vocal in their opposition to club pricing policies—but also to artists, managers, and even labels who feel financially penalized by the current club system.

Several managers and attorneys confirm that artists they represent do not allow or have not allowed some of their product to be offered by clubs.

Managers Cliff Burnstein and Peter Mensch of Q Prime Inc. say that recent albums by Def Leppard, Tesla, and Queensryche are not available through the two largest clubs, Columbia House and BMG Direct Marketing.

Barry Tyerman, attorney for Rod Stewart, says Stewart's record contract both in the U.S. and internationally allows him on an album-by-album basis to determine "when and what record club to be in, and whether to be in the record clubs at all."

Additionally, John Branca, one of the most powerful attorneys in the music industry, says that some of his

clients—"very few, the superstars"—also keep some of their product out of club channels, but he declines to name them.

Other sources cite the historical precedent of the Beatles albums as the most prominent example of product not offered by record clubs.

Stewart attorney Tyerman adds that "a number" of artists on Warner

Bros. have similarly not offered their product via clubs. "I know historically it was people like Van Morrison and Neil Young," he says. "I don't know whether they've changed their attitudes or not, but when we used to talk to Warner Bros. on Rod's behalf, we were among a handful of hold-outs who wouldn't go in almost rou-

(Continued on page 89)

## Record Bar, Turtle's United Under Super Club Music Shell

BY ED CHRISTMAN

NEW YORK—Super Club N.A. will consolidate its Record Bar and Turtle's Music & Video chains in Atlanta over the next year under the name of Super Club Music Corp.

In merging the two chains, Dallas-based Super Club will close the Durham, N.C., headquarters of Record Bar sometime after Christmas and build a new facility in Atlanta, which should be ready by the first

quarter of 1992. Turtle's is headquartered in the Atlanta suburb of Marietta.

The combined operation, based on 1990's music purchases, will be the 10th-largest music account and the fourth-largest operator of music stores with 300 outlets—185 Record Bar/Tracks and 115 Turtle's. Also, Turtle's racks music for 20 independent video outlets and 82 of the 180 video stores operated by Super

(Continued on page 86)

## VSDA Chapter Chiefs Call Crisis Summit Over PPV

BY EARL PAIGE and JIM McCULLAUGH

LOS ANGELES—Leaders of five Video Software Dealers Assn. regional chapters are convening a May 15 "summit meeting" in what is believed to be the first grassroots retailer effort to discuss the issue of pay-per-view.

Triggering mounting home video retail concern over pay TV—an is-

ssue that has been compared with the struggle against the studios over the First Sale Doctrine—is Time Warner's recently announced plan to introduce a new fiber-optic cable system with 40 pay-per-view channels in the New York City borough of Queens by the end of the year (Billboard, March 23).

Fretful dealers also are monitoring the Viewer's Choice "Continu-

(Continued on page 86)

## Labels Playing Up Contemporary Look Of Classical Acts

BY PHYLLIS STARK

NEW YORK—A new generation of classical artists has arrived, and classical labels are not hesitating to capitalize on good looks and high style in marketing these performers. In some cases, they also hope that the acts' youthful image may be attracting more of the much-sought-after young audience.

Many of the artists already have

(Continued on page 87)

## Blacks Pained By Policies Of Gospel Assn.

BY LISA COLLINS

LOS ANGELES—Artists and executives from the black gospel community are questioning whether they can be properly represented by the Gospel Music Assn., the 27-year-old trade group that long has been dominated by southern white gospel interests.

Many black gospel leaders, disturbed by events at GMA's recent Gospel Music Week in Nashville, are charging the organization with insensitivity and are suggesting that blacks stop participating in GMA activities. Others still see a chance to change the GMA and warn against "separatism."

Ironically, the controversy has surfaced even as black attendance to Gospel Music Week reached an all-time high (Billboard, April 27).

(Continued on page 79)

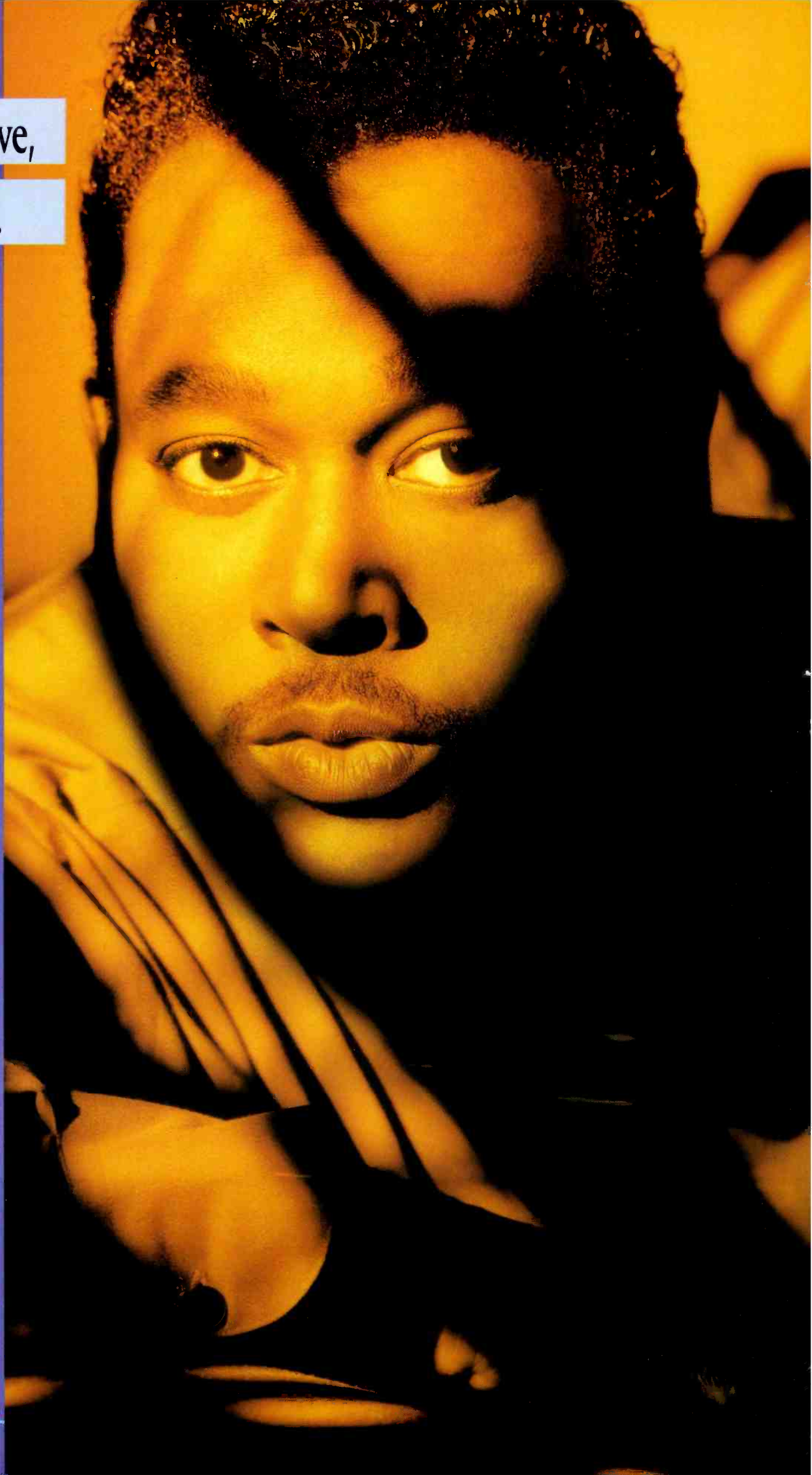
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# JVC Sues Duper, Distrib Over VHS Logo

■ BY PAUL SWEETING

NEW YORK—The Victor Company of Japan (JVC) has filed suit in federal district court here against a video duplicator and a distributor, charging patent and trademark infringement as well as unfair competition. The suit marks the first time JVC has taken legal action against the unlicensed use of the VHS logo in its nearly 2-year-old campaign to more closely police the use of its patents and trademarks.

The suit was filed April 23 against South Burlington, Vt.-based duplicator Resolution Inc. and Shelbourne,

Vt.-based Artec Distributing Inc. It seeks a permanent injunction against the defendants prohibiting the sale of unlicensed goods, an accounting of all profits and damages resulting from the alleged infringement, and unspecified punitive and exemplary damages.

The action against Resolution is seen in the duplication community as an effort to put teeth into JVC's trademark-enforcement campaign, but the naming of distributor Artec comes as a surprise and raises broader implications for the trade, since it potentially leaves other distributors exposed to similar actions.

Representatives from both Resolution and Artec expressed surprise over the suit, claiming their first knowledge of the action came from press inquiries. At press time, Artec representatives said they had not yet been served with the complaint. Resolution president Bill Schubart said his firm had just been served and that its attorney had not had time to review it.

As a custom loader of blank tape into cassette shells bearing the VHS logo, Resolution is subject to JVC's trademark protection of the logo and its patent on VHS technology.

According to attorney Anthony Lo Cicero of the New York firm Amster, Rothstein & Ebenstein, which is handling the case for JVC, Artec is being

charged with contributory infringement because of its role as a reseller of prerecorded cassettes manufactured by Resolution.

Lo Cicero notes that other distributors could also be liable under that theory but that a decision on whether to name them as defendants in this case would have to await further evidentiary discovery.

"Artec is a distributor of unlicensed product. Other distributors might be as well," Lo Cicero says. "The evidence we have is that Artec is a distributor, perhaps not the only one, of product manufactured by Resolution."

He adds, "We will certainly be attempting to uncover additional information."  
*(Continued on page 86)*

## B'buster Wraps Erol's Buy At Lower Price

■ BY DON JEFFREY

NEW YORK—Blockbuster Entertainment Corp. has completed the acquisition of its competitor, Erol's video retail chain, at a price 25% lower than the figure announced in December.

Blockbuster, the nation's biggest video retailer with more than 1,600 stores, is buying 206-unit Erol's for \$30 million in cash, common stock, assumption of debt, and a promissory note. When the deal was first disclosed, the price was \$40 million.

The lower amount indicates that Blockbuster decided it was paying too much for what many saw as a struggling video chain.

Robert Guerin, the Blockbuster senior VP of development who will be running Erol's, says he cannot comment on why the price was reduced.

But Craig Bibb, analyst with PaineWebber, says Blockbuster "probably adjusted the price downward because Erol's was losing money from the time the deal was announced to the closing."

Some analysts say Erol's had too much overhead and thus no earnings. One observer believes that if Blockbuster had not acquired it, Erol's would have filed for bankruptcy. The  
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## Time Warner's First Quarter Lacks Customary Music Zip

NEW YORK—Sluggish sales, combined with startup costs for new labels, caused Time Warner Inc.'s recorded-music and music-publishing revenues to be flat and operating profits to decline in the first quarter.

For the three months that ended March 31, Time Warner's music revenues increased less than 0.5% to \$722 million from \$719 million one year earlier. Operating profit fell to \$137 million from \$149 million.

"Soft retail sales and startup investments in a number of new affiliated labels" were the reasons for the decline, the company states.

In the quarter, the company's Atlantic Records unit started the East West label and entered a joint ven-

ture with Ted Field and Jimmy Iovine on the Interscope label. In addition, Warner Bros. Records entered a joint venture with Irving Azoff on the Giant label.

Another factor in the weak performance of the music unit was that Time Warner received no distribution fees from Geffen's music product, which is no longer handled by WEA, Time Warner's record distribution arm. After being acquired by MCA last year, Geffen allowed its distribution deal with WEA to expire.

The biggest-selling albums of the quarter for Time Warner's many labels were "Heart Shaped World" by Chris Isaak on Reprise, "Some Peo-"  
*(Continued on page 79)*

## PolyGram Sets CD-I Bow With Satchmo Disc Other Labels Not Ready To Hop On Bandwagon

■ BY SUSAN NUNZIATA

NEW YORK—With compact disc-interactive poised for introduction this fall, PolyGram Group Distribution is preparing to roll out the first CD-I music software titles available from a major record company.

The new line of "CD-I Ready" titles will contain interactive material

and music tracks. The music tracks can be played back on standard CD players, while the new CD-I units provide access to extensive interactive data and graphics related to the music and the artists.

The first of these discs, which will be labeled "CD-I Ready," is a compilation called "Louis Armstrong And The American Songbook." Slated for

release on the Verve label this summer, the disc will retail at approximately \$13.99-\$15.99. PGD will handle distribution of the "CD-I Ready" titles, with marketing responsibilities falling to the individual labels.

In addition to the 57-minute audio program, the Armstrong disc will contain the equivalent of 30 pages of biographical facts, a 20-question interview segment, photos, song lyrics, credits for 12 songs, and a discography of Armstrong's Verve catalog.

Later this year, PolyGram affiliates Decca London and Philips Classics plan to introduce "CD-I Ready" programs on Luciano Pavarotti and Mozart, respectively, at front-line CD prices.

None of the other major record companies has shown interest in releasing CD-I software titles. Time Warner's Warner New Media has been making CD+Graphics titles available for several years and is creating new interactive CD-ROM titles, but these titles are not compatible with CD-I (although the CD+G discs are). According to the Recording Industry Assn. of America, there has been little discussion of the format among its members.

There are a handful of other interactive formats on the market, including CDTV, an interactive CD system available from Commodore that can play audio CDs, CD+G, and interac-"  
*(Continued on page 79)*

## Jarre's 'Ghost' Score Hits Right Note At ASCAP Fete

■ BY DEBORAH RUSSELL

LOS ANGELES—Maurice Jarre was honored as composer of the top box-office film score of 1990 for "Ghost" during ASCAP's sixth annual Film & Television Music Awards dinner, held April 22 at the Beverly Hilton Hotel here.

This year's event featured a special award presented posthumously to composer David Rose, whose credits include "The Stripper," "Holiday For Strings," and themes for such TV series as "Bonanza." Rose's widow, Betty, accepted the award from ASCAP president Morton Gould. Tony Martin and Michael

Landon (via telegram) paid tribute to the late composer.

The annual ASCAP event also honored the composers, lyricists, and publishers of the most-performed TV themes, TV background scores, and themes and underscores from top series, as well as songs from current films and most-performed film standards.

Celebrity co-hosts included singer Jack Jones, Mario Van Peebles ("New Jack City"), Rhea Perlman and Kelsey Grammer ("Cheers"), and David Leisure and Dinah Manoff ("Empty Nest"). Some 750 members of the film, TV, and music in-"  
*(Continued on page 89)*



# Sony Int'l Prez: CD Rental A Threat Advises Australia To Heed Japan's Lesson

BY GLENN A. BAKER

SYDNEY, Australia—Drawing a consciously fine line between observation and interference, Bob Summer, president of Sony Music International, weighed into the debate here over both the findings of the Prices Surveillance Authority's inquiry into the Australian record industry (Billboard, Jan. 12) and the looming threat of the large-scale introduction of CD rental outlets here.

In Sydney to attend an IFPI meeting, Summer was the only international music-industry figure to express openly some of the concerns being discussed in private. "The CD rental issue is of tremendous concern to us," he told Billboard in a rare interview. "That concern comes from observing what took place in Japan, where the consequence of rental is painful."

Compared with Japan, he said, "the Australian market will be far more pained because there's considerable reliance on foreign repertoire. If this is rented, it's going to be very difficult for us to commit the same resources necessary for us to market the product."

"What we have on our side is wisdom and logic. It would be completely illogical for Australia to allow a proliferation of rental while the rest of the world puts up rental roadblocks—even Japan is taking steps to reduce its impact."

Meanwhile, the Australian government has delayed taking legislative action to stop CD rental, and one vid-

eo chain has announced it will install CD departments in 300 stores in one state alone.

"The risk of a repeat of the Japanese experience is more severe here than in any other country," said Summer. "It's hard to understand why anyone would allow the development of a subindustry that makes no contribution to the needs of the music industry. It's perverse to allow rental to take hold and strangle the Australian industry at such a critical time in

its development.

"I'm sure the Japanese, at every level, if they could roll back to the point Australia is at now, would never let it take off and run over the needs of the industry and contributing performers."

"To those who say there's a consumer demand for CD rental, I say there's also a demand for commitment to developing new music products in Australia—which won't be (Continued on page 68)

## Elektra, Rodriguez Swing Into Action With Pendulum Label

BY JANINE McADAMS

NEW YORK—Bob Krasnow, chairman of Elektra Entertainment, and Ruben Rodriguez, Elektra's senior VP of urban music, have unveiled a new Elektra-distributed, joint-venture label called Pendulum Records.

No financial details about the joint venture are available.

Rodriguez will serve as president/CEO of Pendulum. Attorney David Glinert will handle business affairs; his law firm, Glinert & Associates, will handle legal representation for the company. Dennis Wheeler, formerly managing director of Big Life

Records in the U.S., has been appointed VP of marketing and A&R administration. A&R duties will be shared by the executives, with Wheeler assisting Rodriguez on day-to-day A&R duties. Liz Loblack, administrative assistant, will coordinate all activities of the label.

Pendulum will start with four artists: vocalist/writer/producer Christopher Walker, who had previously been musical director for Regina Belle's tour; Los Angeles-based rap act the Brothers, associated with the rapper Ice-T's Rhyme Syndicate and made up of siblings Hen-Gee and Evil- (Continued on page 20)



'Baby Baby' Is No. 1, No. 1. A&M chairman Jerry Moss, left, and A&M president/CEO Al Cafaro toast Amy Grant on the success of her No. 1 hit single "Baby Baby," from her gold album "Heart In Motion." The album's second single, "Every Heartbeat," will be released in mid-May.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Craig Sussman is appointed senior VP of business affairs, West Coast, for Sony Music in Los Angeles. He was founder/president of Cypress Records.

Warner Bros. Records in Los Angeles names Ricky Schultz VP/GM of jazz and progressive music. He was VP of jazz A&R at MCA.

Steve Macon is appointed VP of sales and marketing for Private Music in Los Angeles. He was director of video sales and marketing at A&M.

Jane Berk is named VP of marketing for Chrysalis Records in New York. She was director of marketing, East Coast, for Columbia.



SUSSMAN



SCHULTZ



MACON



BERK

Judi Kerr is promoted to national director of media and artist relations for Capitol Records in Los Angeles. She was director of media and artist relations.

Fletcher Foster is appointed senior director of national publicity, West Coast, for Arista Records in Los Angeles. He was director of media and artist development for Sony Music/Nashville.

Alan Shapiro is promoted to director of national sales for WEA Corp. in Los Angeles. He was a field sales manager.



KERR



BARBARIS



CORDES



PIANKO

Lisa Barbaris is named director of national publicity for East West Records America in New York. She was publicity director for Geffen.

Buddy Dee is promoted to East Coast promotion director/black music division for Atlantic Records, based at the WEA branch in Philadelphia. He was local R&B promotion rep in Philadelphia.

Julie Pait is promoted to director of administration for MCA Records in Nashville. She was manager of recording/cost processing. In other appointments, MCA Records International in London names Neil Gillespie director of finance. He was a management consultant.

Betty Cordes is named manager of operations and administration for the PolyGram Label Group in New York. She was executive assistant to Rick Dobbs at RCA, to whom she will report at PolyGram.

Lee Dannay is appointed associate director of A&R for Epic Records in New York. She was an A&R representative at MCA.

Arista Records in New York promotes Bill Gaden to associate director of international artist development and Jenny Hill to international marketing manager. They were, respectively, international marketing manager, and international coordinator.

**PUBLISHING.** Ira Pianko is promoted to chief operating officer of Warner/Chappell Music Inc. in Los Angeles. He retains his title of chief financial officer. He was senior VP/chief financial officer.

**RELATED FIELDS.** Robert Zito is promoted to VP of communications for Sony USA and Sony Software in New York. He was director of public affairs.

## MCA Deal Doubles GRP's Jazz Roster Label To Reissue Old Decca, Impulse Titles

BY JEFF LEVENSON

NEW YORK—Under an informal agreement with parent company MCA, GRP Records has transferred to its lineup more than 20 artists previously tied to MCA Jazz, doubling the size of its roster.

GRP has also assumed control of Impulse and Decca, the two most celebrated jazz catalogs among MCA's holdings, and plans to start reissuing

titles from them in May. Impulse documents the jazz of the '60s and '70s, primarily; Decca covers the '30s, '40s, and '50s.

When MCA acquired GRP in February 1990, it was ascertained that the specialty label's expertise and marketing acumen allowed for a fundamental shift of jazz responsibilities. At that point, MCA's jazz operation essentially became inactive. GRP took over, and since then, has issued

titles by Michael Brecker, the Crusaders, Larry Carlton, George Howard, the Yellowjackets, Spyro Gyra, and others who had belonged to MCA.

GRP president Larry Rosen notes that, since the former MCA acts fall into what he calls "the pop area of jazz," they complement GRP's previous roster, heavy in jazz fusion artists.

At the same time, GRP has now taken on a more unfamiliar role: custodian for archival material on the Impulse and Decca labels that is revered by jazz purists.

"We recognize that these labels have almost a cult following," says Bud Katzel, GRP's senior VP of sales and distribution. "Here we have a chance, in fact a responsibility, to give back to the consumer the heritage of jazz. We take very seriously the task of mining these treasures."

GRP will need to overcome some consumer dissatisfaction regarding MCA's prior handling of the 70 titles it had reissued from the Impulse catalog, which includes approximately 300 items in all. Complaints regarding the quality of sound, the length and number of tracks per disc, and the haphazard manner of remastering dogged MCA's reissue program from the start. GRP, a label that built its reputation largely on the sonic quality of its issues, is well aware of those problems and intends to address them directly.

"We are very concerned with main- (Continued on page 88)

March 9).

Much of that has been due to the success of new artists such as Jackson and Tritt. Jackson, the first artist released on Arista's new country division, saw his platinum debut spawn four No. 1 tunes. The new album, "Don't Rock The Jukebox," arrives in stores May 14. He is currently on the road with Randy Travis.

Tritt follows up his gold debut, "Country Club," with "It's All About To Change." The first single, "Drift Off To Dream," has already reached No. 3 on the Hot Country Singles & Tracks chart. The album, due in stores May 28 from Warner (Continued on page 87)

## Fresh Crop Of Country Albums To Bloom In May

BY MELINDA NEWMAN

NEW YORK—The country caravan of releases continues this month with a trio of albums from Nashville hit-makers.

Ricky Van Shelton, Alan Jackson, and Travis Tritt, all of whose last albums were certified platinum or gold, will have new albums out in May.

Other hot artists with releases this month include Paula Abdul, Huey Lewis & the News, and Ice-T.

While other musical genres may have felt recessionary effects, country labels reported tremendous growth last year, in some cases double that of 1989 (Billboard,





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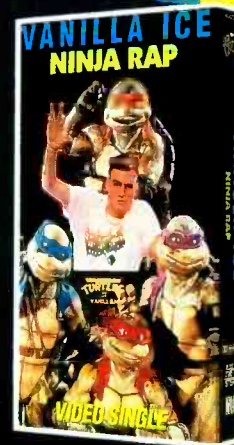


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Teenage Mutant Ninja Turtles II soundtrack sales have surpassed gold, and headed toward platinum.

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# 'No Fences' Block Brooks At ACMs Takes 6 Trophies At Country Awards Show

■ BY DAVE DIMARTINO

LOS ANGELES—Garth Brooks fever swept the 26th annual Academy of Country Music Awards show here April 24, with the popular entertainer winning in every category for which he was nominated, thus receiving an unprecedented six awards.

In a nonstop series of trips to the Universal Amphitheatre stage, Brooks took top honors as the ACM's entertainer of the year and

top male vocalist; the singer's "No Fences" was named album of the year; "Friends In Low Places," single record of the year; and "The Dance," written by Tony Arata, both song and video of the year.

Brooks, who had received a total of seven ACM award nominations, could receive only a maximum of six awards, since two of his seven nominations were in the same category, song of the year.

So complete was Brooks' victory that Alan Jackson, who won the

top-new-male-vocalist award, thanked the singer for not being nominated in that category as well.

Shenandoah won in the top-vocal-group category, against such strong competition as Alabama, the Kentucky Headhunters, the Desert Rose Band, and Restless Heart.

Also a winner was Reba McEntire, named top female vocalist. Upon receiving her award, she dedicated it to her "eight buddies"—those members of her band who perished earlier this year in a plane crash—and was accorded a standing ovation.

Much emotion also accompanied one of the last performances by the Judds, who took top-vocal-duet  
(Continued on page 89)



**A Gift For T.J. Martell.** Executives from Daiichi Kosho USA Inc., the leader in the karaoke industry, present Charles Koppelman with a check for \$35,000 for the T.J. Martell Foundation, and a new karaoke machine for the SBK raffle to raise money for the charity. Koppelman is the 1991 T.J. Martell Humanitarian of the Year, as well as chairman/CEO of EMI Music Publishing/SBK Records Group. The annual T.J. Martell Humanitarian Award Dinner was slated to be held April 27 at the New York Hilton. Shown, from left, are Colleen Boris, licensing administrator, Daiichi Kosho USA Inc.; Michael Millius, director of special projects, Daiichi Kosho USA Inc.; Yasou Nakamura, secretary/GM, Daiichi Kosho USA Inc.; and Koppelman.

## A Tribe Called Quest Wins In Suit Over PPX Contract Terms

■ BY JANINE McADAMS

NEW YORK—Rap group A Tribe Called Quest has successfully fought a suit by an agent over commissions on its recording agreement by invoking a New York state law that applies to standard employment agencies.

PPX Enterprises principal Ed Chalpin had called for arbitration prior to a suit against A Tribe Called Quest, claiming that the group had reneged on its contract to pay the company 15% of its income. But in a decision handed down March 14, the Supreme Court of the State of New York stayed the arbi-

tration, ruling that the contract between the parties—in which PPX was to negotiate the group's recording contract—was invalid because PPX is not licensed as a theatrical employment agency.

The decision—the first defining a nonmanaging negotiating entity as a theatrical agency—may have impact throughout the recording industry, since many record companies are based in New York and a number of firms like PPX are brokering recording deals with them.

A Tribe Called Quest, whose first album on Jive Records was last year's "People's Instinctive Travels  
(Continued on page 88)

## Sponsorship/Marketing Seminar Set For September

NASHVILLE—The ninth annual Sponsorship And Event Marketing Strategies seminar will be held Sept. 29-Oct. 1 at the Stouffer Hotel and Convention Center here.

The seminar is presented annually by BPI Communications Inc., publisher of Billboard, Amusement Business, The Hollywood Reporter, and Back Stage/SHOOT.

Leading corporate sponsors and event producers will conduct presentations and workshops on the latest trends and concepts in the field. Topics to be covered in-

clude creative packaging, merchandising, sponsorship agencies, long-term partnerships, contracts, publicity, and post-sponsorship evaluation.

Last year, the seminar drew nearly 300 executives, responsible for planning special events for arenas, stadiums, fairs, festivals, theme parks, clubs, tours, and sporting events, as well as executives who plan event marketing programs for corporations, marketing firms, and advertising agencies.

For registration information, contact Laura Stroh at 615-321-4254.

## Steve Marriott Dies At 44 Fire Claims 'Faces' Founder

■ BY DEBORAH RUSSELL

LOS ANGELES—Steve Marriott, guitarist/singer and co-songwriter for the archetypal "Mod" rockers the Small Faces and founder of U.K. rock band Humble Pie, died April 20 in a fire at his home in Essex, England. He was 44 years old.

Police reports indicate a cigarette in the main bedroom of Marriott's 16th century cottage may have started the fire.

The artist reportedly had just returned to England from a two-week recording session in the U.S., where he was hoping to orchestrate a comeback with former Humble Pie mate

Peter Frampton. Frampton could not be reached for comment.

In 1967, Marriott and Small Faces co-writer/bassist Ronnie Lane earned a top 20 Billboard pop hit with the psychedelic single "Itchycoo Park" on the Immediate imprint. Other hit singles include the group's U.K. No. 1 single, "All Or Nothing," as well as "Sha La La Lee," "Hey Girl," and "My Mind's Eye." The Small Faces' last and most commercially successful album, "Ogden's Nut Gone Flake," hit No. 1 on the British album charts, and peaked at 159 on Billboard's Top Pop Albums chart in 1968.  
(Continued on page 88)

## Rookies' Season: New Acts Are Star Players; Color Me Badd's Good News; 'Vagabond' Moves

**R**OOKIES ARE continuing to rule the roost on the Top Pop Albums chart. Smash debuts by **Vanilla Ice** and **Mariah Carey** have now monopolized the No. 1 spot for six solid months. Ice's "To The Extreme" held the top spot for 16 weeks from November to February, and "Mariah Carey" has now been out front for 10 weeks.

And it isn't just limited to these two powerhouses. Debut albums hold down five of the top six spots on this week's chart. Trailing Carey are **C&C Music Factory** at No. 2, **Wilson Phillips** at No. 4, the **Black Crowes** at No. 5, and **Enigma** at No. 6.

Carey's album is the first by a female artist to log 10 weeks at No. 1 since **Paula Abdul's** "Forever Your Girl" in 1989-90. And it may spend several more weeks on top. Carey lands her fourth straight top 10 single as "I Don't Wanna Cry" jumps from No. 15 to No. 10 on the Hot 100.

**T**HE "NEW JACK CITY" soundtrack holds at No. 1 on the Top R&B Albums chart and jumps to No. 9 on the Top Pop Albums chart. And the leadoff single, **Christopher Williams' "I'm Dreamin',"** jumps to No. 1 on the Hot R&B Singles chart. But the big story is that the album's breakout single, **Color Me Badd's "I Wanna Sex You Up,"** appears to be headed for No. 1 in both formats. It vaults from No. 39 to No. 19 on the R&B chart and from No. 31 to No. 20 on the Hot 100.

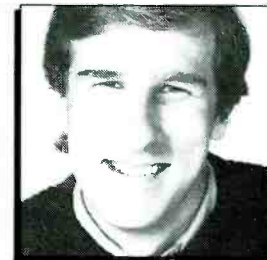
It's interesting that a hit soundtrack is putting **Irving Azoff's Giant Records** on the map. A pair of No. 1 soundtracks, "Beverly Hills Cop" and "Miami Vice," turned things around in 1985 at Azoff's former label, MCA. And back in his days as a top manager, Azoff was the executive producer of such soundtracks as "Urban Cowboy" and "Fast Times At Ridgemont High." The man knows his movies.

**F**AST FACTS: **Rod Stewart** is celebrating the 20th anniversary of his breakout album and single in grand style. His new album, "Vagabond Heart," jumps to No. 11 in its fourth week. It's already his highest-charting album in a decade and it's virtually certain to become his first top 10 album since 1979. Stewart also lands his 13th top 10 single as "Rhythm Of My Heart" jumps to No. 8 on the Hot 100.

**Amy Grant's "Baby Baby"** is No. 1 on both the Hot 100 and Hot Adult Contemporary charts. It's the sixth single so far this year to top both surveys, which suggests that the gap between the two formats isn't as great as is commonly thought. Grant co-wrote "Baby

Baby" and another song on this week's Hot 100, **Michael W. Smith's "Place In This World,"** which bows at No. 84.

**Luther Vandross' frustrating years** as a pop-radio outsider appear to be over. "Power Of Love/Love Power" vaults from No. 63 to No. 42 in its second week on the Hot 100. Vandross is one of three artists managed by Alive Enterprises with singles streaking up the pop chart. The others: **Lisa Fischer** and **Kane Roberts.**



by Paul Grein

The **Rolling Stones' "Flashpoint"** jumps to No. 16 in its third week on the pop albums chart. Excluding the ill-fated "Rewind (1971-1984)," it's the first Stones album not to be in the top 10 by this point since "Sucking In The Seventies" a decade ago.

**White Lion's "Mane Attraction"** leaps from No. 108 to No. 61 in its second week. The New York-based rock band's last two studio albums, "Pride" and "Big Game," reached the top 20... **Pat Benatar's** album of blues songs, "True Love," also moves impressively in its second week, vaulting from No. 83 to No. 40.

**Simple Minds' "Real Life"** bows at No. 115. The British band reached the top 10 with "Once Upon A Time" five years ago, but faltered with its 1989 follow-up, "Street Fighting Years," which stalled at No. 70.

The **Dells** land their first top 20 R&B hit in more than a decade as "A Heart Is A House For Love" jumps from No. 29 to No. 20 on the R&B singles chart. The legendary group scored its first R&B hit, "Oh, What A Night," in 1956. The current hit is from "The Five Heartbeats" soundtrack, which vaults from No. 130 to No. 75 in its second week on the pop chart.

**WE GET LETTERS:** Gordon Pogoda of the National Academy of Songwriters notes that four of the eight singles that have topped the Hot Adult Contemporary chart so far this year have featured gospel choirs: **Rick Astley's "Cry For Help," Gloria Estefan's "Coming Out Of The Dark," Whitney Houston's "All The Man That I Need,"** and **Elton John's "You Gotta Love Someone."**

Rich Appel of CBS-TV in New York notes that **Amy Grant's "Baby Baby"** is the fourth "double-word" song title to hit No. 1 in the rock era, following "Monday, Monday," "Sugar, Sugar," and "Mony Mony."

William Simpson of Los Angeles thought of two more top 10 hits since 1983 that mention **Marvin Gaye: Milli Vanilli's "All Or Nothing"** and **Bobby Brown's "Rock Wit'cha."** Add these to the five cited by another correspondent last week, and you get an idea of Gaye's stature and lasting impact.



# JUST CERTIFIED!

Ricky Van Shelton's third album has just been certified platinum!

# JUST INCREDIBLE!

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Twelve Top-10 singles in 3 years...  
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GET LOST IN THE MUSIC!



On Columbia

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IN STORE  
5/21



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 EDDIE SANTIAGO  
 JUAN LUIS GUERRA Y 4:40  
 LA PATRULLA 15  
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 CARLOS PEÑA  
 ABEL DE LUNA  
 ALEJANDRO FERNANDEZ  
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 ENRIQUE OKAMURA  
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Premio Lo Nuestro  
 a la  
 Música Latina  
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 (Check local listings)





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# 'THE OTHER ROOM' EXALTS PRETENSION

## Or, Why It Gets So Lonely At The Top

BY DAVID A. BRAUN

The narcissist society provides many opportunities for slaking the needs of its members, but none more obvious or pretentious than the "other room." No matter what the function, from promoting a book to a large charity ball, the famous, the rich, and the connected are dined and wined in a smaller room just off the main hall where those with plain tickets must mill with other unworthies while staring with envy at those with special tickets admitted to the other room.

After years of staring at the entrance to the other room, I managed to assume a supercilious and arrogant air and walked right by the burly guard stationed to prevent contamination from the ordinary masses. My attitude convinced him I was truly a member of the privileged class. Inside the other room, I quickly darted around, anxious not to be discerned by those who knew of my lowly standing and whose quick hand signal could have me removed abruptly to the main room.

To my surprise, the other room was not different from the main room, except in that minor celebrities whose names and faces one could barely recall from distant movies stood eating the same bad hors d'oeuvres (the chef does not distinguish between the other room and the main room), waiting to be recognized by a more important or more current personality. But the more important personality was also waiting for an even more important personality to acknowledge his existence, and so forth and so on. The result being that yesterday's faded heroes stood around the room chewing their celery, drinking their drinks, in their formal clothes of another era, waiting to



### 'Only working elbows entered the other room'

David A. Braun is an entertainment attorney with the Los Angeles firm of Proskauer Rose Goetz & Mendelsohn who has attended far too many industry functions, sometimes in the "Other Room."

be acknowledged by their perceived betters. But they never are because their betters are not there—they are in the other other room, which is off the other room and is reserved for the still more rich, famous, and connected.

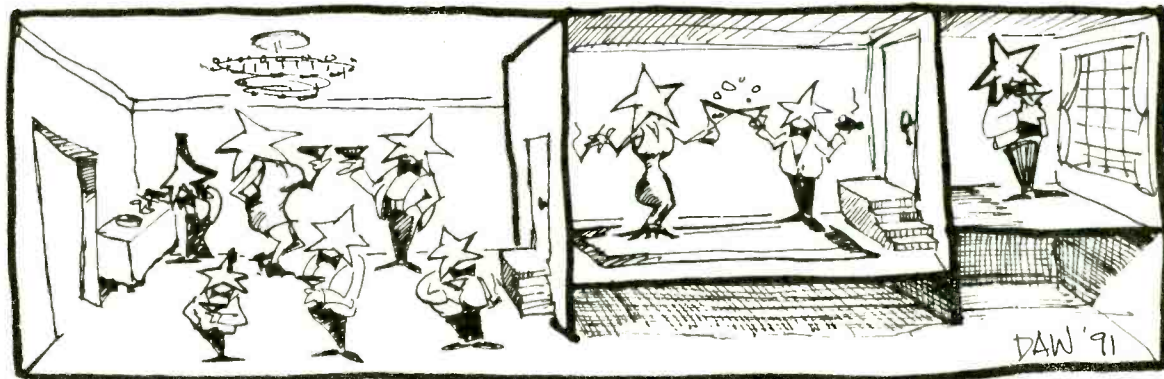
No ticket was required to enter this inner inner sanctum—it was by elbow only that one gained admission. Quickly and unobtrusively, a silent figure grabbed the elbow of the target and guided him or her through the sealed door to the other other room. It was much smaller than the

other room, as it dealt only with the brightest stars in the Hollywood constellation who were willing to sober up and mix with their lessers. In this other other room, the food was a bit warmer, sometimes a bit tastier, but still the occupants stood around waiting to be approached by their betters. The conversations were not of projects anticipated, but of projects being done. They actually were working, which was the reason their elbows were chosen and they were allowed to enter the other other room. Only working elbows entered the other

other room.

But still the real stars were not present. The megastars—the ones who are rarely seen even by the rich, famous, and connected. Did they not come? They did, but they were quickly taken by even more furtive routes to the other other other room—a small, well-appointed, well-mirrored room with hairsprays and colognes and caviar and canapés, where they could stand and look at each other without being looked at by their inferiors.

After a while, though, these luminaries noted that the largest star of them all—the one they themselves had dressed to see—was not there. Inquiry revealed that, indeed, he was there, but he was alone in his own other other other room. His food was slipped under the door, his drinks were fed through a panel opening in the wall, and continuous videos of his latest movie were being projected on the wall. And there he would remain, the sole occupant of the littlest room at the ball, which was the greatest tribute the event could bestow on its most famous available celebrity.



## Letters to the Editor

### SINGLES BIZ FADING

The record labels have done it to us again! (Surprise! Surprise!)

As a retailer who has catered to many mobile DJs, jukebox owners, collectors, etc., the label-instigated demise of vinyl has nearly sunk my singles business.

With no label supporting any major vinyl pop releases (thanks, Sony, RCA, and WEA, for what you have continued to release in the pop categories), the only choice to be made by the consumer is to buy the inferior, more expensive cassette single.

Wow! \$2.99 for one song on a tape that could break or be "eaten" at any time. But wait, people are being forced to buy these things with no alternative, so hey, why not raise the price on the same inferior product?

OK, how about \$3.49? Well, I guess you can tell, I'm pissed.

Nearly any other product on the market has competition to help keep prices down. Well, MCA, Sony Corp., BMG, your competition is "no-talk radio." Stations

don't ever say what they're playing, anyway, so anyone wanting to copy off the radio has very little trouble getting a rather decent copy of their favorites. It saves them more money than ever. Personally, I think instead of the Recording Industry Assn. of America beginning a new campaign against counterfeiting, it might need to address the reasons as to why these pirated tapes are so attractive to consumers: Price! Think about it—\$3.49 for one song. Outrageous! I say, bring back the 45.

It is durable (I've got 45s back to the '50s in excellent shape) with decent quality, and it is affordable.

And... there is still demand for it.

Damon Hucks  
 Record Buyer  
 Music Mart  
 Concord, N.C.

### UNITED FRONT

Regarding the flap over the CD Eco-Pak and its possible unfriendly reception by classical customers, it is not just the classical crowd that is going to be disturbed by this new packaging. I do not believe the pop crowd wants the jewel box replaced by a cheesy card-

board jewel box, nor will they or any other customers want packaging where they will have to assemble the package themselves. They bitch enough already about having to open blister packs.

It seems to me that this new packaging was made to satisfy the retailer, and its adoption completely ignores the customer. I very strongly believe that its reception will be a total disaster.

The retailers are finally going to have to face the reality: They have to refixture their stores. This will be expensive; however, they have had to do it before, and most of the current fixtures have long since paid for themselves. The Eco-Pak appeals to them because it is easy and cheap. But it is no good. The jewel box is far from ideal, but it is the best packaging available, and the industry should work on finding something better, not more convenient.

Joseph Cooper  
 Records International  
 Goleta, Calif.

### DON'T ABANDON J-BOX

As a consumer who purchases 10-15 CDs per week, I hope the record companies will not abandon the

jewel box. My storage system has been designed for the jewel box and now has 5,500 boxes.

Do away with the longbox, but not the jewel box.

Thomas M. Lydon Jr.  
 West Grove, Pa.

### ENGLISH, PLEASE

In his excitement over his new title of president of Giant Records, Charlie Minor seems to have tripped over his own tongue:

"I felt the dynamics of Irving Azoff in every phase of our business and in a lot of areas I haven't been involved in so appetizing I couldn't wait to get into business with him" (Billboard, April 6).

An English translation would be appreciated.

Andy Schwartz  
 Associate Director  
 Media Services  
 Epic Records  
 New York

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



# Radio

## KSHE, KROQ Hoaxes No Joke To FCC

BY CRAIG ROSEN

LOS ANGELES—What happens to a radio station when an on-air hoax goes too far? The answer to that question will be revealed shortly when the Federal Communications Commission rules on two recent incidents involving Emmis Broadcasting's KSHE St. Louis and Infinity Broadcasting's KROQ Los Angeles.

On Jan. 29, KSHE morning man John Ulett aired a fake nuclear attack warning that, station officials say, was an attempted political statement about how absurd it was for listeners to call in urging the U.S. to "nuke Iraq." The FCC sent the station a letter of inquiry about the incident and is now determining what kind of action it should take.

Then on April 19, while the KSHE hoax was still being analyzed, the FCC riffled off another letter of inquiry to modern rock KROQ Los Angeles. That letter followed a June 13, 1990, hoax in which the station's morning team Kevin Ryder & Gene "Bean" Baxter broadcast a caller admitting that he had murdered his girlfriend on a "confess your crime" segment. Ten months later, after the Los Angeles County Sheriff's Department had undertaken a lengthy investigation and the NBC-TV show "Unsolved Mysteries" aired a segment on the incident twice, it was revealed that the caller was actually Phoenix radio personality Doug "the Slug" Roberts, a friend of Ryder and Baxter, who had subsequently been hired at KROQ.

Infinity Broadcasting, KROQ's parent company, was to answer the June 13 question inquiry by Monday (29).

According to Roy J. Stewart, chief of the FCC's Mass Media Bureau and author of the letter of inquiry sent to Infinity, stations have, in the past, lost their licenses over a hoax that went too far.

Chuck Kelley, chief of enforcement at FCC's Mass Media Bureau, says the commission's possible actions range from an admonishment, which would remain in the licensee's file at the FCC, to a fine, or the stiffest penalty, loss of license.

### EXCUSES, EXCUSES

Emmis Broadcasting CEO Jeff Smulyan says he wishes the KSHE incident "never happened." While Smulyan says he can't defend the KSHE hoax, he says, "It was not designed for ratings. It was designed to make a point... For that reason, I would like to distinguish the event [from other hoaxes]."

Smulyan says he hopes that the FCC will "look at the motivation behind the announcement and the record of the radio station and the individual." Group PD Rick Cummings adds, "It was a good idea that did not play right. Intentions could be one thing, but results are something else." Cummings, who was on the telephone listening to KSHE when Ulett aired the hoax, says he was "appalled" by the broadcast, but that was Ulett's intention.

KSHE GM John Beck expects that the station will be fined \$25,000. "I think the station should probably pay a fee," Cummings concurs. "My understanding is the FCC is seeking the maximum penalty. Maybe that is what should happen with KROQ, but what should happen to the people involved should be up to the station."

In both the KSHE and KROQ inci-

*'Defining what is clever and what goes over the line is difficult'*

dents, the air talent involved with the hoax was suspended for a week without pay.

Cummings, however, feels that revoking either station's license would be too harsh a penalty. "Both stations have done things for the community," he adds. However, Cummings adds that there has been "a lot of heat put on the FCC to make examples of these radio stations and that this kind of action won't be tolerated."

### MESSAGE TO THE INDUSTRY

The FCC's Kelley says that sending a message to other broadcasters is part of the plan. "The intent of a sanction is not only to impact the licensee, but to be instructive to the entire industry," he says. "That is why we try to publicize these incidents. So other people can benefit."

Hoaxes are common in radio, especially on April Fool's Day. "April Fool's is one thing," Smulyan says. "Whenever you have a creative medium, people are going to do some things on the edge. The question of defining what is merely clever and what goes over the line is sometimes difficult."

KSHE's Beck says the fake nuclear attack was "more of a mistake than a hoax." As soon as Beck learned about the broadcast, approximately three hours later, he went on the air and apologized.

As for KROQ, Steven A. Lerman, a partner in the Washington, D.C., law firm of Leventhal, Senter & Lerman who is representing Infinity, says, "As far as the company is concerned the act committed by the disc jockeys was indefensible."

Lerman adds that Infinity has "done everything it is expected to do" about the matter, including apologizing on the air, suspending the air-personalities, and cooperating with the FCC. "I am satisfied that based on everything we know, the management did not know it was a hoax," he adds. "The management and the company are as much a victim as the public."

Lerman says the company would not be opposed to reimbursing the authorities for the price of the investigation that was prompted by the fake murder confession, something the county sheriff's department has requested KROQ do.

How do jocks fall into airing a hoax that goes too far? Emmis' Cummings

says that there is a line that talent can cross, but "in the heat of doing competitive and hopefully entertaining radio, that line is not as obvious to the host when it [the hoax] occurs as it is when the fallout begins."

According to Lerman, station management "simply can't control all the actions of on-air talent in a spontaneous environment. These things happen, witness 'War Of The Worlds' and the KSHE incident."

### PERVERSITY IN CHICAGO?

WBBM (B96) Chicago, which was a victim of a jock-initiated hoax, continues to run a weekly "Confession Wednesday" feature on its morning show. PD Dave Shakes says the station has specific guidelines for the segment. "If we believe a caller to be genuine, we will air it, unprompted, without any changes in the story by our own people. If we believe the call

is fake, we won't air it. Under no circumstances will we concoct any story. It is absolutely forbidden, and we won't air the names of businesses or people with a confession."

Despite the guidelines, morning team Ed Volkman & Joe Bohannon did pull a hoax late last fall. During one segment a woman called in claiming to be the wife of an executive at WLS-TV, the local ABC affiliate. She said that they had been chosen as a Nielsen family—a clear violation of the ratings service's rules—and her husband had forced her to watch only WLS-TV programming.

As a result of the call, both WLS-TV and Nielsen launched an investigation. The hoax was revealed after the listener who participated came forward two weeks later. Eddie & Joe were suspended for four days without pay.

(Continued on next page)



**Hennes Hears A Who.** Top 40 WBXX (B95) Battle Creek, Mich., GM Bill Hennes assumed the persona of "Wild Willie," and donned some oversized ears for a TV spot promoting the station's secret sound contest in which listeners must guess the origin of a recorded sound. Hennes is pictured stressing that "you gotta listen to win."

## Miami: Arbitron Says 'Feh' To Radio Fe; WYTZ Shifts Again; Sunny Joe To WZOU

WHEN Miami's winter Arbitron book hits this week, it will do so without the presence of Spanish-language WWFE (Radio Fe). That station was delisted following a promo that, Arbitron says, encouraged listeners to write down its calls for listening "at all hours" and also told them to photocopy the filled-out diary and send it to the station. Listeners were also asked to tell any phone surveyors that they listen to WWFE at all hours. WWFE has issued a statement calling the action "arbitrary" and "aimed at punishing the station for not having subscribed to Arbitron." KHOM New Orleans also was hit with a page 5b notice.

### PROGRAMMING: WYTZ SHIFTS

WYTZ (Hot 94.7) Chicago has ended its brief, ill-fated run at a dance format and segued back to mainstream top 40. The Hot 94.7 name will stay. Across town, KSHE St. Louis PD Rick Balis returns to his hometown as PD of album WLUP-FM. No replacement has been named at KSHE.

KHMX Houston has an OM/mid-day opening for someone who could handle the station's day-to-day business when PD Guy Zapoleon is away on Nationwide group duties... KBIG Los Angeles VP/sales Barbara Dean is the new GM for KMEO Phoenix following the station's sale to Bonneville. Rick Green will stay with former owner Group W for now.

Longtime classic rock outlet WMYG (Magic 97) Pittsburgh made the move to mainstream album rock April 24. It is now "97 Rock"... Bedford Broadcasting has closed on its purchase of adult standards KFRC (Magic 61) San Francisco. Besides marking the official end of

RKO General as a radio group, the closing also brought about major people changes. Among those gone are PD Harry Valentine (707-746-7930), APD Brian Rhea (408-244-6618), and at least six others. KFRC-FM GM Brent Osborne will manage both stations. Former GM Phil Lerza stays as CE.



by Sean Ross with  
Craig Rosen & Phyllis Stark

Adams Communications' oldies KISS-FM San Antonio, Texas, has fired its entire programming staff, including new PD Tim Fox, who joined several weeks ago. It will now simulcast the Satellite Music Network Kool Gold format with KISS-AM. Adams' adult alternative WBZN Milwaukee ups part-timer Karen Caruso to PD/p.m. drive.

Joe Gillespie joins N/T WTOP Washington, D.C., as PD/ND, replacing OM Holland Cooke and ND Mike Rushlow. He returns to radio from WXII-TV Winston Salem, N.C.... Simulcast album outlet WBAB-AM Long Island, N.Y., returns to its old calls, WGBB, for Unistar Headline News... Interim PD Rod See is now official at urban XHRM San Diego... Oldies KVI Seattle switches to SMN Pure Gold.

Want to hear the WHTZ (Z100) vs. WPLJ (Mojo Radio) New York

battle? Z100 has hooked up listen lines for itself (212-239-2326) and Mojo (212-239-2325). When WPLJ's Scott Shannon had to leave the air early recently, p.m. driver Sky Walker did the last hour of his show—as Rick Dees! The imitation was convincing enough that at least one WPLJ client came to the station to meet Dees.

New SMN Touch urban/AC affiliate WMXS (Mix 96) Norfolk, Va., whose call letters had raised a red flag with crosstown WMXN (Mix 105), has returned to its former WKSX calls and is now calling itself Touch 96... AC KSEA Seattle has switched calls to KWMX (Mix 101).

In Vancouver, British Columbia, classic rock CHRX PD Bob Morris is out. John Beaudoin, PD of country sister CJJR, assumes his duties. Across town, top 40/dance CJEE (Energy 95.3), one of the two stations using the disputed "Energy" nickname, snags p.m. driver Darren Lamb from the other station using the nickname, top 40 CKLG.

WTGE Baton Rouge, La., one of the first in the clump of rock/AC hybrids, will switch to SMN's classic rock format for nights and weekends. Andy Holt remains OM... WTFX Madison, Wis., PD Pat Gillan leaves for Network 40.

APD/MD Pete Michaels is upped to PD at top 40 WLAN-FM Lancaster, Pa., replacing Dave Marino. RD Hank Bastian is upped to APD/MD... Top 40 KIOC (K106) Beaumont, Texas, PD Jeff Cochran leaves for similar duties at AC KMZQ Las Vegas, replacing Tom Chase. K106's new PD/morning man is Mark Landis from the morning team at KKBQ (93Q) Houston.

Marketing hook of the month:  
(Continued on next page)



VOX JOX

(Continued from preceding page)

Look for suburban Washington, D.C., AM **WSMD** La Plata, Md., to return to the air soon as N/T **WMOM**. Slogans include, "When Mom Talks, Everyone Listens" and "Mom Wouldn't Lie To You." Prizes during the kickoff will include pizza and apple pie. **Doug Carrick**, currently ND of co-owned FM **AC WQMR** (which will assume the **WSMD** calls), will be PD/ND.

Although many all-news stations went commercial-free on the first day of the Persian Gulf war, those stations still gained in market revenue share during the first quarter. That is according to a study by broadcast accountant Miller, Kaplan, Arase, & Co. Average revenue share among news stations rose from 8.9% to 9.5%. Seventy-five percent of the stations surveyed experienced revenue growth.

**POLICE BLOTTER: KRAVIS SENTENCED**

**KGTO/KRAV** Tulsa, Okla., owner **George Kravis** will not go to jail on the lewdness and obscenity charges he was facing. Instead, Kravis—who was accused of possessing a lewd photo of a minor and showing an obscene videotape to an undercover cop—was sentenced to four years probation. He was also ordered to pay \$10,300 to a victims' compensation fund and \$2,000 in fines, and must perform 300 hours of community service.

The Connecticut state police have closed the book on the strange deaths of **WDRG** Hartford, Conn., GM **Dick Korson** and wife **Ursula** by declaring them a murder-suicide. Ursula was found shot to death near the wreckage of the couple's private plane. Now a coroner has ruled that her husband died of alcohol poisoning after ingesting a bottle of scotch. There is no evidence of third-party involvement and no motive, police say.

**KHTK** (Hot 97) St. Louis GM **Michael Frischling** denies that a "telethon" the station did last week, ostensibly to raise money to replace its toppled tower, violated FCC rules, despite an article to the contrary in

the St. Louis Post-Dispatch. **KHTK** gave the several hundred dollars in listener contributions it received to a local children's hospital.

**PEOPLE: WHITE DJ FIGHTING**

The long-rumored deal between former **WXKS-FM** (Kiss 108) Boston programmer **Sunny Joe White** and rival top 40 **WZOU** is official. White will join **WZOU** as creative services director and 10 a.m.-noon host. He will, according to **WZOU** PD **Steve Perun**, "assist in marketing the station." White starts Monday (29), about a month before his noncompete with Kiss expires. And how does Kiss feel about that? Station owner **Richie Balsbaugh** told the Boston Herald, "It'll end up in a situation where we'll have to stick up for our rights." Balsbaugh claims he offered White a "very generous" settlement package; White claims he left Kiss with no severance, and eventually had his phone and electricity turned off because he couldn't pay them.

Morning producer **Bill Connolly** from **WRBQ** (Q105) Tampa, Fla., is the final lineup change at crosstown hot **AC WMTX** (Mix 96), following **Mason Dixon's** arrival as OM/mornings (Billboard, April 27). **WMTX** marked its new morning man's debut by becoming "Dixon 96" for the day.

**WXRK** New York overnigher **Bob Waugh** heads for modern **WHFS** Washington, D.C., where he'll join **Meg Brulator** in mornings. **Bob Young** exits ... **Scott Howett**, who joined oldies **WMLJ** Cleveland several weeks ago as a part-timer, is upped to afternoons, replacing **Dan Deely**. Also **Luther Heggs** joins for part-time from crosstown **WWWE** ... **WIOQ** Philadelphia production director **Rusty Mikell** joins **KONO/KSRR** San Antonio, Texas, in the same capacity. **Jeff Curry**, last of **WBZN**, joins **KONO** for a yet-unspecified on-air position.

N/T **WGR** Buffalo, N.Y., goes local in middays with the addition of **Leslie Marshall** from the former **WNWS** Miami ... **Julie Schwartz** returns to N/T **WOR** New York as morning producer; she was with "Good Morning America" ... Oldies **KGLD** St. Louis adds a sports/talk show in morning drive. Agent **Mike Claybourne**, TV sportscaster **Bob Ramsey**, and columnist **Tom Wheatley** are the anchors.

**Bill Cross**, a longtime member of **WOMX** Orlando, Fla.'s morning team during its **WBJW** incarnation, joins the morning show at top 40 rival **WXXX** (XL106.7) ... **J. Karen Thomas** goes from part-time to late nights at **WAPW** (Power 99) Atlanta,

newslines...

**OSBORN COMMUNICATIONS** has announced a limited partnership to acquire radio stations with **Veronis Suhler & Associates**. Osborn will get \$27.2 million. In return, Osborn's **WNDR/WNTQ** Syracuse, N.Y., and **WWVA/WOVK** Wheeling, W.Va., become part of the partnership.

**GARY ZENOBI** replaces **Bob Dunn** as VP/GM of **WTIC-AM-FM** Hartford, Conn.; he was GSM of **WTIC-TV**.

replacing **Alicia** ... **Tim Patterson**, aka the Unknown D.J., is upped from overnights to nights at **WCKZ** (Kiss 102) Charlotte, N.C. ... **KMJM** St. Louis weekender **Monica Tally-Starks** joins R&B/oldies rival **KXOK** for middays.

Urban **WRBD** Fort Lauderdale, Fla., MD **Jim Jackson** exits ... At **AC WRVR** Memphis, MD/morning co-host **Lisa Spencer** leaves for the Weather Channel. **Debbie Clark** from crosstown **WEGR** (Rock 103) joins as ND. Evening jock **Kay Manley** adds MD stripes ... **KKRZ** (Z100) Portland, Ore., midday host **Kim Matthews** adds MD stripes. Former MD **Bill Kezley** stays on for nights.

**WNOK** Columbia, S.C., MD **Jeff McHugh** has joined as MD/p.m. driver at Nationwide's top 40 **WKZL** Winston Salem, N.C., replacing **Jon Zellner**. Also, **WNCI** Columbus, Ohio overnigher **Rick O'Brien** transfers to NCI's **KMGC** Dallas. Former **KEBC** Oklahoma City PD

**Mark Andrews** has joined **SMN's** Real Country format for afternoons as **Richard Lee** returns to middays. Meanwhile **Brian Beazer** is transferred from middays on **SMN Kool Gold** to p.m. drive for sister station **KOOL-FM** Phoenix. Night jock **C.J. Brown** is upped to MD/middays.

Morning men **Jim Sanborn & Marty White** are out at **WJLQ** Pensacola, Fla. PD **Barry Richards** needs T&Rs ... **KRKO** Everett, Wash., p.m. drivers **Moose Moran & Renae Biggar** move to mornings, replacing **Mike Purdy** ... Country **KLAC** Los Angeles part-timer **Haagan Higgins** goes to sister FM **KZLA** for weekends ... **WJPC** Chicago midday host **A.J. Parker** goes to weekends at rival **WGCI-FM** ... Market veteran **Garry Mac** joins **AC WBDX** Chattanooga, Tenn., for mornings.

Assistance in preparing this column was provided by **Ellis Widner**.

FCC GETS LAST LAUGH AFTER ON-AIR RADIO HOAXES

(Continued from preceding page)

Even in wake of the **KROQ** incident, **Shakes** says he is not too concerned that **B96** will become wrapped up in a similar situation. "Our 'Confession Wednesday' show is not full of axe murderers and gruesome things," he says. "It is more light-hearted than that. If someone called up today and said they murdered their mother with an axe, we would probably figure out that it was not real. Most of the time it is not that heavy. It's sexual affairs and light crime, not something that is as heavy as murder."

Yet **Shakes** admits that "everyone makes mistakes in judgment at times. The important thing is to catch it early."

**KSHE's** Beck concurs: "There is a difference between [our situation] and playing a long-term hoax."

**Shakes** says it's best to admit the mistake. "Things won't go away. You can't hide your head in the sand. The longer you wait the worse it gets ... In the end, I think our audience appreciates the fact when we make a mistake we admit it. It gives us more credibility."

FCC Is Busy On The Indecency Front  
Fines 2 Stations, Coordinates With Justice Dept.

BY BILL HOLLAND

WASHINGTON, D.C.—In the same week that the FCC announced it will formalize its joint handling of obscenity and indecent-broadcasting complaints with the Department of Justice, the commission also slapped fines on two more FMs that it feels have broadcast indecent material during morning hours.

Sound Broadcasting's **KCNA** Medford, Ore., and **Goodrich's** **WVIC-FM** Lansing, Mich., are subject to fines totaling \$6,000 if they cannot successfully argue that the material on the shows did not violate the FCC's rules. Both licensees have already told the commission in correspondence last year why in their view the broadcasts do not violate FCC indecency rules, but the FCC has held that the arguments are not convincing. Both licensees have 30 days to reply to the commission as to why the fines should not be imposed.

**KCNA** would receive a \$4,000 fine

for material broadcast Oct. 17, 1989, on "The Guy Kemp Show." On that morning, both Kemp and several callers allegedly told off-color jokes about gays. Also, the station ran an unedited tape in which Kemp allegedly used the word "fuck" six times (as well as other Carlinesque words) in a heated argument with a caller from

responses to give a headline to a tabloid story about a man who had lost a testicle down the drain of a hot tub. The commission found **Goodrich's** arguments that the material is not as offensive as those in other FCC citations "unavailing" as well.

WHERE IS JUSTICE?

In a related matter, the FCC has signed a memorandum of understanding with the Justice Department recognizing that the two agencies "share jurisdiction over obscenity and indecency complaints" on radio, TV, and cable, satellite TV, and common carriers.

However, the FCC will continue to investigate—and receive from the Justice Department—all complaints about radio and TV broadcasts. "This is just a codification of what we've been doing with radio and TV complaints," says an FCC spokesperson.

Although the FCC will take the "primary responsibility for process-

WASHINGTON ROUNDUP

another station who had allegedly threatened him and his family.

The FCC letter called Sound Broadcasting's arguments for the unedited airing of the segments "unavailing" in light of FCC rules. The commission also said the calls should have been screened and that Kemp should have hung up on the callers.

In the **WVIC** episode, morning host **Rich Michaels** had taken call-in

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# Billboard's PD of the week

**Joel Salkowitz**  
WQHT New York



**AN IRONY:** Top 40/dance outlet WQHT (Hot 97) New York was off 4.1-3.7 12-plus in the winter Arbitron, putting it a few tenths lower than the four share it usually commands. But top 40 rival WHTZ (Z100) was off 4.7-3.6, which means that Hot 97 is, for the first time in its five-year history, the No. 1 top 40 station in town.

Another irony: The winter book came out when most industry people were obsessed with the battle between Z100 and Scott Shannon's just-launched "Mojo Radio" WPLJ. Which doesn't make WQHT programmer and Emmis regional VP Joel Salkowitz too happy. "Everybody is writing stories about this silly radio war and has missed the fact that we beat both those guys," he says.

That may be a peril of consistency. Outside of mornings, Hot 97 has had few on-air personnel changes. It did little promotion during the winter, except for its usual showing of transit ads, and a U.S.O. radiothon to benefit military families. Some of the image lines used on the station are nearly identical to the ones it signed on with.

"The only thing that has changed is that the station has moved with whatever dance music happens to be hot at the time," Salkowitz says. "Four-and-a-half years ago, the station played a lot of freestyle music. Now Eurohouse and hip-house are hot. There's probably more urban music on the station. We find that the audience is a little more accepting of that now."

You can still hear freestyle—the sound that Hot 97 helped make famous—on WQHT. But the Latin songs it plays are "different than the stock freestyle record that was [around] for a long time. Lisette Melendez's 'Together Forever' is more polished and a little more rhythm based than some of the other stuff."

Melendez, in fact, is the only traditional freestyle record in this p.m. drive sample of WQHT: 2 In A Room, "She's Got Me Going Crazy"; Mariah Carey, "Somebody"; Daisy Dee, "Crazy"; ABC, "Iesha"; Deee-Lite, "E.S.P."; Monie Love, "It's A Shame (My Sister)"; EMF, "Unbelievable"; Black Box, "Strike It Up"; L.L. Cool J, "Mama Said Knock You Out"; "Together Forever"; Alison Limmrick, "Where Love Lives."

About half of those are songs that are not on WPLJ or Z100. And with Hot's rivals having shifted from about two-thirds dance to about half dance in recent weeks, that's likely to increase. Where some dance PDs might want the mainstream top 40s to legitimize their music, Salkowitz says this situation is fine with him.

"We do a pretty good job of exposing music in this market and making it familiar. We have a much higher TSL than either Z100 or WPLJ. We have a much higher conversion of cume to core than either station... I can show you week after week of research of records that we're on by ourselves that Z100 partisans know."

As for leading the format with a 3.7, Salkowitz "would love to be No. 1 with a 4.5, but No. 1 is just fine.

[WQHT] always seems to average around a four share in a one-year period; we still have incredible consistency." Salkowitz does not believe, as some of his counterparts do, that the Persian Gulf war explains top 40's travails during the winter. Hot's cume "was not off dramatically." There was never a time when the request lines went dead. "People blaming the war for their ills, especially in CHR right now, is a little bit of a copout," he says.

Salkowitz hopes that morning team Howard Hoffman & Stephanie Miller will help get WQHT out of the four-share range. The pair has been in place 17 months—longer than any other Hot 97 morning show—and Hot is now devoting its spring transit ads to them, using the slogan "Get it up." Hoffman & Miller are the first example of dangerous humor on Hot's morning show, as evidenced by some of their bit titles, "Office Bitch of the Week," "Men Are Slime," and the latest, the "L.A. Police Beat," where you hear the sound of "somebody who does something stupid" being clubbed (e.g., the NBC president who decided to release the victim's name in the alleged Kennedy compound rape).

Beyond the morning show, Salkowitz says, "I don't know if there's anything we could do musically or promotionally that would have a dramatic impact on afternoons or nights. And that wouldn't change the 12-plus overall numbers dramatically."

Hot's other major spring promotion is its "Hot Night At Universal Studios," in which 450 winners will fly to Orlando, Fla., for a concert featuring Tara Kemp, C&C Music Factory, and Cathy Dennis (see Promotions, page 17). WQHT has already done two Hot Nights in the Bahamas. That Hot can line up acts for such a promotion means that it has somehow remained exempt from the reported squabbles over artists that now marks the Z100/WPLJ war.

"When we were second to Z100, we never went in and made stupid demands to people. We told the labels that if there's an artist that we're responsible for breaking in this market, we want him first. Otherwise, do whatever you want," Salkowitz says. But now that Hot is the format leader, he wants first dibs on any "format-compatible" artist "whether it's Black Box or Madonna or George Michael." Will the labels go for that? "Nothing's really come up yet," he says. "We'll wait and see."

"At this point we're prepared to let the other guys fight it out among each other... Every time Z100 plays Lisette Melendez into Slaughter, I toast them. I don't know who top 40 thinks they're playing to when they do those sort of segues. I've never met anybody that likes both Lisette and Slaughter. It may be true of 14-year-olds who like anything new. But it's not true in terms of any demo that you can sell, and this station is rock-solid 18-34."

SEAN ROSS

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	9	<b>BABY BABY</b> A&M 1549	AMY GRANT 1 week at No. 1
2	1	2	13	<b>CRY FOR HELP</b> RCA 2774	RICK ASTLEY
3	5	5	8	<b>RHYTHM OF MY HEART</b> WARNER BROS. 4-19366	ROD STEWART
4	4	4	11	<b>MERCY MERCY ME/I WANT YOU</b> EMI 50344	ROBERT PALMER
5	3	1	13	<b>YOU'RE IN LOVE</b> SBK 07346	WILSON PHILLIPS
6	9	12	5	<b>I DON'T WANNA CRY</b> COLUMBIA 38-73743	MARIAH CAREY
7	10	16	3	<b>LOVE IS A WONDERFUL THING</b> COLUMBIA 38-73719	MICHAEL BOLTON
8	6	8	8	<b>VOICES THAT CARE</b> GIANT 4-19350	VOICES THAT CARE
9	11	13	8	<b>I'VE BEEN THINKING ABOUT YOU</b> RADIOACTIVE 54005/MCA	LONDONBEAT
10	7	6	15	<b>COMING OUT OF THE DARK</b> EPIC 34-73666	GLORIA ESTEFAN
11	8	7	12	<b>ONE MORE TRY</b> QUALITY 15114	TIMMY T.
12	15	22	4	<b>MIRACLE</b> ARISTA 2222	WHITNEY HOUSTON
13	18	21	6	<b>(IF THERE WAS) ANY OTHER WAY</b> EPIC 34-73665	CELINE DION
14	19	20	9	<b>WALK MY WAY</b> REPRISE 4-19447	BETH NIELSEN CHAPMAN
15	12	9	20	<b>ALL THE MAN THAT I NEED</b> ARISTA 2156	WHITNEY HOUSTON
16	17	19	9	<b>I'LL BE BY YOUR SIDE</b> LMR 2758/RCA	STEVIE B
17	13	10	16	<b>DON'T HOLD BACK YOUR LOVE</b> ARISTA 2157	DARYL HALL JOHN OATES
18	23	27	6	<b>JUST THE WAY IT IS, BABY</b> ATCO 4-98874	THE REMBRANDTS
19	14	14	12	<b>FOREVER'S AS FAR AS I'LL GO</b> RCA 2706	ALABAMA
20	16	11	15	<b>SOMEDAY</b> COLUMBIA 38-73561	MARIAH CAREY
21	20	15	22	<b>SHOW ME THE WAY</b> A&M 1536	STYX
22	21	18	28	<b>WHERE DOES MY HEART BEAT NOW</b> EPIC 34-73536	CELINE DION
23	22	17	15	<b>ALL THIS TIME</b> A&M 1541	STING
24	24	26	7	<b>TEMPLE OF LOVE</b> EAST WEST 4-98863	HARRIET
25	28	31	5	<b>JOYRIDE</b> EMI 50342	ROXETTE
26	32	34	4	<b>COMPARED TO NOTHING</b> REPRISE 4-19340	JUDE COLE
27	31	39	3	<b>LOVE WILL SURVIVE</b> CAPITOL 44707	DONNY OSMOND
28	<b>NEW ▶</b>	1	1	<b>PART OF ME, PART OF YOU</b> MCA 54060	GLENN FREY
29	37	37	6	<b>MY HEART IS FAILING ME</b> SBK 07342	RIFF
30	34	36	4	<b>LOVE AT FIRST SIGHT</b> A&M 1548	STYX
31	46	—	2	<b>POWER OF LOVE/LOVE POWER</b> EPIC 34-73778	LUTHER VANDROSS
32	40	43	6	<b>PLACE IN THIS WORLD</b> REUNION LP CUT/GEFFEN	MICHAEL W. SMITH
33	38	41	4	<b>NOTHING BUT THE RADIO ON</b> CAPITOL 44674	DAVE KOZ
34	36	42	3	<b>CIRCLE OF ONE</b> FONTANA 868 162-4/MERCURY	OLETA ADAMS
35	26	24	18	<b>WICKED GAME</b> REPRISE 4-19704	CHRIS ISAAK
36	25	23	12	<b>WAITING FOR LOVE</b> EMI 50337	ALIAS
37	42	—	2	<b>HOW CAN I EASE THE PAIN</b> ELEKTRA 4-64897	LISA FISCHER
38	30	30	25	<b>GET HERE</b> FONTANA 878 476-4/MERCURY	OLETA ADAMS
39	29	29	26	<b>THE FIRST TIME</b> COLUMBIA 38-73502	SURFACE
40	27	25	18	<b>SWEAR TO YOUR HEART</b> HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
41	35	35	4	<b>THIS COULD TAKE ALL NIGHT</b> MCA 53994	ANNA MARIE
42	41	—	2	<b>WALKING IN MEMPHIS</b> ATLANTIC 4-87747	MARC COHN
43	<b>NEW ▶</b>	1	1	<b>MORE THAN WORDS</b> A&M 1552	EXTREME
44	33	32	34	<b>LOVE TAKES TIME</b> COLUMBIA 38-73455	MARIAH CAREY
45	<b>NEW ▶</b>	1	1	<b>YOU DON'T HAVE TO GO HOME TONIGHT</b> MERCURY 878 864-4	THE TRIPLETS
46	45	—	2	<b>TOUCH ME (ALL NIGHT LONG)</b> POLYDOR 879 466-4/PLG	CATHY DENNIS
47	44	38	3	<b>SWEPT AWAY</b> PRIVATE MUSIC 2084	YANNI
48	<b>NEW ▶</b>	1	1	<b>SEAL OUR FATE</b> EPIC 34-73769	GLORIA ESTEFAN
49	<b>NEW ▶</b>	1	1	<b>NEVER GONNA LET YOU DOWN</b> COLUMBIA 38-73643	SURFACE
50	39	28	15	<b>NIGHT AND DAY</b> ATLANTIC 4-87825	BETTE MIDLER

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

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## WINTER '91 ARBITRONS

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Call	Format	Sp '90	Su '90	Fa '90	W '91	Call	Format	Sp '90	Su '90	Fa '90	W '91	
<b>WASHINGTON, D.C.—(7)</b>												
WPCC-FM	urban	5.8	7.5	8.1	7.3	KISW	album	5.0	4.8	3.8	3.6	
WGAY	easy	7.1	5.9	6.8	6.9	KXRX	album	5.0	4.5	4.5	3.6	
WTOP	N/T	3.8	3.7	3.5	6.5	KKNW	adult alt	1.9	1.7	2.1	3.5	
WKYS	urban	4.8	6.6	4.8	5.3	KRPM-AM-FM	country	4.0	3.1	4.7	3.3	
WMZQ-AM-FM	country	6.3	6.5	6.4	4.9	KIXI	adult std	3.9	4.0	3.0	3.2	
WROX	top 40	3.7	3.3	3.0	4.8	KZOK-FM	cls rock	4.3	5.2	3.8	3.2	
WASH	AC	4.2	5.1	3.5	4.5	KBSG-AM-FM	oldies	3.4	3.1	4.1	3.1	
WMAL	N/T	5.1	5.1	4.6	4.4	KLSY-AM-FM	AC	3.8	4.5	4.8	3.1	
WLTT	AC	3.3	3.5	3.0	4.1	KLTX	AC	3.1	2.1	2.7	3.1	
WAVA	top 40	5.1	3.6	4.0	3.8	KBRD	easy	3.7	3.5	3.2	3.0	
WMNJ	urban	3.3	2.5	4.0	3.5	KMGJ	AC	1.9	2.5	2.6	2.5	
WHUR	urban	3.9	3.6	3.3	3.2	KCMS	religious	1.6	1.2	1.4	1.7	
WWDC-FM	album	2.9	4.3	4.3	3.1	KSEA	AC	2.9	2.6	1.6	1.5	
WGSF-FM	classical	3.3	3.1	2.7	3.0	KKFX	urban	8	5	5	1.3	
WCXR	cls rock	3.9	4.3	3.7	2.9	KVI	oldies	1.6	1.3	1.4	1.3	
WXTR	oldies	2.8	2.4	2.8	2.6	KEZF-FM	easy	1.4	1.5	9	1.1	
WWRC	N/T	2.2	2.1	2.1	2.4	KJR	oldies	1.1	1.1	1.2	1.1	
WHFS	modern	2.9	2.6	2.3	2.1	<b>ST. LOUIS—(16)</b>						
WJFZ	adult alt	1.1	1.0	1.6	1.5	N/T	19.1	17.0	16.6	20.4		
WJZE	album	1.8	2.0	2.0	1.9	KMOX	N/T	8.7	8.2	7.2	8.1	
WOL	oldies	2.0	1.3	2.1	1.5	KSHE	album	7.0	6.7	6.9	6.9	
WYCB	religious	1.3	1.3	1.4	1.3	KMJM	urban	6.4	5.7	5.9	6.8	
WCPT	N/T	—	—	—	—	KSD	country	4.9	4.2	6.7	5.8	
WYPT	album	9	1.8	1.0	1.0	KEZF-FM	AC	5.9	6.8	7.9	5.0	
<b>DALLAS/FORT WORTH—(8)</b>												
KSCS	country	8.6	8.3	10.0	9.1	KYKY	AC	6.1	6.6	6.3	5.0	
KVIL-AM-FM	AC	6.7	6.9	8.5	6.9	KWBQ	top 40	6.9	6.8	5.0	4.8	
KPLX	country	7.4	7.2	7.4	6.6	KLOU	oldies	3.3	3.7	4.2	3.8	
WBAP	country	5.8	5.8	4.5	6.2	KWKK	country	2.4	2.3	3.3	2.6	
KKDA-FM	N/T	5.7	5.8	5.3	5.7	KATZ	urban	1.6	2.1	2.1	2.1	
KRLD	album	4.4	4.9	5.4	5.4	KRUJ	AC	1.8	2.4	1.9	2.1	
KTXQ	top 40	3.9	3.4	4.2	4.0	KUSA	classical	1.3	1.2	1.8	1.8	
KEGL	urban	4.6	3.7	2.7	4.0	WEW	country	1.5	1.6	1.7	1.8	
KJMZ	cls rock	3.6	3.0	3.3	3.3	WSNL	AC	1.5	1.6	1.7	1.8	
KZPS	cls rock	4.7	4.9	4.0	3.1	WRTH	adult std	2.9	2.9	2.0	1.5	
KHYI	top 40	2.0	2.1	2.5	3.1	KHTK	top 40/dance	2.9	2.9	2.0	1.5	
KLIF	N/T	2.3	1.4	3.0	2.6	KATZ-FM	adult alt	9	12	8	1.2	
KKDA	oldies	2.4	2.0	2.1	2.5	WESL	religious	6	6	7	1.2	
KRRR	classical	2.4	2.0	2.1	2.5	WBIV	AC	6	6	7	1.2	
KLTY	religious	3.5	3.4	3.4	2.4	<b>BALTIMORE—(17)</b>						
KLUV	oldies	3.5	3.4	2.8	2.4	WXYV	urban	8.2	9.5	8.1	9.6	
KOAI	adult alt	3.1	3.1	2.5	2.4	WBAL	N/T	8.8	9.0	8.8	8.6	
KESS	Spanish	8	1.2	1.3	2.2	WLF-FM	AC	6.5	6.4	8.0	7.6	
KLRX	AC	1.4	2.0	1.1	2.1	WIYY	album	6.7	7.6	6.8	7.3	
KDGE	modern	1.7	2.0	2.1	2.0	WPOC	country	6.8	5.4	7.4	5.8	
KAAM	adult std	1.8	2.3	1.7	1.9	WWMX	AC	6.1	5.4	6.6	5.1	
KMEZ	AC	3.4	2.3	2.1	1.9	WBSB	top 40	5.8	6.8	5.0	5.0	
KHVN	religious	1.9	1.8	1.9	1.7	WQSR	oldies	5.0	4.9	5.7	4.5	
KRSR	AC	1.7	2.1	2.3	1.5	WCBM	N/T	3.0	3.2	3.2	3.6	
KMGC	AC	2.4	2.4	1.3	1.4	WWIN-FM	urban	2.2	2.5	3.3	3.3	
KSSA	Spanish	9	2	6	1.1	WITH	adult std	2.2	1.8	2.3	2.7	
<b>HOUSTON—(10)</b>												
KIKK-FM	country	7.7	7.5	8.4	8.2	WHFS	modern	2.4	2.9	2.7	2.3	
KILT-FM	country	7.3	8.6	7.5	7.5	WCAO	country	1.6	1.6	1.8	2.1	
KMJQ	urban	7.8	7.2	7.9	6.6	WPCC-FM	album	1.8	1.5	1.3	2.1	
KTRH	N/T	4.6	5.9	5.2	5.4	WGRX	cls rock	1.8	2.4	2.6	2.0	
KLOL	album	7.4	6.2	5.9	5.3	WWIN	religious	1.5	1.1	7	1.8	
KODA	AC	4.0	4.0	4.4	5.3	WBGR	religious	2.9	2.4	2.2	1.3	
KKBO-AM-FM	top 40	5.2	4.7	4.2	4.6	WTOP	N/T	1.0	1.0	1.0	1.3	
KQOE	AC	3.3	4.1	3.3	4.2	WYST-FM	AC	3.3	2.0	1.6	1.2	
KHMX	top 40	2.9	3.8	6.6	4.6	WGAY	easy	1.4	6	1.4	1.0	
KLTR	AC	4.4	3.5	3.9	3.5	<b>MINNEAPOLIS/ST. PAUL—(18)</b>						
KZFX	cls rock	3.7	4.2	2.8	3.5	WCCO	N/T	16.3	16.9	15.2	17.2	
KRBE-AM-FM	top 40	5.1	4.5	3.2	3.3	WCCO	country	9.3	7.2	9.3	10.5	
KLDE	oldies	3.6	3.3	5.0	3.2	KQRS-AM-FM	album	10.3	10.9	10.1	10.1	
KHYS	urban	3.6	3.1	2.4	2.9	WLTE	AC	8.1	7.5	8.7	8.5	
KPRC	N/T	2.5	2.3	2.4	2.6	KDWB-FM	top 40	7.5	7.0	6.6	7.5	
KLAT	Spanish	2.0	1.5	2.3	2.4	KSTP-FM	AC	5.4	6.5	6.1	6.4	
KFMK	oldies	3.4	2.9	2.0	2.3	KLXK	cls rock	5.7	5.0	4.9	4.6	
KQOK	Spanish	1.5	1.4	1.7	2.2	KQQL	oldies	5.5	4.4	4.4	4.2	
KYOK	urban	1.1	1.6	1.2	1.6	KSTP	N/T	2.6	2.3	3.6	3.3	
KCOH	black	8	9	8	1.3	KTCZ	album	3.3	3.5	3.6	3.1	
KXYZ	Spanish	1.6	1.7	1.9	1.1	KLBB	adult std	2.2	2.5	2.0	1.7	
KHCB	religious	1.3	1.9	6	1.0	KJJO-FM	modern	1.6	1.9	2.1	1.6	
<b>MIAMI—(11)</b>												
WLYF	AC	6.9	6.8	8.1	8.3	WMIN	adult std	9	1.5	1.1	1.2	
WQOI	Spanish	6.5	5.0	4.4	6.1	<b>PITTSBURGH—(20)</b>						
WEDR	urban	5.0	5.5	6.2	5.8	KDKA	AC	13.2	14.2	14.9	13.3	
WPOW	top 40/dance	5.0	4.8	4.9	5.8	WQVE	album	9.8	9.7	8.8	8.6	
WIOD	N/T	3.3	5.3	5.1	5.3	WWSW-AM-FM	oldies	7.7	6.4	8.1	8.3	
WHQT	urban	7.1	5.5	4.1	4.6	WBZZ	top 40	8.4	8.6	8.9	7.9	
WKIS	country	3.7	3.6	4.2	4.0	WSHM	AC	5.5	5.1	5.2	6.5	
WQBA	Spanish	4.2	3.7	3.6	3.8	WAMO	urban	6.7	5.8	5.2	5.1	
WXDZ	Spanish	3.6	4.0	3.4	3.7	WTAE	N/T	5.7	5.0	5.4	4.9	
WINZ	N/T	3.3	2.8	2.7	3.6	WLTJ	AC	3.8	3.0	3.9	4.5	
WHYI	top 40	4.0	3.8	3.6	3.5	WDSY	country	3.8	4.9	4.7	4.2	
WFLC	AC	2.0	4.0	4.4	3.3	WHTX	AC	5.7	2.8	3.5	4.1	
WMXJ	oldies	3.4	3.1	3.6	3.1	WXPJ	top 40/dance	1.6	2.2	3.2	3.8	
WJQY	AC	3.9	3.8	3.6	2.8	WJAS	adult std	3.9	3.5	4.0	3.7	
WTMI	classical	2.3	2.8	2.6	2.7	WYMG	cls rock	4.2	4.6	3.7	2.7	
WSHE	album	2.9	3.3	3.2	2.6	WEZE-FM	easy	2.9	3.3	4.1	2.6	
WCMQ	Spanish	8	1.0	6	2.2	KQV	N/T	1.9	1.8	1.7	2.3	
WZTA	cls rock	2.2	2.5	3.0	2.2	WBSB	AC	1.0	1.1	1.2	1.1	
WLVE	adult alt	2.5	2.4	2.5	2.1	WPIT-FM	religious	1.0	1.1	1.3	1.0	
WAXY	AC	3.0	2.6	2.1	2.0	<b>TAMPA, FLA.—(21)</b>						
WCMQ-FM	Spanish	3.3	3.5	3.0	2.0	WWRM	AC	9.0	7.4	10.5	10.8	
WMRZ	adult std	2.6	2.8	1.3	2.0	WQYK-FM	country	7.8	9.1	9.6	8.9	
WEAT-AM-FM	easy	1.6	1.3	1.7	1.6	WFLA	N/T	4.2	5.8	4.7	7.4	
WQBA-FM	Spanish	1.8	1.6	1.7	1.5	WRBQ-FM	top 40	7.1	5.9	5.7	6.3	
WMBM	religious	1.2	1.1	1.9	1.3	WUSA	AC	7.3	6.2	8.0	6.1	
WFTL	N/T	4	1.1	1.2	1.3	WYNF	album	6.8	6.2	5.1	5.9	
<b>ATLANTA—(12)</b>												
WVEE	urban	15.1	14.8	11.0	11.3	WDUV	easy	4.9	5.5	6.0	5.5	
WSB-FM	AC	8.1	9.9	8.2	9.5	WFLZ	top 40	8.3	8.3	7.4	5.5	
WAPW	top 40	10.6	8.6	8.2	7.5	WXTB	album	4.5	4.7	3.0	4.6	
WPCH	AC	8.2	8.0	7.5	7.5	WGUL-AM-FM	adult std	6.1	5.1	4.7	4.5	
WSB	N/T	6.7	5.7	6.5	6.4	WMTX	AC	3.9	5.0	3.9	3.5	
WKLS	album	6.9	6.3	7.2	6.2	WYUU	oldies	3.4	3.6	4.1	3.5	
WFOX	oldies	6.4	5.8	5.5	5.6	WSUN	country	1.9	2.4	2.3	2.8	
WYAY/WYAI	country	5.6	6.4	6.6	5.4	WHVE	adult alt	3.0	3.2	2.0	2.2	
WKHX-FM	country	4.5	5.1	4.9	4.5	WTMP	urban	1.5	1.3	1.1	2.2	
WSTR	AC	3.2	4.4	5.1	4.2	WQYK	country	6	5	8	1.6	
WZGC	cls rock	3.7	4.0	3.8	4.0	WLVU-FM	adult std					



# Album Rock Tracks™

COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	3	<b>★★ NO. 1 ★★</b> LIFT ME UP ARISTA 2218	YES 1 week at No. 1
2	1	1	9	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M.
3	4	6	4	DANGEROUS CAPITOL 79662	THE DOOBIE BROTHERS
4	3	2	8	LAYING DOWN THE LAW ATLANTIC LP CUT	THE LAW
5	5	5	6	SHE GOES DOWN CAPITOL 44688	BILLY SQUIER
6	7	9	9	SENSIBLE SHOES WARNER BROS. LP CUT	DAVID LEE ROTH
7	11	—	2	COUPLE DAYS OFF EMI 50346	HUEY LEWIS & THE NEWS
8	6	3	15	SILENT LUCIDITY EMI 50345	QUEENSRYCHE
9	9	13	8	TRADEMARK CAPITOL LP CUT	ERIC JOHNSON
10	10	14	7	SEE THE LIGHTS A&M 1553	SIMPLE MINDS
11	15	25	5	WIND OF CHANGE MERCURY 868 180-4	SCORPIONS
12	16	18	6	SOMEONE TO LOVE ARISTA 2214	ROGER MCGUINN
13	23	28	5	WALKING IN MEMPHIS ATLANTIC 4-87747	MARC COHN
14	<b>NEW ▶</b>	1	1	<b>★★★ FLASHMAKER ★★★</b> ORDINARY AVERAGE GUY PYRAMID LP CUT/EPIC	JOE WALSH
15	25	—	2	PART OF YOU, PART OF ME MCA 54060	GLENN FREY
16	18	26	11	SAVED BY LOVE CHARISMA LP CUT	RIK EMMETT
17	24	27	10	MORE THAN WORDS A&M 1552	EXTREME
18	17	20	5	PAYIN' THE COST TO BE THE BOSS CHRYSLIS 23695	PAT BENATAR
19	19	12	16	SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES
20	20	19	11	UNCLE TOM'S CABIN COLUMBIA 38-73644	WARRANT
21	8	7	13	THE SOUL CAGES A&M 1556	STING
22	26	34	4	DIRTY LOVE Geffen LP CUT	THUNDER
23	14	11	12	HEARTBREAK STATION MERCURY 878 796-4	CINDERELLA
24	21	17	8	INNUENDO HOLLYWOOD LP CUT/ELEKTRA	QUEEN
25	12	10	9	HIGHWIRE COLUMBIA 38-73742	ROLLING STONES
26	22	15	8	RHYTHM OF MY HEART WARNER BROS. 4-19336	ROD STEWART
27	13	8	10	IF YOU DON'T START DRINKIN' EMI LP CUT	GEORGE THOROGOOD
28	33	35	5	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
29	40	—	2	<b>★★★ POWER TRACK ★★★</b> BLACK MONEY CYPRESS 2785/RCA	VINNIE JAMES
30	39	44	4	HEAVEN HELP THE LONELY COLUMBIA LP CUT	WILLIE NILE
31	35	41	3	LOVE DON'T COME EASY ATLANTIC 4-87734	WHITE LION
32	48	—	2	ALL THE WAY FROM MEMPHIS IMPACT LP CUT/MCA	CONTRABAND
33	28	22	12	STRANGER STRANGER ATCO LP CUT	BAD COMPANY
34	36	32	16	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE
35	37	42	4	MAN IN THE BOX COLUMBIA LP CUT	ALICE IN CHAINS
36	34	33	14	BITTER TEARS ATLANTIC 4-87760	INXS
37	31	21	13	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
38	41	38	4	BLACK, WHITE AND BLOOD RED SLASH LP CUT/REPRISE	BODEANS
39	27	16	9	ARE YOU READY ATCO 4-98830	AC/DC
40	49	49	3	GREEN-TINTED SIXTIES MIND ATLANTIC LP CUT	MR. BIG
41	47	—	2	MOTHER'S EYES ATCO LP CUT	ENUFF Z'NUFF
42	46	46	3	DON'T MAKE ME DREAM ABOUT YOU REPRISE 4-19357	CHRIS ISAAK
43	<b>NEW ▶</b>	1	1	THE OBVIOUS SONG VIRGIN LP CUT	JOE JACKSON
44	38	36	7	I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS
45	30	29	8	PARADISE Geffen LP CUT	TESLA
46	50	50	3	MAD ABOUT YOU CHRYSLIS 23699	SLAUGHTER
47	<b>NEW ▶</b>	1	1	ALWAYS ON THE RUN VIRGIN LP CUT	LENNY KRAVITZ
48	32	23	11	CALL IT ROCK N' ROLL CAPITOL 44676	GREAT WHITE
49	45	43	4	THREE PISTOLS MCA LP CUT	THE TRAGICALLY HIP
50	<b>NEW ▶</b>	1	1	REBEL HEART WARNER BROS. LP CUT	ROD STEWART

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

# RADIO

## ABC Polishes Plans For Bartley's Oldies Shows Net Set To Spice Up Saturdays, Count Down Past Hits

LOS ANGELES—ABC Radio Networks has announced the particulars of the two new programs hosted by the recently signed Dick Bartley (Billboard, April 20). "Rock And Roll's Greatest Hits" will air live from the ABC studios in New York every Saturday night beginning this week (May 4). The all-request, four-hour gold show is the first live regularly scheduled music program produced by ABC. Bartley's other program, "American Gold," a four-hour show featuring music from the '60s and '70s and a countdown based on Billboard's Hot 100 charts from those eras, will debut in early June. It also features artist interviews, listener requests, news, and lifestyle features. Meanwhile, Westwood One has named KRTH Los Angeles midday personality Brian Beirne as the new host of "New Gold On CD," the oldies shortform program that Bartley hosted and helped create.

### MAJORS IN MINORITY AT NAB

As has been the case for the past few years, the major networks and syndicators, save for Satellite Music Network and Drake-Chenault/Jones, had a low profile at the spring National Assn. of Broadcasters convention April 14-18 in Las Vegas.

The absence of the majors, however, allowed some smaller industry players to shine at the Programming and Production Expo April 17. Those showing their wares included Seattle-based

### WASHINGTON ROUNDUP

(Continued from page 13)

ing complaints" about radio and TV broadcasts, the memo says it may also "refer the complaint" to Justice "for possible [criminal] prosecution under Section 1464" if the broadcast is believed to be obscene.

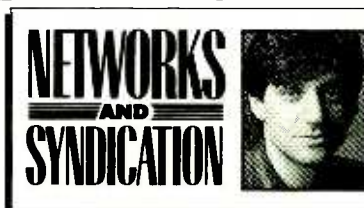
Both agencies "will exchange regular reports detailing the status and disposition of complaints they have processed."

### HOW MUCH IS ENOUGH?

So if the above has you wondering whether you should play "People Are Still Having Sex" and "I Wanna Sex You Up," a national study by Paragon Research says that 63% of radio listeners do not believe stations should censor themselves by excising controversial lyrics from songs. Thirty-two percent are in favor of edits; 5% were undecided. Thirty-three percent of the women polled support stations editing lyrics compared with 25% of the men. Sixty-seven percent of those polled say they have never changed a station because of a song lyric.

On the other hand, 78% of Paragon's respondents thought a record with controversial lyrics should carry a warning sticker. Eighteen percent are opposed to the idea; the rest are undecided. Eighty-two percent of women support stickering, as do 69% of the men polled.

Assistance in preparing this column was provided by Phyllis Stark.



by Craig Rosen

Broadcast Programming, San Francisco-based Transmedia, St. Paul, Minn.-based HealthBeat Update, Dallas-based Hispano U.S.A. Network (Billboard, May 3), and Beverly Hills, Calif.-based Charles Michelson & Sons. Broadcast Programming, which recently acquired the Drake-Chenault tape library, not only offers several formats on tape and CD, but also several varieties within each format. Its five AC choices range from "Hot AC" to "Mellow AC." Broadcast Programming

also covers three "Light Contemporary Choices," two "EZ Instrumental" formats, three "MOR Nostalgia Choices," and two "Gold" formats.

In the country genre, Broadcast Programming offers six choices ranging from the current-driven "All Star Country" to the AC-flavored "The Natural Sound." BP's lineup is rounded out with three different top 40 formats, four Christian choices, and an urban, jazz, classical, and instrumental format.

BP also offers several specials, including the return of Drake-Chenault's "History Of Rock & Roll." The 52-hour special covers 25 years of music history.

Charles Michelson & Sons specializes in classic radio dramas that have been quite successful on KNX Los Angeles and KCMO Kansas (Continued on next page)

# Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	<b>★★ NO. 1 ★★</b> LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M. 8 weeks at No. 1
2	2	2	7	SEE THE LIGHTS A&M 1553	SIMPLE MINDS
3	4	4	5	MISS FREELOVE '69 RCA 2805	HOODOO GURUS
4	3	3	8	OUR FRANK SIRE 4-26514/REPRISE	MORRISSEY
5	5	11	4	THERE SHE GOES LONDON 869 370-4/PLG	THE LA'S
6	7	21	4	AMERICAN MUSIC SLASH LP CUT/REPRISE	VIOLENT FEMMES
7	10	14	4	SUNLESS SATURDAY COLUMBIA 38-73668	FISHBONE
8	6	13	5	3 STRANGE DAYS CAPITOL LP CUT	SCHOOL OF FISH
9	9	6	7	INTERNATIONAL BRIGHT YOUNG THING SBK LP CUT	JESUS JONES
10	8	9	5	ALWAYS ON THE RUN VIRGIN LP CUT	LENNY KRAVITZ
11	11	12	6	COUNTING BACKWARDS SIRE 4-21833/WARNER BROS.	THROWING MUSES
12	16	—	2	I BELIEVE EMI 56213	EMF
13	26	28	3	I WANT MORE I.R.S. LP CUT/MCA	DAVE WAKELING
14	13	19	5	SOONER OR LATER A&M LP CUT	THE FEELIES
15	<b>NEW ▶</b>	1	1	OBVIOUS SONG VIRGIN LP CUT	JOE JACKSON
16	20	23	4	PHOENIX OF MY HEART WING 868 133-2/MERCURY	XYMOX
17	<b>NEW ▶</b>	1	1	BEAUTIFUL LOVE ISLAND LP CUT	JULIAN COPE
18	27	—	2	ALL TOGETHER NOW REPRISE 4-40067	THE FARM
19	29	—	2	GET THE MESSAGE WARNER BROS. 2-21832	ELECTRONIC
20	25	—	2	MAKE OUT ALRIGHT VIRGIN 4-98780	DIVINYLS
21	18	20	4	QUICK AS RAINBOWS A&M LP CUT	KITCHENS OF DISTINCTION
22	24	—	2	DIANE MERCURY 868 165-2	MATERIAL ISSUE
23	<b>NEW ▶</b>	1	1	PSYCH OUT RELATIVITY LP CUT	THE SEERS
24	22	22	5	THE WAGON SIRE LP CUT/WARNER BROS.	DINOSAUR JR.
25	12	7	9	UNREAL WORLD EPIC LP CUT	THE GODFATHERS
26	28	—	2	CRUSH STORY GIANT LP CUT/WARNER BROS.	TOO MUCH JOY
27	21	18	6	CLOUD 8 CHARISMA 2-96378	FRAZIER CHORUS
28	14	10	11	NATIVE SON SIRE LP CUT/WARNER BROS.	THE JUDYBATS
29	19	17	8	THE SOUL CAGES A&M LP CUT	STING
30	23	16	12	UNBELIEVABLE EMI 56209	EMF

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



# YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **Morning Train**, Sheena Easton, EMI-AMERICA
2. **Just The Two Of Us**, Grover Washington Jr., ELEKTRA
3. **Being With You**, Smokey Robinson, TAMLA
4. **Angel Of The Morning**, Juice Newton, CAPITOL
5. **Kiss On My List**, Daryl Hall & John Oates, RCA
6. **Rapture**, Blondie, CHRYSALIS
7. **Bette Davis Eyes**, Kim Carnes, EMI-AMERICA
8. **While You See A Chance**, Steve Winwood, ISLAND
9. **Living Inside Myself**, Gino Vannelli, ARISTA
10. **I Can't Stand It**, Eric Clapton and His Band, RSO

## POP SINGLES—20 Years Ago

1. **Joy To The World**, Three Dog Night, DUNHILL
2. **Put Your Hand In The Hand**, Ocean, KAMA SUTRA
3. **Never Can Say Goodbye**, Jackson 5, MOTOWN
4. **What's Going On**, Marvin Gaye, TAMLA
5. **I Am . . . I Said**, Neil Diamond, UNI
6. **If, Bread**, ELEKTRA
7. **Stay Awhile**, BELLS, POLYDOR
8. **Another Day/Oh Woman Oh Why**, Paul McCartney, APPLE
9. **Just My Imagination (Running Away With Me)**, Temptations, GORDY
10. **Chick-A-Boom**, Daddy Dewdrop, SUNFLOWER

## TOP ALBUMS—10 Years Ago

1. **Hi Infidelity**, REO Speedwagon, EPIC
2. **Paradise Theater**, Styx, A&M
3. **Arc Of A Diver**, Steve Winwood, ISLAND
4. **Face Dances**, The Who, WARNER BROS.
5. **Winelight**, Grover Washington Jr., ELEKTRA
6. **Moving Pictures**, Rush, MERCURY
7. **Another Ticket**, Eric Clapton, RSO
8. **Dirty Deeds Done Dirt Cheap**, AC/DC, ATLANTIC
9. **Double Fantasy**, John Lennon/Yoko Ono, GEFEN
10. **Dad Loves His Work**, James Taylor, COLUMBIA

## TOP ALBUMS—20 Years Ago

1. **Jesus Christ Superstar**, Various Artists, DECCA
2. **Pearl**, Janis Joplin, COLUMBIA
3. **Up To Date**, Partridge Family, BELL
4. **4 Way Street**, Crosby, Stills, Nash, & Young, ATLANTIC
5. **Golden Biscuits**, Three Dog Night, DUNHILL
6. **Love Story**, Andy Williams, COLUMBIA
7. **Soundtrack**, Love Story, PARAMOUNT
8. **Soundtrack**, Woodstock 2, COTILLION
9. **Tea For The Tillerman**, Cat Stevens, A&M
10. **Close To You**, Carpenters, A&M

## COUNTRY SINGLES—10 Years Ago

1. **Rest Your Love On Me/I Am The Dreamer (You Are The Dream)**, Conway Twitty, MCA
2. **Hooked On Music**, Mac Davis, CASABLANCA
3. **Am I Losing You**, Ronnie Milsap, RCA
4. **I Loved 'Em Every One**, T.G. Sheppard, WARNER/CURB
5. **Seven-Year Ache**, Rosanne Cash, COLUMBIA
6. **Falling Again**, Don Williams, MCA
7. **A Headache Tomorrow (Or A Heartache Tonight)**, Mickey Gilley, EPIC
8. **Roll On Mississippi**, Charley Pride, RCA
9. **Elvira**, The Oak Ridge Boys, MCA
10. **Mister Sandman**, Emmylou Harris, WARNER BROS.

## SOUL SINGLES—10 Years Ago

1. **Being With You**, Smokey Robinson, TAMLA
2. **Sukiyaki**, A Taste Of Honey, CAPITOL
3. **Just The Two Of Us**, Grover Washington Jr., ELEKTRA
4. **How 'Bout Us**, Champaign, COLUMBIA
5. **A Woman Needs Love**, Ray Parker Jr. & Raydio, ARISTA
6. **When Love Calls**, Atlantic Starr, A&M
7. **What Cha' Gonna Do For Me**, Chaka Khan, WARNER BROS.
8. **Thighs High**, Tom Browne, ARISTA/GRP
9. **It's A Love Thing**, Whispers, SOLAR
10. **Al No Corrida**, Quincy Jones, A&M

# RADIO

## Despite Costs & Headaches, Stations Say Megaconcerts Are Worth The Mega-effort

NEW YORK—They are a lot of work, a lot of money, and often a lot of headaches, but stations that produce multi-artist megaconcerts say they are well worth the effort. Among the most extravagant and best publicized of the megaconcerts are WQHT (Hot 97) New York's twice-yearly Hot Night shows, KPWR (Power 106) Los Angeles' semi-annual Powerhouse concerts, and WXKS-FM (Kiss 108) Boston's annual Kiss Concert.

While megaconcerts can be very expensive—Hot 97 promotion director Brian Marks says they run from \$30,000-\$80,000 to produce—some stations find client sponsors to make them more cost effective. Last year, Kiss 108 sold its concert to five clients, and GM Lisa Fell says it will probably do the same for this year's show, to be held June 8. Power 106, which hosts a Powerhouse in the spring and fall, sells the fireworks display that concludes the fall show to a client.

Hot 97, on the other hand, never sells sponsorships. "We eat [the cost]," Marks says. "We're budgeted for it [because] it looks tacky to have a banner of a beer company on stage when you're trying to promote your station."

It helps that many acts appear for free. Last year's Kiss Concert starred 22 acts, including New Kids On The Block, Aerosmith, and M.C. Hammer. Fell will not reveal which acts were paid and which were not, but acts frequently do these types of shows to thank stations for their support. Marks says he "never ever pays talent" to appear at a free show.

Generally, stations give away most of the concert tickets on the air, which adds to the street buzz because, as Marks says, "you're giving away the ticket that money can't buy." But both Kiss and Pow-

er usually also sell blocks of tickets, with the proceeds earmarked for charity.

Although station reps talk about the enormous amount of work involved in putting together a megaconcert, they also say they have done enough of them now so that they have the process down to a science. But some also enlist outside help. Power 106 uses a production



by Phyllis Stark

company to handle lights, sound, and coordination of the acts on stage. The station also hires a public relations firm to handle press for the fall show.

This year, the spring Powerhouse, Wednesday (1), will feature only one act, Deee-Lite. Promotion director Duncan Payton says that although the station has had a lot of success with multi-act shows in the past, "it seems like everybody and their dog is doing a multi-act show. We [now] have concert promoters bringing multi-act shows into town, so we have decided to stay away from it." But, he adds, the show will be as much of an event as past productions because the band will be performing live (as opposed to voice-to-track or lip-synched performances more common at station shows) and listeners must wear '60s garb to be admitted.

### IDEA MILL: THREE-HOUR TOUR

WYST (92 Star) Baltimore hosted a "Gilligan's Island" reunion tour, a three-hour cruise on the Lady Baltimore with original series cast mem-

bers Bob Denver (Gilligan), Russell Johnson (the Professor), and Dawn Wells (Mary Ann) . . . WYHY (Y107) Nashville marked Secretaries' Day with an "office olympics" promotion. Participants were strapped to a chair and made to complete such tasks as dropping off a child at day care, making coffee, filing, typing, eating lunch, and picking up dry cleaning.

WMVP Milwaukee and The Milwaukee Times have teamed up for a project called "Summer of '91—A Commitment to Peace," to combat crime in the city. During the five-week campaign, all station editorials, PSAs, and community programming will focus on crime and crime prevention. WMVP will also sponsor weekly block parties in different neighborhoods and help form neighborhood-watch groups.

WRKS (Kiss 98.7) New York sponsored "Kiss night" at the Ringling Bros. and Barnum & Bailey Circus April 18. The performance included a miniconcert by Another Bad Creation, which was introduced by Michael Bivens of Bell Biv DeVoe. All proceeds went to charity . . . Across town, WYNY is distributing a weekly country playlist in 60 area Sam Goody stores. Each survey includes a discount coupon sponsored by a record label.

KOME San Jose, Calif., is promoting the Yes song "Lift Me Up" by letting listeners win a helicopter ride to the May 17 Yes show at the Oakland Coliseum . . . WMMR Philadelphia broadcast a radiothon on Earth Day weekend to raise money for the landscaping and maintenance of "Strawberry Fields," a half-acre site in Fairmount Park that will be a memorial to the ideals of John Lennon . . . WMC-FM Memphis promotion director Vic Delgiorno moves to KHYI (Y95) Dallas in the same capacity.

## NETWORKS AND SYNDICATION

(Continued from preceding page)

City, Mo. Its offerings include "Dragnet," "The Green Hornet," "This Is Your FBI," and others.

Transmedia was plugging "Automotive Minutes," a daily show hosted by Brian Douglas. Also available soon from Transmedia is a live-via-satellite weekend talk show called "Automotive Magazine."

The 2-year-old "HealthBeat Update" got its start on WFMX Statesville, N.C. The five-minute daily feature is hosted by Dr. Barbara Yawn.

### AROUND THE INDUSTRY

Joanna Langfield has joined the MediaAmerica family. Langfield, who regularly makes appearances on the syndicated TV show "Live With Regis & Kathie Lee," hosts the daily 60-second "People Report" and the "Video Minute," which spotlights the latest video releases.

"Rock Party," a new 90-minute special produced by Entertainment and sold and distributed by MediaAmerica, debuted April 24 with an interview with Roger McGuinn, an

interactive listener hot line, and a live in-studio performance by the former Byrd.

Also from MediaAmerica is "All American Jam," a four-hour Memorial Day special hosted by former E Street Band drummer Max Weinberg. The show, offered on CD, features live performances by some of the top American rock acts, including Aerosmith, the Grateful Dead, Tom Petty & the Heartbreakers, and ZZ Top.

Earl Klugh will be the featured act on the first "Volkswagen World Music Series" program of the 1991 season. The 90-minute show will be distributed on CD to more than 100 stations for broadcast over the Memorial Day weekend.

ABC Radio Networks has signed a deal with Scientific Atlanta. Under the agreement SA will produce Spectrum Efficient Digital Audio (SEDAT) transmission cards that will allow ABC three times the number of audio channels and improve the quality of audio channels. ABC plans to start using the new technology June 1. ABC will provide affil-

ates with a SEDAT card for either Fairchild DART-384 or Scientific Atlanta DAT-32 systems.

Hurbert P. Hoffman has been named account executive in the CBS Radio Networks Detroit office. Hoffman is formerly of HNWH Radio Sales . . . PIA Radio Sports has signed Lou Canellis to a three-year deal and upped him to VP of sports programming/executive producer.

As Jones Spacelink Ltd. continues its takeover of Drake-Chenault/Jones Satellite Services, a number of executives have new titles. Glenn R. Jones, CEO of Jones-Spacelink, also holds the same position with Drake-Chenault/Jones. J. Chris Aschenbeck, former chief financial officer of Drake-Chenault Radio Consultants, is now group VP of the new venture. T.J. Lambert is now senior VP/sales and marketing, with Phil Barry assuming the title of VP of programming and operations, and Len Roberts staying on as country consultant. A full 80% of the Drake-Chenault staff has been retained.

**Hot Hits in Tokio**  
Week of April 14, 1991

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

- 1 Joyride Roxette
- 2 Someday Mariah Carey
- 3 Gonna Make You Sweat C&C Music Factory
- 4 Sadness Part 1 Enigma
- 5 I Don't Want To Say Goodnight Planet 3
- 6 All This Time Sting
- 7 Because I Love You Stevie B
- 8 You're In Love Wilson Phillips
- 9 Marcy Marcy Me! I Want You Robert Palmer
- 10 Coming Out Of The Dark Gloria Estefan
- 11 Rhythm Of My Heart Rod Stewart
- 12 For Tomorrow Silje
- 13 3 A.M. Eternel (Live At The S.S.L.) The KLF
- 14 All True Man Alexander O'Neal
- 15 Let's Go Round Again Yell!
- 16 I'm Dreamin' Christopher Williams
- 17 Promise Me You'll Remember Harry Connick Jr.
- 18 Hold You Tight Tera Kemp
- 19 In Your Face Bob State
- 20 One More Try Timmy T
- 21 Touch Me (All Night Long) Cathy Dennis
- 22 Sex Cymbal Sheila E
- 23 Dagen Kari Brawnes
- 24 From A Distance Bo Diddley
- 25 State Of The World Janet Jackson
- 26 This House Tracie Spencer
- 27 Baby Baby Amy Grant
- 28 Get Here Diana Ales
- 29 Heaven Chris Rea
- 30 Chasin' The Wind Chicago
- 31 Here We Go C&C Music Factory
- 32 Rescue Me Madonna
- 33 I Like The Way (The Kissing Game) Hi Five
- 34 Stone Cold Gentleman Ralph Tresvant
- 35 Love Story We Totsuzenni Kazumasa Oda
- 36 Cry For Help Rick Astley
- 37 Where Does My Heart Beat Now Celine Dion
- 38 Enter Lyon Et Barcelona Milla Fernandez
- 39 Come In From The Cold Joni Mitchell
- 40 Forever Yours 101 North
- 41 Temple Of Love Harriet
- 42 Real Man Matilde Santing
- 43 Perish The Thought Ned Doheny
- 44 So You Wanna Be A Gangster Mr. Fiddler
- 45 Here Comes The Hammer M.C. Hammer
- 46 Nothing Has Changed Gulliano
- 47 Wrap My Body Tight Johnny Gill
- 48 I'll Be By Your Side Stevie B
- 49 I've Been Thinking About You Londonbeat
- 50 Ai Yori Aoi Umi Shungo Shungo Typhoon

**J-WAVE**  
81.3FM



# POWERPLAYLISTS™

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

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

### PLATINUM

**Z100**  
New York P.D.: Steve Kingston

1	Divinyls, I Touch Myself
2	Voices That Care, Voices That Care
3	Timmy T., One More Try
4	Lissette Melendez, Together Forever
5	Cathy Dennis, Touch Me (All Night Long)
6	Wilson Phillips, You're In Love
7	C&C Music Factory Feat. Freedom Willi
8	Nelson, More Than Ever
9	Mariah Carey, Someday
10	Rod Stewart, Rhythm Of My Heart
11	Amy Grant, Baby Baby
12	Roxette, Joyride
13	Gloria Estefan, Coming Out Of The Dar
14	Hi-Five, I Like The Way (The Kissing)
15	Crystal Waters, Gypsy Woman
16	R.E.M., Losing My Religion
17	Extreme, More Than Words
18	Mariah Carey, I Don't Wanna Cry
19	Tesla, Signs
20	Another Bad Creation, I'esha
21	Whitney Houston, Miracle
22	Black Box, Strike It Up
23	Rick Astley, Cry For Help
A25	Queensryche, Silent Lucidity
26	Gerardo, Rico Suave
27	Luther Vandross, Power Of Love/Love P
A28	Color Me Badd, I Wanna Sex You Up (Fr
29	Styx, Show Me The Way
30	Tara Kemp, Hold You Tight

**HOT 97FM**  
New York P.D.: Joel Salkowitz

1	C&C Music Factory Feat. Freedom Willi
2	Cathy Dennis, Touch Me (All Night Long)
3	Black Box, Strike It Up
4	Daisy Dee, Crazy
5	TKA, Give Your Love To Me
6	Londonbeat, I've Been Thinking About
7	2 Without Hats, 3 On The Mic
8	Monie Love Featuring True Image, It's
9	Hi-Five, I Like The Way (The Kissing)
10	L.L. Cool J, Mama Said Knock You Out
11	Crystal Waters, Gypsy Woman
12	Definition Of Sound, Now Is Tomorrow
13	Musto & Bones, Dangerous On
14	Corina, Temptation
15	Salt-N-Pepa, Do You Want Me
16	Tara Kemp, Hold You Tight
17	Pebbles (With Salt-N-Pepa), Backyard
18	LaTour, People Are Still Having Sex
19	Dee-Lite, E.S.P.
20	Maniah Carey, I Don't Wanna Cry
21	Another Bad Creation, I'esha
22	Brother Makes 3, Do You Wanna Dance
A23	Coro, My Fallen Angel
24	Tracie Spencer, This House
25	D'zire, Forever Am'or
26	Sheena Easton, What Comes Naturally
27	George Lamond, Love's Contagious
28	Lisa Fischer, How Can I Ease The Pain
29	Whitney Houston, Miracle
30	EMF, Unbelievable
31	Cartouche, Feel The Groove
32	Color Me Badd, I Wanna Sex You Up (Fr
33	Luther Vandross, Power Of Love/Love P
34	Nomad, Wanna Give U Devotion
35	Tara Kemp, Piece Of My Heart
A	Those Guys, Tonight
A	Voices That Care, Voices That Care
A	Gerardo, Rico Suave
A	Another Bad Creation, I'esha
EX	Alison Umerick, Where Love Lives
EX	Aftershock, Going Through The Motions
EX	Surface, Never Gonna Let You Down

**95.5 WPLJ**  
New York P.D.: Tom Cuddy

1	Wilson Phillips, You're In Love
2	Lissette Melendez, Together Forever
3	Divinyls, I Touch Myself
4	Bingo Boys Featuring Princessa, How T
5	C&C Music Factory Feat. Freedom Willi
6	Londonbeat, I've Been Thinking About
7	Tesla, Signs
8	Janet Jackson, State Of The World
9	Cathy Dennis, Touch Me (All Night Long)
10	Nelson, More Than Ever
11	Roxette, Joyride
12	Tevin Campbell, Round And Round
13	Amy Grant, Baby Baby
14	Rod Stewart, Rhythm Of My Heart
15	Another Bad Creation, I'esha
16	Mariah Carey, I Don't Wanna Cry
17	Voices That Care, Voices That Care
18	Michael Bolton, Love Is A Wonderful T
19	Hi-Five, I Like The Way (The Kissing)
20	Extreme, More Than Words
21	Riff, My Heart Is Failing Me
22	Keedy, Save Some Love
23	The Triplets, You Don't Have To Go Ho
24	Black Box, Strike It Up
25	R.E.M., Losing My Religion
26	Rick Astley, Cry For Help
A27	Huey Lewis & The News, Couple Days Of
28	Tara Kemp, Hold You Tight
A29	Luther Vandross, Power Of Love/Love P
30	Gloria Estefan, Coming Out Of The Dar
31	Color Me Badd, I Wanna Sex You Up (Fr
32	Styx, Love At First Sight
EX	Queensryche, Silent Lucidity

**93.9 WFLD**  
Chicago P.D.: Dave Shakes

1	Daisy Dee, Crazy
2	Black Box, Strike It Up
3	Cathy Dennis, Touch Me (All Night Long)
4	Cynthia, What Will It Take
5	D'zire, Forever Am'or
6	Timmy T., One More Try
7	Lissette Melendez, Together Forever
8	C&C Music Factory Feat. Freedom Willi
9	LaTour, People Are Still Having Sex
10	Musto & Bones, Dangerous On
11	Another Bad Creation, I'esha
12	Bingo Boys Featuring Princessa, How T
13	The Cover Girls, Fun Boutique
14	April, You're The One For Me
15	C&C Music Factory Feat. Freedom Willi
16	Salt-N-Pepa, Do You Want Me
17	Cartouche, Feel The Groove
18	Tara Kemp, Hold You Tight

**KISW 102.7**  
Los Angeles P.D.: Bill Richards

1	Amy Grant, Baby Baby
2	Tara Kemp, Hold You Tight
3	Voices That Care, Voices That Care
4	Divinyls, I Touch Myself
5	Mariah Carey, I Don't Wanna Cry
6	Michelle, Something In My Heart
7	Roxette, Joyride
8	Hi-Five, I Like The Way (The Kissing)
9	Guy, Let's Chill
10	Another Bad Creation, I'esha
11	Nelson, More Than Ever
12	C&C Music Factory Feat. Freedom Willi
13	Robert Palmer, Mercy Mercy Me (The Ec
14	Wilson Phillips, You're In Love
15	Salt-N-Pepa, Do You Want Me
16	Londonbeat, I've Been Thinking About
17	Color Me Badd, I Wanna Sex You Up (Fr
18	Riff, My Heart Is Failing Me
EX	L.L. Cool J, Mama Said Knock You Out
20	Digital Underground, Same Song
21	Rod Stewart, Rhythm Of My Heart
22	UB40, Here I Am (Come And Take Me)
23	Cathy Dennis, Touch Me (All Night Long)
24	Rick Astley, Cry For Help
25	Michael Bolton, Love Is A Wonderful T
26	R.E.M., Losing My Religion
27	The Party, That's Why
28	Gloria Estefan, Coming Out Of The Dar
29	Whitney Houston, Miracle
30	Luther Vandross, Power Of Love/Love P
A	Surface, Never Gonna Let You Down
EX	Black Box, Strike It Up
EX	Monie Love Featuring True Image, It's
EX	Celine Dion, (If There Was) Any Other

**Power 106FM**  
Los Angeles P.D.: Jeff Wyatt

1	Salt-N-Pepa, Do You Want Me
2	Voices That Care, Voices That Care
3	Black Box, Strike It Up
4	Guy, Let's Chill
5	Tara Kemp, Hold You Tight
6	Londonbeat, I've Been Thinking About
7	C&C Music Factory Feat. Freedom Willi
8	The Party, That's Why
9	Michelle, Something In My Heart
10	Digital Underground, Same Song
11	Lissette Melendez, Together Forever
12	Hi-Five, I Like The Way (The Kissing)
13	Amy Grant, Baby Baby
14	Keith Sweat, I'll Give All My Love To
15	Cathy Dennis, Touch Me (All Night Long)
16	Stereo M.C.'s, Elevate My Mind
17	Color Me Badd, I Wanna Sex You Up (Fr
18	LaTour, People Are Still Having Sex
19	Shawn Christopher, Another Sleepless
20	Johnny Gill, Wrap My Body Tight
21	Mariah Carey, I Don't Wanna Cry
22	Monie Love Featuring True Image, It's
23	Another Bad Creation, I'esha
24	Bingo Boys Featuring Princessa, How T
25	Crystal Waters, Gypsy Woman
26	Trilogy, Love Me Forever Or Love Me N
27	Cartouche, Feel The Groove
28	Jasmine Guy, Another Like My Lover
29	Keedy, Save Some Love
30	Daisy Dee, Crazy
31	Sheena Easton, What Comes Naturally
32	Gerardo, Rico Suave
33	Enigma, Sadness Part 1
34	Luther Vandross, Power Of Love/Love P
35	Harriet, Temple Of Love
A	Michael Bolton, Love Is A Wonderful T
A	Definition Of Sound, Now Is Tomorrow
EX	B Angie B, I Don't Want To Lose Your
EX	Tara Kemp, Piece Of My Heart
EX	Timmy T., Over & Over

**92.3 WFLD**  
Chicago P.D.: Steve Rivers

1	Cathy Dennis, Touch Me (All Night Long)
2	Amy Grant, Baby Baby
3	Rick Astley, Cry For Help
4	Wilson Phillips, You're In Love
5	C&C Music Factory Feat. Freedom Willi
6	Londonbeat, I've Been Thinking About
7	Divinyls, I Touch Myself
8	Monie Love Featuring True Image, It's
9	Black Box, Strike It Up
10	Black Box, Strike It Up
11	Pebbles (With Salt-N-Pepa), Backyard
12	Roxette, Joyride
13	Michelle, Something In My Heart
14	Another Bad Creation, I'esha
15	Rod Stewart, Rhythm Of My Heart
16	Extreme, More Than Words
17	Hi-Five, I Like The Way (The Kissing)
18	Bingo Boys Featuring Princessa, How T
19	Celine Dion, (If There Was) Any Other
20	Wilson Phillips, You're In Love
21	Color Me Badd, I Wanna Sex You Up (Fr
22	Sheena Easton, What Comes Naturally
23	Cartouche, Feel The Groove
24	Queensryche, Silent Lucidity
25	Salt-N-Pepa, Do You Want Me
26	LaTour, People Are Still Having Sex
27	R.E.M., Losing My Religion
28	Jonzun Crew, Cosmic Love
29	Michael Bolton, Love Is A Wonderful T
30	Color Me Badd, I Wanna Sex You Up (Fr
31	UB40, Here I Am (Come And Take Me)
32	Tony! Toni! Tone!, Whatever You Want
33	Luther Vandross, Power Of Love/Love P
34	Riff, My Heart Is Failing Me
35	Whitney Houston, Miracle
A	The Triplets, You Don't Have To Go Ho
A	Tara Kemp, Piece Of My Heart
EX	EMF, Unbelievable
EX	Huey Lewis & The News, Couple Days Of
EX	B Angie B, I Don't Want To Lose Your

**EAGLE 106 Philadelphia**  
Philadelphia P.D.: Brian Philips

1	Divinyls, I Touch Myself
2	Londonbeat, I've Been Thinking About
3	Roxette, Joyride
4	Wilson Phillips, You're In Love
5	Tara Kemp, Hold You Tight
6	Another Bad Creation, I'esha
7	Timmy T., One More Try
8	Amy Grant, Baby Baby
9	Cathy Dennis, Touch Me (All Night Long)
10	Gerardo, Rico Suave
11	Celine Dion, Where Does My Heart Beat
12	Rod Stewart, Rhythm Of My Heart
13	C&C Music Factory Feat. Freedom Willi
14	Voices That Care, Voices That Care
15	Tesla, Signs
16	Nelson, More Than Ever
17	Enigma, Sadness Part 1

**WZLQ 94.5 FM**  
Boston P.D.: Steve Perun

1	Another Bad Creation, I'esha
2	Rick Astley, Cry For Help
3	Voices That Care, Voices That Care
4	Tara Kemp, Hold You Tight
5	Divinyls, I Touch Myself
6	Tracie Spencer, This House
7	Wilson Phillips, You're In Love
8	Londonbeat, I've Been Thinking About
9	Amy Grant, Baby Baby
10	Enigma, Sadness Part 1
11	Bingo Boys Featuring Princessa, How T
12	C&C Music Factory Feat. Freedom Willi
13	Cathy Dennis, Touch Me (All Night Long)
14	Hi-Five, I Like The Way (The Kissing)
15	Mariah Carey, I Don't Wanna Cry
16	Tesla, Signs
17	Rod Stewart, Rhythm Of My Heart
18	Extreme, More Than Words
19	Gloria Estefan, Coming Out Of The Dar
20	Color Me Badd, I Wanna Sex You Up (Fr
21	Pebbles (With Salt-N-Pepa), Backyard
22	Keedy, Save Some Love
23	Tevin Campbell, Round And Round
24	Black Box, Strike It Up
25	L.L. Cool J, Mama Said Knock You Out
26	Digital Underground, Same Song
27	Rod Stewart, Rhythm Of My Heart
28	UB40, Here I Am (Come And Take Me)
29	Cathy Dennis, Touch Me (All Night Long)
30	Rick Astley, Cry For Help
31	Michael Bolton, Love Is A Wonderful T
32	R.E.M., Losing My Religion
33	The Party, That's Why
34	Gloria Estefan, Coming Out Of The Dar
35	Whitney Houston, Miracle
EX	Luther Vandross, Power Of Love/Love P
EX	Surface, Never Gonna Let You Down
EX	Black Box, Strike It Up
EX	Monie Love Featuring True Image, It's
EX	Celine Dion, (If There Was) Any Other

**B94 FM**  
Pittsburgh P.D.: John Roberts

1	Bad Company, If You Needed Somebody
2	Styx, Show Me The Way
3	Wilson Phillips, You're In Love
4	Tara Kemp, Hold You Tight
5	Roxette, Joyride
6	Rod Stewart, Rhythm Of My Heart
7	Gloria Estefan, Coming Out Of The Dar
8	L.L. Cool J, Around The Way Girl
9	Nelson, More Than Ever
10	Alias, Waiting For Love
11	C&C Music Factory Feat. Freedom Willi
12	The Triplets, You Don't Have To Go Ho
13	Sheena Easton, What Comes Naturally
14	Cathy Dennis, Touch Me (All Night Long)
15	Divinyls, I Touch Myself
16	INXS, Bitter Tears
17	Celine Dion, Where Does My Heart Beat
18	The Triplets, You Don't Have To Go Ho
19	Hi-Five, I Like The Way (The Kissing)
20	The Rembrandts, Just The Way It Is, B
21	Mike + The Mechanics, Word Of Mouth
22	R.E.M., Losing My Religion
23	Michael Bolton, Love Is A Wonderful T
24	Phish, Can I Call You My Girl
25	Celine Dion, (If There Was) Any Other
26	Firehouse, Don't Treat Me Bad
27	Mariah Carey, I Don't Wanna Cry
28	The Rebel Pebbles, Dream Lover
29	The Escape Club, Call It Poison
30	Keedy, Save Some Love

**92.3 WFLD**  
Chicago P.D.: Mark Driscoll

1	C&C Music Factory Feat. Freedom Willi
2	Hi-Five, I Like The Way (The Kissing)
3	Cathy Dennis, Touch Me (All Night Long)
4	L.L. Cool J, Mama Said Knock You Out
5	Divinyls, I Touch Myself
6	Roxette, Joyride
7	Monie Love Featuring True Image, It's
8	Mariah Carey, I Don't Wanna Cry
9	C&C Music Factory Feat. Freedom Willi
10	Michael Bolton, Love Is A Wonderful T
11	Definition Of Sound, Now Is Tomorrow
12	B Angie B, I Don't Want To Lose Your
13	Wilson Phillips, You're In Love
14	Color Me Badd, I Wanna Sex You Up (Fr
15	Salt-N-Pepa, Do You Want Me
16	Brandon, Kisses In The Night
17	Black Box, Strike It Up
18	Nikki D, Daddy's Little Girl
19	Another Bad Creation, I'esha
20	Michael Bolton, Love Is A Wonderful T
21	Celine Dion, (If There Was) Any Other
22	Gerardo, Rico Suave
23	K-9 Posse, Get Wild Go Crazy
24	Phish, Can I Call You My Girl
25	Luther Vandross, Power Of Love/Love P
26	The Triplets, You Don't Have To Go Ho
27	Keedy, Save Some Love
28	Sheena Easton, What Comes Naturally
29	Gloria Estefan, Seal Our Fate
30	Lisa Fischer, How Can I Ease The Pain
31	EMF, Unbelievable
32	Crystal Waters, Gypsy Woman
33	Aftershock, Going Through The Motions
34	MC Sway & DJ King Tech, Follow For No
35	Cartouche, Feel The Groove
A	Yo Yo, You Can't Call Me Girl
A	Christopher Williams, I'm Dreamin
A	The Rebel Pebbles, Dream Lover
A	Vanity Kills, Give Me Your Heart
EX	Riff, My Heart Is Failing Me
EX	Surface, Never Gonna Let You Down
EX	B Angie B, I Don't Want To Lose Your
EX	Definition Of Sound, Now Is Tomorrow
EX	Tony! Toni! Tone!, Whatever You Want

**POWER 99FM**  
Atlanta P.D.: Rick Stacy

1	Roxette, Joyride
2	Tevin Campbell, Round And Round
3	Amy Grant, Baby Baby
4	Divinyls, I Touch Myself
5	Nelson, More Than Ever
6	Mariah Carey, I Don't Wanna Cry
7	Rick Astley, Cry For Help
8	Hi-Five, I Like The Way (The Kissing)
9	C&C Music Factory Feat. Freedom Willi
10	Rod Stewart, Rhythm Of My Heart
11	Tara Kemp, Hold You Tight
12	The Triplets, You Don't Have To Go Ho
13	Another Bad Creation, I'esha
14	Extreme, More Than Words
15	R.E.M., Losing My Religion
16	Keedy, Save Some Love
17	The Back Crows, She Talks To Angels
18	LaTour, People Are Still Having Sex
19	UB40, Here I Am (Come And Take Me)
20	Jesus Jones, Right Here, Right Now
21	Color Me Badd, I Wanna Sex You Up (Fr
22	Cathy Dennis, Touch Me (All Night Long)
23	Michael Bolton, Love Is A Wonderful T
24	4 Way, With All My Love For You
25	Chris Isaak, Don't Make Me Dream About
26	After 7, Nights Like This
27	EMF, Unbelievable
28	Michael Bolton, Love Is A Wonderful T
29	Janet Jackson, Someday Is Tonight
30	Huey Lewis & The News, Couple Days Of
EX	Luther Vandross, Power Of Love/Love P
A	Lisa Fischer, How Can I Ease The Pain
A	Black Box, Strike It Up
A	Gerardo, Rico Suave

**POWER 93FM**  
Tampa P.D.: B.J. Harris

1	Amy Grant, Baby Baby
2	Hi-Five, I Like The Way (The Kissing)
3	C&C Music Factory Feat. Freedom Willi
4	Salt-N-Pepa, Do You Want Me
5	Color Me Badd, I Wanna Sex You Up (Fr
6	Cathy Dennis, Touch Me (All Night Long)
7	Riff, My Heart Is Failing Me
8	Trilogy, Love Me Forever Or Love Me N
9	Rude Boys, Written All Over Your Face
10	Pebbles (With Salt-N-Pepa), Backyard
11	Monie Love Featuring True Image, It's
12	Guy, Let's Chill
13	Another Bad Creation, I'esha
14	Tara Kemp, Hold You Tight
15	Sheena Easton, What Comes Naturally
16	Janet Jackson, State Of The World
17	Jasmine Guy, Another Like My Lover
18	Black Box, Strike It Up
19	Father Mike, I Do It U
20	Colin England, I Got What I Need
21	Mariah Carey, I Don't Wanna Cry
22	Keedy, Save Some Love
23	Michael Bolton, Love Is A Wonderful T
24	Divinyls, I Touch Myself
25	The Rembrandts, Just The Way It Is, B
26	Tracie Spencer, This House
27	Tony! Toni! Tone!, Whatever You Want
28	Candyman, Nightgown
29	Cartouche, Feel The Groove
30	B Angie B, I Don't Want To Lose Your
31	The Party, That's Why

**MIX 107.3**  
Washington P.D.: Lorrin Palagi

1	Wilson Phillips, You're In Love
2	Londonbeat, I've Been Thinking About
3	Robert Palmer, Mercy Mercy Me (The Ec
4	Amy Grant, Baby Baby
5	Rick Astley, Cry For Help
6	Rod Stewart, Rhythm Of My Heart
7	Roxette, Joyride
8	Gloria Estefan, Coming Out Of The Dar
9	Styx, Show Me The Way
10	Voices That Care, Voices That Care
11	Oleta Adams, Get Here
12	Mariah Carey, Someday
13	Celine Dion, Where Does My Heart Beat
14	Michael Bolton, Love Is A Wonderful T
15	The Triplets, You Don't Have To Go Ho
16	Mariah Carey, I Don't Wanna Cry
17	Whitney Houston, All The Man That I N
18	Extreme, More Than Words
19	Celine Dion, (If There Was) Any Other
20	Rod Stewart, Rhythm Of My Heart
21	Luther Vandross, Power Of Love/Love P
22	



**KRBE 105.5 FM**

San Francisco P.D.: Keith Naftaly

- 1 Rude Boys, Written All Over Your Face
- 2 Color Me Badd, I Wanna Sex You Up (Fr)
- 3 Mariah Carey, I Don't Wanna Cry
- 4 Chubb Rock, Treat 'Em Right
- 5 Tony! Toni! Toné!, Whatever You Want
- 6 Another Bad Creation, Playground
- 7 Hi-Five, I Like The Way (The Kissing)
- 8 Aftershock, Going Through The Motions
- 9 C&C Music Factory Feat. Freedom Willi
- 10 Surface, Never Gonna Let You Down
- 11 Jasmine Guy, Another Like My Lover
- 12 L.L. Cool J., Mama Said Knock You Out
- 13 Lisa Fischer, How Can I Ease The Pain
- 14 Monie Love Featuring True Image, It's
- 15 Luther Vandross, Power Of Love/Love P
- 16 Nomad, Wanna Give U Devotion
- 17 Black Box, Strike It Up
- 18 Salt-N-Pepa, Do You Want Me
- 19 Riff, My Heart Is Failing Me
- 20 Michael W. Smith, Place In This World
- 21 UB40, Here I Am (Come And Take Me)
- 22 EX Hi-Five, I Like The Way (The Kissing)
- 23 EX Huey Lewis & The News, Couple Days Of
- 24 EX Luther Vandross, Power Of Love/Love P
- 30 A — Extreme, More Than Words
- 31 A — Color Me Badd, I Wanna Sex You Up (Fr)
- 32 EX Chicago, Explain It To My Heart
- 33 EX Debbie Gibson, One Hand, One Heart
- 34 EX Donny Osmond, Love Will Survive

**POWER 102**

Miami P.D.: Bill Tanner

- 1 Londonbeat, I've Been Thinking About
- 2 Nyasia, Now & Forever
- 3 Mariah Carey, I Don't Wanna Cry
- 4 C&C Music Factory Feat. Freedom Willi
- 5 Diddy Ruff & The Dogs, Your Mama's On
- 6 Lisette Melendez, Together Forever
- 7 Another Bad Creation, Iesha
- 8 Tracie Spencer, This House
- 9 Poison Clan, Dance All Night
- 10 Tara Kemp, Hold You Tight
- 11 Guys Next Door, I've Been Waiting For
- 12 Shawn Christopher, Another Sleepless
- 13 Voices That Care, Voices That Care
- 14 Cathy Dennis, Touch Me (All Night Lon)
- 15 Slevia B, I'll Be By Your Side
- 16 Mariah Carey, Someday
- 17 Dany Neri, I'm Here Right Now
- 18 Wilson Phillips, You're In Love
- 19 Nas-T-Boyz, What I'm Feeling
- 20 Celine Dion, Where Does My Heart Beat
- 21 Trilogie, Love Me Forever Or Love Me N
- 22 Divinyls, I Touch Myself
- 23 New Kids On The Block, Call It What Y
- 24 C&C Music Factory Feat. Freedom Willi
- 25 TKA, Give Your Love To Me
- 26 Black Box, Strike It Up
- 27 Timmy T, Over & Over
- 28 Cynthia Keenan, Up To Make Up
- 29 Gerardo, Rico Suave
- 30 Amy Grant, Baby Baby
- 31 LaTour, People Are Still Having Sex
- 32 About Face, I Don't Want To Sleep Alo
- 33 EX Monie Love Featuring True Image, It's
- 34 EX Timmy T, One More Try
- 35 A — The Cover Girls, Funk Boutique
- 36 A — Nomad, Wanna Give U Devotion
- 37 A — Color Me Badd, I Wanna Sex You Up (Fr)
- 38 A — Vanilla Ice, Ninja Rap
- 39 EX Bananarama With Gipsy Kings, Long Train
- 40 EX Lisa Fischer, How Can I Ease The Pain
- 41 EX Salt-N-Pepa, Do You Want Me
- 42 EX Whitney Houston, Miracle
- 43 EX Brandon, Kisses In The Night
- 44 EX Corina, Temptation
- 45 EX Gloria Estefan, Seal Our Fate
- 46 EX Samantha Fox, (Hurt Me, Hurt Me) But

**Q102**

Cincinnati P.D.: Dave Allen

- 1 Amy Grant, Baby Baby
- 2 The Rembrandts, Just The Way It Is, B
- 3 Tevin Campbell, Round And Round
- 4 Tara Kemp, Hold You Tight
- 5 Rod Stewart, Rhythm Of My Heart
- 6 Keedy, Save Some Love
- 7 Wilson Phillips, You're In Love
- 8 The Black Crowes, She Talks To Angels
- 9 Cathy Dennis, Touch Me (All Night Lon)
- 10 Tesla, Signs
- 11 Gloria Estefan, Coming Out Of The Dar
- 12 Keedy, Save Some Love
- 13 The Triplets, You Don't Have To Go Ho
- 14 Damn Yankees, Come Again
- 15 Nelson, More Than Ever
- 16 Roxette, Joyride
- 17 C&C Music Factory Feat. Freedom Willi
- 18 Mariah Carey, I Don't Wanna Cry
- 19 Nas-T-Boyz, What I'm Feeling
- 20 Celine Dion, Where Does My Heart Beat
- 21 Trilogie, Love Me Forever Or Love Me N
- 22 Divinyls, I Touch Myself
- 23 New Kids On The Block, Call It What Y
- 24 C&C Music Factory Feat. Freedom Willi
- 25 TKA, Give Your Love To Me
- 26 Black Box, Strike It Up
- 27 Timmy T, Over & Over
- 28 Cynthia Keenan, Up To Make Up
- 29 Gerardo, Rico Suave
- 30 Amy Grant, Baby Baby
- 31 LaTour, People Are Still Having Sex
- 32 About Face, I Don't Want To Sleep Alo
- 33 EX Monie Love Featuring True Image, It's
- 34 EX Timmy T, One More Try
- 35 A — The Cover Girls, Funk Boutique
- 36 A — Nomad, Wanna Give U Devotion
- 37 A — Color Me Badd, I Wanna Sex You Up (Fr)
- 38 A — Vanilla Ice, Ninja Rap
- 39 EX Bananarama With Gipsy Kings, Long Train
- 40 EX Lisa Fischer, How Can I Ease The Pain
- 41 EX Salt-N-Pepa, Do You Want Me
- 42 EX Whitney Houston, Miracle
- 43 EX Brandon, Kisses In The Night
- 44 EX Corina, Temptation
- 45 EX Gloria Estefan, Seal Our Fate
- 46 EX Samantha Fox, (Hurt Me, Hurt Me) But

**VOX**

Dallas P.D.: Frank Miniaci

- 1 Whitney Houston, All The Man That I N
- 2 Wilson Phillips, You're In Love
- 3 Amy Grant, Baby Baby
- 4 Mariah Carey, Someday
- 5 Tevin Campbell, Round And Round
- 6 Roxette, Joyride
- 7 Janet Jackson, State Of The World
- 8 Tracie Spencer, This House
- 9 Cathy Dennis, Where Does My Heart Beat
- 10 Enigma, Sadness Part I
- 11 Divinyls, I Touch Myself
- 12 Gerardo, Rico Suave
- 13 Nelson, More Than Ever
- 14 Tara Kemp, Hold You Tight
- 15 Timmy T, One More Try
- 16 C&C Music Factory Feat. Freedom Willi
- 17 Another Bad Creation, Iesha
- 18 Keedy, Save Some Love
- 19 Cause And Effect, You Think You Know
- 20 Voices That Care, Voices That Care
- 21 The Rembrandts, Just The Way It Is, B
- 22 Sheena Easton, What Comes Naturally
- 23 Hi-Five, I Like The Way (The Kissing)
- 24 Rod Stewart, Rhythm Of My Heart
- 25 Cathy Dennis, Touch Me (All Night Lon)
- 26 Michael Bolton, Love Is A Wonderful T
- 27 Mariah Carey, I Don't Wanna Cry
- 28 R.E.M., Losing My Religion
- 29 Timmy T, One More Try
- 30 Riff, My Heart Is Failing Me
- 31 The Rebel Pebbles, Dream Lover
- 32 Rude Boys, Written All Over Your Face
- 33 Whitney Vandross, Power Of Love/Love P
- 34 KC Roberts, Can I Call You My Girl
- 35 Kane Roberts, Does Anybody Really Fal

**KRBE 93.5 FM**

Seattle P.D.: Bob Case

- 1 Amy Grant, Baby Baby
- 2 Roxette, Joyride
- 3 Cathy Dennis, Touch Me (All Night Lon)
- 4 Rod Stewart, Rhythm Of My Heart
- 5 Wilson Phillips, You're In Love
- 6 Keedy, Save Some Love
- 7 C&C Music Factory Feat. Freedom Willi
- 8 Divinyls, I Touch Myself
- 9 Enigma, Sadness Part I
- 10 Rick Astley, Cry For Help
- 11 Mariah Carey, I Don't Wanna Cry
- 12 Enigma, Sadness Part I
- 13 Another Bad Creation, Iesha
- 14 Cathy Dennis, Touch Me (All Night Lon)
- 15 Nelson, More Than Ever
- 16 Color Me Badd, I Wanna Sex You Up (Fr)
- 17 Whitney Houston, Miracle
- 18 Tony! Toni! Toné!, Whatever You Want
- 19 Hi-Five, I Like The Way (The Kissing)
- 20 The Triplets, You Don't Have To Go Ho
- 21 Extreme, More Than Words
- 22 R.E.M., Losing My Religion
- 23 Chris Isaak, Don't Make Me Dream About
- 24 INXS, Bitter Tears
- 25 Keedy, Save Some Love
- 26 Huey Lewis & The News, Couple Days Of
- 27 Michael Bolton, Love Is A Wonderful T
- 28 Luther Vandross, Power Of Love/Love P
- 29 EX UB40, Here I Am (Come And Take Me)
- 30 Gerardo, We Want The Funk
- 31 Londonbeat, A Better Love
- 32 The Rembrandts, Just The Way It Is, B
- 33 Michael W. Smith, Place In This World
- 34 Debbie Gibson, One Hand, One Heart
- 35 EX Firehouse, Don't Treat Me Bad

**KPLZ 3**

Seattle P.D.: Casey Keating

- 1 Amy Grant, Baby Baby
- 2 Roxette, Joyride
- 3 Cathy Dennis, Touch Me (All Night Lon)
- 4 Rod Stewart, Rhythm Of My Heart
- 5 Wilson Phillips, You're In Love
- 6 Keedy, Save Some Love
- 7 C&C Music Factory Feat. Freedom Willi
- 8 Divinyls, I Touch Myself
- 9 Enigma, Sadness Part I
- 10 Nelson, More Than Ever
- 11 Rick Astley, Cry For Help
- 12 Mariah Carey, I Don't Wanna Cry
- 13 Enigma, Sadness Part I
- 14 Another Bad Creation, Iesha
- 15 Cathy Dennis, Touch Me (All Night Lon)
- 16 Nelson, More Than Ever
- 17 Color Me Badd, I Wanna Sex You Up (Fr)
- 18 Whitney Houston, Miracle
- 19 Tony! Toni! Toné!, Whatever You Want
- 20 Hi-Five, I Like The Way (The Kissing)
- 21 The Triplets, You Don't Have To Go Ho
- 22 Mariah Carey, I Don't Wanna Cry
- 23 Firehouse, Don't Treat Me Bad
- 24 R.E.M., Losing My Religion
- 25 Chris Isaak, Don't Make Me Dream About
- 26 INXS, Bitter Tears
- 27 Keedy, Save Some Love
- 28 Huey Lewis & The News, Couple Days Of
- 29 Michael Bolton, Love Is A Wonderful T
- 30 Luther Vandross, Power Of Love/Love P
- 31 EX UB40, Here I Am (Come And Take Me)
- 32 Gerardo, We Want The Funk
- 33 Londonbeat, A Better Love
- 34 The Rembrandts, Just The Way It Is, B
- 35 Michael W. Smith, Place In This World
- 36 Debbie Gibson, One Hand, One Heart
- 37 EX Firehouse, Don't Treat Me Bad
- 38 EX Riff, My Heart Is Failing Me

**SILVER**

**92.9PROFM**

Providence P.D.: Paul Cannon

- 1 Wilson Phillips, You're In Love
- 2 Londonbeat, I've Been Thinking About
- 3 Rick Astley, Cry For Help
- 4 Amy Grant, Baby Baby
- 5 Rod Stewart, Rhythm Of My Heart
- 6 Cathy Dennis, Touch Me (All Night Lon)
- 7 Another Bad Creation, Iesha
- 8 Extreme, More Than Words
- 9 Lisette Melendez, Together Forever
- 10 C&C Music Factory Feat. Freedom Willi
- 11 Mariah Carey, I Don't Wanna Cry
- 12 Hi-Five, I Like The Way (The Kissing)
- 13 Robert Palmer, Mercy Mercy Me (The Ec)
- 14 Roxette, Joyride
- 15 Michael Bolton, Love Is A Wonderful T
- 16 Divinyls, I Touch Myself
- 17 Tara Kemp, Hold You Tight
- 18 UB40, Here I Am (Come And Take Me)
- 19 Celine Dion, (If There Was) Any Other
- 20 Rude Boys, Written All Over Your Face
- 21 Queenyryche, Silent Lucidity
- 22 Sheena Easton, What Comes Naturally
- 23 Shena Easton, What Comes Naturally
- 24 Whitney Houston, Miracle
- 25 Black Box, Strike It Up
- 26 Jonzun Crew, Cosmic Love
- 27 Pebbles (With Salt-N-Pepa), Backyard
- 28 Luther Vandross, Power Of Love/Love P
- 29 Huey Lewis & The News, Couple Days Of
- 30 Damn Yankees, Come Again
- 31 Cartouche, Feel The Groove
- 32 EX Gloria Estefan, Seal Our Fate
- 33 EX Color Me Badd, I Wanna Sex You Up (Fr)
- 34 EX Gerardo, We Want The Funk
- 35 A — Tony! Toni! Toné!, Whatever You Want
- 36 EX EMF, Unbelievable

**Q103**

Tampa P.D.: Jay Taylor

- 1 Amy Grant, Baby Baby
- 2 Divinyls, I Touch Myself
- 3 Salt-N-Pepa, Do You Want Me
- 4 Hi-Five, I Like The Way (The Kissing)
- 5 Color Me Badd, I Wanna Sex You Up (Fr)
- 6 Guy, Let's Chill
- 7 Wilson Phillips, You're In Love
- 8 Mariah Carey, I Don't Wanna Cry
- 9 C&C Music Factory Feat. Freedom Willi
- 10 Father M.C., I'll Be By Your Side
- 11 Tracie Spencer, This House
- 12 Another Bad Creation, Iesha
- 13 Vicious Bass, Drop The Bass
- 14 Rude Boys, Written All Over Your Face
- 15 Monie Love Featuring True Image, It's
- 16 Keedy, Save Some Love
- 17 UB40, Here I Am (Come And Take Me)
- 18 R.E.M., Losing My Religion
- 19 Londonbeat, I've Been Thinking About
- 20 Cathy Dennis, Touch Me (All Night Lon)
- 21 EMF, Unbelievable
- 22 Sheena Easton, What Comes Naturally
- 23 Black Box, Strike It Up
- 24 Lisette Melendez, Together Forever
- 25 Michelle, Something In My Heart
- 26 Whitney Houston, Miracle
- 27 Lisa Fischer, How Can I Ease The Pain
- 28 Huey Lewis & The News, Couple Days Of
- 29 EX L.L. Cool J., Mama Said Knock You Out
- 30 EX Luther Vandross, Power Of Love/Love P
- 31 EX After 7, Nights Like This
- 32 A — Voices That Care, Voices That Care
- 33 EX Riff, My Heart Is Failing Me
- 34 EX Londonbeat, I've Been Thinking About
- 35 EX Aftershock, Going Through The Motions
- 36 EX Tony! Toni! Toné!, Whatever You Want
- 37 EX Definition Of Sound, Now Is Tomorrow
- 38 EX Michael Bolton, Love Is A Wonderful T

**94WKTI**

Milwaukee P.D.: Mike Berliak

- 1 Amy Grant, Baby Baby
- 2 Wilson Phillips, You're In Love
- 3 Roxette, Joyride
- 4 Rod Stewart, Rhythm Of My Heart
- 5 Keedy, Save Some Love
- 6 Rick Astley, Cry For Help
- 7 Timmy T, One More Try
- 8 Oleta Adams, Get Here
- 9 Tara Kemp, Hold You Tight
- 10 Michael Bolton, Love Is A Wonderful T
- 11 Sheena Easton, What Comes Naturally
- 12 Gloria Estefan, Coming Out Of The Dar
- 13 The Rembrandts, Just The Way It Is, B
- 14 Mariah Carey, I Don't Wanna Cry
- 15 Gloria Estefan, Seal Our Fate
- 16 Color Me Badd, I Wanna Sex You Up (Fr)
- 17 Riff, My Heart Is Failing Me
- 18 Styx, Love At First Sight
- 19 Whitney Houston, All The Man That I N
- 20 Ceine Dion, (If There Was) Any Other
- 21 Huey Lewis & The News, Couple Days Of
- 22 R.E.M., Losing My Religion

**104 KRBE**

Houston P.D.: Steve Wyrostok

- 1 Wilson Phillips, You're In Love
- 2 Amy Grant, Baby Baby
- 3 Rick Astley, Cry For Help
- 4 Divinyls, I Touch Myself
- 5 Tevin Campbell, Round And Round
- 6 C&C Music Factory Feat. Freedom Willi
- 7 UB40, Here I Am (Come And Take Me)
- 8 Keedy, Save Some Love
- 9 Gerardo, Rico Suave
- 10 R.E.M., Losing My Religion
- 11 Sade, Crazy
- 12 Robert Palmer, Mercy Mercy Me (The Ec)
- 13 Mariah Carey, I Don't Wanna Cry
- 14 Jesus Jones, Right Here Right Now
- 15 The Triplets, You Don't Have To Go Ho
- 16 Bingo Boys Featuring Princessa, How T
- 17 Extreme, More Than Words
- 18 Cathy Dennis, Touch Me (All Night Lon)
- 19 The Rebel Pebbles, Dream Lover
- 20 Michael Bolton, Love Is A Wonderful T
- 21 After 7, Nights Like This
- 22 The Rembrandts, Just The Way It Is, B
- 23 Voices That Care, Voices That Care
- 24 Awd, Best Of My Love
- 25 LaTour, People Are Still Having Sex
- 26 Color Me Badd, I Wanna Sex You Up (Fr)
- 27 EX Luther Vandross, Power Of Love/Love P
- 28 EX Roxette, Joyride
- 29 EX EMF, Unbelievable
- 30 EX Gerardo, We Want The Funk
- 31 Crystal Waters, Gypsy Woman
- 32 EX Queensryche, Silent Lucidity
- 33 EX Ruff, My Heart Is Failing Me
- 34 EX Kane Roberts, Does Anybody Really Fal

**WJLB**

Washington D.C. P.D.: Donnie Simpson

- 1 The Boys, Thank 4 The Funk
- 2 The Wooten Brothers, Tell Me
- 3 Diana Ross & Al B. Sure!, No Matter What
- 4 Surface, All I Want Is You
- 5 Pebbles (With Salt-N-Pepa), Backyard
- 6 Teddy Pendergrass, It Should've Been You
- 7 Phil Perry, Call Me
- 8 Marva Hicks, Never Been In Love Before
- 9 Tony! Toni! Toné!, Whatever You Want
- 10 Johnny Gill, Wrap My Body Tight
- 11 Keith Washington, Kissing You
- 12 Keith Sweat, Your Love - Part 2
- 13 Kicking Back With Taxman, Everything
- 14 C&C Music Factory Feat. Freedom Willi
- 15 Jeffrey Osborne, If My Brother's In Trou
- 16 Ralph Tresvant, Stone Cold Gentleman
- 17 Christopher Williams, I'm Dreamin' (From
- 18 Black Box, Strike It Up
- 19 Harriet, Emile Of Love
- 20 Teena Marie, Just Us Two
- 21 The Dells, A Heart Is A House For Love
- 22 Living Colour, Love Rears Its Ugly Head
- 23 Sheena Easton, What Comes Naturally
- 24 Tony! Toni! Toné!, Whatever You Want
- 25 Ruff, My Heart Is Failing Me
- 26 Bell Biv DeVoe, She's Dope!
- 27 Mariah Carey, I Don't Wanna Cry
- 28 Another Bad Creation, Playground
- 29 En Vogue, Don't Go
- 30 Whitney Houston, Miracle
- 31 Nicki Richards, Naked
- 32 Lisa Fischer, How Can I Ease The Pain
- 33 Double Agent Rock, Go Go Mario
- 34 Color Me Badd, I Wanna Sex You Up
- 35 Michelle (Duet With Michael Holmes), If?
- 36 Sherry Winston, Love Is
- 37 Whodini, Freaks
- 38 Herb Alpert, North On South St.
- 39 Luther Vandross, Power Of Love/Love
- 40 Ivan Goff Featuring Chuck Brown, You've
- 41 Grego Smith, I C To
- 42 Jon Lucien, I'm In Control
- 43 Jellybean, Spill The Beans
- 44 The Brand New Heavies Featuring N'Dea
- 45 O'Jays, Emotionally Yours
- 46 Boyz II Men, Motownphilly
- 47 B Angie B, I Don't Want To Lose You
- 48 Chubb Rock, Treat 'Em Right
- 49 Victoria Wilson-James, Through
- 50 Oleta Adams, Circle Of One
- 51 Damian Dame, Exclusivity
- 52 The Winans, Don't Leave Me

**KSOL 107.7**

San Francisco P.D.: Bob Mitchell

- 1 Christopher Williams, I'm Dreamin' (From
- 2 Tony! Toni! Toné!, Whatever You Want
- 3 Another Bad Creation, Playground
- 4 B Angie B, I Don't Want To Lose You
- 5 Johnny Gill, Wrap My Body Tight
- 6 DJ Quik, Born And Raised In Compton
- 7 Pebbles (With Salt-N-Pepa), Backyard
- 8 En Vogue, Don't Go
- 9 L.L. Cool J., Mama Said Knock You Out
- 10 Lisa Fischer, How Can I Ease The Pain
- 11 Mariah Carey, I Don't Wanna Cry
- 12 Rude Boys, Written All Over Your Face
- 13 Bell Biv DeVoe, She's Dope!
- 14 The Boys, Thank 4 The Funk
- 15 Ralph Tresvant, Do What I Gotta Do
- 16 Lisa Fischer, How Can I Ease The Pain
- 17 Mariah Carey, I Don't Wanna Cry
- 18 Surface, All I Want Is You
- 19 Teddy Pendergrass, It Should've Been You
- 20 Aftershock, Going Through The Motions
- 21 Michelle (Duet With Michael Holmes), If?
- 22 Lalah Hathaway, It's Somethin'
- 23 Keith Sweat, Your Love - Part 2
- 24 Yo-Yo Featuring Ice Cube, You Can't Play
- 25 C&C Music Factory Feat. Freedom Will
- 26 Guy, Do Me Right
- 27 Keith Washington, Kissing You
- 28 The Nation Funktasia, Ain't Funky World
- 29 Surface, Never Gonna Let You Go
- 30 Boyz II Men, Motownphilly
- 31 Luther Vandross, Power Of Love/Love P
- 32 Nikki D, Daddy's Little Girl
- 33 Ruff, My Heart Is Failing Me
- 34 Damian Dame, Exclusivity
- 35 Alexander O'Neal, What Is This Thing
- 36 Rude Boys, Heaven
- 37 La Rue, Serious
- 38 EX Whitney Houston, Miracle
- 39 EX Tony Terry, With You

**96.1IC-FM**

Hartford P.D.: Tom Mitchell

- 1 Amy Grant, Baby Baby
- 2 Hi-Five, I Like The Way (The Kissing)
- 3 Cathy Dennis, Touch Me (All Night Lon)
- 4 Roxette, Joyride
- 5 Wilson Phillips, You're In Love
- 6 Divinyls, I Touch Myself
- 7 C&C Music Factory Feat. Freedom Willi
- 8 Rude Boys, Written All Over Your Face
- 9 Londonbeat, I've Been Thinking About
- 10 Mariah Carey, I Don't Wanna Cry
- 11 Rick Astley, Cry For Help
- 12 Rod Stewart, Rhythm Of My Heart
- 13 Color Me Badd, I Wanna Sex You Up (Fr)
- 14 Tara Kemp, Hold You Tight
- 15 Enigma, Sadness Part I
- 16 Another Bad Creation, Iesha
- 17 Janet Jackson, State Of The World
- 18 LaTour, People Are Still Having Sex
- 19 Whitney Houston, Miracle
- 20 Keedy, Save Some Love
- 21 Sheena Easton, What Comes Naturally
- 22 Michael Bolton, Love Is A Wonderful T
- 23 Ralph Tresvant, Stone Cold Gentleman
- 24 Gerardo, Rico Suave
- 25 The Party, That's Why
- 26 Tevin Campbell, Round And Round
- 27 Gloria Estefan, Seal Our Fate
- 28 Black Box, Strike It Up
- 29 Riff, My Heart Is Failing Me
- 30 Monie Love Featuring True Image, It's
- 31 Salt-N-Pepa, Do You Want Me
- 32 Robert Palmer, Mercy Mercy Me (The Ec)
- 33 Stacie Orrico, I'll Be By Your Side
- 34 Daisy Dee, Crazy
- 35 Lisa Fischer, How Can I Ease The Pain
- 36 Timmy T, One More Try
- 37 Surface, Never Gonna Let You Down
- 38 Timmy T, Over & Over
- 39 Crystal Waters, Gypsy Woman
- 40 EX Luther Vandross, Power Of Love/Love P
- 41 EX Corina, Temptation
- 42 EX Extreme, More Than Words
- 43 EX Tara Kemp, Piece Of My Heart
- 44 EX Pebbles (With Salt-N-Pepa), Backyard
- 45 EX George Lamond, Love's Contagious

**WNCI 97.9**

Columbus P.D.: Dave Robbins

- 1 Amy Grant, Baby Baby
- 2 Roxette, Joyride
- 3 C&C Music Factory Feat. Freedom Willi
- 4 Rod Stewart, Rhythm Of My Heart
- 5 Tara Kemp, Hold You Tight
- 6 Wilson Phillips, You're In Love
- 7 Extreme, More Than Words
- 8 The Triplets, You Don't Have To Go Ho
- 9 Riff, My Heart Is Failing Me
- 10 Keedy, Save Some Love
- 11 Cathy Dennis, Touch Me (All Night Lon)
- 12 Mariah Carey, I Don't Wanna Cry
- 13 Daisey Dee, Crazy
- 14 Whitney Houston, Miracle
- 15 The Black Crowes, She Talks To Angels
- 16 UB40, Here I Am (Come And Take Me)
- 17 Aftershock, Going Through The Motions
- 18 The Rebel Pebbles, Dream Lover
- 19 Michael Bolton, Love Is A Wonderful T
- 20 Huey Lewis & The News, Couple Days Of
- 21 Susanna Hoffs, Unconditional Love
- 22 Styx, Love At First Sight
- 23 Damn Yankees, Come Again
- 24 Sting, Why Should I Cry For You
- 25 A — Voices That Care, Voices That Care

**Q106.5**

St. Louis P.D.: Kevin Weatherly

- 1 Voices That Care, Voices That Care
- Salt-N-Pepa, Do You Want Me
- Color Me Badd, I Wanna Sex You Up (Fr)
- Hi-Five, I Like The Way (The Kissing)
- Amy Grant, Baby Baby
- Divinyls, I Touch Myself
- C&C Music Factory Feat. Freedom Willi
- Another Bad Creation, Iesha
- Mariah Carey, I Don't Wanna Cry
- Monie Love Featuring True Image, It's
- EMF, Unbelievable
- Chubb Rock, Treat 'Em Right
- Tara Kemp, Hold You Tight
- Rude Boys, Written All Over Your Face
- Whitney Houston, Miracle
- Wilson Phillips, You're In Love
- Janet Jackson, State Of The World
- Damn Yankees, Come Again
- Sheena Easton, What Comes Naturally
- Cinderella, Heartbreak Station
- Enigma, Sadness Part I
- King, Crazy
- Keedy, Save Some Love
- Styx, Love At First Sight
- Tevin Campbell, Round And Round
- Huey Lewis & The News, Couple Days Of
- Rod Stewart, Seal Our Fate
- Divinyls, I Touch Myself
- Hi-Five, I Like The Way (The Kissing)
- EMF, Unbelievable
- Celine Dion, (If There Was) Any Other
- Michael W. Smith, Place In This World
- Janet Jackson, State Of The World
- Damn Yankees, Come Again
- Sheena Easton, What Comes Naturally
- Enigma, Sadness Part I
- King, Crazy
- Keedy, Save Some Love
- Styx, Love At First Sight
- Tevin Campbell, Round And Round
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- Styx,



## Teddy Pendergrass Is 'Blessed' With New Success

BY DAVID NATHAN

LOS ANGELES—With "It Should've Been You" shaping up as one of his biggest hits (bulleted at No. 3 last week on the Hot R&B Singles chart), the release of Teddy Pendergrass' fourth Elektra album, "Truly

*I wanted to pick songs that showcased different sides of me'*

Blessed," is an important event for the legendary soul man.

Pendergrass' 1988 Elektra album "Joy" was certified gold; he was also one of the first R&B artists to have five platinum albums in a row, from 1977 to 1982. Now buoyed by standing ovations in response to appearances on the recent "Soul Train Music Awards" and "The Arsenio Hall Show," Pendergrass is enjoying renewed respect as one of R&B's most influential male vocalists.

Although Pendergrass remains in a wheelchair as a result of a 1982 automobile accident, his personal courage and determination are reflected in the work on "Truly

Blessed." The Philadelphia-based artist served as executive producer, co-producer on nine cuts, and co-writer of five songs. "It is difficult to be objective when you're producing yourself, which is why I'm glad I was working with [co-producer] Terry Price, whom I'd known from my years at Philadelphia International," says Pendergrass.

Being so involved with the new album opened up new creative horizons, says Pendergrass. "I wanted to pick material that showcased different sides of me: It was like, let me bake a pie and put different pieces together. I definitely found out that the more writing I did for this album, the more confident I became as a songwriter."

According to Ruben Rodriguez, senior VP of urban music at Elektra Entertainment, "Truly Blessed" received an immediate reaction from every area in the industry. "We're all very happy with the way the album has been received by radio, retail, the press, and, most important, by the public, who are reaching out to an artist who has demonstrated his true passion [which has always been Teddy's signature] and artistry on this project."

Daniel Markus of Alive Enter-

prises, who has been managing Pendergrass since 1978, says, "This is Teddy's strongest record since his Philly International days, and based on the initial response to the first single, we're anticipating that this will also be his biggest album since that time." Markus adds that Pendergrass' decision to be more visible via recent television appearances was a direct result "of the fact that he has a lot more to do with this project in ev-

ery way."

Although Pendergrass received a highly emotional response to his first onstage appearance following his accident, on the "Live Aid" concert a couple of years back, he says he was not prepared for the spontaneous reaction to his performance on the "Soul Train Music Awards" in March. "I had no expectations as to what would happen and I've learned to take nothing for granted," he says.

"Seeing a whole new generation of performers and members of the public on their feet was a real good feeling. I felt a real rush."

Pendergrass performed the Bread classic "Make It With You" (which he recorded for Elektra's 40th-anniversary "Rubaiyat" set last year) on the awards show.

The new album includes a cover of "How Can You Mend A Broken (Continued on page 24)

## Full Force, WB Join Forces For New Label

BY RICHARD TORRES

NEW YORK—Songwriting/performing/producing team Full Force has entered into a "Forceful" relationship with Warner Bros. Records. That is the name of the six-member group's New York-based label. It is also the fulfillment of a lifelong dream.

"We've always striven for control," says group member "Bow-legged" Lou George. "Forceful Records is a natural extension of that progression."

The impetus for the deal began, oddly enough, over the group's yen to see Prince in concert.

"I called [Warner Bros. VP of A&R] Benny Medina to ask for Prince tickets," George recalls. "We started talking about production. He asked me if Full Force would like to work with some of the label's acts." Shortly thereafter, such performers as Royalty, the Force M.D.'s (through Tommy Boy), and Jasmine Guy completed albums containing writing/production con-

tributions from the group. The talks with Medina continued.

"Benny's always wanted to bring us aboard," says George of the early days when the group was first shopping for a deal as a recording act. "He believes in us... We should have been here five years ago. Warner and CBS were vying for us, Lenny Waronker was really high on the group. We went to CBS." Full Force recorded three albums with CBS (now Sony Music); the group will soon (Continued on page 24)

## Elektra, Rodriguez Unveil New Label

(Continued from page 6)

E; European-based, multiformat trio the Fun Foundation; and singer/songwriter/producer Meli'sa Morgan, previously signed to Capitol Records.

The first product will likely be an album by the Fun Foundation, due in late May. All of the acts are expected to deliver albums this year.

Rodriguez, formerly senior VP of black music at Sony, joined Elektra last November. The joint-venture label agreement was hammered out during Rodriguez's negotiations to assume the reins at

Elektra's urban music division as senior VP.

Though Rodriguez describes Pendulum's mostly black artist roster as crossing musical boundaries, the label's inception under Rodriguez and his leadership of

*Rodriguez intends to keep roster small*

the urban music division indicate Elektra's increased commitment to R&B music.

The label's roster currently includes such black music artists as

Tracy Chapman, Keith Sweat, Teddy Pendergrass, and Anita Baker, and has recently received critical acclaim for rap acts Brand Nubian, Shazzy, and Leaders Of The New School (Billboard, March 16). However, pop/rock acts still dominate Elektra's lineup.

Rodriguez conceives of Pendulum as a boutique label devoted to long-term artist development and intends to keep its roster small.

The Elektra executive is particularly gratified by the acquisition of Morgan, who scored a gold single in 1985 with her cover of Prince's "Do Me, Baby."

"Meli'sa has had a good degree of success," he says. "What we offer is to take her to a new plateau in her career. She is a diversified artist and her new album will demonstrate that diversity in a very special way."

Running a start-up label as well as directing a division for a major label is "a unique situation," says Rodriguez. While no other industry executive has successfully mastered this dual role, Rodriguez insists it can be done.

"One of the things about me is I am totally committed," he says. "The key is to surround myself with the best people at Elektra as well as at Pendulum. When you've got good people and you're well organized and totally committed, you can succeed. I work 24 hours a day—that's the commitment I've made to my artists."

At Elektra's urban music division, Rodriguez is overseeing projects from such acts as Shirley



Ruben Rodriguez, left, president/CEO of the new Pendulum Records and senior VP, urban music, at Elektra Entertainment, with Bob Krasnow, Elektra Entertainment chairman.

Murdock, Lisa Fischer, Howard Hewett, Brand Nubian, Sweat, and others.

When Rodriguez was at Sony, he oversaw releases by such hit makers as Belle, Surface, Terence Trent D'Arby, Public Enemy, L.L. Cool J, and George Michael (who became the first white artist to chart a No. 1 R&B album). He began his career in retailing, soon moved to independent merchandising, then moved into promotion as East Coast director for Motown. He also served as national director

of black music for Casablanca, VP of black music for Boardwalk Records, and VP of urban music for Island Records.

Although Elektra is putting out a press release on the joint venture, Krasnow was unavailable for comment at press time.

Pendulum will be based in New York in separate headquarters from Elektra. There are no plans as yet for a West Coast office. Glinert and Rodriguez say more staff members will be hired in the weeks to come.

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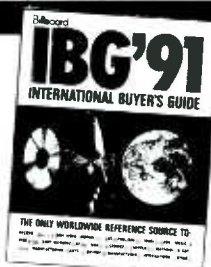
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# Billboard<sup>®</sup> TOP R&B ALBUMS

FOR WEEK ENDING MAY 4, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
①	1	5	6	<b>SOUNDTRACK GIANT 24409/REPRISE (9.98)</b> 2 weeks at No. 1	NEW JACK CITY
2	2	1	24	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
3	3	7	11	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
4	4	3	12	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
5	6	9	23	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
6	5	2	23	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
⑦	8	12	9	ANOTHER BAD CREATION ● MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
8	9	6	23	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
9	7	4	22	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT
⑩	14	18	6	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED
11	13	13	22	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
12	10	8	14	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
13	11	10	44	MARIAH CAREY ▲ <sup>4</sup> COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
⑭	15	19	50	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
15	12	11	31	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
⑯	19	16	45	KEITH SWEAT ▲ <sup>2</sup> VENTURE 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
17	16	15	17	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
18	17	20	11	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
19	18	14	37	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
20	20	21	13	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
21	21	17	24	SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR
22	23	24	21	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
⑳	27	32	6	ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO
24	22	23	24	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
25	24	22	13	DIGITAL UNDERGROUND ● TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE
26	25	25	57	BELL BIV DEVOE ▲ <sup>3</sup> MCA 6387 (9.98)	POISON
27	26	28	24	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
⑳	32	36	5	BOOGIE DOWN PRODUCTIONS JIVE 1425/RCA (9.98)	LIVE HARDCORE WORLDWIDE
⑳	37	67	3	YO-YO EAST WEST 91605* (9.98)	MAKE ROOM FOR THE MOTHERLOAD
30	28	30	53	JOHNNY GILL ▲ <sup>2</sup> MOTOWN 6283 (8.98)	JOHNNY GILL
31	30	26	18	ICE CUBE ● PRIORITY 7230* (6.98)	KILL AT WILL
32	29	27	23	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
33	33	31	23	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
⑳	36	42	6	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN
35	31	29	60	M.C. HAMMER ▲ <sup>10</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
36	34	34	11	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
37	38	37	31	PEBBLES ● MCA 10025 (9.98)	ALWAYS
⑳	45	46	7	GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
39	35	33	32	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
40	42	41	38	BLACK BOX RCA 2221 (9.98)	DREAMLAND
41	40	40	11	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS
42	43	43	15	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
43	39	35	38	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
44	44	38	9	BWP NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES
45	41	39	17	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
46	46	49	6	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS
⑳	50	62	36	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
⑳	48	54	54	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
⑳	54	72	4	RIFF SBK 95828 (8.98)	RIFF

⑳	55	51	6	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU
⑳	59	69	4	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED
52	49	68	4	WHODINI MCA 10201 (9.98)	BAG-A-TRIX
⑳	73	—	2	SOUNDTRACK VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS
⑳	57	57	5	HERB ALPERT A&M 5345 (9.98)	NORTH ON SOUTH ST.
55	47	52	16	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
56	52	53	8	ONE CAUSE ONE EFFECT BUST IT 94847/CAPITOL (9.98)	DROP THE AXE
57	53	55	23	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
58	51	45	26	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!
59	56	50	24	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
60	60	60	3	SHEILA E WARNER BROS. 26255 (9.98)	SEX CYMBAL
61	64	63	18	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
62	62	48	31	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
63	61	47	29	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
⑳	NEW ▶	1	1	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B
⑳	70	64	14	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
66	69	74	8	AMERICA'S MOST WANTED TRIAD 007 (8.98)	CRIMINALS
67	58	44	24	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
68	66	58	6	MICA PARIS ISLAND 846 814 (9.98)	CONTRIBUTION
69	67	65	22	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
70	71	66	28	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS
71	68	73	7	VARIOUS ARTISTS PANDISC 8813 (9.98)	MIAMI BASS WARS VOL. II
⑳	82	87	3	LATIMORE MALACO 7456 (8.98)	ONLY WAY IS UP
73	65	59	41	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
74	72	70	15	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE-WHO
75	78	85	4	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.
76	80	94	3	K-9 POSSE ARISTA 8665 (9.98)	ON A DIFFERENT TIP
77	74	61	70	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
⑳	81	90	4	CHAMPAIGN MALACO 7461 (8.98)	CHAMPAIGN IV
79	63	56	13	DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE
⑳	89	—	2	THE BRAND NEW HEAVIES DELICIOUS VINYL 846 874 (9.98)	THE BRAND NEW HEAVIES
⑳	NEW ▶	1	1	VICTORIA WILSON-JAMES EPIC 46853 (9.98 EQ)	PERSEVERANCE
⑳	92	—	2	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91608* (9.98)	THE ALBUM WITH NO NAME
83	77	77	13	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
84	84	78	12	M.C. TWIST LETHAL BEAT 104 (8.98)	BAD INFLUENCE
85	76	75	83	JANET JACKSON ▲ <sup>5</sup> A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
⑳	NEW ▶	1	1	SUCCESS-N-EFFECT WRAP 1108/ICHIBAN (8.98)	BACK-N-EFFECT
87	83	83	4	DETROIT MOST WANTED BRYANT 310 (8.98)	TRICKS OF THE TRADE
88	88	84	11	THE MALEMAN MUSCLE SHOALS 2207/MALACO (8.98)	FIRST CLASS MALE
89	75	71	37	VANILLA ICE ▲ <sup>7</sup> SBK 95325* (9.98)	TO THE EXTREME
⑳	93	80	28	CARON WHEELER EMI 93497 (9.98)	UK BLAK
⑳	NEW ▶	1	1	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE
⑳	NEW ▶	1	1	M.C. POOH IN A MINUTE 187 (8.98)	LIFE OF A CRIMINAL
93	90	79	43	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
94	94	—	2	YZ TUFF CITY 8065* (6.98)	EP
95	95	93	27	CANDYMAN ● EPIC 46947* (9.98 EQ)	AIN'T NO SHAME IN MY GAME
⑳	NEW ▶	1	1	EARL KLUGH WARNER BROS. 26293* (9.98)	MIDNIGHT IN SAN JUAN
⑳	NEW ▶	1	1	TONY D. 4TH & B'WAY 444 025 (9.98)	DROPPIN' FUNKY VERSE
98	86	—	2	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
99	87	89	29	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
100	97	98	21	GERALD ALBRIGHT ATLANTIC 82087* (9.98)	DREAM COME TRUE

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

## BILLBOARD'S RHYTHM & BLUES CHART RESEARCH PACKAGES

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

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

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## Rap The Vote On Industry Coalition's Ballot Campaign Aims To Drive Home 'Motor Voter' Bill

**RAPPING UP VOTERS:** Rap The Vote is the latest dimension in the Rock The Vote campaign, organized by a coalition of music industryites to encourage voter registration and stress the power of the vote to battle the forces of censorship in Congress. Rap The Vote is an effort to involve rap musicians, most of whom are most directly affected by censorship forces, in the public-service-announcement campaign. Rap/Rock The Vote's main agenda this year is to get the National Voter Registration Act, better known as the "Motor Voter" bill, passed in Congress; the bill would automatically register to vote anyone who applies for a driver's license. If passed, this bill would increase the voter registration of young people and minorities. PSAs have been videotaped by such rap stars as **Queen Latifah, KRS-One, Ice-T, MC Lyte, Harmony, Kid Frost, KMD, and 3rd Bass** for airing on video channels and should be released within the first week of May, with radio PSAs culled from the audio segments expected later. According to **Beverly Lund**, director of Rock The Vote, the timing of the Rap The Vote campaign depends on the outcome of a congressional out-of-committee vote on the bill April 24. More

information is available via 213-276-8364.

**SAVE THE CHILDREN:** Capitol artist **Tracie Spencer** has been trying to "Make The Difference"—the



by Janine McAdams

title of her current album—through both words (with music) and deeds. She recently completed her Make A Difference School Tour, in which she visited 11 inner-city high schools as well as selected branches of the Boys' and Girls' Club of America to perform and encourage youngsters to stay in school. "It's something I wanted to do and the company thought it was a good idea, because not only was I promoting my album, but I was talking to the youth, people my own age," says Spencer, a 15-year-old sophomore. "I'm giving them a free show and telling them to stay in school and away from drugs, and letting them know the importance of education, because

it's really important to me."

Though she recently flew to England for more promotional work and is set to tour Japan this month, the singer would like to pick up where she left off with the tour when the school term begins again in the fall. "I went to a lot of schools where the kids were having problems, and after seeing me perform, many of them are staying in school now, and that makes me feel good." Spencer also performed April 21 at the United Nations for World Children's Day before 2,000 kids from more than 135 nations, stressing the same issues. "Make It Funky" will be her next single.

**A LITTLE THIS, A Little That:** *Sweet Obsession* hits hard on its second Epic album, titled, appropriately, "Sweet Obsession Too," released April 23. This trio—of sisters **Michelle, Kimmala, and Keena**—breaks out of the dancey girl-group mold with some funky contemporary R&B cuts (with production by **Reggie & Vincent Calloway, Lemel Humes, Gerald Levert & Marc Gordon, Robert Brookins, and Sam McKinney**) and tireless vocal power, particularly from lead singer Michelle. First single "Elevator" is *(Continued on page 27)*

## Cold Chillin' Hotter Than Ever As Roster Continues To Grow

■ BY JANINE McADAMS

**NEW YORK**—Biz Markie, Roxanne Shante, Big Daddy Kane, M.C. Shan, Kool G. Rap & D.J. Polo, and producer Marley Marl—these rap stars came to national attention alongside the streetwise name of their New-York-based label, Cold Chillin'. Now celebrating its fifth anniversary, the label is bolstering the careers of its core artists and grooming its newer crop of acts: **Master Ace, Kid Capri, the Genius, and Grand Daddy I.U.**

Cold Chillin' Records was begun by Lou Fitchelberg, who had owned and run Prism (which recorded Markie's first records), and Tyrone Williams, a former radio broadcaster and group manager. Fitchelberg and Williams met at New York's WBLS, where they also met superproducer/DJ Marl. Williams was managing Shan, Shante, Markie, and others when he decided to bring Markie, who had recorded with Shante on the Philadelphia-based Pop Art label, to Prism. "Make The Music With Your Mouth, Biz" was a local hip-hop smash, and Williams and Fitchelberg decided to launch a label of their own in 1986. They needed a name.

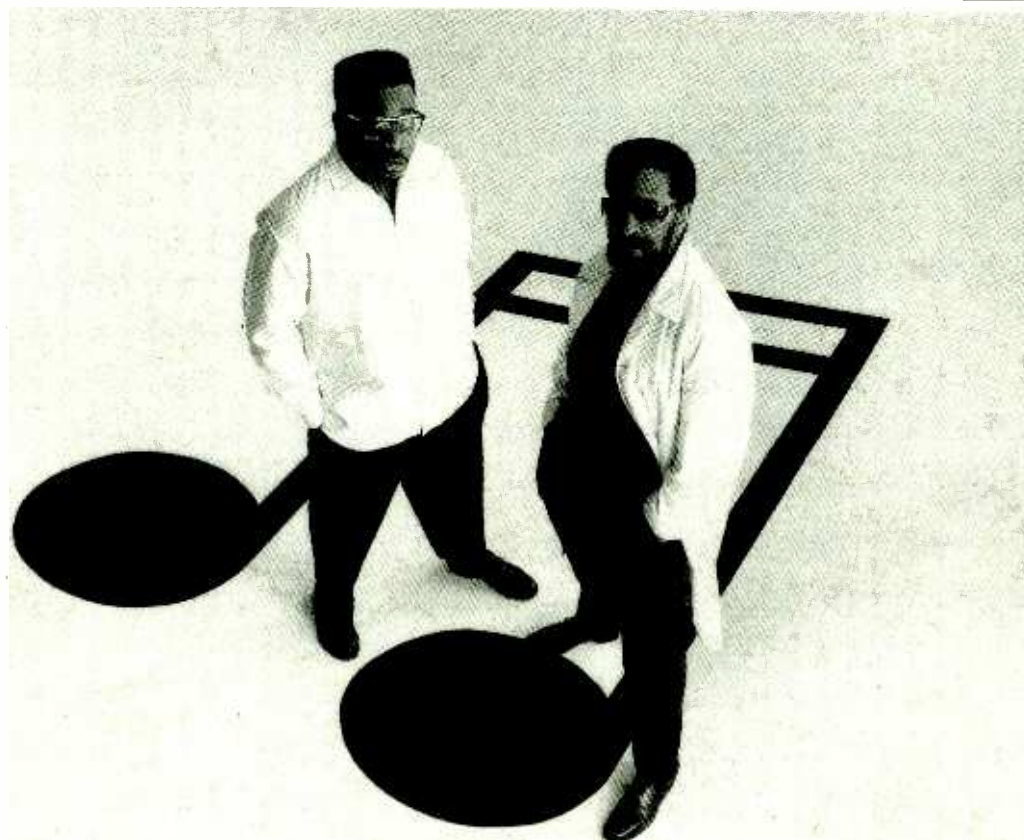
"The 'Cold' part is definitely Shan, and Tyrone and I came up with 'Chillin'," says Fitchelberg, who is co-chairman with Williams. "We wanted to have a street name that people

could relate to. It's still an expression and it just sounded good: Cold Chillin'." Dee Joseph, who had worked at Prism, is label president, while Keith Jackson is VP of marketing and Earl Sellers is VP of promotion.

The infant label began hitting big with Kool G. Rap & D.J. Polo's single, "It's A Demo"; a Shan album; and Markie's "Nobody Beats The Biz" album (on Prism). "We were like the thing in rap," says Williams. The majors came calling with distribution deals, and Cold Chillin' signed with Warner Bros. in 1987 after six months of operation.

Cold Chillin's roster grew exponentially. Marl pulled in his pal Markie, Markie pulled in Kane, and Shan (who first met Williams when he tried to steal the windshield wipers off of Williams' car; in lieu of pressing charges, Williams told Shan to finish high school and call when he graduated) pulled in the label's only singer, T.J. Swan. The acts appeared on one another's records and toured together as a package called the Juice Crew.

Williams says when Markie introduced him to Kane, he thought he was "a hood type." Markie convinced Williams to let his friend perform with him at New York's Underground club. "So this guy gets on. I looked at him and thought, 'This guy is wild!' He did this thing with Kotex, *(Continued on page 27)*



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### HAVE A LITTLE FAITH

C.D. Hawkins calls his music "jazz gospel." Nobody listened at first, but he and his gospel quintet, the C.D. Hawkins Group, shared a symphony of vocal talent, and a good deal of faith. Faith in their artistry—and faith that others would recognize and support their innovative foray into new frontiers of gospel music. Sony Master Innovator Sonny Rollins appreciated their choral music so much he made C.D. Hawkins the 1991 Sony Innovator in music.

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**T**HERE'S ONLY ONE RECORD: "I Wanna Sex You Up" by Color Me Badd (Giant) rockets 20 positions up the Hot R&B Singles chart to No. 19 in its third week on the chart. Retail makes an incredible impact, gaining reports from approximately 50% of the panel. "Sex You Up" has reports from 102 stations, gaining 13 this week. It's No. 1 at WAMO Pittsburgh. Wow! Stations report incredible success, such as 38-3 at WDZZ Flint, Mich.; 20-4 at WGCI Chicago; and 16-10 at KSOL San Francisco.

**G**ETTIN' KINDA HECTIC: Competition on the Hot Rap Singles chart intensifies as "Daddy's Little Girl" by Nicki D (Def Jam) earns a bullet at No. 1. This single is supported by radio play at 58 stations. It is new this week at WZAZ Jacksonville, Fla.; WRXB Fort Lauderdale, Fla.; and KJMZ Dallas. It moves 46-39 on the Hot R&B Singles chart. Look for another single from Nicki before the album is released. "I Got To Have It" by Ed O.G. & Da Bulldogs (PWL) holds its bullet at No. 2 on the rap chart, and on the R&B Albums chart, "Life Of A Kid In The Ghetto" moves up 27-23. "Have It" is short of the points required to enter the R&B chart, even though it has reports from 19 stations, including WAMO Pittsburgh; WHQT Miami; WGZB Louisville, Ky.; WHRK Memphis; and KKFV and KRIZ in Seattle. Surprisingly, "Mama Said Knock You Out" by L.L. Cool J (Def Jam) is held at No. 3 on the rap chart. It has radio support from 78 stations, adding WBLK Buffalo, N.Y., this week. It has great numbers around the country, such as No. 5 at WZAK Cleveland; No. 6 at KMQJ Houston; No. 8 at KKDA Dallas; and No. 9 at KSOL. All three singles are reportedly selling well: Nicki D's single on the rap chart benefits from not having a commercially available album. Ed O.G.'s single has the potential to go to No. 1, and the label reports that the album has sold more than 100,000 units. What makes this so odd is that L.L.'s sales are considerably larger than Nicki's and O.G.'s, in part from pop crossover airplay and mall store sales (mall stores are not included in the survey for best-selling rap singles). L.L. has also received considerable exposure from his movie debut in "The Hard Way" and the tremendous momentum of his platinum album. Finally, "Mind Blown" by the D.O.C. (Ruthless) has been pushed back on the rap chart for two weeks in a row, even though it has gained points both weeks and has sales comparable to the two records at the top of the chart. The album "No One Do It Better" is reportedly just shy of platinum sales.

**W**E GET LETTERS: Sean Beatty of Brooklyn, N.Y., writes: "When Lisa Fischer sang with Teddy Pendergrass on 'Glad To Be Alive' [Elektra], her last name was spelled Fisher. But how did Fisher become Fischer?" Beatty is correct. When Fischer toured with other performers, including Luther Vandross, her name was spelled with the "c." For some reason, when she recorded with Pendergrass she changed the spelling. Now that she has started her solo career she has reverted to the original spelling. Her debut single, "How I Can Ease The Pain," has reports from 102 stations, gaining reports from seven, including WBLX Mobile, Ala.; KBLK Tulsa, Okla.; and WJMI Jackson, Miss. "It Should've Been You" by Pendergrass (Elektra) continues to bid for the top spot. It is held in place despite strong gains at both radio and retail.

## 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 CHART
<b>EXCLUSIVITY</b>					
DAMIAN DAME LAFACE	11	25	36	72	78
<b>YOU'RE GONNA GET SERVED</b>					
GENE RICE RCA	9	17	34	60	61
<b>CIRCLE OF ONE</b>					
OLETA ADAMS FONTANA	7	9	26	42	47
<b>HEAVEN</b>					
RUDE BOYS ATLANTIC	7	14	19	40	42
<b>WHAT IS THIS THING...</b>					
ALEXANDER O'NEAL TABU	13	10	16	39	46
<b>BABY I'M READY</b>					
LEVERT ATLANTIC	2	4	18	24	76
<b>NEVER GONNA LET YOU DOWN</b>					
SURFACE COLUMBIA	8	4	12	24	24
<b>DO WHAT I GOTTA DO</b>					
RALPH TRESVANT MCA	5	6	11	22	66
<b>THIS MUST BE HEAVEN</b>					
OMAR CHANDLER MCA	3	3	14	20	36
<b>PLAYING YOUR GAME</b>					
BUFFALO SOLDIERS CREW LA	2	3	15	20	20

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

# Hot R&B Singles Sales & Airplay

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

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	I'M DREAMIN'	CHRISTOPHER WILLIAMS	1	2	I'M DREAMIN'	CHRISTOPHER WILLIAMS
2	1	WHATEVER YOU WANT	TONY! TONI! TONE!	2	4	CALL ME	PHIL PERRY
3	3	MY HEART IS FAILING ME	RIFF	3	1	WHATEVER YOU WANT	TONY! TONI! TONE!
4	4	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	4	3	BACKYARD	PEBBLES (WITH SALT-N-PEPA)
5	6	ALL I WANT IS YOU	SURFACE	5	5	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS
6	9	CALL ME	PHIL PERRY	6	10	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B
7	15	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	7	9	THANX 4 THE FUNK	THE BOYS
8	13	MAMA SAID KNOCK YOU OUT	L.L. COOL J	8	12	SHE'S DOPE!	BELL BIV DEVOE
9	16	HERE WE GO	C&C MUSIC FACTORY	9	16	KISSING YOU	KEITH WASHINGTON
10	10	THANX 4 THE FUNK	THE BOYS	10	15	HERE WE GO	C&C MUSIC FACTORY
11	18	YOUR LOVE - PART 2	KEITH SWEAT	11	6	NEVER BEEN IN LOVE BEFORE	MARVA HICKS
12	20	BACKYARD	PEBBLES (WITH SALT-N-PEPA)	12	17	IF MY BROTHER'S IN TROUBLE	JEFFREY OSBORNE
13	24	KISSING YOU	KEITH WASHINGTON	13	18	YOUR LOVE - PART 2	KEITH SWEAT
14	25	SHE'S DOPE!	BELL BIV DEVOE	14	11	MY HEART IS FAILING ME	RIFF
15	21	SERIOUS	LA RUE	15	14	SERIOUS	LA RUE
16	22	IF MY BROTHER'S IN TROUBLE	JEFFREY OSBORNE	16	22	I DON'T WANNA CRY	MARIAH CAREY
17	5	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	17	23	WITH YOU	TONY TERRY
18	29	PLAYGROUND	ANOTHER BAD CREATION	18	25	PLAYGROUND	ANOTHER BAD CREATION
19	28	IT'S SOMETHIN'	LALAH HATHAWAY	19	20	MAMA SAID KNOCK YOU OUT	L.L. COOL J
20	—	I WANNA SEX YOU UP	COLOR ME BADD	20	8	ALL I WANT IS YOU	SURFACE
21	31	A HEART IS A HOUSE FOR LOVE	THE DELLS	21	32	I WANNA SEX YOU UP	COLOR ME BADD
22	12	WRAP MY BODY TIGHT	JOHNNY GILL	22	26	DON'T GO	EN VOGUE
23	14	STONE COLD GENTLEMAN	RALPH TRESVANT	23	24	THROUGH	VICTORIA WILSON-JAMES
24	33	STRIKE IT UP	BLACK BOX	24	27	A HEART IS A HOUSE FOR LOVE	THE DELLS
25	7	DO ME AGAIN	FREDDIE JACKSON	25	31	MIRACLE	WHITNEY HOUSTON
26	26	TREAT 'EM RIGHT	CHUBB ROCK	26	29	IT'S SOMETHIN'	LALAH HATHAWAY
27	32	THROUGH	VICTORIA WILSON-JAMES	27	38	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS
28	8	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	28	30	STRIKE IT UP	BLACK BOX
29	19	LET'S CHILL	GUY	29	7	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!
30	—	DON'T GO	EN VOGUE	30	34	HOW CAN I EASE THE PAIN	LISA FISCHER
31	34	BORN AND RAISED IN COMPTON	DJ QUIK	31	36	NAKED	NICKI RICHARDS
32	23	IT'S A SHAME (MY SISTER)	MONIE LOVE	32	39	I TRY	WILL DOWNING
33	27	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	33	40	EMOTIONALLY YOURS	O'JAYS
34	35	NEW JACK HUSTLER (NINO'S THEME)	ICE-T	34	13	WRAP MY BODY TIGHT	JOHNNY GILL
35	38	NAKED	NICKI RICHARDS	35	35	JUST US TWO	TEENA MARIE
36	17	TELL ME	THE WOOTEN BROTHERS	36	—	DO ME RIGHT	GUY
37	39	DADDY'S LITTLE GIRL	NIKKI D	37	—	ALWAYS	CARMEN CARTER FEATURING MICROPHONE MIKE
38	—	MIRACLE	WHITNEY HOUSTON	38	—	DON'T LEAVE ME	THE WINANS
39	11	IS IT GOOD TO YOU	WHISPERS	39	—	WHAT COMES NATURALLY	SHEENA EASTON
40	—	YOU CAN'T PLAY WITH MY YO-YO	YO-YO	40	—	MOTOWNPHILLY	BOYZ II MEN

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
10 ALL I WANT IS YOU (Colgems-EMI, ASCAP/Multi Culler, ASCAP/Sony Tunes, ASCAP) WBM	ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL
71 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	ASCAP/Sony Tunes, ASCAP) WBM
81 ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	ASCAP/Gratitude Sky, ASCAP) CPP/HL
47 ALWAYS (Mama Doll, ASCAP/Warner Chappell, ASCAP/Michael Troy, ASCAP/Inner Court, ASCAP/Paper Boy-Agape, BMI) WBM	ASCAP/Divine One, ASCAP) WBM
82 ANTI FUNKY WORLD (Two Tuff-Enuff, BMI/Irving, BMI)	ASCAP/Copyright Control)
85 BABY COME TO ME (Virgin, ASCAP/Penzafire, ASCAP/Gratitude Sky, ASCAP)	ASCAP/Philly, ASCAP)
56 BABY I'M READY (Trycep, BMI/Willesden, BMI)	ASCAP/Philly, ASCAP)
5 BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP) HL	ASCAP/Philly, ASCAP)
36 BORN AND RAISED IN COMPTON (Protoons, ASCAP/Total Trak, ASCAP)	ASCAP/Philly, ASCAP)
4 CALL ME (Pundit, BMI)	ASCAP/Philly, ASCAP)
42 CHEAP TALK (MCA, ASCAP/BMG, ASCAP/Wok, ASCAP)	ASCAP/Philly, ASCAP)
91 COME DO ME (Cold Chillin', ASCAP/Yamake, ASCAP/WB, ASCAP) WBM	ASCAP/Philly, ASCAP)
39 DADDY'S LITTLE GIRL (Waifersons, ASCAP/AGF, ASCAP/Have Faith, ASCAP/Daddy's Little Girl, ASCAP/Def Jam, ASCAP) CLM	ASCAP/Philly, ASCAP)
38 DO ME AGAIN (MCA, ASCAP/Bush Burnin', ASCAP/Dia, ASCAP)	ASCAP/Philly, ASCAP)
49 DO ME RIGHT (Donril, ASCAP/Zomba, ASCAP/Ten Ways To Sundown, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP)	ASCAP/Philly, ASCAP)
23 DON'T GO (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP	ASCAP/Philly, ASCAP)
43 DON'T LEAVE ME (Marvin L. Winans, ASCAP/Zomba, ASCAP)	ASCAP/Philly, ASCAP)
98 DON'T LET ME DOWN (WE, BMI/Dwaine Duane, BMI)	ASCAP/Philly, ASCAP)
54 DO WHAT I GOTTA DO (Flyte Tyme, ASCAP)	ASCAP/Philly, ASCAP)
73 DO YOU STILL DREAM ABOUT ME (Avid One, ASCAP/Glen Davis Int'l, BMI)	ASCAP/Philly, ASCAP)
97 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	ASCAP/Philly, ASCAP)
65 DREAM COME TRUE (Varry White, ASCAP/London, ASCAP)	ASCAP/Philly, ASCAP)
75 ELEVATOR (Calloco, BMI/Screen Gems-EMI, BMI/Sony Epic/Solar, BMI) WBM	ASCAP/Philly, ASCAP)
37 EMOTIONALLY YOURS (Special Rider, ASCAP)	ASCAP/Philly, ASCAP)
57 EXCLUSIVITY (Kear, BMI/Sony Epic/Solar, BMI/Macadamian, ASCAP)	ASCAP/Philly, ASCAP)
100 FACES (Protoons, ASCAP/Rush-Groove, ASCAP)	ASCAP/Philly, ASCAP)
93 FREAKS (Zomba, ASCAP)	ASCAP/Philly, ASCAP)
89 GETTING BACK INTO LOVE (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	ASCAP/Philly, ASCAP)
77 GET WILD GO CRAZY (Murphy-Lunch, ASCAP)	ASCAP/Philly, ASCAP)
90 GO ON (Next Plateau, ASCAP/Bratton & White, ASCAP/Godshead, ASCAP)	ASCAP/Philly, ASCAP)
20 A HEART IS A HOUSE FOR LOVE (FROM THE FIVE HEARTBEATS) (TCF, ASCAP/EMI April, ASCAP/Smic Smac, ASCAP/Behind Bars, ASCAP) WBM	ASCAP/Philly, ASCAP)
74 HEAVEN (Trycep, BMI/Rude News, BMI)	ASCAP/Philly, ASCAP)
9 HERE WE GO (Virgin, ASCAP/Cole-Civilles, ASCAP/RBG-Dome, ASCAP) HL	ASCAP/Philly, ASCAP)
68 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)	ASCAP/Philly, ASCAP)
31 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL	ASCAP/Philly, ASCAP)
26 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL	ASCAP/Philly, ASCAP)
7 I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)	ASCAP/Philly, ASCAP)
96 IESHA (Biv Ten, ASCAP/Divine One, ASCAP)	ASCAP/Philly, ASCAP)
15 IF MY BROTHER'S IN TROUBLE (Virgin, ASCAP/Copyright Control)	ASCAP/Philly, ASCAP)
62 IF? (Ruthless Attack, ASCAP)	ASCAP/Philly, ASCAP)
61 I GOT WHAT YOU NEED (Chile & Swing, ASCAP/T-Porsa, ASCAP)	ASCAP/Philly, ASCAP)
41 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	ASCAP/Philly, ASCAP)
1 I'M DREAMIN' (FROM NEW JACK CITY) (H-Naja, BMI/La Sab, BMI)	ASCAP/Philly, ASCAP)
58 IS IT GOOD TO YOU (Azian, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)	ASCAP/Philly, ASCAP)
35 I TRY (Purple Bull, BMI)	ASCAP/Philly, ASCAP)
55 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP	ASCAP/Philly, ASCAP)
3 IT SHOULD'VE BEEN YOU (Ted-On, BMI)	ASCAP/Philly, ASCAP)
22 IT'S SOMETHIN' (Irving, ASCAP/Foster Frees, BMI/Almo, ASCAP/Rutland Road, ASCAP) CPP/WBM	ASCAP/Philly, ASCAP)
94 I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane, BMI) WBM	ASCAP/Philly, ASCAP)
19 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)	ASCAP/Philly, ASCAP)
45 JUST US TWO (EMI April, ASCAP/Midnight Magnet, ASCAP/Reesongs, ASCAP)	ASCAP/Philly, ASCAP)
13 KISSING YOU (EMI April, ASCAP/K-Shreve, ASCAP/Market, ASCAP/Full Keel, ASCAP/JRM, ASCAP)	ASCAP/Philly, ASCAP)
50 KRAZE (2-Boat, ASCAP/Careers, BMI/Works Of Davinchi, BMI)	ASCAP/Philly, ASCAP)
34 LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	ASCAP/Philly, ASCAP)
64 LET'S PUSH IT (MCA, ASCAP)	ASCAP/Philly, ASCAP)
14 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Irving, ASCAP/Def Jam, ASCAP) CPP	ASCAP/Philly, ASCAP)
29 MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL	ASCAP/Philly, ASCAP)
51 MOTOWNPHILLY (Divine One, BMI/Biv Ten, BMI/Mike Ten, BMI)	ASCAP/Philly, ASCAP)
6 MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knighty Night, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM	ASCAP/Philly, ASCAP)
30 NAKED (Nookie, BMI)	ASCAP/Philly, ASCAP)
17 NEVER BEEN IN LOVE BEFORE (Left Handed, ASCAP/Ackee, ASCAP)	ASCAP/Philly, ASCAP)
92 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP)	ASCAP/Philly, ASCAP)
52 NEW JACK HUSTLER (NINO'S THEME) (FROM NEW JACK CITY) (Rhyme Syndicate, ASCAP)	ASCAP/Philly, ASCAP)
21 NO MATTER WHAT YOU DO (EMI April, ASCAP/Across 110th Street, ASCAP/AI B. Sure!, ASCAP/Willarie, ASCAP)	ASCAP/Philly, ASCAP)
78 NORTH ON SOUTH ST. (Almo, ASCAP/Music Corp. Of America, BMI/Bad Molo, BMI) CPP	ASCAP/Philly, ASCAP)
6 THE OTHER SIDE (Willesden, BMI)	ASCAP/Philly, ASCAP)
18 PLAYGROUND (Divine One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)	ASCAP/Philly, ASCAP)
32 POWER OF LOVE/LOVE POWER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP/Unbelievable, BMI) HL	ASCAP/Philly, ASCAP)
70 RAMPAGE (Paricken, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Power Force, BMI/Budget, BMI)	ASCAP/Philly, ASCAP)
76 RING RING RING (HA HA HEY) (Tee Girl, BMI/MCA, ASCAP/Curio, BMI/Chelsea, BMI/WB, ASCAP)	ASCAP/Philly, ASCAP)
95 SADENESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin, ASCAP)	ASCAP/Philly, ASCAP)
16 SERIOUS (Gradington, ASCAP/Ronnie Onyx, ASCAP)	ASCAP/Philly, ASCAP)
99 SEX CYMBAL (Sister Fate, ASCAP/Peter Michael, ASCAP/Rapsodies & Melodies, ASCAP/7th Street, ASCAP)	ASCAP/Philly, ASCAP)
12 SHE'S DOPE! (Hip City, BMI)	ASCAP/Philly, ASCAP)
83 SLEEPLESS NIGHTS (Almo, ASCAP/Irving, ASCAP/Red Head, ASCAP/Largo, ASCAP)	ASCAP/Philly, ASCAP)
88 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)	ASCAP/Philly, ASCAP)
69 SPARK OF LOVE (Bust-It, BMI)	ASCAP/Philly, ASCAP)
33 STONE COLD GENTLEMAN (Greenscarp, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP) HL	ASCAP/Philly, ASCAP)
25 STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	ASCAP/Philly, ASCAP)
59 SWEET CONTROL (WB, ASCAP/DQ, ASCAP/EMI Blackwood, BMI/Kuzu, BMI/Spruill House, BMI) WBM	ASCAP/Philly, ASCAP)
84 TALK MUCH (Warner Chappell/WB, ASCAP)	ASCAP/Philly, ASCAP)
44 TELL ME (Wooten Cutz, BMI)	ASCAP/Philly, ASCAP)
8 THANX 4 THE FUNK (Buff Man, BMI/Kipteez, ASCAP/Pecot, ASCAP/Virgin Songs, BMI/Virgin, ASCAP)	ASCAP/Philly, ASCAP)
86 THIS MUST BE HEAVEN (Interior, BMI)	ASCAP/Philly, ASCAP)
63 THIS TIME MAKE IT FUNKY (Zodro, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP/Bet-Car, ASCAP)	ASCAP/Philly, ASCAP)
24 THROUGH (Soul II Soul Mad, ASCAP/Virgin, ASCAP)	ASCAP/Philly, ASCAP)
79 TIC TOK (Peljo, BMI/Tarpell, ASCAP/Bernard Harc, BMI/MVF III, ASCAP/Carol Coleman, BMI)	ASCAP/Philly, ASCAP)
80 TONIGHT'S THE NIGHT (Rod Stewart, ASCAP/Intersong, ASCAP)	ASCAP/Philly, ASCAP)
48 TREAT 'EM RIGHT (ADRA, BMI/Getalodafotso, BMI/Howie Tee, BMI)	ASCAP/Philly, ASCAP)
87 TRIALS OF THE HEART (Triple Star, BMI) CPP	ASCAP/Philly, ASCAP)
40 WHAT COMES NATURALLY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/Nick Mundy, BMI/GG Loves Music, BMI) CLM/WBM	ASCAP/Philly, ASCAP)
2 WHATEVER YOU WANT (Tony Toni Tone, ASCAP/Pri, ASCAP) HL	ASCAP/Philly, ASCAP)
66 WHAT IS THIS THING CALLED LOVE? (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	ASCAP/Philly, ASCAP)
72 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)	ASCAP/Philly, ASCAP)
27 WORK IT (LIKE A) 9 TO 5 (Lane Brane, BMI/Ensign, BMI/Blue Peach, BMI/Toe Knee Hangs, ASCAP/Ackee Polygram Island, ASCAP) CPP	ASCAP/Philly, ASCAP)
28 WRAP MY BODY TIGHT (Flyte Tyme, ASCAP) WBM	ASCAP/Philly, ASCAP)
53 WRITTEN ALL OVER YOUR FACE (Trycep, BMI/Rude News, BMI)	ASCAP/Philly, ASCAP)
46 YOU CAN'T PLAY WITH MY YO-YO (Gangsta Boogie, ASCAP/Street Knowledge, BMI/Dynatone, BMI/Umichappell, BMI)	ASCAP/Philly, ASCAP)
67 YOU'RE GONNA GET SERVED (Island, BMI/Stanton's Gold, BMI/Genic, BMI/Tracey One, BMI)	ASCAP/Philly, ASCAP)
11 YOUR LOVE - PART 2 (WB, ASCAP/F/A, ASCAP/Keith Sweat, ASCAP/Sony Tunes, ASCAP/Maestro B., ASCAP) WBM	ASCAP/Philly, ASCAP)



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## ARTIST DEVELOPMENTS

### WHODINI'S MAGIC

"It's been a while, but we've been hangin' and trying to get our little 'Bag-A-Trix' together," says D.J. Grandmaster Dee, playing on the title of Whodini's first album in three years on a new label, MCA. "The title contains a little of the magicalness of Whodini," continues Dee, referring to the group's penchant for magical allusions, such as its first charted hit, "Magic Wand." Whodini first came on the scene in 1982 on the Jive label, and hit with extremely musical tracks like "Freaks Come Out At Night," "Friends," "One Love," and "Five Minutes Of Funk." "We were the first act on Jive, but after we got to a certain point they weren't able to propel us to the next level. They gave us our release, but we'd been with them so long we looked at them as family members," says Dee.

MCA, eager to bolster its rap division to equal the strength of its R&B division, came calling with a deal in early 1990. The resulting album, the group's fifth, is more of what Whodini is famous for. "The first single, 'Freaks,' is kind of funky and commercial," says Dee. "We've always been the group that was the bridge between rapping and a lot of music... We're trying to experiment and do different types of rap music at different peaks. People are listening to lyrics more. But we were always the rap group that your moms liked."

"Bag-A-Trix" features 14 tracks ranging from up-tempo funk to rap ballads, which fit the current trend for ultramusical rap tracks. Who-

dini—which includes rapper Jalil Hit-chins and Ecstasy—feels that the commitment from MCA executives Ernie Singleton, senior VP, black music; label president Al Teller; and Bruce Dickinson, VP of A&R, will put it over the top. "A lot of people

don't realize it's hard to be in this business 10 years," says Dee. "We intended to have five more albums by now. But the important thing is not to rush, to have quality. We'll take our time to re-establish what Whodini does." **JANINE McADAMS**

### COLD CHILLIN' IS HOTTER THAN EVER

(Continued from page 25)

throwing Kotex in the audience. But it was funny, because Biz does a humorous show," says Williams. Though Kane was eager to sign as a rapper, Williams convinced him to make his name as a writer, so he wrote "The Vapors" for Markie, and "Have A Nice Day" and "Go On Girl" for Shante. When Kane did release his first album, the label was surprised by the public's response to him. Says Fitchelberg: "The main reason is his music, his rhymes, his sexy delivery. He was the first person in rap who can really be considered a sex symbol."

The label has earned three gold albums, two with Kane and one with Markie. Markie's 1989 single, the wacky "Just A Friend," got widespread pop radio and video play and was certified platinum.

The label ran into controversy last year with Kool G. Rap & D.J. Polo's gay-bashing lyrics on the single "Truly Yours." Says Williams: "Warner backed off the record, but I think we should have stayed on it, just from a business standpoint—it would have

sold more." Pressure on the label and KDAY Los Angeles from the public caused the record to be pulled from KDAY's playlist.

Currently, Cold Chillin' is working Shan's "Time For Us To Defend Ourselves" single, a rap about the recent wave of police brutality in black neighborhoods; Grand Daddy I.U.'s second single, "Something New," from his album "Smooth Assassin"; and the Genius' single "Come Do Me," which is climbing the Hot Rap Singles chart. Former club DJ and now WBLA air personality Kid Capri's "The Tape" album was released earlier this year. Shan, Master Ace, I.U., Capri, and Kool G. Rap & D.J. Polo just completed a monthlong, 27-city promotional and performance tour.

Upcoming from the label are a new Marl album, "For Your Steering Pleasure," in June and the leadoff single, "What Goes Around Comes Around," from Markie's upcoming album in July. And new rapper Diamond Shell debuts this month with the single "Oh What A Night," featuring his brother, Markie.

Billboard.

FOR WEEK ENDING MAY 4, 1991

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	<b>DADDY'S LITTLE GIRL</b> PWL AMERICA 878 881/MERCURY (C) (M) (T)	◆ NIKKI D 2 weeks at No. 1
2	2	4	10	<b>I GOT TO HAVE IT</b> DEF JAM 44-73697/COLUMBIA (C) (M) (T)	◆ ED O.G. & DA BULLDOGS
3	3	5	5	<b>MAMA SAID KNOCK YOU OUT</b> DEF JAM 44-73703/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
4	5	6	7	<b>NEW JACK HUSTLER (NINO'S THEME)</b> GIANT 0-21845/WARNER BROS. (C) (M) (T)	◆ ICE-T
5	4	3	11	<b>MIND BLOWIN'</b> RUTHLESS 0-96406/ATLANTIC (C) (T)	◆ THE D.O.C.
6	6	7	9	<b>BORN AND RAISED IN COMPTON</b> PROFILE 7323 (C) (T)	◆ DJ QUIK
7	11	19	3	<b>YOU CAN'T PLAY WITH MY YO-YO</b> EAST WEST 0-96365 (C) (T)	◆ YO-YO FEAT. ICE CUBE
8	8	8	17	<b>TREAT 'EM RIGHT</b> SELECT 62358 (M) (T)	◆ CHUBB ROCK
9	7	1	10	<b>IT'S A SHAME (MY SISTER)</b> WARNER BROS. 0-21791 (C) (CD) (M) (T)	◆ MONIE LOVE
10	9	10	6	<b>WHO'S GONNA TAKE THE WEIGHT</b> CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR
11	13	16	4	<b>RAMPAGE</b> RAL 44-73705/COLUMBIA (M) (T)	EPMD FEATURING L.L. COOL J
12	12	12	7	<b>IT'S AUTOMATIC</b> CHEETAH 9506 (M) (T)	◆ VICIOUS BASE FEAT. D.J. MAGIC MIKE
13	16	20	7	<b>WHIP IT BABY</b> NASTY MIX 74005 (C) (T)	MARIO
14	10	9	20	<b>LOOKING AT THE FRONT DOOR</b> WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE
15	18	22	3	<b>FACES</b> PROFILE 7328 (C) (M) (T)	◆ RUN-D.M.C.
16	21	23	3	<b>CRANK IT UP</b> SOUND OF NEW YORK 4763/MOTOWN (C) (T)	ARB
17	15	18	13	<b>DANCE ALL NIGHT</b> EFFECT 708/LUKE (C) (M) (T)	◆ POISON CLAN
18	17	15	12	<b>DO YOU WANT ME</b> NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA
19	19	27	3	<b>COME DO ME</b> COLD CHILLIN' 0-21766/REPRISE (M) (T)	◆ THE GENIUS
20	23	25	3	<b>CASE OF THE P.T.A.</b> ELEKTRA 0-66576 (M) (T)	◆ LEADERS OF THE NEW SCHOOL
21	29	—	2	<b>HONEY DON'T PLAY DAT</b> RAL 44-73737/COLUMBIA (C) (T)	TERMINATOR X
22	14	11	12	<b>PEACHFUZZ</b> ELEKTRA 0-66591 (M) (T)	◆ K.M.D.
23	<b>NEW</b>	1	1	<b>IMAGINATION</b> EPIC 49-73657 (C) (M) (T)	◆ HANSOUL
24	26	26	5	<b>FUGITIVE</b> ATLANTIC 0-86087 (C) (T)	◆ K-SOLO
25	30	—	2	<b>GET WILD GO CRAZY</b> ARISTA 2196 (C) (T)	◆ K-9 POSSE
26	27	—	2	<b>U-R-NOT THE 1</b> ATLANTIC 0-86076 (C) (T)	◆ CRAIG G
27	20	17	10	<b>ONEOVDBIGBOIZ</b> ATLANTIC 0-86104 (C) (T)	◆ KWAME & A NEW BEGINNING
28	<b>NEW</b>	1	1	<b>COUNTDOWN</b> ATLANTIC 0-86070 (C) (T)	◆ L.A. POSSE
29	<b>NEW</b>	1	1	<b>RAPPING IS FUNDAMENTAL</b> A&M 2355 (C) (T)	◆ RAPPIN' IS FUNDAMENTAL
30	22	14	9	<b>SHORT BUT FUNKY</b> JIVE 1429/RCA (M) (T)	◆ TOO SHORT

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

### RHYTHM AND BLUES

(Continued from page 25)

chock full of party hooks. Other hot tracks are slow groove "It Tortures Me," the Levert remake "Give It All Back," the emotionally charged "I Want To Know," and the fast-paced "Busted." Judging from the group's fiery, focused performance at the recent BRE convention, exposure of every possible kind will be key for distinguishing these talented ladies from the strong pack of solo females... Ruby Turner's back to hopefully enhance her powers after the joy of her No. 1 R&B hit, "It's Gonna Be Alright," with "The Other Side" (Jive), written by Hula & K Fingers. The upcoming album of the same title promises writing and production by Loris Holland and Jolyon Skinner, who contributed to Turner's "Paradise" debut. Jamaican-born, British-bred Turner has a soulful, sweet, sweaty-at-the-edges voice that is melded with club-ready beats on this one... The Nation Funktasia finally debuted on the Hot R&B Singles chart last week with "Anti Funky World" (East West). Produced by Foster-McElroy, this single is the closest approximation of the energy, excitement, and anarchic musical spirit of Parliament/Funkadelic we've heard yet. The band was previously tagged One Nation, which caused some legal hassles with another band on another label. Expect the album to follow May 14.

Featuring: Check the Elevation Buggin' On The Line

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## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ No. 1 ★ ★</b>					
1	2	2	9	<b>STRIKE IT UP</b> RCA 2792-1-RD <small>1 week at No. 1</small>	BLACK BOX
2	1	1	9	<b>HERE WE GO</b> COLUMBIA 38-73690	◆ C&C MUSIC FACTORY
3	3	3	11	<b>WHERE LOVE LIVES</b> ARISTA AD-2227	ALISON LIMMERICK
4	5	12	5	<b>PEOPLE ARE STILL HAVING SEX</b> SMASH 879 667-1/PLG	◆ LATOUR
5	10	18	3	<b>GYPSY WOMAN (SHE'S HOMELESS)</b> MERCURY 868 209-1	CRYSTAL WATERS
6	4	6	11	<b>ANTHEM</b> RCA 2775-1-RD	◆ N-JOI
7	11	16	5	<b>WEEKEND</b> TSR 866	DJ DICK
8	15	24	3	<b>TONITE</b> MCA 54069	THOSE GUYS
9	13	15	6	<b>FEEL THE GROOVE</b> SCOTTI BROS. 5281-1	CARTOUCHE
10	7	8	5	<b>E.S.P.</b> ELEKTRA 0-66550	DEEE-LITE
11	8	5	13	<b>IT'S A SHAME (MY SISTER)</b> WARNER BROS. 0-21791	◆ MONIE LOVE
12	16	20	4	<b>SPILLIN' THE BEANS</b> ATLANTIC 0-86031	JELLYBEAN
13	9	11	9	<b>UNBELIEVABLE</b> EMI V-56209	◆ EMF
14	6	4	11	<b>I'VE BEEN THINKING ABOUT YOU</b> RADIOACTIVE 53992/MCA	◆ LONDONBEAT
15	21	31	4	<b>MAMA SAID KNOCK YOU OUT</b> DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
16	24	25	4	<b>CRAZY</b> LMR 2790-1-RD/RCA	DAISY DEE
17	19	21	5	<b>CLOUD 8</b> CHARISMA 0-96378	FRAZIER CHORUS
18	22	35	3	<b>WHERE THE STREETS HAVE NO NAME</b> EMI 56217	PET SHOP BOYS
19	12	9	8	<b>STATE OF THE WORLD</b> A&M PROMO	JANET JACKSON
20	17	7	9	<b>RESCUE ME</b> SIRE 0-19490/WARNER BROS.	MADONNA
21	25	33	4	<b>THE PARALLAX VIEW</b> CAROLINE 2503-2	A SPLIT SECOND
22	23	26	4	<b>HIP HOP</b> ATLANTIC 0-86029	CHRIS CUEVAS
23	18	13	12	<b>DO YOU WANNA DANCE</b> CARDIAC 3-4008	◆ BROTHER MAKES 3
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
24	<b>NEW</b>		1	<b>GOOD BEAT</b> ELEKTRA 0-66550	DEEE-LITE
<b>★ ★ ★ POWER PICK ★ ★ ★</b>					
25	34	48	3	<b>CONTRIBUTION</b> ISLAND 422-868185	◆ MICA PARIS
26	26	23	6	<b>STEP TO ME</b> CAPITOL V-15670	MANTRONIX
27	20	14	12	<b>KID GET HYPED</b> RCA 2769-1-RD	DESKEE
28	37	—	2	<b>JOY WAX TRAX</b> 9164	GREATER THAN ONE
29	40	—	2	<b>DADDY'S LITTLE GIRL</b> DEF JAM 38-73696/COLUMBIA	NIKKI D
30	33	44	3	<b>NOW IS TOMORROW</b> CARDIAC 4010	DEFINITION OF SOUND
31	31	40	3	<b>SEASONS OF LOVE</b> GIANT 0-40008/WARNER BROS.	KEITH NUNNALLY
32	14	10	11	<b>HOW TO DANCE</b> ATLANTIC 0-86083	◆ BINGO BOYS
33	27	17	8	<b>X,Y &amp; ZEE</b> RCA 2763	POP WILL EAT ITSELF
34	41	47	3	<b>BABY BABY</b> A&M 1549	◆ AMY GRANT
35	35	37	4	<b>RECONSIDER</b> RCA 2773-1-RD	OSCARA
36	29	19	10	<b>SAME SONG</b> TOMMY BOY PROMO	DIGITAL UNDERGROUND
37	<b>NEW</b>		1	<b>HEY DJ</b> SIRE 0-40025/REPRISE	BETTY BOO AND THE BEATMASTERS
38	<b>NEW</b>		1	<b>RELAX YOUR SOUL</b> RADIKAL Rad-5	FUN 4 FUN
39	32	27	8	<b>ELVIS IS DEAD</b> EPIC 49-73677	◆ LIVING COLOUR
40	39	—	2	<b>HALLELUJAH</b> BIG LIFE 879 745-1	◆ DFP
41	44	42	6	<b>ALRIGHT</b> COOLTEMPO V-23712/CHRYSALIS	URBAN SOUL
42	<b>NEW</b>		1	<b>PHOENIX OF MY HEART</b> WING 422 868 133-1/MERCURY	XYMOX
43	36	32	14	<b>LOVE ME FOREVER OR LOVE ME NOT</b> ATCO 0-96400	TRILOGY
44	<b>NEW</b>		1	<b>SEE-SAW</b> EMI 56206	ATOZZI
45	<b>NEW</b>		1	<b>RIGHT HERE, RIGHT NOW</b> SBK 07345	◆ JESUS JONES
46	28	22	7	<b>SUPERFICIAL PEOPLE</b> ATLANTIC 0-86077	TEN CITY
47	45	—	2	<b>IS IT LOVE?</b> ETERNAL 0-40007/WARNER BROS.	ULTRA NATE
48	30	30	7	<b>SAME SUN SAME SKY</b> RCA 2771-1-RD	TONY MORAN
49	<b>NEW</b>		1	<b>FASCINATING RHYTHM</b> VIRGIN 91616	BASS-O-MATIC
50	47	—	2	<b>LET'S PUSH IT</b> CHRYSALIS 23597	INNOCENCE

## 12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ No. 1 ★ ★</b>					
1	4	7	6	<b>IT'S A SHAME (MY SISTER)</b> WARNER BROS. 0-21791 <small>1 week at No. 1</small>	◆ MONIE LOVE
2	1	2	8	<b>HERE WE GO</b> COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
3	2	4	9	<b>TOUCH ME (ALL NIGHT LONG)</b> POLYDOR 879 467-1	◆ CATHY DENNIS
4	3	6	7	<b>STRIKE IT UP</b> RCA 2792-1-RD	BLACK BOX
5	10	11	7	<b>UNBELIEVABLE</b> EMI V-56209	◆ EMF
6	8	9	7	<b>DANGEROUS ON THE DANCEFLOOR</b> RCA 1253	MUSTO AND BONES FEATURING PCP
7	14	23	4	<b>PEOPLE ARE STILL HAVING SEX</b> SMASH 879 667-1/PLG	LATOUR
8	5	3	11	<b>I'VE BEEN THINKING ABOUT YOU</b> RADIOACTIVE 53992/MCA	◆ LONDONBEAT
9	9	8	11	<b>DO YOU WANT ME</b> NEXT PLATEAU NP-50137	SALT-N-PEPA
10	11	12	7	<b>LET'S CHILL</b> UPTOWN 54051/MCA	◆ GUY
11	13	16	7	<b>CRAZY</b> LMR 2790-1-RD/RCA	DAISY DEE
12	15	18	6	<b>ELVIS IS DEAD/LOVE REARS ITS UGLY HEAD</b> EPIC 49-73677	LIVING COLOUR
13	7	5	11	<b>HOW TO DANCE</b> ATLANTIC 0-86083	◆ BINGO BOYS
14	19	21	5	<b>MAMA SAID KNOCK YOU OUT</b> DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
15	<b>NEW</b>		1	<b>GYPSY WOMAN (SHE'S HOMELESS)</b> MERCURY 868 209-1	CRYSTAL WATERS
16	6	1	7	<b>RESCUE ME</b> SIRE 0-19490/WARNER BROS.	MADONNA
17	17	19	5	<b>SHE'S DOPE</b> MCA 54064	BELL BIV DEVOE
18	16	15	13	<b>TREAT 'EM RIGHT</b> SELECT 62358	◆ CHUBB ROCK
19	21	27	5	<b>WHATEVER YOU WANT</b> WING 879 591-1/MERCURY	◆ TONY! TON! TONE!
20	23	31	6	<b>I GOT TO HAVE IT</b> PWL AMERICA 878881-1/MERCURY	ED O.G. & DA BULLDOGS
21	20	20	8	<b>ANTHEM</b> RCA 2725-1-RD	◆ N-JOI
22	26	40	4	<b>I'M DREAMIN'</b> GIANT 0-19441/REPRISE	CHRISTOPHER WILLIAMS
23	25	44	3	<b>TONITE</b> MCA 54069	THOSE GUYS
24	27	41	3	<b>THROUGH</b> EPIC 73708	◆ VICTORIA WILSON-JAMES
25	34	—	2	<b>WHAT COMES NATURALLY</b> MCA 53957	SHEENA EASTON
26	32	43	3	<b>STEP TO ME</b> CAPITOL V-15670	MANTRONIX
27	29	39	4	<b>YOU THINK YOU KNOW HER</b> EXILE 74002/NASTY MIX	◆ CAUSE & EFFECT
<b>★ ★ ★ POWER PICK ★ ★ ★</b>					
28	42	—	2	<b>DADDY'S LITTLE GIRL</b> DEF JAM 38-73696/COLUMBIA	◆ NIKKI D
29	28	34	4	<b>STONE COLD GENTLEMAN</b> MCA 54043	◆ RALPH TRESVANT
30	30	38	4	<b>IS IT LOVE/SCANDAL</b> ETERNAL 0-40007/WARNER BROS.	ULTRA NATE
31	31	47	3	<b>NEW JACK HUSTLER</b> GIANT 0-19942/WARNER BROS.	◆ ICE-T
32	41	—	2	<b>PLAYGROUND</b> MOTOWN MOT 4765	◆ ANOTHER BAD CREATION
33	18	10	12	<b>SADENESS PART 1</b> CHARISMA 0-96395	◆ ENIGMA
34	12	13	7	<b>ALL WE GOT</b> REPRISE 0-21734/WARNER BROS.	MICHAEL MCDONALD
35	45	—	2	<b>NOW IS TOMORROW</b> CARDIAC 3-4010-0	◆ DEFINITION OF SOUND
36	<b>NEW</b>		1	<b>ESP/GOOD BEAT</b> ELEKTRA 0-66550	DEEE-LITE
37	50	—	2	<b>GIVE YOUR LOVE TO ME</b> TOMMY BOY TB-977	TKA
38	39	45	3	<b>TONIGHT/SHOOT TO KILL</b> ALPHA INT'L V-73017	THE HUNGER
39	33	33	8	<b>I LIKE THE WAY (THE KISSING GAME)</b> JIVE 1424-1-JD/RCA	◆ HI-FIVE
40	<b>NEW</b>		1	<b>FOLLOW 4 NOW</b> WARNER BROS. 0-40004	SWAY & KING TECH
41	<b>NEW</b>		1	<b>BACKYARD</b> MCA 53982	◆ PEBBLES
42	<b>NEW</b>		1	<b>FEEL THE GROOVE</b> SCOTTI BROS. 5281-1	CARTOUCHE
43	<b>NEW</b>		1	<b>PHOENIX OF MY HEART</b> WING 422 868 133-1/MERCURY	◆ XYMOX
44	<b>NEW</b>		1	<b>I DON'T WANT TO LOSE YOUR LOVE</b> BUST IT 44658/CAPITOL	◆ B ANGIE B
45	<b>NEW</b>		1	<b>WHERE THE STREETS HAVE NO NAME</b> EMI 56217	PET SHOP BOYS
46	<b>NEW</b>		1	<b>TELL ME THAT YOU WAIT</b> EPIC 73763	CULTURE BEAT
47	22	14	10	<b>SERIOUSLY/BEING BORING</b> EMI V-56204	◆ PET SHOP BOYS
48	47	35	14	<b>HOLD YOU TIGHT</b> BIG BEAT BB-9102/GIANT	◆ TARA KEMP
49	38	32	16	<b>TOGETHER FOREVER</b> COLUMBIA 44-73630	◆ LISETTE MELENDEZ
50	24	17	12	<b>RICO SUAVE</b> INTERSCOPE 0-98871/ATLANTIC	◆ GERARDO

○ 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.

# PETSHOPBOYS *Where The Streets Have No Name (I Can't Take My Eyes Off You).*

"Instant smash for my market in sales and airplay! A very clever remake integrating two classic songs." *Bruce Godwin/Record Rack Houston* "The phone is ringing off the hook...thank God it's here!" - *Steve Tsepelis/Record Reaction Long Beach* "I always look forward to hearing their records...definitely a dark gothic edge, I like that mood." - *Danae Jacovids/Chaps Boston* "Pet Shop Boys never cease to amaze me. This will be their third consecutive track to hit my top 5." - *John Matarazzo/Charlie's West New Jersey*

**EMI SINGLE SALES ALREADY OVER 75,000** From EMI Records USA





# Epic Gets 'Soul' Sister Via Prod, Distrib Deal With Euro Label

**GETTING THE 'POWER':** Epic Records has inked an exclusive production and distribution deal with up-and-coming European dance music label Soul Power Records.

Soul Power is the brainchild of Cutfather & Soulshock, a Danish production/songwriting team that has begun to earn attention here for remixing 12-inch singles by Living Colour and Blue Pearl. One of the label's more successful singles to date is Cut'n'Move's feisty hip-hop rave "Take No Crap," which is quickly becoming a fave among import-conscious spinners.

"The great thing about working with Cutfather & Soulshock is that they are DJs as well as producers and songwriters," says Epic associate director of A&R Mark Gartenberg. "They're constantly in touch with what is happening at street level."

Gartenberg says that while Epic plans to release projects by four artists already signed to Soul Power, future signings will be a joint decision between both labels.

Epic will issue a new Basement Boys remix of the Cut'n'Move track early next month, with an album planned for release in July. Other acts with singles due in the coming months are Suzann, an R&B/dance chanteuse à la Lisa Stansfield, and funk/R&B act Soul Trance.

**SWINGIN' SINGLES:** Urban radio star Alexander O'Neal is poised for a major club hit with "What Is This Thing Called Love" (Epic), the second single from his current "All True Man" disc. David Morales has smoothed out the tune's chunky funk tip with a sweeping, midtempo house vibe. We're particularly fond of the "Dee Classic" mix, which is covered with dramatic disco strings and emphasizes O'Neal's equally theatrical vocals. Everyone twirl!

An unexpected peak-hour contender is delivered by Kirsty MacColl with "Walking Down Madison" (Charisma). The Irish pop singer offers a winsome performance against a thick hip-hop beat reminiscent of Suzanne Vega's



by Larry Flick

"Tom's Diner." Ex-Smith Johnny Marr contrasts the song's groove with some nimble riffing. Will likely jolt MacColl's longtime fans, though it broadens her chances for a multiformat hit.

Industrialists who have not yet begun to jam on "The Parallax View" by A Split-Second (Caroline, New York) would be wise to do so. The group has outdone itself this time, melting hot guitar licks into a frenetic scratch'n'synth foundation. DJ/remixer Tony Garcia takes the track through a series of slammin' remixes that range from the busy, effect-filled "Warpmix" to the trippy, bottom-heavy "Bleepmix." Lay back and enjoy.

Staying in an alternative frame of mind, we want to alert you to "Heaven (I Want You)" by Camouflage (Atlantic). Taken from the German trio's upcoming album, "Meanwhile," the song is a well-conceived combination of hip-hop beats with a synth-driven, modern-pop melody. Catchy enough to give the group its biggest hit since "The Great Commandment."

Happy Mondays have drenched "Bob's Yer Uncle" with a rich R&B bass line, fluffy flute fills, and subtle-yet-stirring congas.

Taken from their fab "Pills'n'Thrills & Bellyaches" disc, this is a lovely, atmospheric entry that will soothe early-a.m. crowds.

From overseas, we welcome the return of M.C. Kinky with "Get Over It" (More Protein, London). Produced by Kinky with The Hand Of Jesus (aka Boy George), the cut is a flavorful blend of hip-hop, house, and reggae, on top of which the femme rapper/toaster effectively drops clever lyrics. A tad left of center on the whole, though mainstream DJs should find the percussive "Greased Up Afro Deity" mix useful.

**ALBUM OF THE WEEK:** After teasing U.S. audiences for a couple of months as an import, Cooltempo/Chrysalis has finally released "Belief," the debut disc by U.K. act Innocence.

In addition to the international smash "Let's Push It," the set features an array of tunes that deftly merge elements of jazz, hip-hop, and R&B. Tracks like "Silent Voice" (our choice for the next single) and "Natural Thing" are a fine forum for singer Gee Morris' divalike tendencies. Eyebrows will likely be raised by an ambient dance interpretation of the Doors classic rocker "Riders On The Storm," though Morris' gospel-flavored reading actually sheds new light on Jim Morrison's dark lyrics.

**NEWS LINE:** Fans of interview-shy Madonna are advised not to miss the current edition of The Advocate, which features the first of an exclusive two-part chat with the pop diva. She offers several interesting tales about life on the road and how it shaped the direction of her new film, "Truth Or Dare." In between unflinching remarks about sex toys, Warren Beatty's

endowment, and being an icon in the gay community, Madonna muses about a possible collaboration with Michael Jackson: "I'm not going to get together and do some stupid ballad or love duet—no one's going to buy it... I would like to completely redo his whole image... What I want him to do is go to New York and hang out for a week with the House Of Extraganza [a group of voguers]."

• Tommy Boy Records (New York) is sponsoring a remix contest to promote "Give Your Love To Me," the new single from Latin trio TKA. DJs who have been serviced with an a cappella version of the tune are invited to submit a remix on cassette. A panel of judges to be announced will choose two winners. First prize is \$500 and a

Tommy Boy staff jacket. Second prize is \$250 and a jacket. Tapes by winners will be submitted to several remix services and are also eligible to appear on an upcoming remix album by TKA. Deadline for entry is May 22. Winners will be announced the first week in June.

• After 13 years in operation, the Indiana Record Pool has gone out of business. Its executive director, Johnny George, has joined WZPL Indianapolis as production-director/producer.

**OOPS!** We goofed in the April 20 column in crediting the person who chooses the music that has been turning up on the lead-ins and lead-outs for "Entertainment Tonight" in recent months. It is actually Mark Stock.



**The Club Is On Fire.** TSR recording artist Westbam recently performed at Club Excess in Los Angeles. The German-born musician is touring the U.S. in support of his new album, "The Roof Is On Fire." Shown, from left, are Edward Sax, American Record Distribution; Westbam; American Sound recording artist Boston Dawn; and Tom Hayden, president of TSR Records.

**Mute Records is pumping up label recognition via dance-club campaign... see page 42**

## Hot Dance Breakouts

- CLUB PLAY**
1. ISAY YEAH SECCHI FEATURING ORLANDO JOHNSON EPIC
  2. RHYTHM OF TIME FRONT 242 EPIC
  3. WHAT COMES NATURALLY SHEENA EASTON MCA
  4. SET ME FREE BEVERLEE ZYX
  5. FREAKY SOHO ATCO

- 12" SINGLES SALES**
1. HEY DJ BETTY BOO AND THE BEATMASTERS SIRE
  2. NIGHTGOWN CANDYMAN EPIC
  3. TEMPTATION CORINA CUTTING
  4. WHERE LOVE LIVES ALISON LIMMERICK ARISTA
  5. FASCINATING RHYTHM BASS-O-MATIC VIRGIN

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

## NEW ON THE CHARTS

One of the most frequently played songs at this year's Winter Music Conference was "Gypsy Woman" by an unknown singer named Crystal Waters.

It seemed that no matter where you turned during the dance-music confab, there were attendees singing and/or humming the song's infectious catch phrase: "la da di, la da da, la da di, la da da."

Shortly after the convention, Mercury Records issued a 12-inch version of the song, which has exploded in the clubs. In its third week on Billboard's Club Play chart, it is bulletted at No. 5, and makes its debut on the 12-Inch Singles Sales chart this week at No. 15. Additionally, the song is quickly picking up adds at crossover radio stations.

Explaining the song's lyrics, Waters says, "There is a woman that stands outside the building where my sister works. She sings gospel music, wears makeup, and dresses very nice.

"The city newspaper did an article on her, wherein she said that

this was how she wanted to live," Waters continues. "She didn't want any help from her family. She wanted to be independent. Whereas some people will just sit there holding a sign [asking] for money, this woman was singing for it."

A native of South New Jersey, the 27-year-old singer relocated to Washington, D.C., several years ago to attend Howard Univ.

Although she majored in com-



CRYSTAL WATERS

puter science, Waters says her true love has always been songwriting—a gift fostered by the touring she did as a teenager with her father, jazz musician Jr. Waters. Waters also cites another influence that is evident in her music—her aunt, Ethel Waters.

On "Gypsy Woman," Waters is paired with hot production team Baltimore's Basement Boys. She remembers their chance meeting: I went to an industry event, the Music Business Forum, where I handed out several of my demo tapes."

The Basement Boys signed the singer to their production company, where she has been writing songs for other artists. "The Boys liked my version of 'Gypsy Woman' so much that they decided to shop it as a Crystal Waters record," she says.

With the track shaping up as a multiformat smash, Waters is preparing her first album for Mercury. A nationwide club tour is slated to begin this month.

MICHAEL PAOLETTA

ADVERTISEMENT

### THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. GO BITCH GO! (WRK THIS) P...Y	DANCEFLOOR
2. THE MARTIAN *HERE COMES THE	ECHO USA
3. 2 HUMAN *HUMAN RACE*	CLASSIFIED
4. SISSY PENIS FACTORY *EVERYBODY F...NOW*	BLAST
5. UNCO-NEDLE *THE E.P.*	CUM
6. HAZE *BASS POWER*	GROVE STREET
7. CYBERSOHN *BACK LASH*	+8
8. BLAKE BAXTER *PRINCE OF TECHNO*	UNDERGROUND RESISTANCE
9. NO-SHUN FTR M.C. REECE	"PUT YOUR BODY IN MOTION" ECHO USA
10. ENEMAN *GET YOUR THANG TOGETHER*	STRICTLY RHYTHM
11. CRJ *LOCK IT UP*	ACE BEAT
12. AREA 10 FTR M.J.L. *GET IT RIGHT*	MASAHIRO
13. PARADISE INC. *ELEVENTH COMMANDMENT*	4TH FLOOR
14. CONCETT BRADLEY *PARADISE*	ECHO USA
15. JOHANNA *SEX IS MY BASS/FREAK IT*	PROJECT X

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

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# Talent

## Michael Bolton Hits Hard With His 'Tender' Touch

■ BY DAVE DiMARTINO

LOS ANGELES—"I'm really looking forward to when we get into the fourth and fifth singles on this record," says Michael Bolton. "People are going to say, 'Whoa—there's more!'"

Confidently describing the sheer amount of work he put into "Time, Love & Tenderness," his new album on Columbia Records, Bolton says he wanted to make sure there were "at least six, seven, or eight" potential singles on the disc before its release April 23.

It may sound cocky, but Bolton has good reason to be optimistic: His last album, "Soul Provider," yielded four hit singles, sold more than 6 million units worldwide, and still sits on the Top Pop Albums chart after 94 consecutive weeks.

Meanwhile, "Love Is A Wonderful

Thing," the first single from his new album, hit the top 30 with a bullet in its second week on the Hot 100 Singles chart, last week winning the Power Pick/Airplay slot.

Bolton attributes the chart longev-

ity of "Soul Provider" to word of mouth among his legion of fans. "They tell a lot of people about it," he says. "They play it in their cars for people, and people say 'What is this?'—and that's why it keeps going and the momentum is there after almost two years."

*'My success in this business comes from moving people emotionally'*

ity of "Soul Provider" to word of mouth among his legion of fans. "They tell a lot of people about it," he says. "They play it in their cars for people, and people say 'What is this?'—and that's why it keeps going and the momentum is there after almost two years."

"Time, Love & Tenderness" should provide plenty of momentum of its own, however, with such tracks as "We're Not Making Love Anymore,"

Also of interest is "Steel Bars," a

duet with Patti LaBelle, and—in the tradition of his past cover versions of R&B hits by Otis Redding and Ray Charles—a version of Percy Sledge's "When A Man Loves A Woman."

Also of interest is "Steel Bars," a

calls. "I wanted to write something that musically would feel that Dylan was in it, that would be comfortable for me to sing and project, and not feel like *exactly* what Dylan would do on a Michael Bolton record. As it turns out, it's kind of like 'Dylan meets Bolton-Jovi' or something. It's got this big hook."

Songwriting collaborations are indeed nothing new for Bolton. He notes that just the previous day, in separate songwriting sessions, he had worked with Warren, Desmond Child, Andy Goldmark, and Henry Lee Summer. "That keeps the excitement," he says of such sessions. "To

me, that keeps the fresh new breath in what I do."

Bolton's separate success as a songwriter—he has penned past hits for Barbra Streisand, Cher, Laura Branigan, and Starship, among others—puts him in the unique position of potentially having two careers in one. Which does he prefer? "Impossible to choose," he says. "Left side or right side of your body—which would you function with?"

Bolton's record label says his current audience is "primarily" female, and he heartily agrees, estimating the ratio to be perhaps 75%-80% in fact. (Continued on next page)

## Earth Day Showgoers Applaud The Music, Not The Message

■ BY GREG REIBMAN

FOXBOROUGH, Mass.—Music and politics have marched arm in arm for so many years that the most newsworthy aspect of the Earth Day 1991 concert here April 20 was the discovery that—at least this time—the message isn't always welcome.

Artistically, the nine-hour Foxboro Stadium concert was filled with musical highs. There was a house-rocking appearance by Queen Latifah; the soaring harmonies of Indigo Girls; a tender duet between 10,000 Maniacs' Natalie Merchant and Billy Bragg; and Bruce Hornsby's poignant rendition of "The End Of The Innocence." And, of course, there was the now-familiar all-star finale, featuring performers swaying to Bob Marley's "Get Up, Stand Up."

But the good vibe among the artists was marred several times by loud boos from the audience of 37,500. The fans loved the music but disapproved of speeches by anti-nuclear activist Dr. Helen Caldicott, the Rev. Jesse Jackson, Sen. John Kerry (D-Mass.), and others who criticized the environmental effects of the Gulf war and the Bush administration's energy policies.

Afterward, several artists admitted that they were troubled by the reaction of the mostly college-age crowd's reaction.

"Many in the audience are mixed up," said Amy Ray of the Indigo Girls. "They're booing the speakers and applauding the musicians. But many of us have the same views and the same message."

(Continued on page 36)



**The Real Vanilli.** European audiences are getting a look at the real singers behind the multiplatinum success of lip-syncers Milli Vanilli with the release of "The Moment Of Truth" from a group billed as the Real Milli Vanilli. The disc, produced by Frank Farian, features Brad Howell and John Davis, whose voices were heard behind Milli Vanilli front men Rob Pilatus and Fabrice Morvan. It has been released by Chrysalis Records Limited in the U.K. and BMG Ariola's Hansa label on the continent, and a top 10 single, "Keep On Running," hit No. 9 on Music & Media's Eurochart Hot 100. No word yet on a U.S. release. Pictured, from left, are the band's Howell, Gina Mohammed, Ray Horton, and Davis.

## Springsteen Story; Jesus Jones Delivers; Music Notes From Memphis, Albany Expos

**GROWING UP:** When critic and biographer Dave Marsh published "Glory Days: Bruce Springsteen In The 1980s" in 1987, the book closed with the arrival of Springsteen's blockbuster live album and an onstage epiphany of sorts: Bruce affirming simply that adulthood and rock'n'roll can, in fact, coexist.

Before the decade was over, however, Springsteen was dancing in the darkness of adulthood with the dissolution of his marriage; documenting his most personal doubts on the "Tunnel Of Love" album; and suffering some backlash in the press and among fans.

None of that dispels the power and substance of Springsteen's art nor disproves a central lesson of his career, that an artist can rise to the peak of pop stardom yet maintain his humanity and spirit of social responsibility. So argues Marsh in a new paperback edition of "Glory Days." Or, as the author puts it succinctly: "I have never believed that heroes don't fuck up."

The paperback volume (judiciously trimmed from the hard-cover version by rock writer Steve Perry) brings Springsteen's tale up to date with a thoughtful new introduction, aptly titled "Spare Parts And Broken Hearts."

"Bruce Springsteen In The Nineties," writes Marsh, "is about a guy who's come to terms with his stardom, at least to the extent that he now lives where stars live, records with seasoned professionals rather than old cronies, and does business like a professional rather than a guardian of cultural mysteries. How he makes music is the most interesting and relevant question, and one which only time will answer, though given his recent pace, it would be extremely unsurprising to have one about the time this edition hits the streets."

For the record: Springsteen's press rep says a release date for his next album has not been set.

**ON THE BEAT:** In a performance that wildly surpassed the group's New York debut just months ago, SBK act Jesus Jones swept away a pumped-up and packed crowd at the Marquee April 19 with a smart, roaring set of strobe-lit intensity. From the wry pop commentary of "International Bright Young Thing" to the sampled crackle of "Trust Me," the band members served word—right here, right now—they are a rock force to follow in the '90s... In Oliver Stone's film "The Doors," a young woman approaches Jim Morrison at a party hosted by Andy Warhol and murmurs, "Hi, I'm Nico." Elektra Entertainment offers a reintroduction to this '60s siren and onetime Velvet Underground compatriot via the reissue of Nico's 1969 disc "The Marble In-

dex," with arrangements by John Cale... Best-actor Oscar recipient Jeremy Irons wasn't the only winner to emerge from the flick "Reversal Of Fortune." School Of Fish landed a demo of its tune "3 Strange Days" on the film's soundtrack, prior to the band's recent debut on Capitol Records. Displaying the Boston/Minneapolis/New York/Cleveland sound of its members' respective roots, the L.A.-based foursome has cracked the Modern Rock Tracks chart with the neo-psychedelic album version of "3 Strange Days"... Modesty is such a lost quality among rockers nowadays. Thus the Beat gives due notice to the release April 23 of a new Epic/Associated disc from onetime James Gang guitarist, Eagles member, and presidential candidate Joe Walsh, titled "Ordinary Average Guy."

**REGIONAL ROCKIN':** The 1991 Memphis Producers' Showcase, now in its fourth year, turned in

probably its strongest bill of talent to date April 11-12. Correspondent Rick Clark reports: The event has expanded beyond Beale Street with a number of other area clubs taking part. Among the notable acts were **Come In Berlin**, with a set of blistering, hardcore Parliament-style funk; **Burning Blue**, with its blend of album- and modern rock; **Ex-Main Attraction** vocalist Archie Love, who showed his mastery as an R&B balladeer; and **Bad Castle and Copperhead**, which proved Southern rock is definitely still alive. While many of the bands postured with rock'n'roll, only one act played like it truly understood its spirit. **DDT**—a bass/guitar/drum trio whose members range from 14 to 18 in age—laid down some of the rawest slabs of alternative sound ever to grace a showcase. **Jim Dickinson** has been producing the band. The 616 Club, under the heading of the Mid-South Artists Showcase, managed to attract a fair amount of industry attention for **Barbara Carter's** acoustic-rooted singer/songwriter material. Other acts that received favorable comments at that showcase were **Raspberry Jam**, college favorite **Love Tractor**, and the hyper funk'n'roll band **Voodoo Village**... Meanwhile, Albany, N.Y., showed its musical hand again April 17 and 18 at the second annual Albany New Music Expo. Correspondent Mike Eck reports: Last-minute publicity and promotion problems led to smaller crowds and fewer industry reps, but that didn't stop almost 60 regional acts from doing their own thing at seven Albany clubs, including the town's newest hot spot, Godfrey's Taproom. **Andy Gould** of Concrete Management delivered the keynote address to the Expo crowd, which later caught showcases by such acts as **Hamell On Trial**, **Re-**

(Continued on page 33)



**ARTIST DEVELOPMENTS**

**A JOLT FOR JOE JACKSON**

Changing labels to Virgin Records after more than a decade on A&M, Joe Jackson is enjoying a fresh jolt of enthusiasm.

Not only has the video-shy artist already shot two promo clips for his Virgin debut album, "Laughter And Lust," he is even doing a few dreaded prerelease interviews.

"I've never done a lot of them, because I don't want people to get sick of me," says Jackson. "But with a new record company I should do some, at least, to let the industry know I'm still around. Do a couple albums that don't go into the top 10 and they think you're dead."

Jackson is still smarting over the poor sales of his last A&M album, "Blaze Of Glory," which did well in Europe but was barely noticed here.

"Laughter And Lust" took a year to write, and is "more a collection of songs and maybe a little more

straightforward" than its conceptually cohesive predecessor. Videos have been taped for both "Fiction," the European single, and the U.S. single, "Obvious Song."

"It's less of a pop song," says product manager Diana Fried, crediting Virgin's promotion staff for the choice.

"They felt Joe had had a long, illustrious career, but without a whole lot of radio success in his recent past," Fried continues. "To come out with a more pop single right off the bat might not be the best way to let the fans know he's got a new album out, and also might limit where we go with it."

Hence, "Obvious Song" will be promoted to album, alternative, and college radio formats, "where he got his start initially," Fried says. However, she adds that "Fiction" will likely be released as a later single.

"The challenge is to take the tremendous enthusiasm for Joe that we all have, and expand his large base of core fans," she says. "We think he's given us the right record for making this happen."

JIM BESSMAN

**TALENT IN ACTION**

YES

Patriot Center, Fairfax, Va.

FROM THE START, it was like witnessing a rock'n'roll orchestra. As lead vocalist and maestro Jon Anderson led his Yes band mates onto the illuminated, rotating stage, the capacity crowd of 10,000 mostly 30- and 40-something fans who came to pay homage to the band they grew up on stood and cheered for five minutes. This deafening ovation came before the Arista Records act had played a single note—a sign of the admiration Yes has garnered since its inception in 1968.

Drawing from the group's extensive discography—and featuring eight members of the group from its various incarnations—this April 19 "Yesshow" lasted three hours, and the fans were riveted from start to finish. Renditions of early-'70s epics like "Yours Is No Disgrace" and "I've Seen All Good People" from the 1971 landmark "The Yes Album,"

**MICHAEL BOLTON HITS HARD WITH 'TENDER' TOUCH**

(Continued from preceding page)

vor of women.

"I think that my success in this business comes from moving people emotionally," he says. "My music, even the up-tempo stuff, is emotionally driven, and the content frightens men. Guys don't want to deal with that kind of emotional expression, most of them. I think that's what women love about my music—and I think that's how they perceive me: as

someone who says things that they would like to hear a man express, but with conviction and strength."

That female following is quite a change for Bolton, who started out some years back singing hard rock—with such groups as Blackjack—in front of a predominantly male audience.

Louis Levin, Bolton's manager of 10 years, says from his perspective

Bolton is now making records that show off what he does best: sing.

According to Levin, the turning point in the former hard-rocker's "musical metamorphosis" came with his 1987 album "The Hunger."

"That was the album where we really tried to concentrate on the songwriting and vocal performance," says Levin, "as opposed to being concerned with how big the drum sound is or how many guitars we got on the track. We went from opening for Ozzy Osbourne, literally, to having the tour of the year [in 1990] with Kenny G."

Levin adds that Bolton will begin a headlining tour this year, "playing the sheds" starting in late July.

The certain success that "Time, Love & Tenderness" appears to face makes Levin's longtime relationship with Bolton especially rewarding, he says. "What's happening now is something that I always knew would happen," says Levin. "The beauty of it is that I always had the strongest belief in him as a talent."

**NEW ON THE CHARTS**

"I really wasn't looking for a record deal," says Elektra Entertainment artist Lisa Fischer, who has debuted on the Hot 100 and R&B Singles charts with "How Can I Ease The Pain," a ballad she co-wrote with Narada Michael Walden.

"I was so comfortable being a featured singer in Luther Vandross' show; to me, that was the ultimate gig. I wasn't killing myself to leave because it was such a warm and nurturing environment."



LISA FISCHER

This Brooklyn, N.Y., native has been touring with Vandross for seven years and began her professional career when she joined updated versions of the Crystals and the Marvellettes 10 years ago. Session work with such artists as Billy Ocean and Melba Moore followed, and in 1984 her big break arrived when she won the audition to join Vandross on his Superstar Tour.

"He auditioned me in New York, and after an hour of vocal workouts he said, 'if you can dance, you've got the job,'" recalls Fischer.

Fischer credits that exposure for other opportunities that followed. She performed on records with Chaka Khan, Dionne Warwick, and Teddy Pendergrass, and was later, asked to sing on the Rolling Stones' "Steel Wheels" album and tour.

When Elektra signed the artist in 1988, she began writing material for debut album "So Intense," co-produced by Walden and Vandross. Her songs reflect some emotional conflict, explains Fischer, who says "How Can I Ease The Pain" is an autobiographical account of a breakup—turned into a song worth celebrating.

Management: Alive Enterprises, Beverly Hills, Calif.

JIM RICHLIANO

and "Heart Of The Sunrise" and "Long Distance Runaround" from 1972's "Fragile" brought the crowd to its feet. But Yes' performance of the 1984 pop hit "Owner Of A Lonely Heart" was fairly flat and evoked only polite applause, as did its versions of two new cuts—"Shock To

The System" and "Lift Me Up"—from the group's new Arista disc, "Union." However, the crowd reaction overall seemed more a tribute to the group's earlier mastery than a show of dissatisfaction with recent and new material.

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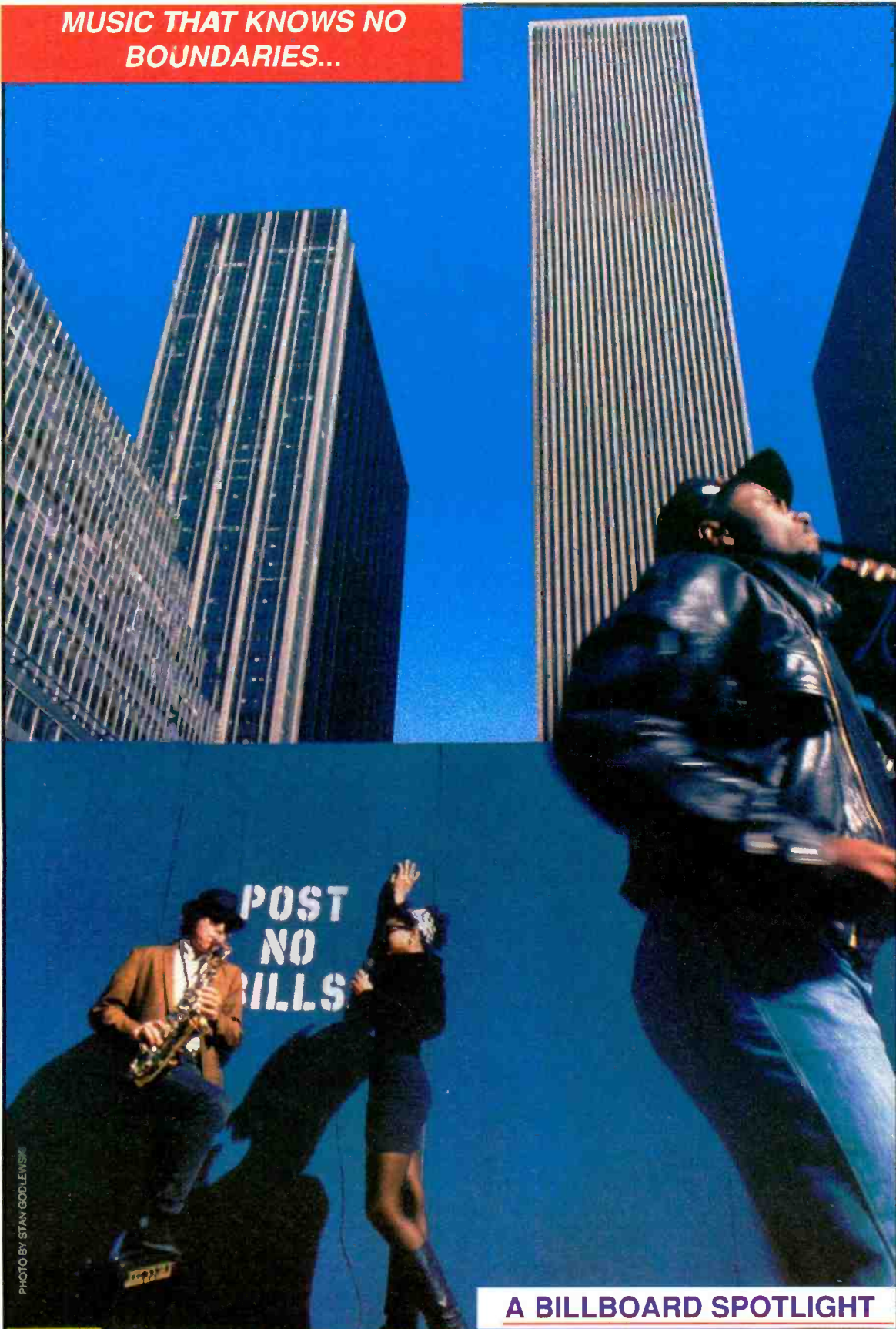
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**BOXSCORE TOP CONCERT GROSSES**

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME CORBETT MONICA	Centrum in Worcester Worcester, Mass.	April 20	\$617,998 \$75/\$45/\$30	14,106 sellout	Frank J. Russo
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME CORBETT MONICA	Providence Civic Center Providence, R.I.	April 21	\$561,435 \$75/\$45/\$30	13,875 sellout	Frank J. Russo
ZZ TOP HALL AFLAME	Birmingham-Jefferson Civic Center Coliseum Birmingham, Ala.	April 17	\$296,234 \$21/\$20	15,202 sellout	Beaver Prods. New Era Promotions
REBA MCENTIRE CLINT BLACK VINCE GILL	Olympic Saddledome Calgary, Alberta	April 19	\$284,366 (\$325,599 Canadian) \$24.50	13,572 17,539	Jeff Parry Prods.
STING CONCRETE BLONDE	Blockbuster Desert Sky Pavilion Phoenix	March 29	\$212,850 \$21/\$18.50	10,851 18,500	Fey Concert Co. Bill Silva Presents
NEIL YOUNG & CRAZY HORSE SONIC YOUTH DRIVIN' N' CRYIN'	Seattle Center Coliseum Seattle	April 11	\$211,010 \$19.50	10,821 11,670	Bauer/Kinnear Enterprises
YES	Centrum in Worcester Worcester, Mass.	April 17	\$208,450 \$29.50/\$19.50/ \$17.50	10,280 13,649	Don Law Co.
ZZ TOP HALL AFLAME	Cajundome Lafayette, La.	April 20	\$203,320 \$20	10,802 sellout	Beaver Prods.
ZZ TOP HALL AFLAME	Hirsch Memorial Coliseum, Louisiana State Fairgrounds Shreveport, La.	April 19	\$194,780 \$20	10,350 sellout	Beaver Prods.
ZZ TOP HALL AFLAME	Mississippi State Fairgrounds Coliseum Jackson, Miss.	April 18	\$191,360 \$20	10,384 sellout	Beaver Prods.
QUEENSRYCHE SUICIDAL TENDENCIES	The Summit Houston	April 19	\$173,671 \$25/\$18.50	9,206 9,700	PACE Concerts
ENGELBERT HUMPERDINCK DICK CAPRI	Valley Forge Music Fair Devon, Pa.	April 18-21	\$157,367 \$22.50	8,521 11,728 sellout	Music Fair Prods.
SCORPIOUS GREAT WHITE TRIXTER	Providence Civic Center Providence, R.I.	April 19	\$150,978 \$18.50	8,161 10,800	Frank J. Russo
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Charles M. Murphy Athletic Center Middle Tennessee State Univ. Murfreesboro, Tenn.	March 28	\$147,562 \$20.50	7,324 8,000	A.H. Enterprises
GEORGE STRAIT LORRIE MORGAN	Memorial Coliseum Portland, Ore.	April 18	\$142,857 \$19.50	7,725 9,500	Varnell Enterprises
NEIL YOUNG & CRAZY HORSE SONIC YOUTH DRIVIN' N' CRYIN'	Memorial Coliseum Portland, Ore.	April 9	\$142,270 \$19.50	6,940 9,888	Bauer/Kinnear Enterprises
GEORGE STRAIT LORRIE MORGAN	Pavilion Boise State Univ. Boise, Idaho	April 20	\$137,973 \$18.50	7,730 8,000	Varnell Enterprises
WHITNEY HOUSTON AFTER 7	Thompson-Boling Assembly Center & Arena Univ. of Tennessee, Knoxville Knoxville, Tenn.	April 18	\$136,637 \$20	6,836 16,786	Mid-South Concerts
HANK WILLIAMS JR. & THE BAMA BAND SAWYER BROWN PIRATES OF THE MISSISSIPPI	Orlando Centriplex Arena Orlando, Fla.	April 20	\$136,364 \$19.50	6,993 10,000	Future Entertainment
GARTH BROOKS LINDA DAVIS CHRIS LEDOUX JACK HOUSTON	G. Rolie White Coliseum Texas A&M Univ. College Station, Texas	April 19	\$117,345 \$15	7,951 sellout	C&M Prods. in-house
RANDY TRAVIS ALAN JACKSON	Salina Bicentennial Center Salina, Kan.	April 20	\$116,748 \$18.50	6,486 sellout	Special Moments Promotions
HANK WILLIAMS JR. & THE BAMA BAND SAWYER BROWN PIRATES OF THE MISSISSIPPI	Pensacola Civic Center Pensacola, Fla.	April 19	\$116,259 \$19.50	5,962 7,500	Future Entertainment
GARTH BROOKS LINDA DAVIS CHRIS LEDOUX	Lake Charles Civic Center Lake Charles, La.	April 20	\$111,735 \$15	7,525 sellout	C&M Prods.
VANILLA ICE THE PARTY RIFF	Hersheypark Arena Hershey, Pa.	March 28	\$110,548 \$17.50	6,317 sellout	Electric Factory Concerts in-house

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## EMI Music Pub Procedures Keep A Lid On Free Samples

**THE SAMPLE MAN:** As a VP of business affairs at **EMI Music Publishing**, **Fred Silver** provides needed administrative support for the company's various publishing activities. One of his responsibilities, however, relates to what has become a household creative activity—and one that helps the publisher reap all the royalties it can from its catalog. Silver keeps up with EMI copyrights that surface in sampling.

Silver has given Words & Music a rather precise procedure that EMI Music Publishing uses to deal with the sampling phenomenon:

"Basically, we are now meeting once every two weeks to review and analyze [10 or 15 samples on average]," says Silver, who chairs the meetings, also attended by **Claude Mitchell** of creative; **Linda Santiago** of copyright; and **Jill Ro-**

senthal of licensing, among others. The concerns of this gathering are as follows: 1) how much of the EMI copyright has been sampled, not just in terms of actual time, but just how prominently the song is being used; 2) how important or valuable is the copyright; 3) in what context is it being used (i.e., are there issues of obscenity or libel?); 4) the stature of the artist and/or label releasing the new song; and 5) contractual restrictions and/or obligations in EMI's contract with the songwriter—for instance, is writer permission needed?

"Once we have determined the above after repeated listenings, and assuming we are not otherwise restricted in granting permission," says Silver, "we make one of the following determinations: deny permission for use of the sample; issue a license, granting EMI a permanent financial interest in the song, including mechanical income ranging from 10% to 50%; or enter into a co-publishing agreement, so that EMI, in effect, becomes a copyright owner in the new work, particularly if the judgment is that the EMI song accounts for more than 50% of the new song. If the new song depends so heavily on the EMI copyright, EMI views it as a derivative copyright—in effect a cover version. If and when it claims 100% of the copyright in the new work, EMI may, if it feels appropriate, grant a small writer's interest in recognition of any new lyrics which have been added."

Silver says he has also devised form agreements to be used in all of the above situations, with various safeguards built in to protect EMI's copyrights.

"Alternatively," says Silver, "we are attempting to be evenhanded when we are the publishers of a song which contains a sample of another publisher's copyright. Our

hope is that if we are fair in our determination, the courtesy will be returned."

**THE OLD BUGABOO HIT** last week's music publishing spotlight when the lead story failed to include comments by **Marvin Cohn**, chief of **Sony Music Publishing**. They are well worth the light of day, as brought to you by Words & Music.

"The song as the cornerstone of the creative process in hit-making convinced Marvin Cohn, who had spent the better part of his music industry career on the label side of things, to recently accept the challenge of building Sony Music Publishing into a major worldwide center.

"But he says he's discovered a publishing environment where the goal is 'buying market share at prices that are hard to

justify.' Nor, he adds, does the future of the publishing business rest in signing talent once a record company has made that album commitment or has given a producer/writer a production deal. 'If our batting average is no better than a record company's, we are out of business. The majors with their big catalogs do nothing more than cover up the folly of this approach. Publishers must play a more independent role in the creative process.'"

**TRF CUSTOM:** New York-based **TRF Production Music Libraries**, for more than 60 years a source for production music used in radio, film, and TV, has formed TRF Custom, to specialize in providing producers with original music for special usage, such as jingles, radio or TV station IDs, or a complete film score. In another development, TRF Production Music Libraries has put out the **BMG Production Music Library** on the RCA label, consisting at first of 10 CDs, each of which contains music in a particular category or style (e.g., industrial, sports, leisure). The BMG/RCA CDs, of which 20 more have already been recorded, are being added to the more than 50,000 selections already contained in the TRF libraries, including the catalogs of **Bosworth**, **Carlin**, **Tele Music**, **MP 2000** (Montparnasse), **Prime Time**, **TRF Alpha**, and **Music Scene**.

**PRINT ON PRINT:** The following are the best-selling folios from **Hal Leonard Publications**:

1. Little Mermaid, Soundtrack
2. Stevie Ray Vaughan, In Step
3. Poison, Flesh And Blood
4. Paul McCartney, Tripping The Live Fantastic
5. Rod Stewart, Storyteller



by Irv Lichtman

## Boston Music Awards Fete Area's New Guard BBD, New Kids Claim Majority Of Awards, Attention

BY GREG REIBMAN

**BOSTON**—The city that once gave the music world the J. Geils Band, Aerosmith, and Boston is better known these days for New Edition, New Kids On The Block, and New Edition splinter group Bell Biv DeVoe.

Appropriately, the new generation of platinum-selling heartthrobs dominated every aspect of the fifth annual Pepsi Boston Music Awards, April 16 at the Wang Center for the Performing Arts. Not only did BBD and the New Kids walk away with the most awards (voting is split evenly between fan and industry ballots), but

the deafening screams of swooning fans apparently led many older attendees to spend the evening schmoozing in the lobby and avoiding the on-stage proceedings.

Top honors went to BBD, which had been nominated for eight awards and won five, including outstanding pop album for its MCA release "Poison." Members Ricky Bell, Michael Bivins, and Ronnie DeVoe were also joined by New Edition band mate (and outstanding-male-vocalist winner) Ralph Tresvant for New Edition's induction into the Boston Music Award's Hall of Fame. New Edition alumni Johnny Gill and Bobby Brown were acknowledged but not present.

But the loudest shrieks were reserved for the New Kids, who have attended all five award shows here. The Columbia Records quintet won three awards, including the prestigious act of the year, and rocked the house with a surprise live performance of "Call It What You Want."

The teen frenzy was so predominant that early in the proceedings recent Rolling Stone magazine cover boy Nino Bettencourt of Extreme walked through the autograph hounds virtually unrecognized. Bettencourt later picked up the outstanding-guitarist trophy. Extreme's A&M release, "Pornograffiti," was pro-

(Continued on page 36)

### THE BEAT

(Continued from page 30)

solve, **E Plemnista**, **Private Plain**, **Strange Arrangement**, and **Jim Gaudet**. Plans for next year include hiring a full-time organizer to assist organizers such as **Brian McAlonie** of **MIA Management** and **George Guarino** of **Buzz** magazine.

**DATEBOOK:** The Washington Area Music Assn. presents the sixth annual **WAMA Crosstown Jam**, a sprawling showcase featuring scores of D.C.-area acts, April 21-27 at more than 30 venues... **Harris Gordon Miller** moderates "The Business Of Entertainment" Thursday (2) at the New School for Social Research in New York... **Studio A Management & Productions** in Atlanta stages **Rockfest '91**, an eight-act showcase, Friday (3). Call **Kent Smith** at the International Ballroom in Atlanta for details... The **10th International Reggae Music Awards** will be presented by **Martin's International** of Chicago Saturday (4) in Montego Bay. This marks the first time the event is being staged in Jamaica.

**ON THE LINE:** The **Triplets** to International Creative Management for booking... **Jesus & Mary Chain** to International Talent Group for North American tours... **L.A. trio Eleven** to **Morgan Creek Records**... **Ex-Monkee Davy Jones**, **Lenny Welch**, **Len Barry** of the **Dovells**, and **Gene**

("Duke Of Earl") **Chandler** to the **Mars Talent Agency** for booking... **Paul Shaffer** to manager/producer **Eric Gardner's Panacea Entertainment**, which also represents **Todd Rundgren** and **Timothy Leary**... **Butthole Surfers** to newly formed **Tab Management**, launched by alternative music promoter **Tom Bunch** of **Tab Presents**.

**ON THE ROAD:** **Paul Simon** closed the North American arena leg of his tour in support of "The Rhythm Of The Saints" April 17 in East Lansing, Mich. The BCL-promoted tour played to 600,000 fans in 51 shows, grossing more than \$14 million—and drew critical accolades to boot. Simon heads overseas before summer U.S. shed dates. A live album seems likely... The **Bluerunners** of Lafayette, La., celebrated the release of their zydeco/rock debut disc on **Island Records** with a gig April 20 at New Orleans' **Maple Leaf club**... **Hawkwind** doesn't play *neo-psychedelic*

rock; just the original stuff. Supporting its disc "Palace Springs," the band opens a club tour May 5 in Baltimore... The lineup for **Sunfest '91**, May 2-5 in West Palm Beach, Fla., features **Harry Connick Jr.**, **Crosby, Stills & Nash**, **Stanley Jordan**, saxophonist **Richard Elliot**, the **Rippingtons** with **Russ Freeman**, **Zachary Richard**, and the **Dirty Dozen Brass Band**.

### FOR THE RECORD

**Jane's Addiction** will headline this summer's multi-act **Lollapalooza Festival**. The band's status on the bill was reported incorrectly in the April 27 issue.

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# Billboard TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				<b>★★ No. 1 ★★</b>	
1	1	1	32	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL 93866* (9.98)	<b>NO FENCES</b> 22 weeks at No. 1
2	2	2	24	<b>CLINT BLACK</b> ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	4	8	5	<b>DOLLY PARTON</b> COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES
4	3	3	32	<b>REBA MCENTIRE</b> ▲ MCA 10016 (9.98)	RUMOR HAS IT
5	8	16	4	<b>GEORGE STRAIT</b> MCA 10204* (9.98)	CHILL OF AN EARLY FALL
6	5	5	6	<b>VINCE GILL</b> MCA 10140* (9.98)	POCKET FULL OF GOLD
7	22	—	2	<b>THE KENTUCKY HEADHUNTERS</b> MERCURY 848 054* (9.98)	ELECTRIC BARNYARD
8	6	7	103	<b>GARTH BROOKS</b> ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
9	7	4	59	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
10	9	6	77	<b>THE KENTUCKY HEADHUNTERS</b> ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
11	10	9	31	<b>RANDY TRAVIS</b> ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
12	15	13	24	<b>DWIGHT YOAKAM</b> REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
13	11	10	31	<b>THE JUDDS</b> ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
14	12	11	103	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (8.98)	KILLIN' TIME
15	18	27	4	<b>KATHY MATTEA</b> MERCURY 846 975* (9.98)	TIME PASSES BY
16	14	14	23	<b>K.T. OSLIN</b> ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN
17	13	12	69	<b>VINCE GILL</b> ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
18	16	15	58	<b>TRAVIS TRITT</b> ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
19	17	17	66	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 45250/SONY (8.98 EQ)	RVS III
20	29	34	3	<b>THE FORESTER SISTERS</b> WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN
21	20	18	47	<b>ALABAMA</b> ● RCA 52108* (9.98)	PASS IT ON DOWN
22	19	20	12	<b>PAUL OVERSTREET</b> RCA 2459* (9.98)	HEROES
23	21	19	28	<b>MARK CHESNUTT</b> MCA 10032* (9.98)	TOO COLD AT HOME
24	23	21	34	<b>KATHY MATTEA</b> ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
25	30	33	5	<b>RONNIE MILSAP</b> RCA 2375* (9.98)	BACK TO THE GRINDSTONE
26	26	24	55	<b>DOUG STONE</b> EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
27	24	23	36	<b>KEITH WHITLEY</b> ● RCA 52277* (9.98)	GREATEST HITS
28	28	25	48	<b>PATTY LOVELESS</b> MCA 6401 (9.98)	ON DOWN THE LINE
29	25	22	27	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
30	27	28	12	<b>AARON TIPPIN</b> RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
31	31	26	11	<b>MIKE REID</b> COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME
32	36	32	7	<b>BILLY JOE ROYAL</b> ATLANTIC 82199-2* (9.98)	GREATEST HITS
33	32	35	141	<b>THE JUDDS</b> ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
34	34	31	28	<b>JOE DIFFIE</b> EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
35	33	29	48	<b>GEORGE STRAIT</b> ▲ MCA 6415 (9.98)	LIVIN' IT UP
36	35	30	42	<b>WAYLON JENNINGS</b> EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
37	39	39	27	<b>CHET ATKINS &amp; MARK KNOPFLER</b> COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK
38	40	41	194	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12 (8.98)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	37	36	12	<b>MARTY STUART</b> MCA 10106* (9.98)	TEMPTED
40	42	40	12	<b>RONNIE MCDOWELL</b> CURB 77414* (9.98)	UNCHAINED MELODY
41	43	46	38	<b>PIRATES OF THE MISSISSIPPI</b> CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
42	41	37	35	<b>LEE GREENWOOD</b> MCA 42219 (8.98)	GREATEST HITS VOLUME TWO
43	51	59	3	<b>BILLY DEAN</b> SBK/CAPITOL 94302*/CAPITOL (9.98)	YOUNG MAN
44	38	38	47	<b>SHENANDOAH</b> COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
45	48	50	206	<b>RANDY TRAVIS</b> ▲ <sup>4</sup> WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
46	45	44	13	<b>SAWYER BROWN</b> CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
47	44	43	11	<b>PAM TILLIS</b> ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
48	46	42	35	<b>VERN GOSDIN</b> COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
49	<b>NEW</b> ▶		1	<b>LORRIE MORGAN</b> RCA 30210-4* (9.98)	SOMETHING IN RED
50	50	45	98	<b>LORRIE MORGAN</b> ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
51	49	47	27	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
52	47	48	26	<b>ROSANNE CASH</b> COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
53	54	53	188	<b>GEORGE STRAIT</b> ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
54	53	49	34	<b>CARLENE CARTER</b> REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
55	65	54	37	<b>TEXAS TORNADOS</b> REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
56	57	55	14	<b>CHRIS HILLMAN &amp; THE DESERT ROSE BAND</b> MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
57	52	52	81	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
58	66	65	36	<b>SHELBY LYNNE</b> EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
59	59	51	57	<b>RESTLESS HEART</b> RCA 9961 (8.98)	FAST MOVIN' TRAIN
60	63	—	2	<b>JIMMY COLLINS</b> PLATINUM EDGE 060* (8.98)	WANTED RECORDED OR LIVE
61	70	61	34	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 26308* (9.98)	COWBOY SONGS
62	68	58	83	<b>REBA MCENTIRE</b> ● MCA 8034* (8.98)	REBA LIVE
63	56	56	19	<b>RAY KENNEDY</b> ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
64	55	57	31	<b>SAWYER BROWN</b> CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
65	74	70	3	<b>BLACK TIE</b> BENCH 199* (9.98)	WHEN THE NIGHT FALLS
66	<b>NEW</b> ▶		1	<b>THE OAK RIDGE BOYS</b> RCA 3023-4* (9.98)	UNSTOPPABLE
67	58	62	285	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
68	71	68	32	<b>MERLE HAGGARD</b> CURB 77313* (9.98)	BLUE JUNGLE
69	64	66	36	<b>TANYA TUCKER</b> CAPITOL 91821* (9.98)	TENNESSEE WOMAN
70	62	69	4	<b>DEAN DILLON</b> ATLANTIC 82183* (9.98)	OUT OF YOUR EVER LOVIN' MIND
71	<b>RE-ENTRY</b>		201	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM
72	61	60	27	<b>WILLIE NELSON</b> COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
73	60	63	45	<b>BAILLIE AND THE BOYS</b> RCA 2114* (8.98)	THE LIGHTS OF HOME
74	72	—	2	<b>MARTIN DELRAY</b> ATLANTIC 82176* (9.98)	GET RHYTHM
75	<b>RE-ENTRY</b>		24	<b>MATRACA BERG</b> RCA 52066 (8.98)	LYING TO THE MOON

○ 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.

## BOSTON MUSIC AWARDS

(Continued from page 33)

claimed outstanding rock album, and the group shared Rising Star honors with Perfect Gentlemen (yet another Maurice Starr creation).

Old-timers were not completely left out of the proceedings. Aerosmith, though not present, won outstanding rock band and the outstanding-rock-single award for "What It Takes."

And Bonnie Raitt—who is still revered for having spent her college days here but also was not present—was named outstanding female vocalist, even though Raitt did not release any new material during the past year.

The other big winner was newly

signed Windham Hill artist Patty Larkin, who was named outstanding folk act and outstanding-singer/songwriter on an indie label, and picked up the outstanding-folk-album award for her Rounder disc "Live In The Square."

In addition to the unannounced New Kids appearance, Bettencourt teamed up with Extreme front man Gary Cherone for an acoustic version of the chart hit "More Than Words." The rap group Gang Starr Posse teamed up with funk/ska outfit Chucklehead for a song. And jazz harpist Deborah Henson-Conant surprised the crowd with an intense performance.

## EARTH DAY SHOWGOERS APPLAUD THE MUSIC, BUT NOT THE MESSAGE

(Continued from page 30)

"It just goes to show that we should stop assuming that we're always preaching to the converted," added Bragg.

Indeed, the artists' environmental concerns went beyond the usual plea for recycling.

Bruce Cockburn spoke of the dangers of hazardous waste and acid rain before singing "If A Tree Falls In The Forest." And Jackson Browne's set included his political call to arms, "World In Motion," and a duet with Bragg on "Before The Deluge." Rosanne Cash, KRS-One, Jesus Jones, Beat Surrender, Young Nation, and Native American Danc-

ers also performed.

And in a silent gesture that spoke volumes, Willie Nelson brought the Rev. Jackson back onstage just hours after he had been booed, gave him a big hug, and loaned him his cowboy hat. This time fans roared with approval.

Backstage, interviews with artists were beamed to stations nationwide through a link with the Pollack Media Group. MTV and VH-1 were also involved backstage, but the event itself was not broadcast.

Organizer of the show, the Minneapolis-based Concerts for the Environment, worked in conjunction with

stadium management on ways to make the show environmentally sound (Billboard, April 27). Solar panels powered backstage activities. Natural-gas vehicles transported crews and equipment. Recycled-paper products were used in restrooms and at concession stands.

CFE talent organizer Tom Sellars says, "We purposely chose to stage this event in the Boston area because we need to reach a large college population to keep the environmental movement going. We may not have reached everyone here, but I'm sure we reached many."



## Country Labels' Rosters On The Rise

BY EDWARD MORRIS



**Sealed Show** Moon Mullins, left, host of the nationally syndicated "Nashville Live" radio show, visits with Dan Seals before going on the air with the show on which Seals was featured.

NASHVILLE—Despite rigid playlists and crowded charts, the top country music labels continued to expand their rosters during the first quarter of 1991. Roster totals at the majors rose from 186 last December to at least 200 as of April 1.

DPI and Step One Records, both active and credible country independents, account for an additional 16 acts.

Male acts continue to dominate the rosters, accounting for 129 of the total. There are 46 female acts and 41 duos or groups.

Capitol/Nashville and its various subgroupings have the largest roster: 40. It is followed by Warner/Reprise/Sire, 30; Columbia/Epic, 28; MCA, 25; Mercury, 18; RCA and Curb, 17 each; Atlantic, Arista, and Step One, 12 each; DPI, with four; and the new and

still-unnamed BMG label, one.

Some acts were still in negotiation at the time this information was gathered. Here is the label lineup as of April 1:

**Capitol/Nashville:** The Bama Band, Mandy Barnett, James Blundell, Suzy Bogguss, Branson, Garth Brooks, T. Graham Brown, Glen Campbell, Lacy J. Dalton, Linda Davis, Skip Ewing, Cleve Francis, Larry Gatlin & the Gatlin Brothers, Crystal Gayle, Lee Greenwood, Chris LeDoux, Barbara Mandrell, Gary Morris, Dude Mowrey, Anne Murray, Wayland Patton, Pirates Of The Mississippi, Eddie Rabbitt, Eddie Raven, Jo-El Sonnier, Tanya Tucker, Roger Whittaker, Wild Rose.

**Curb/Capitol:** Cee Cee Chapman, Buck Owens, John Andrew Parks, Sawyer Brown, T.G. Shepard, Ray Stevens, Tony Tolliver. **Capitol/All Nations:** Sharon Anderson, Paul David Wells; Capi-

tol/SBK: Billy Dean, the Goldenes, Verlon Thompson.

**Warner Bros.:** Draper & Strahlund, Holly Dunn, the Forester Sisters, George Fox, Mickey Gilley, Highway 101, Tom Kell, Brenda Lee, Little Texas, the McCarters, Michael Martin Murphey, Mark O'Connor, Dan Seals, Dawn Sears, Randy Travis, Travis Tritt, Gene Watson. **Warner/Curb:** Hank Williams Jr. **Warner/Sire:** k.d. lang. **Warner/Reprise:** Paulette Carlson, Carlene Carter, Emmylou Harris, Jim Lauderdale, Molly & the Heymakers, Tony Perez, Kenny Rogers, the Texas Tornados, Kevin Welch, Michael White, Dwight Yoakam.

**Columbia:** Chet Atkins, Larry Boone, Stacy Dean Campbell, Mary-Chapin Carpenter, Rosanne Cash, Rodney Crowell, Vern Gosdin, Willie Nelson, Dolly Parton, Mike Reid, Earl Scruggs, Ricky Van Shelton, Shenandoah, Sweethearts Of The Rodeo, Zaca Creek. **Epic:** the Charlie Daniels Band, Joe Diffie, James Gregory, Don Henry, Waylon Jennings, Shelby Lynne, Collin Raye, Tim Ryan, Ricky Skaggs, Doug Stone, Les Taylor, Tammy Wynette, Lori Yates.

**MCA:** Marty Brown, Lionel Cartwright, Mark Chesnutt, Jerry Clower, Mark Collie, Joe Ely, Vince Gill, Gerry House, George Jones, Wynonna Judd, Patty Loveless, Mac McAnally, McBride & the Ride, Reba McEntire, Bill Monroe, J.P. Pennington, Roger Springer, George Strait, Marty Stuart, Marsha Thornton, Conway Twitty, Wild Jimbos, Kelly Willis, Trisha Yearwood. **MCA/Curb:** the Desert Rose Band.

**Mercury:** Daniele Alexander, Shane Barmby, Jessica Boucher,

Johnny Cash, Jeff Chance, Billy Ray Cyrus, Corbin/Hanner, Davis Daniel, William Lee Golden, Rich Grissom, Tom T. Hall, David Lynn Jones, Sammy Kershaw, the Kentucky Headhunters, Kathy Mattea, the Normaltown Flyers, Ronna Reeves, the Statler Brothers.

**RCA:** Alabama, Eddy Arnold, Baillie & the Boys, Matraca Berg, Clint Black, Earl Thomas Conley, Radney Foster, Eddie London, Ronnie Milsap, Lorrie Morgan, the Oak Ridge Boys, K.T. Oslin, Paul Overstreet, Prairie Oyster, Restless Heart, Aaron Tippin, Don Williams.

**Curb:** Bill Anderson, Kippi Brannon, Jann Browne, Duncan, Merle Haggard, Becky Hobbs, Hal Ketchum, Lyle Lovett, Delbert McClinton, Ronnie McDowell, Tim McGraw, Marie Osmond, Dale Watson, JJ White, Williams & Ree, Lisa Montalvo, Hal Gibson.

**Atlantic:** The Bellamy Brothers, Martin Delray, Dean Dillon, Michael Johnson, Ray Kennedy, Robin Lee, Neal McCoy, the Marcy Brothers, John Michael Montgomery, Billy Joe Royal, Jeff Stevens & the Bullets, Donna Ulisse.

**Arista:** Asleep At The Wheel, Brooks & Dunn, Rob Crosby, Diamond Rio, Exile, Alan Jackson, Lee Roy Parnell, Jeff Thompson, Pam Tillis, the Tractors, Steve Wariner, Michelle Wright.

**Step One:** Floyd Cramer, Ron Elliott, Buddy Emmons, Dawnett Faucett, the Geezinslaws, Clinton Gregory, Jerry Lansdowne, Charlie McCoy, Ray Pennington, Ray Price, Larry Sasser, Faron Young.

**DPI:** Hoyt Axton, Steve Douglas, Mel McDaniel, Mario Martin.

**BMG's new label** (still unnamed): B.B. Watson.

## Paving The Country Road To Success Something Old, Something New On The Horizon

**SCANNING THE HORIZON:** Although the big news nowadays is the large number of country acts competing for chart and bin space (see story, this page), it is also fascinating to watch the progress of specific acts and wonder what it portends for the industry. For example, **Michael Johnson** is returning to the country scene, via Atlantic Records. He scored some memorable hits for RCA in the late '80s—but his star was eclipsed by the then-fashionable "new traditionalists." Since that time, **Paul Overstreet** and **Mike Reid** have gone a long way toward making the world safe for the kind of sensitive ballads Johnson specialized in. Will this expansion work to his advantage? And will his return give greater muscle to the genre?

Capitol is doing some experimenting, trying to break acts as disparate as Australian Adonis

**James Blundell**, whose lyrics are exotic to American ears, and black cardiologist **Cleve Francis**, who made his country breakthrough on the strength of one wildly popular music video. Capitol is also looking to see if there might be a long trail ahead for ex-rodeo star **Chris LeDoux**, a singer who has heretofore kept his music alive and circulating on his own label.

MCA Records' new hardcore country find, **Marty Brown**, was unveiled to the nation on the "48 Hours" television show. Has the advance publicity created a buzz that can be turned into record sales? This is the year that **Wynonna Judd**, who has just switched to MCA, will demonstrate her strength as a solo act—as her mother, **Naomi**, bows out to attend to her illness. Since the younger Judd is a moving and powerful vocalist, there's no doubt she can nail any song she's given. But how will the country audience react to the sudden loss of the Judds' trademark Appalachian harmonies?

Curb Records is bringing back **Kippi Brannon**. Brannon first captivated country listeners in 1981, when she was only 15, with her stunningly mature vocal style. It didn't hurt that she bore a remarkable re-

semblance to **Brooke Shields**. Can the magic be revived?

After being off RCA for a week or so, **Radney Foster** is back, sans singing and writing partner **Bill Lloyd**. **Foster & Lloyd** was a hit with critics from start to finish. Can Foster alone ride that momentum to commercial success?

For an indie act in these tough times, **Step One's Clinton Gregory** is making the kind of noise one usually associates with a fledgling who is backed by a major-label promotion campaign. Can he and his mentors parlay Gregory's very evident talent into a career—or at least get him onto a major? We watch and wait.

**POP PROOF:** If there were any doubts that Nashville could still turn out top-quality pop music, they surely were laid

to rest recently when **Amy Grant's** "Baby Baby" zoomed to the top of Billboard's Hot 100 Singles listing after only 10 weeks on the chart. Not only is Grant a Nashville native and resident, she co-wrote the song with her Nashville-based producer, **Keith Thomas**, and recorded it in Nashville, using Nashville musicians. (CC: Nashville Chamber of Commerce.)

**MAKING THE ROUNDS:** The Country Music Assn. has announced the lineup for the independent label/international showcase at this year's Fan Fair. Appearing at the June 14 event will be **Lori Ann**, **Jim Ed Brown**, **Cindi Cain**, **Skeeter Davis**, **Sandy Ellwanger**, **Buck Hall**, the **Hollanders**, **Wayne Horburgh**, and **Daniel O'Donnell**. **Ralph Emery** will host the 10 a.m.-noon performance . . . Music City talent scouts are in hot pursuit of the **Mavericks**, a country group currently working out of Miami. Seen at one of the group's recent showcases in that city were MCA Records' **Renee Bell**, Opryland Music's **Charlie Monk**, Sony/Tree's **Tracy Gershon** and **Jason Morris**, indie producer **Steve Fishell**, and **BMI's Clay** (Continued on page 37)



by Edward Morris

## Murphey's Star-Studded WestFest Hitting The Road

NASHVILLE—Michael Martin Murphey is taking his WestFest celebration on the road this year, with plans to stop in eight cities between June and September.

The first such festival took place in Copper Mountain, Colo., in 1987. Along with the stop at Copper Mountain Resort in Copper Mountain Aug. 31-Sept. 2, the 1991 itinerary for WestFest includes dates at George Ranch, Houston, (June 1-2); Eiteljorg Museum, White River Park, Indianapolis (June 7-9); Red River Ski Area, Red River, N.M. (June 15-16); Reno Livestock Events Center, Reno, Nev. (June 21-23); Lake of The Ozarks, Osage Beach, Mo. (July 4-6); Marin Center, San Rafael, Calif. (Sept. 21-22); and Glen Helen Park, San Bernardino, Calif. (Sept. 28-29).

In addition to Murphey, some of country music's top names are scheduled to perform, including the Judds, Merle Haggard, the

Texas Tornados, and Mark Chesnutt, as well as classic cowboy entertainers like Don Edwards and Sons Of The San Joaquin.

Bob Burwell Management is handling talent coordination on the Copper Mountain and Red River dates. Murphey is promoting those dates in association with the two resorts. Pro Tours' Steve Pritchard is coordinating talent on the remaining six shows. Pro Tours is also promoting those dates.

A tribute to the music, art, and culture of the old and new West, WestFest features artists, musicians, Indian dancers, trick riders, and cowboy poets representative of the American frontier. More than 150 exhibitors of such items as art, jewelry, weavings, and artifacts are expected to participate. And, an "official Mountain Man Rendezvous" is planned.

DEBBIE HOLLEY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	10	ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON)	★ ★ No. 1 ★ ★ ◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
2	1	1	10	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA (V) RCA 2778-7
3	5	9	7	IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	◆ GEORGE STRAIT (V) MCA 7-54052
4	3	6	12	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19431
5	6	11	9	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP (V) RCA 2509
6	14	16	8	IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE)	DOUG STONE (V) EPIC 34-73741
7	7	8	12	POCKET FULL OF GOLD T.BROWN (V.GILL,B.ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
8	4	3	20	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL PRO-79424/CAPITOL
9	12	15	8	HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET (V) RCA 2780-7
10	16	20	9	TIME PASSES BY A.REYNOLDS (J.VEZNER,S.LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934
11	8	12	10	FANCY T.BROWN,R.MCENTIRE (B.GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
12	20	22	7	MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO (CD) (V) ARISTA 2182
13	19	21	10	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
14	9	7	13	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
15	21	24	11	OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
16	22	25	6	BLAME IT ON TEXAS M.WRIGHT (R.ROGERS,M.WRIGHT)	MARK CHESNUTT (CD) (V) MCA 7-54053
17	10	5	14	HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
18	25	27	7	LUCKY MOON R.LANDIS (M.WRIGHT,D.JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
19	24	28	5	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE (C) (V) EPIC 34-73747
20	13	10	16	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 2166
21	18	19	13	LET HER GO D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
22	27	32	6	WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
23	15	17	12	RIGHT NOW J.JENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
24	11	4	16	TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS (V) RCA 2745-7-R
25	17	13	14	LOVING BLIND J.STROUD (C.BLACK)	◆ CLINT BLACK (V) RCA 2749-7
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
26	35	—	2	ONE MORE PAIN J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2819-7
27	28	31	11	GET RHYTHM B.MEVIS,N.LARKIN (J.R.CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
28	29	35	4	ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)	THE JUDDS (V) CURB/RCA 2782-7/RCA
29	26	18	18	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY (V) MCA 53983
30	32	36	8	FEED JAKE J.STROUD,R.ALVES (D.MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
31	34	37	8	THE SWEETEST THING H.EPSTEIN (C.CARTER,R.E. ORRALL)	◆ CARLENE CARTER (V) REPRISE 7-19398/WARNER BROS.
32	23	14	16	I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
33	36	38	6	TILL YOU WERE GONE S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
34	38	48	4	BING BANG BOOM P.WORLEY,E.SEAY (H.PRESTWOOD)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
35	39	43	6	RESTLESS M.O'CONNOR,J.E.NORMAN (C.PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
36	31	26	17	I'M THAT KIND OF GIRL T.BROWN (M.BERG,R.SAMOSEY)	◆ PATTY LOVELESS (V) MCA 53977
37	30	23	15	MEN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	◆ THE FORESTER SISTERS (V) WARNER BROS. 7-19450
38	43	49	5	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS (V) ARISTA 2203

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	41	44	5	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R.PENNINGTON (A.SYMS)	CLINTON GREGORY (C) (V) SOR 427
40	48	56	8	CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA 54022
41	40	39	20	LITTLE THINGS R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (V) MCA 53975
42	37	34	18	TREAT ME LIKE A STRANGER K.LEHNING (M.BONAGURA,P.MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
43	52	69	3	TILL I FOUND YOU R.BENNETT,T.BROWN (P.KENNERLEY,H.DEVITO)	MARTY STUART (V) MCA 7-54065
44	47	47	9	I GOTTA MIND TO GO CRAZY J.STROUD (R.MOORE,D.PFRIMMER)	LES TAYLOR (C) (V) EPIC 34-73712
45	50	53	7	WHATEVER IT TAKES B.BECKETT (W.ROBINSON,R.BYRNE)	◆ J.P. PENNINGTON (CD) (V) MCA 7-54047
46	54	52	7	SHE DON'T KNOW SHE'S PERFECT D.BELLAMY,H.BELLAMY,R.TAYLOR (D.BELLAMY,H.BELLAMY,J.L.WILLIAMS)	◆ THE BELLAMY BROTHERS (C) (V) ATLANTIC 7-87748
47	45	46	8	TEN WITH A TWO F.FOSTER (M.VICKERY,J.MACK,B.ROBERTS,B.NOSWORTHY)	WILLIE NELSON (V) COLUMBIA 38-73749
48	53	60	5	I WONDER HOW FAR IT IS OVER YOU E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (V) RCA 2747-7
49	51	51	6	THE BALLAD OF DAVY CROCKETT THE KENTUCKY HEADHUNTERS (T.BLACKBURN,G.BRUNS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868122-7
50	46	40	20	LONG LOST FRIEND S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARD,L.STEWART)	◆ RESTLESS HEART (V) RCA 2709-7
51	49	45	18	HEART FULL OF LOVE H.DUNN,C.WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
52	58	62	3	WITH THIS RING B.BECKETT,T.BROWN (L.DIXON,R.WYLIE,A.HESTER)	T. GRAHAM BROWN CAPITOL PRO 79641
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
53	NEW ▶	—	1	I AM A SIMPLE MAN S.BUCKINGHAM (W.ALDRIDGE)	RICKY VAN SHELTON (V) COLUMBIA 38-73780
54	55	58	7	WHAT ABOUT THE LOVE WE MADE B.MONTGOMERY (J.ROTCH)	SHELBY LYNNE (V) EPIC 34-73716
55	57	66	3	SHE'S A NATURAL S.HENDRICKS (R.CROSBY,R.BOWLES)	◆ ROB CROSBY (V) ARISTA 2180
56	42	30	15	UNCONDITIONAL LOVE J.BOWEN,J.CRUTCHFIELD (D.LOWERY,R.SHARP,T.DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494
57	NEW ▶	—	1	POINT OF LIGHT K.LEHNING (D.SCHLITZ,T.SCHUYLER)	RANDY TRAVIS (C) (V) WARNER BROS. 19283
58	44	33	12	MARY & WILLIE B.BECKETT (K.T.OSLIN)	◆ K.T. OSLIN (V) RCA 2746-7
59	63	—	2	BABY TAKE A PIECE OF MY HEART T.BROWN (KOSTAS,K.WILLIS)	◆ KELLY WILLIS (V) MCA 7-54050
60	61	59	13	MILES ACROSS THE BEDROOM J.BOWEN,G.MORRIS (L.MOORE,J.REA)	◆ GARY MORRIS CAPITOL PRO-79514
61	62	71	4	SCARS R.KENNEDY (R.KENNEDY,B.DAVID,D.HENRY)	◆ RAY KENNEDY (C) ATLANTIC 843 102-4
62	60	61	6	ROCK ME IN THE RHYTHM OF YOUR LOVE B.BECKETT (L.SILVER,R.E.KEEN)	EDDY RAVEN CAPITOL PRO-79544
63	56	54	10	TRUE LOVE NEVER DIES P.WORLEY,E.SEAY (WELCH,SCRUGGS)	◆ KEVIN WELCH (V) REPRISE 7-19440/WARNER BROS.
64	NEW ▶	—	1	THE MOON OVER GEORGIA R.HALL,R.BYRNE (M.NARMORE)	SHENANDOAH (V) COLUMBIA 38-73777
65	59	57	5	WOMEN J.RANGE,C.SHANNON (R.BYRNE,A.SCHULMAN)	BANDIT BROTHERS (C) (V) CURB 76867/CAPITOL
66	72	73	4	WHEN WAS THE LAST TIME R.BAKER (F.J.MYERS,B.MOORE)	DONNA ULISSE (V) ATLANTIC 7-87739
67	68	—	2	HONKY TONK LIFE J.STROUD (C.DANIELS)	CHARLIE DANIELS (C) (V) EPIC 34-73768
68	70	72	5	MAMA'S LITTLE BABY LOVES ME R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	SAWYER BROWN CURB/CAPITOL PRO 79553/CAPITOL
69	NEW ▶	—	1	ONE BRIDGE I DIDN'T BURN C.TWITTY,D.HENRY (S.DEAN,J.MCBRIDE)	CONWAY TWITTY (CD) (V) MCA 54077
70	NEW ▶	—	1	SOMEWHERE IN MY BROKEN HEART C.HOWARD,T.SHAPIRO (B.DEAN,R.LEIGH)	◆ BILLY DEAN (C) (CD) SBK/CAPITOL 4-94302/CAPITOL
71	64	63	6	BORN IN A HIGH WIND M.MCANALLY,W.ALDRIDGE (W.ALDRIDGE,G.BAKER,S.LONGACRE)	T.G. SHEPPARD CURB/CAPITOL PRO-79555/CAPITOL
72	NEW ▶	—	1	IF IT WILL IT WILL B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	◆ HANK WILLIAMS, JR. (V) WARNER/CURB 19352/WARNER BROS.
73	NEW ▶	—	1	KEEP THE FAITH B.CHANCEY (J.SALES,K.STEGALL)	◆ THE GOLDENS SBK/CAPITOL PRO-79513/CAPITOL
74	NEW ▶	—	1	SOME KINDA WOMAN J.BOWEN,L.DAVIS (A.COTTER,D.LEONARD)	LINDA DAVIS (C) (CD) CAPITOL 94829
75	74	—	2	THINGS I WISH I'D SAID T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (V) COLUMBIA 38-73760

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

## HOT COUNTRY RECURRENTS

1	1	1	4	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID COLUMBIA
2	2	2	3	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS ARISTA
3	3	3	4	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT MCA
4	4	4	4	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET RCA
5	—	—	1	IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	◆ JOE DIFFIE EPIC
6	7	8	7	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT MCA
7	6	6	18	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
8	8	7	11	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
9	5	5	7	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA
10	12	10	5	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA RCA
11	9	9	3	RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE MCA
12	10	11	7	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL
13	13	12	17	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC

14	11	—	2	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	◆ THE JUDDS CURB/RCA
15	17	16	34	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
16	15	15	12	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN RCA
17	19	21	23	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL
18	20	24	27	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E. ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
19	25	13	5	WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	◆ RAY KENNEDY ATLANTIC
20	16	20	11	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH COLUMBIA
21	18	22	33	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
22	21	14	12	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL MCA
23	—	—	18	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
24	—	—	27	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
25	—	19	7	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON COLUMBIA

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



## NASHVILLE SCENE

(Continued from page 35)

Bradley ... B.J. McElwee, former director of sales and promotion for 16th Avenue Records, has formed B.J. Promotions, an independent record promotion company ... Brentwood Music has taken over distribution of Designer Music Group's print music ... Gray Line Country And Western Tours will provide free transportation to area soldiers and their dependents who want to attend Charlie Daniels' Volunteer Jam XIV, Saturday (4) ... Cristy Lane gave free admission throughout April to her Branson, Mo., theater show to Desert Storm veterans and their families ... A\*Vision Entertainment will release two longform country videos in May: "Music From The Heart," starring Chet Atkins and featuring the Everly Brothers, Emmylou Harris, Mark Knopfler, Waylon Jennings, and Willie Nelson; and "A New Tradition," featuring Ro-

sanne Cash, Merle Haggard, k.d. lang, the Judds, Bill Monroe, John Hiatt, and Carl Perkins ... Razy Bailey will soon launch his I Am The Blues Tour. It is being booked by Nashville's Harp Talent Agency ... Fiddler Jana Jae and her band recently played a festival and an art exhibit in Guadalajara, Mexico.

**MARK YOUR CALENDARS:** Affiliated Publishers will hold its fourth annual Songfest June 20-22 at Henry Horton Park, Chapel Hill, Tenn. Among the songwriters participating in the event will be Paul Nelson, Don Goodman, Steve Pippin, Larry Keith, Red Lane, and Lonnie Williams ... The Statler Brothers will hold their 22nd annual Fourth of July celebration July 2-4 in Staunton, Va. This year's guest performers include Charley Pride and Neal McCoy.

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

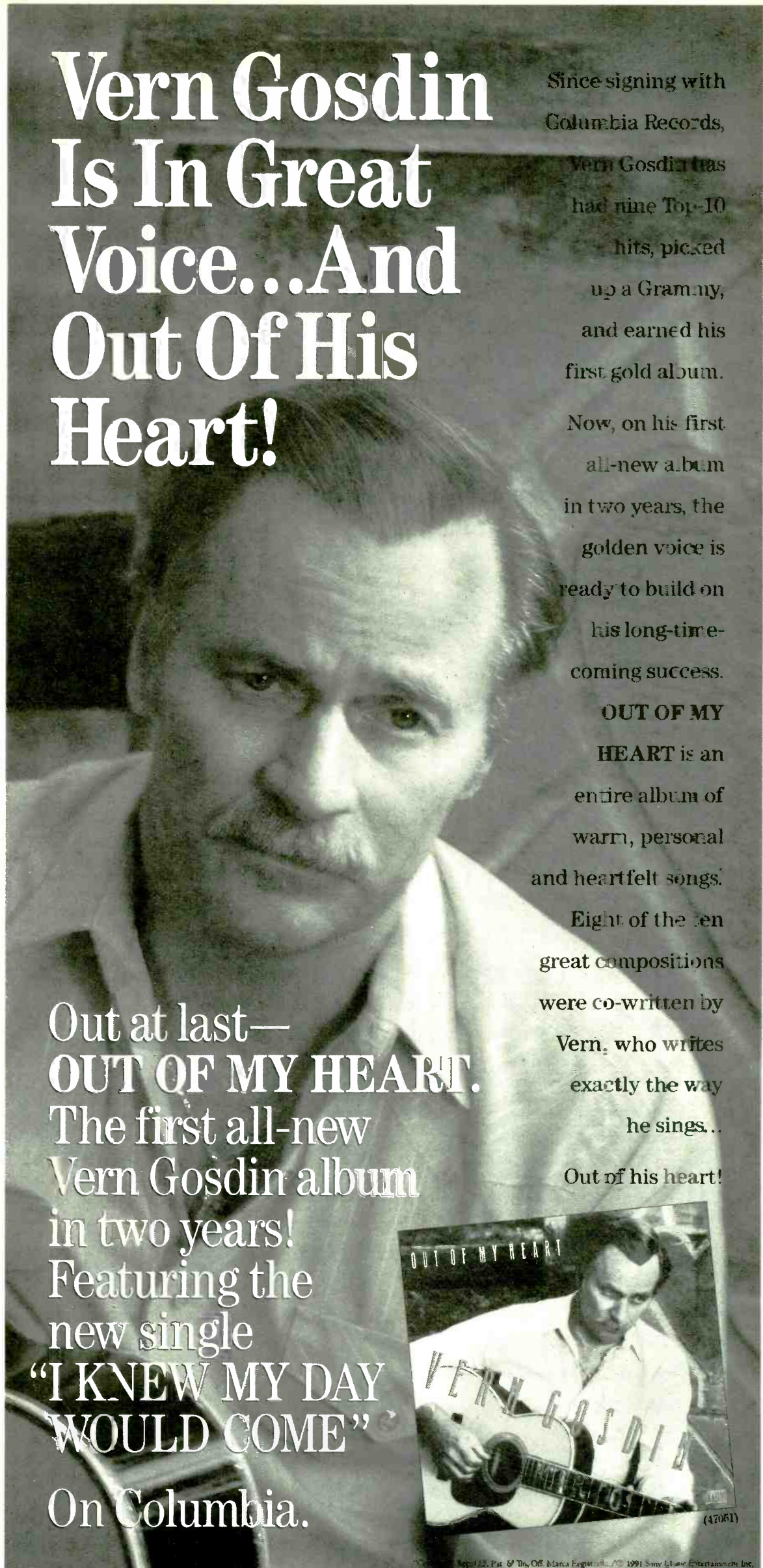
TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
5	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI) WBM
59	BABY TAKE A PIECE OF MY HEART (Songs Of PolyGram, BMI/Rosker, BMI)
49	THE BALLAD OF DAVY CROCKETT (Wonderland, BMI) HL
34	BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI) HL
16	BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) WBM
71	BORN IN A HIGH WIND (Rick Hall, ASCAP/W.B.M., SESAC) WBM
40	CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI)
2	DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) WBM
4	DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/Sony Songs, BMI/Edisto Sound, BMI) HL
11	FANCY (Northridge, ASCAP) CPP
30	FEED JAKE (Tom Collins, BMI) CPP
27	GET RHYTHM (House Of Cash, BMI) CLM
51	HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL
17	HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/WBM
9	HEROES (Scarlet Moon, BMI/Juniper Landing, ASCAP) CLM
67	HONKY TONK LIFE (Cabin Fever, BMI/Miss Hazel, BMI)
53	I AM A SIMPLE MAN (Rick Hall, ASCAP)
29	I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
20	I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP) CPP/WBM
3	IF I KNOW ME (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL
39	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Millstone, ASCAP)
72	IF IT WILL IT WILL (Bocephus, BMI)
19	IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) HL
44	I GOTTA MIND TO GO CRAZY (Gehl, Ascaph/Zomba, ASCAP)
32	I GOT YOU (Fame, BMI/Maypop, BMI) WBM
36	I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM
6	IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL
48	I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI) CPP
73	KEEP THE FAITH (Songs Of PolyGram, BMI/EMI April, ASCAP/Keith Stegall, ASCAP)
21	LET HER GO (Ha-Deb, ASCAP) CPP
41	LITTLE THINGS (Irving, BMI/Littlelarch, BMI/Songs Of PolyGram, BMI) HL/CPP
50	LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI) WBM
25	LOVING BLIND (Howlin' Hits, ASCAP) CPP
18	LUCKY MOON (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL/WBM
68	MAMA'S LITTLE BABY LOVES ME (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)
58	MARY & WILLIE (Mazdu, SESAC)
12	MEET IN THE MIDDLE (Sony Tree, BMI/Electric Mule, BMI/Zomba, ASCAP) HL
37	MEN (Screen Gems-EMI, BMI/Colegms-EMI, ASCAP) WBM
60	MILES ACROSS THE BEDROOM (Logrhythm, BMI)
64	THE MOON OVER GEORGIA (Fame, BMI)
15	OH WHAT IT DID TO ME (Champion, BMI) HL
69	ONE BRIDGE I DIDN'T BURN (Tom Collins, BMI/EMI April, ASCAP)
28	ONE HUNDRED AND TWO (Irving, BMI/Littlelarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI) CPP
26	ONE MORE PAYMENT (Howlin' Hits, ASCAP/Red Brazos, BMI)
38	ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) CLM/WBM
8	ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL
7	POCKET FULL OF GOLD (Benefit, BMI) WBM
57	POINT OF LIGHT (Don Schlitz, ASCAP/EMI Blackwood, BMI/Bethlehem, BMI)
35	RESTLESS (Cedarwood, BMI) HL
23	RIGHT NOW (Sylbee, ASCAP/Sovereign, ASCAP)
1	ROCKIN' YEARS (Southern Gallery, ASCAP) CPP
62	ROCK ME IN THE RHYTHM OF YOUR LOVE (MCA, ASCAP/Music Corp. Of America, BMI) HL
61	SCARS (Sony Cross Keys, ASCAP) HL
46	SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP
55	SHE'S A NATURAL (Grand Coalition, BMI/Maypop, BMI) WBM
74	SOME KINDA WOMAN (Debarris, BMI/Ha-Deb, ASCAP)
70	SOMEWHERE IN MY BROKEN HEART (EMI Blackwood, BMI/EMI April, ASCAP/Lion Hearted, ASCAP)
31	THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM/HL
47	TEN WITH A TWO (Co-Heart, BMI/Ski Slope, BMI/Sony Tree, BMI) HL
75	THINGS I WISH I'D SAID (Coolwell, ASCAP)
43	TILL I FOUND YOU (Irving, ASCAP/Littlelarch, BMI/Little Nemo, BMI/Bug, ASCAP)
33	TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
10	TIME PASSES BY (Sheddhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL/WBM
42	TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL
63	TRUE LOVE NEVER DIES (Sony Cross Keys, ASCAP/Irving, BMI) HL/CPP
24	TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM
14	TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cal Cody, ASCAP/Wee B, ASCAP) CPP
56	UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP) CPP/WBM
22	WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
54	WHAT ABOUT THE LOVE WE MADE (Vintage, BMI)
45	WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI) WBM
66	WHEN WAS THE LAST TIME (Morgan Active, ASCAP/You & I, ASCAP/Mama's House, BMI/Just Good, BMI)
52	WITH THIS RING (Vee Ve, BMI/Ala King, BMI)
65	WOMEN (Screen Gems-EMI, BMI/Colegms-EMI, ASCAP) WBM
13	YOU'RE THE ONE (Coal Dust West, BMI) WBM

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 HL Hal Leonard  
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WOULD COME"**

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# Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	29	REV. JAMES MOORE MALACO 6006	"LIVE" WITH MISSISSIPPI MASS CHOIR 9 weeks at No. 1
2	2	41	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
3	4	31	TRAMAIN HAWKINS SPARROW 1246	LIVE
4	3	49	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR BELLMARK 71800	HAVING CHURCH
5	6	27	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
6	5	18	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
7	7	17	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
8	11	21	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
9	10	23	MIGHTY CLOUDS OF JOY WORD 9202	PRAY FOR ME
10	9	15	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
11	17	3	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSOT 1401/SPECTRA	WASH ME
12	12	5	D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
13	8	29	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
14	NEW ▶		RANCE ALLEN BELLMARK 71806	PHENOMENON
15	14	15	REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
16	13	63	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
17	16	31	JOHN P. KEE TYSOT 401311/SPECTRA	JUST ME THIS TIME
18	15	51	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
19	18	17	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE
20	19	11	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
21	26	53	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
22	33	17	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
23	21	17	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
24	24	9	LYNETTE HAWKINS STEPHENS TRIBUTE 31004/SPECTRA	WALKING IN THE LIGHT
25	22	7	PILGRIM JUBILEES MALACO 4442	FAMILY AFFAIR
26	27	5	PHIL DRISCOLL ARTFUL BALANCE 7000/JCI	INNER MAN
27	31	7	J.FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR SOUND OF GOSPEL 194	LIVE IN TORONTO
28	20	55	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
29	38	3	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193	YOUNG ARTISTS FOR CHRIST WORKSHOP '89
30	34	75	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
31	28	51	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
32	35	12	FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
33	39	43	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
34	23	51	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
35	25	79	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
36	36	95	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
37	37	37	COMMISSIONED BENSON 2553	STATE OF MIND
38	RE-ENTRY		LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON
39	NEW ▶		REV. WHITE/MT. EPHRAIM BAPTIST CHOIR FEAT. WILLIAMS BROS. FAITH 1800	MOVE MOUNTAIN
40	40	7	JAMES BIGNON & DELIVERANCE ATLANTA INTERNATIONAL 10163	HOW EXCELLENT IS THY NAME

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

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## GOSPEL

### In the SPIRIT



by Lisa Collins

TWO OPERA DIVAS are hitting it big with gospel programmers these days. Deutsche Grammophon, a division of PolyGram Classics & Jazz, last month released "Spirituals In Concert," the first-ever joint concert by leading American sopranos Kathleen Battle and Jessye Norman.

"Spirituals In Concert" was originally broadcast as a 90-minute TV special late last year as part of the PBS "Great Performances" series. Taped live at Carnegie Hall in March 1990, the project was the brainchild of TV producer Peter Gelb, who had worked with both Norman and Battle before and knew of their love of spirituals.

"I loved the idea," says Battle. "I wasn't weaned on opera. I sang religious songs, spirituals, and hymns. These are the songs of my ancestors, of my childhood. The spiritual is still very pure and distilled—a most profound mirror of the slave's experience."

And while Battle's grandfather had been a slave, another connection to religious music comes through her father, who sang in gospel quarters around their hometown of Portsmouth, Ohio.

Battle has a contract with PolyGram to record an album of spirituals, though the project is currently on the back burner. She is, however, quick to make a distinction between spirituals and today's gospel music.

"I love to listen to gospel, but I'm not so sure of where it's going," she says. "I probably will include some gospel on my album. I'd love to do 'Precious Lord' with a simple delivery. It's my favorite. I thank Thomas Dorsey for writing that song. It's been done a number of times, a number of ways, but that's the great thing about spirituals: They're sturdy."

Not surprisingly, the most difficult part of putting together "Spirituals In Concert" was determining which spirituals to sing.

"I was adamant about not being typecast," Battle says. "I have a very light, high voice, and I didn't want to only use that part of my voice... It's important to show all the facets of the gem of your artistry—not just to be seen in one kind of portrayal. The spiritual is so rich and varied that I wanted my presentation to also be represented in a varied context."

"Jessye, too, gave a veritable kaleidoscope of color in the tunes that she chose," Battle continues. "The experience brought out sides in both of us that people would not have predicted. That's what made the collaboration so interesting. Then, of course, the energy

### Opera stars Battle & Norman get spiritual on new album

in the hall that night was absolutely uplifting and transported us all. There was something very special going on."

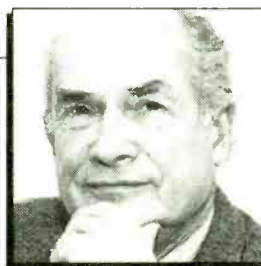
Apparently, a great many others already agree. "The album is selling faster than anything we've ever had at this stage," says Wendy Persons, director of promotions at DG. "Most surprising is the phenomenal response from gospel stations."

The collaboration, now available on cassette and CD, includes such favorites as "He's Got The Whole World In His Hands," "Gospel Train" (arranged by legendary composer/pianist Kurt Kaiser), and "Swing Low, Sweet Chariot."

Persons urges gospel stations wanting to request a copy of the project to contact her directly at PolyGram's New York offices.

**ELSEWHERE:** Richard Smallwood has signed with Sparrow Records... But the label's top songbird, Deniece Williams, has yet to decide whom she'll sign with. Sparrow is still in the running, along with Word and MCA.

### Classical KEEPING SCORE



by Is Horowitz

WINDING DOWN: Barnes & Noble, for some 15 years one of the industry's most active retailers of classical recordings, will be but a memory come June. Its remaining disc departments, in the bookstore chain's Boston and downtown Manhattan venues, will be shuttered, following earlier closings in Philadelphia and midtown Manhattan.

The chain is expected to reclaim former recording areas for book sales as it implements plans for book superstores. Trade talk has it that profitability of the record departments was not at issue. At its height, the four-store chain was a top 10 account for most major and independent classical labels.

Denise Pineau, B&N's manager of classical music centers, leaves the company the end of May after 14 years of service. She declined comment on the chain's move.

PITCHING SUBSCRIBERS: Erato's marketing campaign to kick off Daniel Barenboim's new association with the Chicago Symphony Orchestra includes a direct-mail pitch at the orchestra's 18,000 subscribers. They'll be offered special editions of Barenboim's first two recordings with the orchestra after being named music director. One holds John Corigliano's Symphony No. 1, and the other Strauss tone poems "Ein Heldenleben" and "Till Eulenspiegel."

The gold-tinted CDs will sport distinctive artwork, says Arthur Moorhead, Erato's director of U.S. opera-

tions. Discs will be sold individually at regular list price, with a discount if both are ordered. Direct marketing will be serviced through Elektra Entertainment's parent company, Time Warner.

If the drive is successful, similar offerings may be made on future CSO/Barenboim discs as an adjunct to normal marketing efforts, says Moorhead.

Meanwhile, Erato is readying its first midline CD series, Emeraude, for introduction in July. Eight titles will kick off the digital line, to list at \$9.97. Two to three release clusters a year are anticipated, says Moorhead.

Emeraude repertoire will be weighted toward ba-

### Barnes & Noble is closing the book on classical depts.

roque and early classical titles, with such artists and ensembles as Ton Koopman and the Amsterdam Baroque Orchestra, Claudio Scimone and I Solisti Veneti, and the English Baroque Soloists under John Eliot Gardiner. All discs in the initial release are stepdowns from Erato's full-price Reference line.

REMINISCING: On its own, the Chicago Symphony has assembled a commemorative 12-CD set in celebration of its centennial year. In all, the slip-cased package holds 49 performances by 20 conductors, including, of course, several by Sir Georg Solti, who retires from his longtime post as the orchestra's MD this season.

While some of the performances come from commercial recordings (most no longer in print), the largest number by far consist of live broadcast tapes never before available on disc.

Norman Pellegrini and Don Tait of WFMT Chicago worked with CSO executive director Henry Fogel on the project. The set, available only from the CSO, sells for \$175.



## Gospel LECTERN



by Bob Darden

**T**HE BUSIEST GUYS in gospel music may be brothers **John and Dino Elefante**. Since leaving Kansas, they've carved an incredible niche for themselves as performers, producers, writers, and now, executives of their own record label, **Pakaderm**.

At the most recent Dove Awards, they were honored for producing **Petra's** "Beyond Belief," which won—among other things—rock album of the year. "Beyond Belief" also garnered Petra its first Grammy earlier this year. But what Dino was still talking about a week later was the nomination for "Rock Power Praise," another album the pair produced, in the "praise and worship" category.

"I think the nomination for 'Rock Power Praise' is living proof that nobody's listening during the nomination process," he says. "If they'd heard **Mike Lee's** volume levels on 'Nothing But The Blood,' they'd say, 'What the heck's that doing in this category?' It's wacky, but we got a little used to dealing with it when 'St. Elmo's Fire' got a Grammy nomination a couple of years ago."

The Elefantes' most recent project is "Within Reach," rocker **Rick Cua's** best record to date.

"This album, we made a conscious effort to move him more into AC—but not a super AC—vein," Dino says. "Hey, he's not a young guy anymore—he may be too old for the hard-rock thing. Instead, we wanted him in the **Steve Winwood/Eric Clapton** sound, complete with horns. He liked the direction and he's about the easiest guy to work with in the world."

The small size of Pakaderm has enabled the Elefante brothers to work on a variety of projects, including Cua, Petra, **X-Sinner**, **Guardian**, **Halo**, and their

own project, **Mastedon**. John says Pakaderm will probably always retain its rock orientation.

"We're not really interested in putting out a diverse kind of thing with a token praise album, a Pakaderm **Sandi Patti**, or a Pakaderm **Michael W. Smith** and try to cover the whole spectrum of the market," Dino adds. "Instead, what John and I are trying to do is find artists who are heads above the rest. We want great chops, but we want great ministry, too."

In the meantime, the Elefantes have begun preproduction on the next Petra album and John is in the early stages of recording a solo album.

"I'm pretty simple-minded about this," John says. "No matter what I say on my records, if God wants to make a success of it, it'll be a success. I'm not going to, at this point in my life, be embarrassed to say something about the Lord. Vocally, I think I do my

### John and Dino Elefante are on a roll with rock/Christian label

best stuff singing about things that matter. I'm not going to be cautious lyrically in hopes of being more accessible to a mainstream audience.

"Musically, this album is along the lines of what a **Michael Bolton** is doing. I think it is pretty commercial... I get enough straight rock'n'roll during the day to want to do this at night. Mastedon is where I cut loose. It's more **Phil Collins**/pop sounding. I'm making the best record I can. If it takes off, well, that'll be a nice problem to have down the road."

Do they ever miss the heady days of Kansas?

"We were finishing the song 'Holiest One' on the Mastedon album in the studio and I turned to Dino and said, 'That right there is what I never got to do in Kansas,'" John says. "There was always some agent or-record exec saying, 'Ooo, I don't know, maybe you better not.' But I finally got to record something with both a musical and lyrically gratifying statement."

Pakaderm is in the early stages of a long-term distribution deal with **Word Records**.

## Jazz BLUE NOTES



by Jeff Levenson

**P**ASSING NOTE: We didn't get the chance to properly acknowledge the passing of **John Carter**, whose five-part series "Roots And Folklore: Episodes In The Development Of American Folk Music" stands tall among the '80s most significant jazz achievements. The clarinetist died of lung cancer March 31.

Carter was a modernist who (as the title of his masterwork implies) incorporated into his compositions strains of pure Americana. His vision encompassed the all of jazz, a point of view that seemed to compress the music's rich history. His thematic concerns regarded stylistic categories as idiomatic expressions on a continuum, a line of ascent directly emanating from the base rhythms of Africa.

Starting with **Black Saint's** "Dauwhe," and on through **Gramavision's** "Castles Of Ghana," "Dance Of The Love Ghosts," "Fields," and "Shadows On A Wall," Carter told the far-reaching tale of the epochal passage of blacks from Africa to America. That he did so using a language that owes its lifeblood to that particular odyssey is not just fitting—it is celebratory. Carter's contribution is certain to endure.

**J**UDGES, THE ENVELOPE, PLEASE: The **Thelonious Monk Institute of Jazz** is getting ready for its fifth annual instrumental competition. This year's event pits saxophonists against each other Nov. 23-24 at the Smithsonian Institute. Absolut Vodka is the sponsor.

In recent years, the competition has launched the careers of numerous winners or finalists, including **Marcus Roberts** (1987, **RCA/Novus**), **Joey DeFrancesca** (1987, **Columbia**), and **Vernell Brown** (1988, **A&M**). As these guys proved, a strong showing invariably awakens the ears of record-industry honchos. (There's also a first-prize incentive of \$10,000.)

A few saxophone heavyweights have been invited to serve as judges: **Jimmy Heath**, **Branford Marsalis**, **Benny Carter**, **Frank Wess**, **Sonny Rollins**, and **James Moody**. Interested applicants should contact the Thelonious Monk Institute of Jazz in D.C.

### John Carter's music touched on the roots of American folk

**G**IMME ANOTHER: In case vodka is not your lubricant of choice, the finals of the seventh annual **Hennessey Cognac Jazz Search** will take place May 13 at the Bottom Line in New York. This competition is not structured around instrumental mastery; it's about jazz bands awaiting discovery. Winners receive \$5,000, a performance slot at this year's Playboy Jazz Festival in Hollywood, Calif., and a record deal with **PolyGram**. **Doc Severinson** is among the judges.

**S**TUFF: The **Berklee College of Music** is planning to confer honorary degrees of Doctor of Music to **Al Jarreau** and **Ahmet Ertegun** May 4... **Ravinia**, North America's oldest summer performing arts festival, located just north of Chicago, will be showcasing a 10-day series of jazz events this year (June 7-16) under the artistic direction of **Gerry Mulligan**. Scheduled to appear: **Oscar Peterson** (June 8), **Lionel Hampton** (June 9), **Ella Fitzgerald** (June 14), and **Mel Torme** (June 16), among the notables.

## Top Contemporary Christian™

				Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
★★ NO. 1 ★★					
1	1	5	AMY GRANT WORD 6907*	3 weeks at No. 1 HEART IN MOTION	
2	2	27	MICHAEL W. SMITH REUNION 0063*/WORD	GO WEST YOUNG MAN	
3	4	15	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL	
4	3	27	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE	
5	18	5	RAY BOLTZ DIADEM 1131*/SPECTRA	ANOTHER CHILD TO HOLD	
6	7	41	PETRA WORD 4191*	BEYOND BELIEF	
7	5	27	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG	
8	6	5	MARGARET BECKER SPARROW 1261*	SIMPLE HOUSE	
9	9	5	SUSAN ASHTON SPARROW 1259*	WAKENED BY THE WIND	
10	NEW▶		RUSS TAFF MYRRH 6935*/WORD	UNDER THE INFLUENCE	
11	8	15	WHITE HEART STARSONG 8166*	POWER HOUSE	
12	11	155	CARMAN ● BENSON 2463*	RADICALLY SAVED	
13	14	77	CARMAN BENSON 2588*	REVIVAL IN THE LAND	
14	15	31	WAYNE WATSON WORD 4192*	HOME FREE	
15	13	39	TWILA PARIS STARSONG 8155*	CRY FOR THE DESERT	
16	16	245	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION	
17	NEW▶		GUARDIAN PAKADERM 2505*/WORD	FIRE AND LOVE	
18	10	23	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM	
19	12	29	TAKE 6 WARNER ALLIANCE 4102*/SPARROW	SO MUCH 2 SAY	
20	17	17	LARNELLE HARRIS ZONDERVAN 2696*/BENSON	LARNELLE LIVE/PSALMS HYMNS...	
21	RE-ENTRY		DEGARMO & KEY POWER DISK 1096*/BENSON	PLEDGE	
22	31	40	LARNELLE HARRIS BENSON 2506*	I CAN BEGIN AGAIN	
23	24	47	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN	
24	35	77	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS	
25	NEW▶		THE BROOKLYN TABERNACLE CHOIR WORD 9241*	JESUS BE PRAISED	
26	23	134	MICHAEL W. SMITH REUNION 8412*/WORD	I 2 (EYE)	
27	27	3	VARIOUS ARTISTS SPARROW 1266*	GOOD FOR THE SOUL	
28	30	71	PETRA DAYSRING 1578*/WORD	PETRA PRAISE: THE ROCK CRIES OUT	
29	20	23	STEVE GREEN SPARROW 1245*	HIDE EM' IN YOUR HEART	
30	37	40	4 HIM BENSON 2624*	4 HIM	
31	36	103	RICH MULLINS REUNION 6527*/WORD	WIND'S OF HEAVEN, STUFF OF EARTH	
32	19	27	BRYAN DUNCAN MYRRH 6900*/WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND	
33	NEW▶		DALLAS HOLM BENSON 3441*	LIVE...RISE AGAIN	
34	28	5	PAUL OVERSTREET WORD 9247*	HEROES	
35	25	7	THE BELIEVER REX 1421*/SPECTRA	SANITY OBSCURE	
36	22	47	RAY BOLTZ DIADEM 30571*/SPECTRA	THE ALTAR	
37	21	5	HOSANNA! MUSIC INTEGRITY 036*/SPARROW	JESUS IS ALIVE	
38	34	73	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE	
39	26	18	KIM BOYCE MYRRH 6905*/WORD	THIS I KNOW	
40	32	14	JOHN GIBSON FRONTLINE 9095*	JESUS LOVES YA	

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

Soon...



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# Pro Audio

## NAB Traces Technological Advances DAT, Digital Radio Hot Topics At Confab

BY SKIP PIZZI

LAS VEGAS—In a decidedly troubled year for the broadcast industry, a record 51,217 people attended the surprisingly upbeat National Assn. of Broadcasters' 69th annual Convention and International Exposition April 15-18 here. Attendance was up 1.5% from last year's show.

The conclave also included the 45th annual Broadcast Engineering Conference and the inauguration of a new partner, the HDTV World '91 Conference and Exhibition, billed as the largest high-definition television show to date.

The convention's return to its traditional home in Las Vegas—following a one-year hiatus in Atlanta—was welcomed by most attendees, despite the renovation under way at the Las Vegas Convention Center. Most exhibitors also seemed pleased by both the quality and quantity of traffic at their exhibits.

Some observers credited the show's market diversity for its success. Over the last few years, the NAB convention has expanded its reach beyond the broadcast world into the film and video postproduction, corporate video, and pro audio markets. Its international nature also continues to grow, as evidenced by the significant number of attendees and exhibitors from outside the U.S., up 40% from last year to a record

high of 7,170.

### TECHNOLOGY TRENDS

Technology trends at NAB '91 indicated further maturity of digital audio systems and serious movement toward fully integrated automation of the radio and television facility. Digital compression systems showed continued development and wider applications in both audio and video systems. Improved cost-effectiveness of

*The transition process  
to digital radio is  
a contact sport'*

new hardware was frequently stressed in demonstrations.

Highlights included new digital audio broadcast processors from several companies, including Orban, Cutting Edge Technologies, and Audio Animation, the industry's first digital FM exciter from Harris/Allied, and the first digital 950 MHz-band studio-to-transmitter link system from Moseley Associates. In addition, a high-capacity logger system using DAT was introduced by Eventide, and enhanced DAT editing and production systems from Sony and Panasonic were notable.

While digital audio workstations were still in evidence, some of their

thunder from previous shows seemed stolen this year by the new DAT production hardware, especially in audio-only applications. The addition of timecode, faster search speeds, and flexible computer interfacing made the new DAT generation a hit for many at the show. One DAT cassette manufacturer, DIC Digital, responded with a new tape formulation and shell suited for these enhanced operations in the pro audio world.

### ONE STEP AHEAD

Test equipment manufacturers Audio Precision, Amber, and Sound Technology showed they were still keeping one step ahead of the devices they test, with improvements in test capabilities, portability, and speed.

Recordable CD technology made its first real appearance at NAB with Denon and Studer showing production units of the write-once variety. Although other CD recorders have been shown in previous years, these are the first to exist as stand-alone devices not requiring a computer for subcode generation or control. The recorders produce CDs that are compatible with standard CD players, holding up to 63 minutes (or 99 tracks) of stereo audio. Blank discs will cost about \$40.

At the engineering conference, subjects digital also dominated. On the digital radio front, as many as eight different formats proposed for U.S. broadcast were discussed in several sessions. Digital radio broadcasts would provide listeners with CD-quality audio over the air.

### 'IN-BAND' ADVOCATED

Although some of the proposed systems would require a new broadcast spectrum to be allocated by the FCC, the majority of the formats advocated an "in-band" approach, using existing AM and FM frequencies.

Most of the in-band systems would maintain existing services in a compatible arrangement, with new digital services added. Auxiliary data

*(Continued on page 66)*

## AUDIO TRACK

### NEW YORK

PLATINUM ISLAND had Yvonne Turner in remixing a single for Big Life Records act Yazz.

At D&D, Bobby Kondors remixed Junior Reid's new single, "Long Road," from his upcoming album, "Progress." Producer Roman Ricardo and Brother Makes 3 recorded and mixed "Do You Wanna Dance" with mix engineer Patrick Carvajal. Tommy Boy's TKA was in with producers Tony Moran and Joey Gardner working on tracks for an upcoming album. Kieran Walsh engineered.

At Marathon Recording, Bon Jovi lead guitarist Richie Sambora tracked his upcoming solo album for PolyGram. Neil Dorfman produced and engineered, Jose Fernandez assisted, and Jeff Bova programmed. Dwain Mitchell and Terry Stubbs recorded and mixed the O'Jays' latest project with executive producer Ron Fair. "Bassy" Bob Brockmann engineered and mixed, with Chris Savino and Fernandez assisting. Marathon has completed its new Studio A, housing a Neve V-Series with Flying Faders and Otari MTR-90 MKIII, along with about 20 pieces of outboard gear.

Prime Cuts had programmer Eric Kupper and engineer Shawn James in working with producer Marcus Madmix on the debut Atlantic album by the Bingo Boys.

Producer Glenn "Sweety G" Toby completed the track "Forever" for Next Plateau artist Dana Laguna at Science Lab Studios. Stephen Seltzer engineered on a Soundtracs MRX 24X34 board.

George Benson cut live tracks in the Magic Shop on an album slated for late-summer release. Charles Wallert produced, with Richard Kaye and Joseph Warda at the board. Musicians included Randy Brecker and Jon Faddis, trumpets; Tom Malone, trombone; Lawrence Feldman and Roger Byam, tenor sax; Joseph Joubert, piano; and Miguel Fuentes, per-

cussion. Suzanne Vega produced several tunes on artist Brian Rose. Steve Rosenthal engineered with Edward Douglas. They Might Be Giants began work on their new album for Elektra with producer/engineer Paul Angelli. Douglas assisted.

### LOS ANGELES

CLEARLAKE AUDIO had Jim Cregan in producing material on MCA's Jump In The Water. Bill Jackson engineered.

George Tutko continued production work on XYZ's second album for Capitol. Tutko engineered overdubs at Studio 56 and Cherokee Recorders.

David Thoener was in the Enterprise mixing songs for Cher's next Geffen album. He also mixed a new Trixter single for Mechanic Records.

At A&M Recording, Thoener completed mixes on tracks by Neverland for Interscope Records.

Ground Control had Tommy Page in mixing the number "Whenever You Close Your Eyes" for his upcoming album. Humberto Gatica engineered, assisted by Alejandro Rodriguez. Michael McDonald was in Studio B mixing songs by Alyssa Milano. Tom Milano produced, with Matthew Gruber assisting.

Eddie De Lena completed overdubs at Sunset Sound for Kix's new Atlantic project. Tom Werman produced.

Producer Larry Hirsch had the Blue Aeroplanes in Sunset Sound Factory to overdub a Chrysalis-project in the facility's newly remodeled Studio B. Hirsch engineered, assisted by Brian Soucy. Crowded House was in Studio B completing overdubs and mixes on its next release. Mitchell Froom produced, with Tchad Blake at the board. Mike Piersante assisted. Warren Zevon was in tracking his new project with producer Waddy Wachtel. Jeff Porcaro, Jim Keltner, Bob Glaub, and Wachtel perform on the Warner Bros. proj-

*(Continued on page 66)*

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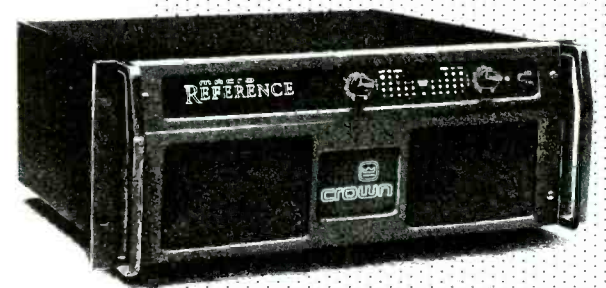
# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 27, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SINGLES SALES	ADULT CONT.
TITLE Artist/ Producer (Label)	BABY BABY Amy Grant/ K.Thomas (A&M)	WHATEVER YOU WANT Tony!Toni!Tone! Tony!Toni!Tone! (Wing)	DOWN HOME Alabama/ J.Leo (RCA)	HERE WE GO C&C Music Factory/ R.Clivilles; D.Cole (Columbia)	CRY FOR HELP Rick Astley/ G.Stevenson R.Astley (RCA)
RECORDING STUDIO(S) Engineer(s)	QUAD/BENNETT HOUSE (Nashville) Bill Whittington	THE PLANT (San Francisco) Arne Frager Greg Shaw	EMERALD (Nashville) Steve Marcantonio	AXIS (New York) Acar Key Rodney Ascue	OLD SCHOOL HOUSE/CONWAY (Isle Of Man/Los Angeles) Henrik Nilson Gary Stevenson
RECORDING CONSOLE(S)	Neve 8068/ Trident 80B	DDA AMR 24	SSL 4000 G Series	Amek Angela	Amek 2500/Neve
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348/Sony 3348	Synclavier Post- Pro Direct-to- Disk/ Otari MTR 90	Mitsubishi X-850	Studer A-80	Otari MTR 90/Sony 3324
STUDIO MONITOR(S)	Tannoy SGM10/ Yamaha NS10 Tannoy SRM10B	Meyer ACD System	Hidley/Kinoshita TAD Components	Yamaha NS10 Tannoy System 12 DMT Hothouse Amps	Andy Munroe Custom
MASTER TAPE	Ampex 467	Scotch 250	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	CAN-AM (Los Angeles) Brian Malouf	CAN AM (Los Angeles) Gerry E.Brown	EMERALD (Nashville) Steve Marcantonio	PLATINUM ISLAND (New York) Acar Key Rodney Ascue	SARM WEST (London) Ren Swan
CONSOLE(S)	SSL 6000 E Series	SSL 6000 E Series G Computer	SSL 4000 G Series	SSL 4000 E&G Series	SSL 4000 E Series G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-820	Studer A-820	Mitsubishi X-850	Studer A-800/ Studer A-820	Sony 3324 Digital
STUDIO MONITOR(S)	Yamaha NS10 JBL	Augsberger Design	Hidley/Kinoshita TAD Components	UREI 813B Yamaha NS10M Tannoy BPM 6.5	Requested
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MASTERING (ALBUM) Engineer	PRECISION Stephen Marcussen	HIT FACTORY DMS Herb Powers Jr.	STERLING SOUND George Marino	STERLING SOUND Ted Jensen	STERLING SOUND Greg Calbi
PRIMARY CD REPLICATOR (ALBUM)	DADC	PDO	JVC Disc America	WEA Manufacturing	DMI
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Sonopress	Sonopress	WEA Manufacturing	Sonopress

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# Retail

## Mute Toots Its Own Horn Via Club Tour Image Campaign Also Includes CD Sampler

■ BY DEBORAH RUSSELL

LOS ANGELES—Mute Records is making a bit of noise these days as it attempts to capitalize on its mobile "Mute Over Amerika" club dance party by tying it in with a multi-pronged marketing attack.

The uniquely focused, high-profile label-awareness campaign, which kicked off April 18, features a synthesis of live performance with the underground dance-club scene. Live shows by Mute act Renegade Soundwave, coupled with the electronic wizardry of guest DJ Derrick May, are designed to introduce U.S. audiences to Mute, the label.

At retail, the label is offering a specially priced CD sampler titled "Tonal Evidence." Priced at \$7.99, it features several Mute mainstays, such as Wire, Nick Cave & the Bad Seeds, Cabaret Voltaire, Inspiral Carpets, Throbbing Gristle, and Fortran 5, and introduces the label's New Fast Automatic Daffodils, Meat Beat Manifesto, the Weathermen, and I Start Counting And Easy.

"We want to get across the diversity of the label," says Adam Kaplan, director of marketing and sales. "Tonal Evidence" expresses the label's wide variety of music and will show people that Mute is more than just an industrial, dance-oriented, pop label, he says.

"Mute is extremely well known, but no one knows it," Kaplan says. "That is, the Mute artists have recognition, but the label has a lower profile—at least in the U.S."

In addition to the acts on the sampler, Mute serves as the U.K. home of Depeche Mode, which is licensed to Sire in the U.S.

Another thing that is boosting Mute's profile is its budding relationship with WEA distribution via a licensing, pressing, and distribution deal with Elektra Entertainment (Billboard, Sept. 22).

"Our arrangement with WEA and Elektra is great," Kaplan says. "Mute can stay very close to the

street because of our label structure, but we can achieve an unlimited amount because of the wonderful support system we have."

That system is geared up to maximize the impact of the Mute Over Amerika tour, which began at the Ritz in Tampa, Fla., and will hit such venues as Chicago's Cabaret Metro, Atlanta's Masquerade, and Pittsburgh's Metropol, to name a few.

Through WEA, Mute has launched an aggressive co-op advertising campaign with the nation's chain retailers. And independent retailers play a key role along the tour route, as Mute provides promotional cassettes, T-shirts, and buttons for customer giveaways in each city. Meanwhile,

radio/retail contests tout prizes of rare, import, and autographed CDs, plus other special merchandise.

The tour is timed with an unrelated Mute promotion, "Become Mute President For A Week," which runs through the end of April and is sponsored in conjunction with MTV's "120 Minutes" and Canada's MuchMusic.

The winner will fly to London to visit Depeche Mode and Nitzer Ebb in the studio, attend a Wire video shoot, spend the afternoon in Manchester with the New Fast Automatic Daffodils, dance the night away at the Hacienda, fly to Hamburg, Germany, to see Erasure in the studio, and attend one of the Inspiral Carpets' European concerts.



**Kings For A Day.** After visiting Camelot Music in the Seneca Mall in Charlotte, N.C., and signing autographs for more than 250 fans, members of recording group King's X chat with Camelot associates. Shown, from left, are Camelot's Amy Grider and Nancy Vernon; King's X guitarist Ty Tabor; Camelot's Jennifer Canady; King's X bassist/vocalist Doug Pinnick; Camelot's DeAnna Pettway; and King's X drummer Jerry Gaskill.

## Andy Gray Applies Street-Smarts To U.K. Indie Chain

■ BY JEFF CLARK-MEADS

LONDON—Andy Gray has a theory for why he has become the U.K.'s most successful independent retailer: He doesn't actually know what he's doing right.

Gray, whose 15-store Andy's Records has grown in 16 years from one market stall, admits that his lack of formal training in retailing may have helped him thrive in a market dominated by multimillion-dollar chains.

"I've never worked in a store other than my own so there's never been anybody to tell me this is the way to do this or the way to do that," he says. "Over the years, we've just had to find our own way of doing things and set up systems which suit us."

Those systems mean that, at a time when British independent stores are closing at the rate of one a day, Andy's is planning to open two new outlets before the end of 1991 and to add three or four more each year for the foreseeable future.

Currently, Andy's Records' 15 stores are mainly in the east of England—the area known as East Anglia—but he now is concentrating on

expanding into the north, i.e., Lancashire and Yorkshire.

The average Andy's store is 2,000 square feet, although the biggest, the Cambridge store, is twice that size. The predominant feature of the chain's decor is the all-wood fittings. "We're trying to create the atmosphere where people feel relaxed, want to browse and take their time," Gray says. "Hopefully, the music we play is conducive to that—it shouldn't be hard on the ear, whatever it may be. We're a catalog store so we want

people to be in there a while to look at what we have."

### VINYL STILL LIVES

Inventory mix varies from shop to shop. "In some of the newer shops, we've got 25% vinyl, 35% cassette, and 40% CD," Gray says. "In one or two of the older ones it may be 30% vinyl, 30% cassette, and 40% CD."

"We're still selling vinyl quite strongly in rock catalog and blues stuff," he continues. "Vinyl has been good to us. Other people, like Our

Price and Woolworth's, have got out of it."

But overall, he sees the configuration mix shifting, with cassettes remaining static, vinyl dropping faster in some places than others, and the CD taking over.

On price, Gray says his chart product is fixed at almost exactly the same level as Our Price or HMV, the two dominant chains in the U.K. "With the catalog stuff, [price] swings," he says. "HMV will be (Continued on page 58)

## Hagemeyer Unit Buys Case Logic Stake

NEW YORK—Case Logic, the storage-accessories manufacturer that racked up \$26 million in sales in 1990, has sold a majority position in itself to a subsidiary of Hagemeyer N.V., an international marketing, sales, and distribution company based in the Netherlands.

James Temple, president of Boulder, Colo.-based Case Logic, calls the deal "a real positive move. We did this deal to get some new partners to

assist us in our growth to become the No. 1 worldwide entertainment storage company. Hagemeyer will assist us in achieving that goal. It should be the proverbial win-win situation for both of us."

Hagemeyer had sales of \$1.4 billion last year. Case Logic, which has actually been sold to Hagemeyer subsidiary Consumer Products Holding Co., will continue to oversee its own expansion but will now do so with the

"wisdom" of its new parent, Temple says. Temple has signed a long-term contract to stay with the company.

In the U.S., the storage-accessory market generates \$135 million in revenues for some 40 manufacturers, according to Temple, who claims that Case Logic is the largest.

"Around the globe, the [storage accessory] business is fragmented and therefore ripe" for Case Logic to make a big move. Already, the company generates almost \$5 million in sales from the U.K., Japan, and Canada, and Temple says he expects that figure to grow, thanks to the deal with Hagemeyer. ED CHRISTMAN



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## Times Are Tough For Industry Job-Hunters; Camelot Loses Vid Vet; Warehouse's Wheels

**SIGNS OF THE TIMES:** Music merchants' numbers have picked up a bit over the last couple of months, but they still described business as soft. As a result of that and the iffy economy, labels and major distributors seem to be playing things close to the vest.

One consequence of this conservatism: Unemployed industryites are having a tough time finding gigs. Record companies that had been planning to create new positions have put those jobs on the back burner. Also, new labels like **Hollywood, Giant, and Impact** enjoy piggyback arrangements with their distributing, allowing these new players to run with leaner staffs than they would as stand-alone operations.

The latest industry veteran to go outside the music business is **Gregg Miller**, former regional marketing manager for **Enigma Entertainment**. Miller has fielded an office spot with the New York/New Jersey Knights of the fledgling World League of American Football.

**PEOPLE:** After a career of more than 13 years in the home office of **Camelot Music**, video buyer **Amy Scaglione** has retired so that she

can be a full-time mother to her 18-month-old daughter. The place won't be the same without her... Be kind to **Virgin** national singles sales manager **Jeff Grabow**. He's on the mend after wrestling with a



by Geoff Mayfield & Ed Christman

medical problem... **Allen Funt**, of "Candid Camera" fame, should make room for **EMI** senior VP of marketing **Jim Cawley**. Retail Track has discovered that VP of sales **Ken Antonelli**, who is seen portraying a used-car salesman on the cover of **EMI's** latest CD sampler above the legend, "Would you

buy a record from this man?," did not pose for the shot, and didn't even know that he would be seen on the disc's cover until it was produced. Unclear is whether **Antonelli** actually owns a sharkskin suit.

**WHERE-FORE:** Torrance, Calif.-based **The Warehouse** used five **Chevrolet Lumina**s as bait for a recent contest, which anchored the chain's "Go For The Stars" sale. The register-to-win sweepstakes ran through April 4; **Chevrolet** jackets were promised as second prizes, and **Chevy** caps go to third-prize winners. The West Coast chain touted the contest and the multivendor sale—which included music, rental and sale-priced videos, accessories, blank tape, and video games—in a 12-page, four-color, direct-mail piece... If a record store in a market with a significant Hispanic population increases its selection of Latin titles, the impact goes beyond music sales. **George Gregory**, district manager for **Warehouse** in Southern San Diego, noticed that when his stores beefed up their inventories of Latin recordings, the increased traffic led those locations to handsome increases on the sale of accessories and blank tape.

## New Label Hopes Teaching Program Brings Good Fortune

**DR. LIVINGSTON, I PRESUME?** **Don Livingston, M.D.**, does not fit the corporate or creative composite one tends to associate with the average record-company executive. (He is a *doctor*, after all.) And from the sound of it, his newly formed **Fortune Records** will deviate from the industry standard, as well.

Launched in April from an Oakland, Calif., headquarters, **Fortune** is designed to produce music, as well as music *personnel*, says **Livingston**. He plans to incorporate a comprehensive teaching program into the **Fortune** profile that will train aspiring music-industry professionals in the arts of production, graphic design, manufacturing, distribution, and promotion, among other things.

"I'm looking to give something back to the community," says **Livingston**, who founded the Oakland-based **Occupational Medical Corp. of America** in 1980. "There are a lot of young kids on the streets of Oakland just hanging around. One thing you can get them excited about is music. I want to give them the opportunity to learn what it means to take an idea for a song and get it in the store and on the radio."

**Livingston** is joined by business associate and **Fortune** VP **George Smith** (ex-husband of **Pebbles**), the founder of **Pacific Cal Management**. **Livingston** sat on the board of directors at **Smith's Pacific Cal**, participating in campaigns for **Pebbles, Bobby Brown, and Body**.

Meanwhile, **Livingston** has enlisted the **Sausalito-based Record Plant Recording Studios** and a graphic design/manufacture's representative to assist in the training program.

**Fortune** debuted with **Craze's** dance-pop single "Toy House." The label has a pressing deal with **Sony**, and has pacted for distribution with

**San Fernando's California Record Distributors Inc.**, **Davie, Fla.'s Rock Bottom Distributing**, and **Elk Grove, Ill.'s MS Distributing Co.**, among others.

**IT PAYS TO PLAY:** **Music West's Jim Chappell** performed live at the **Hilltop Shopping Center** in **Richmond, Calif.**, recently, signing autographs for shoppers at the mall's **Musicland** and **Camelot** stores. It was time well spent, as the **San Rafael** label reports that **Chappell** sold close to 400 pieces of product before all was said and done. It's not surprising. **Chappell's** "Nightsongs And Lul-



by Deborah Russell

labies" is one of the *prettiest* records **Grass Route** has heard in a long time.

**MAIL-ORDER BANQUET:** **Beggars Banquet** of **New York** has created a mail-order division. Discerning customers can now obtain rare cut-outs, limited-edition 7-inch vinyl singles, back-catalog items, and parallel vinyl imports without even leaving the house. **Beggars Banquet** in **New York** can provide the details.

**SEEDS & SPROUTS:** **The Invasion Group Ltd.** of **New York** has appointed **Jeff Young** director of production, where he will oversee all recording activities for the **Invasion Records** and **Great Northern Arts** labels. In addition, he'll coordinate production activities for **Charlie Midnight** and **John Rollo's Nightroll** (Continued on next page)

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CD Virgin 91404-2  
CA 91404-4
- ARMORED SAINT**  
Symbol Of Salvation  
CD Metal Blade-Warner Bros. 2-26577  
CA 4-26577
- BIRDLAND**  
CD Radioactive RARD-10214  
CA RARC-10214
- CHINA RAIN**  
Bed Of Nails  
CD Atlantic 82234-2  
CA 82234-4
- GARDNER COLE**  
It's Your Life  
CD Warner Bros. 2-26292  
CA 4-26292
- CONTRABAND**  
CD Impact IPTD-10247  
CA IPTC-10247
- ELVIS COSTELLO**  
Mighty Like A Rose  
CD Warner Bros. 2-26575  
CA 4-26575
- I LOVE YOU**  
CD Geffen 2-24371  
CA 4-24371
- JOE JACKSON**  
Laughter And Lust  
CD Virgin 91628-2  
CA 91628-4
- JOHNNY LAW**  
CD Metal Blade-Reprise 2-26483  
CA 4-26483
- WILL T. MASSEY**  
CD MCA MCAD-10185  
CA MCAC-10185
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Prey  
CD MCA MCAD-10178

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Hot Diggity  
CD Giant-Warner Bros. 2-24405  
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CD Charisma 91672-2  
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**THE SUBDUDES**  
Lucky  
CD East West Records America 91671-2  
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CD Warner Bros. 2-26503  
CA 4-26503

COUNTRY

**THE BELLAMY BROTHERS**  
Rollin' Thunder  
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GRASS ROUTE

(Continued from preceding page)

Productions, Ambitious Lovers' Pretty Ugly Inc., and Bernie Worrell's BASL-WORL Inc. He'll also serve as in-house A&R production supervisor.

New signings: Atlanta-based rock act **Insane Jane** has signed a deal with Atlanta's **Sky Records**. The group's album, "A Green Little Pill," is slated for June release... Hollis, N.Y.'s **In-Effect Records** has inked deals with **Murphy's Law** and **John Connelly's Theory**. Meanwhile, the label has re-signed **Agnostic Front**.

New releases: Pittsburgh's **Bogus Records** ends a six-year hiatus and returns to the indie fold with the April release of "I Am Curious (George)" by the **Frampton Brothers**. In addition, May promises the release of the **Spuds**' "Aw Mom," while June holds **Phil Harris**' "Thick" and (drum roll, please) "Bonograph... **Sonny Gets His Share**," a various-artists collection of tunes written by **Sonny Bono**. Performances by the **Young Fresh Fellows**, the **Flat Duo Jets**, the **Skeletons**, and **Peter Holsapple** should be pretty wild... Seattle's **Variant Recording** debuts with L.A.-based rock act **Hello Disaster**. "The Young And The Useless" shipped April 16... L.A.'s **Delicious Vinyl** shipped **Spinout's** thrash/garage/psychedelic eponymous label debut April 16... **Mick Goodrick** has just released "Biorhythms," on New York's **CMP** label. It's the first album in 12 years for the renowned jazz guitarist... L.A.-based **Triple X Records** just shipped **Angry Samoans** guitarist **Metal Mike's** solo record, "Metal Mike Plays Hits Of The '90s," and is currently compiling an **Alice Cooper** tribute compilation featuring covers by such acts as **Haunted Garage**, **Agent Orange**, **Chemical People**, and **Green Jello**, among others. The label's **Bruce Duff** is looking to record acts from Seattle and San Francisco.

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			LABEL & NUMBER/DISTRIBUTING LABEL	
<b>NEW AGE ALBUMS™</b>				
★★ NO. 1 ★★				
1	1	47	<b>REFLECTIONS OF PASSION</b> PRIVATE MUSIC 2067-2-P*	YANNI 41 weeks at No. 1
2	2	53	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
3	3	27	<b>AT THE EDGE</b> RYKO RCD 10124*/RYKODISC	MICKEY HART
4	4	23	<b>FRESH AIRE 7</b> AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
5	5	27	<b>SKYLINE FIRDANCE</b> NARADA ND-64001*	DAVID LANZ
6	7	7	<b>THE PIPER'S RHYTHM</b> NARADA N-63018*	SPENCER BREWER
7	6	33	<b>THE NARADA WILDERNESS COLLECTION</b> NARADA N-63905*	VARIOUS ARTISTS
8	10	7	<b>NIGHTSONGS AND LULLABIES</b> MUSIC WEST MW-135*	JIM CHAPPELL
9	9	23	<b>SHELL GAME</b> SONIC ATMOSPHERES CD80032*	DON HARRISS
10	8	33	<b>TAPROOT</b> WINDHAM HILL WT-1093*	MICHAEL HEDGES
11	11	9	<b>WATER STORIES</b> HIGHER OCTAVE HOMCD 7031*	CUSCO
12	13	5	<b>FROM A BLUE PLANET</b> GOLD CASTLE 71362*	CHUCK GREENBERG
13	17	3	<b>DEEP AT NIGHT</b> WINDHAM HILL WD-1100*	ALEX DE GRASSI
14	16	11	<b>STRATA</b> HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
15	12	117	<b>WATERMARK ●</b> Geffen 24233	ENYA
16	14	13	<b>DISTANT FIELDS</b> GOLDEN GATE CD71502*	GARY LAMB
17	15	29	<b>WINDHAM HILL: THE FIRST TEN YEARS</b> WINDHAM HILL WD-1095*	VARIOUS ARTISTS
18	20	3	<b>SIGN OF THE SNOW CRANE</b> SONIC ATMOSPHERES CD 80033*	KAZU MATSUI
19	<b>NEW▶</b>		<b>NARADA COLLECTION THREE</b> NARADA ND-63906*	VARIOUS ARTISTS
20	19	13	<b>TINGRI</b> MIRAMAR MPCD 2003*	JOHN SERRIE
21	22	29	<b>UNIVERSE SAMPLER 90</b> HEARTS OF SPACE HS11200-2*	VARIOUS ARTISTS
22	24	31	<b>ENYA</b> ATLANTIC 81842	ENYA
23	<b>RE-ENTRY</b>		<b>NO BLUE THING</b> MUSIC WEST MW-103*	RAY LYNCH
24	21	11	<b>ONE HEART WILD</b> SILVER WAVE SD-604*	DANNY HEINES
25	25	3	<b>PLEIADIAN DANSES</b> ASTROMUSIC 3*	GERALD JAY MARKOE
<b>WORLD MUSIC ALBUMS™</b>				
★★ NO. 1 ★★				
1	1	9	<b>MOUTH MUSIC</b> RYKO RCD 10196*/RYKODISC	MOUTH MUSIC 3 weeks at No. 1
2	2	9	<b>TALKIN' BLUES</b> TUFF GONG 48243/ISLAND	BOB MARLEY AND THE WAILERS
3	7	5	<b>THREE</b> FONTANA 846 626-2*	LE MYSTERE DES VOIX BULGARES
4	3	27	<b>PRIMAL MAGIC</b> MESA RZ 79023*	STRUNZ & FARAH
5	5	7	<b>MISSA LUBA: AN AFRICAN MASS</b> PHILIPS 426 836-2*	MUUNGANO NATIONAL CHOIR
6	4	17	<b>SOUP OF THE CENTURY</b> RYKO RCD 10195*/RYKODISC	3 MUSTAPHAS 3
7	8	5	<b>BRAZIL CLASSICS 3: FORRO ETC.</b> LUAKA BOP/SIRE 29323-2*/WARNER BROS.	VARIOUS ARTISTS
8	<b>NEW▶</b>		<b>TXAI</b> COLUMBIA CK-46871*	MILTON NASCIMENTO
9	10	3	<b>CHAMUNORWA</b> MANGO 539 900/ISLAND	THOMAS MAPFUMO
10	6	9	<b>THE RIVER</b> MANGO 539-874/ISLAND	ALI FARKA TOURE
11	11	7	<b>FOOTPRINTS</b> TRILOKA 183-2*	JAI UTTAL
12	13	7	<b>CHANGO TE LLAMA</b> MANGO 539-877/ISLAND	DANIEL PONCE
13	9	15	<b>ALLEGRIA</b> ELEKTRA 61019	GIPSY KINGS
14	12	3	<b>THE BEST OF JULUKA</b> RHYTHM SAFARI CDI 57318*	JULUKA
15	<b>NEW▶</b>		<b>TOUMA</b> MANGO 539 903-2/ISLAND	MORY KANTE

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UNIQUE MUSIC CORP.



# Billboard® Home Video

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## MGM/UA Vid Resumes Marketing Role Takes Back Duties Assumed By Warner

■ BY JIM McCULLAUGH

LOS ANGELES—MGM/UA Home Video will once again assume the primary marketing responsibilities for its own titles, according to George Feltenstein, MGM/UA Home Video VP of marketing and sales. In recent months, those duties had fallen to Warner Home Video in the wake of Pathé's takeover several months ago of MGM/UA and a subsequent home video distribution arrangement with Time Warner.

"The deal that we have with Warner Home Video was simply a distribution deal. All the marketing rests with MGM/UA and always has since the beginning," Feltenstein says. "The problem was that everyone [at MGM/UA Home Video] was fired within a week of making that deal. Warner was executing some of the marketing functions even though they were not contractually obligated to do so.

"Now, however," he adds, "things are settling out and I've been allowed to bring back some necessary people so that we could keep the marketing aspects of the line distinct."

He stresses the resumption of marketing responsibilities by MGM/UA "is no reflection on Warner Home Video." Warner, he says, "rose above the call of duty [in handling marketing functions as well as sales and distribution] but Warner Home Video and HBO Video [also distributed by Warner] each have their own distinct marketing unit, while we now have our own distinct marketing unit. We're just gearing up to make this run as smoothly as possible."

Feltenstein adds, however, that the step-up in MGM/UA Home Video marketing will not result in substantial hirings. Some 110 people who made up MGM/UA Home Video prior to the Pathé takeover were let go. Feltenstein's current staff consists of seven people, with many marketing duties now being contracted to outside vendors. "It's a lean and mean operation and we're all putting in monster hours," he says.

"Officially, all releases from July onward beginning with 'The Russia House' will be handled solely by us in all ways," Feltenstein says. "Naturally, we've had input with Warner since the transition but now everything is going back inside. We've had a special reputation out there with the look of our classics and all that will be continuing."

Among upcoming titles and promotions from MGM/UA Home Video for June, according to Feltenstein, are "Not Without My Daughter" as

the A title, which will have a whole new key-art campaign, and three sell-through promotions.

The Something For Everyone push consists of newer \$19.98-priced titles like "Blue Steel," "Little Monsters," and "Stanley & Iris."

Additionally, a new Screen Epics promotion—a series of double cas-

*'All releases from July onward will be handled solely by us'*

settes priced at \$29.98—will consist of "Grand Prix," "The Shoes Of The Fisherman," "Heaven's Gate," "The Hallelujah Trial" (being released to video for the first time), and "It's A Mad, Mad, Mad, Mad World," being released with restored footage in a moderate letterbox and supplementary section with director Stanley Kramer and stars from the film.

Also, six more silent classics at \$29.98, part of a continuing series, which include films of Greta Garbo, Buster Keaton, and Joan Crawford.

MGM/UA Home Video will also release the final 12 episodes of "The Outer Limits" television series, bringing the total to 48.

July's A title will be "The Russia House," while that month will also

see a musical promotion called Say It With Music, consisting of many titles never before released on home video, including "Romance On The High Seas," "The Great Waltz," "Hollywood Canteen," and "Rhapsody In Blue," priced at \$29.98.

Later in the year, Feltenstein says, MGM/UA Home Video will be marketing very heavily for sell-through.

He says the MGM/UA library is "as generic for gift-giving as Disney's is for children's product." Thus, he says, there will be numerous catalog promotions, including another Consumer's Choice campaign, as well as Tracy & Hepburn and a Clark Gable promotion.

Beyond that, adds Feltenstein, MGM/UA Home Video is already looking toward 1992 for a campaign surrounding the 40th anniversary of "Singin' In The Rain."

## Jumbo/A&A Chief Horwitz Muses On New Dual Role

■ BY LARRY LeBLANC

TORONTO—The sale of a majority stake in Canada's A&A Records to the Toronto-based merchant bank Lincoln Capital Corp. has resulted in Cliff Horwitz, president of Jumbo Video Inc., also heading the new company, now named A&A Music and Entertainment Ltd.

Horwitz now oversees 62 Jumbo stores and 160 A&A stores. "I'm not going to run both companies," he says flatly. "I'm not going to be at A&A's on a full-time basis or necessarily on a daily basis. A&A will be run by its own president, Garth Mitchell, on a day-to-day basis. The role I see myself playing is one of strategic planning."

Horwitz maintains that changes

in the structure of Jumbo's management are unlikely in the near future either, despite his new responsibilities at A&A. "At this stage we will keep it exactly the same at Jumbo. My role there has become a lot more of an executive role than in the past; I've established a very strong team. However, if it becomes an ongoing situation, which requires more time than I physically or operationally can afford to give, then I might have to bring in additional management."

Horwitz finds himself in the dual role because Lincoln Capital's chairman, Kenneth Fowler, is a shareholder in Jumbo, although Lincoln itself does not hold shares in the video chain  
*(Continued on next page)*

## Rank Moves Ahead With Limited-Play Test

NEW YORK—Rank Video Services America has officially announced the first four titles to be included in its long-stalled test of a limited-play videocassette, now set to begin in July.

The four titles are Paramount Home Video's "Almost An Angel" (street date June 27); RCA/Columbia Pictures Home Video's "Look Who's

Talking Too" (July 3 street); Nelson Entertainment's "Misery" (July 11 street); and LIVE Home Video's "Queens Logic" (Aug. 15 street).

Three distributors, Video Trend, Video Products Distributors, and Comtron, will begin soliciting orders for the four titles within two weeks, according to Rank. The company also says that all point-of-purchase material related to the test is on hand and will be made available to the distributors.

The test of the new cassettes, called Showcase Videocassettes, was slated to begin in February, but has been held up by a variety of logistical and legal problems. Several other titles have been announced as test titles, only to be pulled by the studios.

The most recent case involved Orion Home Video's "Mermaids," a May title, which the studio pulled from the test in April (Billboard, April 20).

According to several sources, the studios participating in the test have been reluctant to allow one of their own titles to be the first released on the new cassettes, for fear that if anything went wrong they would have to endure negative publicity.

Rank has struggled with the intricate scheduling involved in lining up titles from different suppliers that will be released close enough to one another to be treated as part of a group, rather than as individual releases.

In a statement announcing the four-part release, Rank executive VP David Cuyler says, "The key to measuring the effectiveness of the Show-

case Cassette ... has always rested on being able to put together a cluster of A titles that hit the street within a short window of time. With four titles coming out in a six week period, we will be in a position to evaluate the Showcase concept's retail viability."

In an interview, Cuyler says there is no set time limit on the test, al-

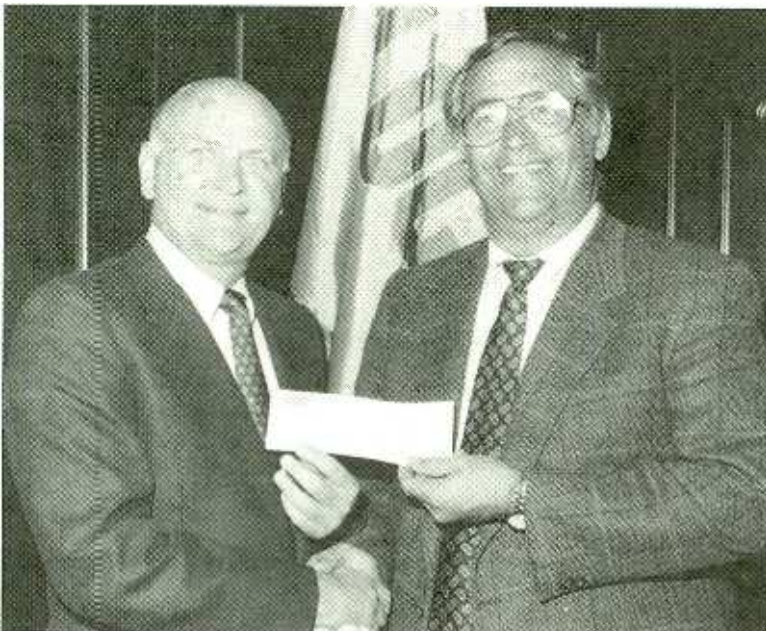
*'The idea is to introduce additional titles, but we have no set number in mind'*

though Rank hopes to be able to evaluate the results within four to six months. "It's designed to be a little open-ended," Cuyler says.

He also notes that additional titles will be included during the course of the test but no specific titles have been set. "The idea is to introduce additional titles, but we have no set number in mind," he says.

The Showcase cassettes are designed to play 25 times before erasing themselves and include a counter mechanism for retailers to track the number of plays. Rank is hoping that the new cassettes, which will be priced considerably lower than conventional cassettes, will allow retailers to put more copies of popular movies into circulation during the initial, peak period of demand.

PAUL SWEETING



**Fund Drive.** Blockbuster Entertainment chairman/CEO H. Wayne Huizenga, left, presents a check for \$100,000 to Video Software Dealers Assn. president Jack Messer. The check covers Blockbuster's pledge to support the industry awareness campaign being organized by VSDA. The chain pledged the money at last year's VSDA convention in Las Vegas.



## VIDEO REVIEWS

**"Fun House Fitness," Vols. 1 and 2, Warner Home Video, 35 minutes, \$19.98 each.**

Citing concerns for family, not just personal, fitness, Jane Fonda has teamed up with the producers of Fox's "Fun House" in two exercise videos for kids. After a brief introduction, Fonda turns things over to the Saturday-morning program's host, J.D. Roth, because "the Fun House is for kids only."

Volume 1, for ages 3-7, opts for a jungle theme, with different animals teaching their special dances. Each animal's movement emphasizes a specific body part. The tape ends with a three-minute race through the Fun House set, with its stairs, tunnels, tubes, and slides.

Volume 2, for ages 7 and up, features "circuits," or dance routines of combined exercise movements. This tape also ends in a romp through the Fun House, which the viewer is expected to imitate at home.

While well-produced and imaginative, "Fun House Fitness" is age-inappropriate. Both videos are too long, complicated, and fast-paced for the intended age groups, so kids may lose interest before they can reap any aerobic benefits. CATHERINE CELLA

**"Rupert," 57 minutes, "Rupert And The Runaway Dragon," 36 minutes, and "Winnie-The-Pooh," 57 minutes, CBS/Fox Video, \$14.98 each.**

The latest British Invasion is that of bears into the world of kid vid. CBS/Fox is releasing BBC videos of Rupert the Bear and his better-known compatriot, Winnie-the-Pooh.

"Rupert" collects 12 stories of the comic-strip bear, whose fans include Paul McCartney. (McCartney's animated "Rupert And The Frog Song" is on the FHE label at \$14.95.) While not animated, Rupert and his "chums" entertain with quite captivating adventures.

"Rupert And The Runaway Dragon" is less successful, and not just because it's shorter. While retaining the same charming artwork and language, its seven stories lack the

sense of childhood fantasy so integral to the first video.

"Winnie-The-Pooh" offers a new look at the old bear, one that is truer to the A.A. Milne books than Disney's treatment. As such, it offers as much amusement to adults as to children. Circuitous and confusing conversations and ruminations are well-delivered by story-teller Willie Rush-ton. Periodically, the original drawings by Ernest H. Shepard punctuate the four tales: "Kanga And Roo Come To The Forest," "Pooh Invents A New Game," "Rabbit Has A Busy Day," and "An Enchanted Place." c.c.

**"America's Funniest Home Videos Game," Parker Brothers, 3-6 players, ages 8-adult, includes 90-minute video, \$24.99.**

OK, so not all the videos are funny. Dropping drawers and painful surprises are only as funny as Bob Saget's interpretation. Still, Parker Brothers has designed a game around clips from the top-rated show that is consistently fun.

(Continued on page 57)

## Blockbuster Reports 27% Rise In 1st-Qtr. Revenues

NEW YORK—Blockbuster Entertainment reported company revenue for the first quarter ended March 31 of \$176.8 million, up 27% over the same period last year, which saw the company post revenues of \$139 million.

Net income increased by 18%, to \$15.9 million, or 10 cents a share, compared with \$13.5 million, or 9 cents a share last year. The earnings per share for the most recent quarter reflect a two-for-one stock split effected March 8, the company's fourth such split.

In a statement, the company noted that the revenue and earnings figures were in line with estimates released March 12. At the time, the estimates were regarded as below investors' expectations and sent Blockbuster's stock down.

Blockbuster chairman H. Wayne Huizenga notes that the company was impacted by consumers' preoccupation with news

coverage of the Persian Gulf war, which kept them away from video stores.

In its statement, the company says, "Published news reports have suggested that the entire home video industry may have been temporarily affected by the Persian Gulf crisis."

Systemwide, including company-owned and franchised outlets, the Blockbuster chain generated revenue of \$324 million in the quarter, an increase of 31% over the \$247 million generated in the same quarter last year. As of March 31, there were 1,633 Blockbuster locations, including 808 company-owned and 825 franchised outlets.

In a separate announcement, the company reported that short interest in its stock had decreased by 2% between March 15 and April 15 to approximately 10 million shares. The company has long been plagued by investors' short-selling the stock.

## Billboard.

FOR WEEK ENDING MAY 4, 1991

# Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Suggested List Price	Compiled from a national sample of retail store sales reports.				Suggested List Price					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number		THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number						
<b>RECREATIONAL SPORTS™</b>														
★★ NO. 1 ★★														
1	1	9	MICHAEL JORDAN'S PLAYGROUND CBS/Fox Video 2858	19.98	<b>HEALTH AND FITNESS™</b>									
★★ NO. 1 ★★														
2	2	89	MICHAEL JORDAN: COME FLY WITH ME ♦ CBS/Fox Video 2173	19.98	1	1	35	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98					
3	10	22	NBA SUPERSTARS CBS/Fox Video 2288	14.98	2	2	27	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98					
4	13	70	CHAMPIONS FOREVER ♦ J2 Communications J2-0047	19.95	3	3	225	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95					
5	6	7	HISTORY OF THE NBA CBS/Fox Video 2857	19.98	4	5	225	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95					
6	3	51	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS/Fox Video 2423	14.98	5	8	67	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ Fox Hills Video M032466	19.98					
7	4	90	DAZZLING DUNKS AND BASKETBALL BLOOPERS ♦ CBS/Fox Video 2229	14.98	6	6	15	KATHY SMITH'S WEIGHT-LOSS WORKOUT Fox Hills Video M0323732	19.98					
8	RE-ENTRY		NBA SHOWMEN: THE SPECTACULAR GUARDS CBS/Fox Video 2383	14.98	7	12	129	KATHY SMITH'S FAT-BURNING WORKOUT ♦ Fox Hills Video FH1059	19.98					
9	11	40	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95	8	7	47	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95					
10	12	75	BASEBALL FUNNIES Simitar Ent. Inc.	14.95	9	20	39	DENISE AUSTIN'S NON-AEROBIC WORKOUT Parade Video 32	19.95					
11	9	212	AUTOMATIC GOLF ▲ ♦ Simitar Ent. Inc. VA 39	14.95	10	4	117	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98					
12	16	25	FEEL YOUR WAY TO BETTER GOLF Simitar Ent. Inc.	14.95	11	RE-ENTRY		BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95					
13	18	73	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 1 Paramount Home Video 12623	19.95	12	13	52	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95					
14	NEW▶		HOCKEY-HERE'S HOWE: POWER SKATING Kartes Video Communications	14.95	13	15	79	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95					
15	17	12	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video 12624	19.95	14	11	220	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦ Warner Home Video 070	29.98					
16	RE-ENTRY		GOLF YOUR WAY Sports Marketing Group	23.99	15	RE-ENTRY		KATHY SMITH'S TONEUP JCI Video 8112	14.95					
17	NEW▶		WRESTLEMANIA VII Coliseum Video WF090	39.95	16	9	225	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95					
18	19	5	HOCKEY-HERE'S HOWE: GOAL TENDING Kartes Video Communications	14.95	17	17	126	KATHY SMITH'S STARTING OUT ♦ Fox Hills Video FH1027	19.98					
19	20	5	HOCKEY-HERE'S HOWE: FORWARDS Kartes Video Communications	14.95	18	14	8	KATHY SMITH'S WINNING WORKOUT Fox Hills Video FH1012	19.98					
20	7	151	DORF ON GOLF ♦ J2 Communications J2-0009	19.95	19	10	13	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95					
					20	NEW▶		DENISE AUSTIN'S PREGNANCY PLUS WORKOUT Parade Video 50	14.95					

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

## JUMBO/A&A CHIEF MUSES ON NEW DUAL ROLE

(Continued from preceding page)

(Billboard, April 6).

His dual position offers the opportunity for the two retail chains to break with traditional methods of doing business, Horwitz says. "From a long-term strategic standpoint, we all see that home-entertainment retailing will become a far more broadly based activity. One is going to see the music store or the video store, as it has traditionally existed, disappear to some extent. There will be a greater merger of goods and services and a wider selection and a wider offering.

"A&A sells video; Jumbo, in a lot of its locations, also sells music," he continues. "We're both doing that other area badly. Why not do them well?"

Jumbo accounts have been racking music product from the Handleman Co. of Canada Ltd., an arrangement that will now end. "We will now borrow from the expertise that exists in this organization to assist Jumbo in its requirements, and vice versa," says Horwitz. "A&A will borrow from Jumbo's video expertise in order to improve on its [video] offering."

Horwitz discounts the possibility that existing A&A and Jumbo stores will themselves merge into similar entertainment centers. "They are completely different concepts but I think they will inexorably move toward what we consider to be the ultimate home entertainment retail concept, which is a far broader-based one, rather than segmented," Horwitz says.

"A&A is basically an enclosed-mall concept capturing pedestrian traffic and impulse purchasing," he continues. "Jumbo will always be predominantly video and is a destination location—very much bedroom-community located. The music in Jumbo is likely to be top 100 hits seeking to exploit the impulse market and to com-

plement those who are looking for a complete music experience in a video store. We would hope that the video rental in the music category will as much drive music sales as vice versa.

"A&A stores are going to be primarily music and part of their offering will be video. Hopefully, it will be the most well-put-together video offering within its field of operation because of the expertise which we can draw on from Jumbo."

Jumbo, which has a concentration of 40 of its 62 stores in the province of Ontario, is committed to a substantial Canadian expansion program. "We will add 30 stores this year, all but possibly one will be franchises."

Horwitz discounts rumors that corporate-owned stores in the pared-down A&A chain will be quickly franchised. "We need to develop a long-term strategy of what we want A&A to be. Possibly we may go the franchising route, but for the time being the staff we have is doing a good job. The stores are profitable, or should be profitable, running as corporate entities. There is no immediate short-term plan to go out and franchise."

"My colleagues and I believe, however, in franchising, and I believe record stores are as ideal a formula in which to franchise as any other. However, franchising has got to be predicated on successful operations. Right now our priority is to make stores successful."

With Canadian unsecured suppliers losing \$18 million (Canadian) in the recent A&A buyout, several companies were initially slow to commit to selling to the new company. "There is the inescapable emotion still hovering," concedes Horwitz. "There is a deep-seated resentment that a lot of money was lost. It is taking us time to set up accounts and go through the administrative side but there's not been a single supplier who has said they will not supply us."



## PMV, A&M Team For Kid Vid/Audio Cross-Promo

LOS ANGELES—PolyGram Music Video and A&M Records' children's division are teaming up for a cross-promotion on A&M children's video and audio product. PMV distributes A&M product among other PolyGram labels.

Elements of the "Music Makes SummerFun" promotion, launching in May, include all A&M children's audio and video product being stickered with special point-of-purchase seals.

The promotion, based on a "buy 3, get 1 free" offer, enables consumers who purchase three of the specially marked products—audio or video—to get a free audiocassette from the A&M collection.

Among children's artists featured

*"To have an audio counterpart to the promotion is a real natural"*

in the promotion are Sharon, Lois & Bram, Fred Penner, Frank Cappelli, Raffi, Tim Noah, Linda Arnold, Tom Chapin, and Bob McGrath. A selection of point-of-purchase marketing elements is available to retailers, as are four-color posters, promotional cassettes for in-store play, and shelf-talkers.

In addition, PMV is offering a 27-piece video-only combination floor/counter display with PMV and A&M logos for retailers who purchase any combination of 27 A&M children's videocassettes.

Bill Sondheim, director of sales for PMV, says he expects the promotion to appeal to numerous classes of trade, including video specialty stores.

"Typically the music retailers have been our strongest supporters," he says, "especially with traditional mainstream music video. However, with children's product as strong as it is in the video store, this is an opportunity for us to have a promotion where both the audio-related retailer and the mom-and-pop-oriented retailer will want to participate.

"It's going to be a cross-mix and we think the mass merchants are also going to be excited. We think bookstores will also be active. We're giving merchandising hooks to dealers that they often lack.

"The 'buy 3, get 1 free' is somewhat unique," he continues, "It's real consumer friendly and we think consumers who would have normally bought one or two tapes will come up to that three level. It's also a good summertime promotion in that kids want to watch the videos of their favorite artists over and over when they are at home, while audio benefits because families tend to take more trips and be in the car for the audiocassette. To have an audio counterpart to the promotion is a real natural."

Sondheim says the promotion goes through July, while plans for a fresh promotion are already under way for the fourth quarter.

THIS SERIES IS ABOUT PEOPLE  
WHO SOLD THEIR SOULS FOR POWER.  
YOU GET TO SELL IT FOR PROFIT.



Everyone knows that sex sells. So do decadence and insatiable greed. And lucky for you this award-winning Masterpiece Theatre series about the decline of the Roman empire is full of all of them.

In other words, besides being a wonderfully acted story about a mother who will stop at nothing to see her son succeed, *I, Claudius* is full of everything your customers love best. But that's not all, *Time* magazine said the collection is, "Excellent, indeed." So you'd better make sure you stock up on this one. Because this collection is bound to sell out faster than you can say debauchery.



### I, CLAUDIUS

PRE-BOOK: JUNE 11, 1991  
WAREHOUSE: JULY 1, 1991  
STREET DATE: JULY 3, 1991



*I, Claudius* cassettes can be purchased individually for \$24.95. Or, in the seven-cassette Collector's Edition (PBS #303), for \$149.95. (That's like getting one tape free.) And for every four Collector's Editions you order, you'll get a free toga. (That's Roman for bathrobe.)

A Touch of Murder/Family Affairs  
Volume 1, PBS #308

Waiting in the Wings/What Shall We Do About Claudius?  
Volume 2, PBS #309

Poison Is Queen/Some Justice  
Volume 3, PBS #310

Queen of Heaven/Reign of Terror  
Volume 4, PBS #311

Zeus, by Love!/Hail Who?  
Volume 5, PBS #312

Fool's Luck / A God in Colchester  
Volume 6, PBS #313

Old King Log  
Volume 7, PBS #314

Call 1-800-733-5600 to get your free Advance Sales Kit, which includes a counter card with tear-off pre-order forms, so you can start collecting deposits right away.

And send your business card in an envelope marked "Emperor Contest" to Pacific Arts by June 14, and you'll be eligible to win a Las Vegas trip to VSDA, where you'll receive the royal treatment while staying in the Emperor's Suite at Caesar's Palace. (No purchase necessary.)

To join our dealer locator program, call 1-800-538-5856. That way we can send customers your way.

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QUALITY VIDEO PROGRAMMING SINCE 1974.



# Touchstone Teams Up The Mov The Hit-Title Marketing

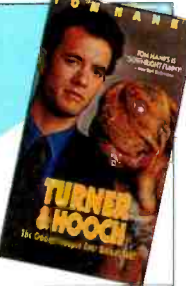
**Over  
\$95 Million  
Box Office!**

128 Minutes  
Rated PG  
Stock Number: 947




**Stars  
Tom  
Hanks!**

99 Minutes  
Rated PG  
Stock Number: 911




**Stars  
Tom  
Cruise!**

103 Minutes  
Rated R  
Stock Number: 606




**Stars  
Shelley Long &  
Corbin Bernsen!**

96 Minutes  
Rated PG  
Stock Number: 656




**Over  
\$23 Million  
Box Office!**

92 Minutes  
Rated PG  
Stock Number: 593




**Stars  
Bette  
Midler!**

123 Minutes  
Rated PG-13  
Stock Number: 797



**Stars  
Nick Nolte &  
Martin Short!**

96 Minutes  
Rated PG-13  
Stock Number: 950




**All-Star  
Cast!**

126 Minutes  
Rated PG  
Stock Number: 952




**Over  
\$150 Million  
Box Office!**

104 Minutes  
Rated PG  
Stock Number: 940




**Over  
\$31 Million  
Box Office!**

94 Minutes  
Rated PG-13  
Stock Number: 597



**Over  
\$167 Million  
Box Office!**

102 Minutes  
Rated PG  
Stock Number: 658




**Over  
\$175 Million  
Box Office!**

119 Minutes  
Rated R  
Stock Number: 1027



**Stars  
Tom  
Selleck!**

113 Minutes  
Rated R  
Stock Number: 910



## Your Customers Will Buy When Backed By 1

All Titles Available In Color, Closed-Captioned, On VHS and Beta Hi-Fi Videocassettes, And Presented in  
Source: Independent Research. Touchstone Home Video distributed by Buena Vista Home Video, Burbank, California 91521. Printed in U.S.A.



# ies Your Customers Want With Support You Deserve!

From  
**\$19<sup>99</sup>**  
each  
Suggested Retail Price

## 2 Exciting Programs Attract Customers To Buy The Hits They Want!

### Free Sports Bag Offer Boosts Sales!



Touchstone Pictures Durable Nylon Sports Bag — A \$15 Value!

#### Your Customers Buy:

- 2 Touchstone Videos, **Get Sports Bag FREE!**  
(Plus \$1.95 for postage & handling)
- or
- 1 Touchstone Video, **Get Sports Bag For Just \$8.00!**  
(Plus \$1.95 for postage & handling)

Mail-In Offer Featured On Prepack Tear-Off Pads

Consumer offer ends 9/30/91.

### Dynamic Prepacks Attract Customers!

67% Of Consumers First Became Aware Of The Video They Bought While Browsing In Store! \*



**24-Piece Prepack!**

Stock #1149

**48-Piece Prepack!**

Stock #1148

# Give Your Customers Their Favorite Movies With The Right Support!



**TOUCHSTONE HOME VIDEO**

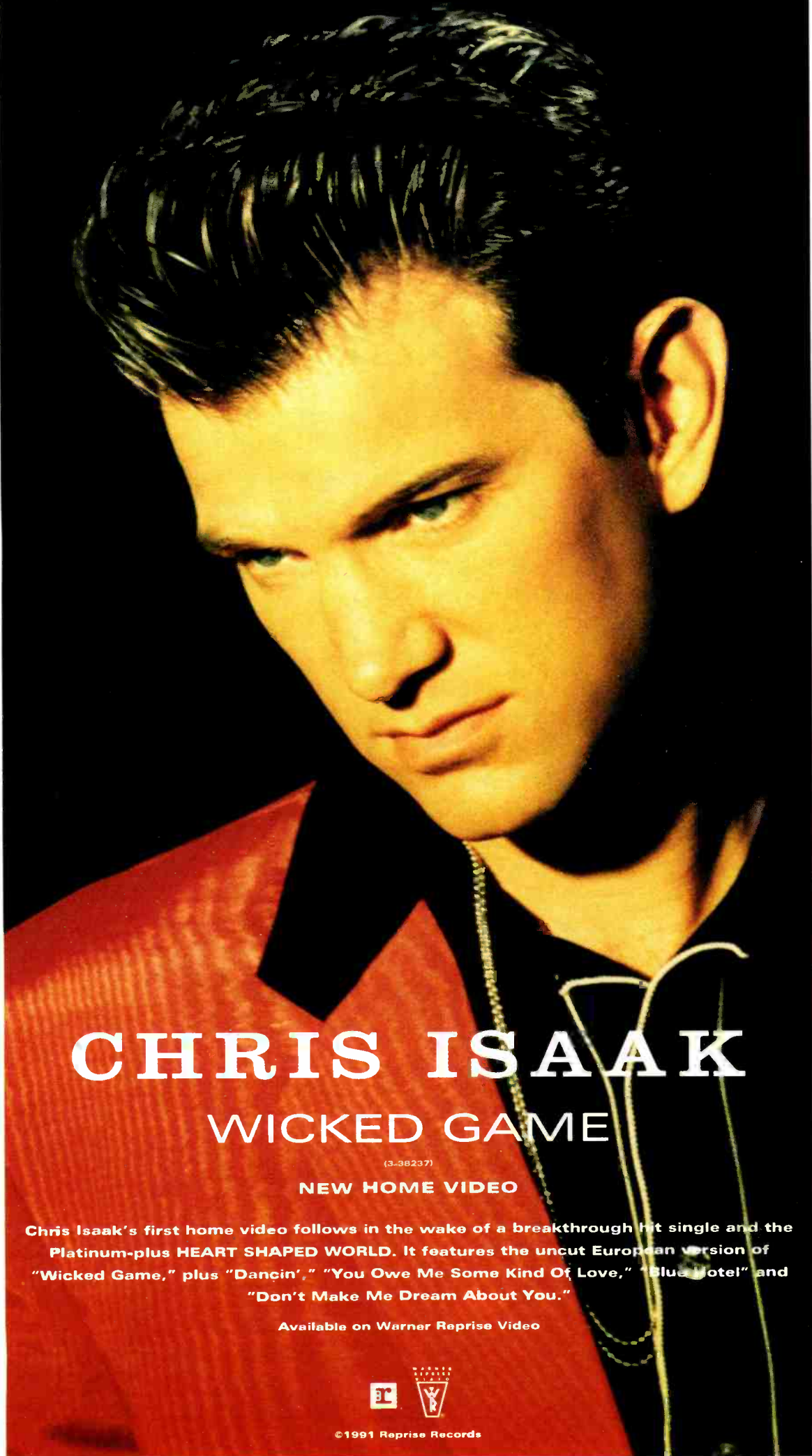
**PREBOOK DATE:**  
June 4, 1991

**STREET DATE:**  
June 21, 1991

ly Mastered Hi-Fi Stereo Surround Unless Specified. Recorded On High-Quality Standard Play Tape!  
/4762.STA) © Touchstone Pictures. © Buena Vista Pictures Distribution, Inc. © Touchstone Pictures and Amblin Entertainment, Inc.



After seven years of hard work,  
Chris Isaak is an overnight sensation.



**CHRIS ISAAK**

**WICKED GAME**

(3-88237)

**NEW HOME VIDEO**

Chris Isaak's first home video follows in the wake of a breakthrough hit single and the Platinum-plus HEART SHAPED WORLD. It features the uncut European version of "Wicked Game," plus "Dancin'," "You Owe Me Some Kind Of Love," "Blue Motel" and "Don't Make Me Dream About You."

Available on Warner Reprise Video



©1991 Reprise Records

# THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>Out for Justice</b> (Warner Bros.)	7,016,331	2,010 3,491	1	21,321,133
2	<b>Mortal Thoughts</b> (Columbia)	6,068,524	963 6,302	—	6,068,524
3	<b>Mutant Ninja Turtles II</b> (New Line Cinema)	4,422,857	2,576 1,717	4	67,325,701
4	<b>The Silence of the Lambs</b> (Orion)	3,476,287	1,642 2,117	9	104,928,786
5	<b>Dances With Wolves</b> (Orion)	2,940,860	1,625 1,810	23	159,710,493
6	<b>Defending Your Life</b> (Warner Bros.)	2,437,311	715 3,409	4	10,844,529
7	<b>Sleeping With the Enemy</b> (Fox)	2,118,678	1,447 1,464	10	88,996,322
8	<b>New Jack City</b> (Warner Bros.)	1,788,463	845 2,116	6	37,972,701
9	<b>Home Alone</b> (20th Century Fox)	1,648,188	1,449 1,137	22	264,650,281
10	<b>The Marrying Man</b> (Buena Vista)	1,643,178	1,327 1,238	2	10,272,284
11	<b>Class Action</b> (Fox)	1,212,481	971 1,249	5	21,499,836
12	<b>Career Opportunities</b> (Universal)	724,280	953 760	3	10,144,525
13	<b>The Five Heartbeats</b> (Fox)	720,714	399 1,806	3	5,908,390
14	<b>The Hard Way</b> (Universal)	517,275	627 825	6	23,558,130
15	<b>Warlock</b> (Trimark)	501,943	248 2,024	14	8,288,319
16	<b>Kindergarten Cop</b> (Universal)	468,600	440 1,065	17	87,471,683
17	<b>Misery</b> (Columbia)	464,547	474 980	20	60,672,173
18	<b>The Doors</b> (Tri-Star)	431,893	553 781	7	32,723,461
19	<b>Awakenings</b> (Columbia)	372,666	429 869	17	50,502,349
20	<b>Reversal of Fortune</b> (Warner Bros.)	358,681	333 1,077	27	14,364,724
21	<b>Shipwrecked</b> (Buena Vista)	349,098	498 701	7	14,083,880
22	<b>The Long Walk Home</b> (Miramax)	334,268	255 1,311	5	3,952,674
23	<b>La Femme Nikita</b> (Goldwyn)	332,943	64 5,202	6	1,460,632
24	<b>L.A. Story</b> (Tri-Star)	318,435	345 923	10	27,443,102
25	<b>Green Card</b> (Buena Vista)	310,040	337 920	17	28,837,524
26	<b>White Fang</b> (Buena Vista)	281,597	379 743	13	33,616,743
27	<b>Object of Beauty</b> (Avenue)	274,482	39 7,038	1	560,668
28	<b>Guilty by Suspicion</b> (Warner Bros.)	264,592	241 1,098	5	8,838,871
29	<b>King Ralph</b> (Universal)	263,120	506 520	9	30,674,130
30	<b>The Perfect Weapon</b> (Par)	237,408	285 833	5	12,144,557
31	<b>Mr. &amp; Mrs. Bridge</b> (Miramax)	222,575	229 972	21	7,094,313
32	<b>The Neverending Story II</b> (Warner Bros.)	209,045	330 633	11	16,283,667
33	<b>GoodFellas</b> (Warner Bros.)	205,821	277 743	29	45,479,380
34	<b>Three Men And A Little Lady</b> (Buena Vista)	189,776	160 1,186	21	71,000,115
35	<b>If Looks Could Kill</b> (Warner Bros.)	180,466	220 820	5	6,811,540
36	<b>Ju Dou</b> (Miramax)	140,612	27 5,208	6	936,694
37	<b>Hamlet</b> (Warner Bros.)	131,205	155 846	17	19,814,294
38	<b>The Grifters</b> (Miramax)	129,590	143 906	20	13,035,170
39	<b>Cyrano de Bergerac</b> (Orion Classics)	111,134	56 1,984	19	5,043,999
40	<b>Ghost</b> (Par)	92,591	140 661	40	217,436,789



# U.K. Vid Labels Argue Woolworth's Buying 'Cutback' Scarring Biz

BY PETER DEAN

LONDON—Britain's \$700 million video sell-through market could be heading for a major shakeout if market-dominant retailer Woolworth's does not change a perceived hits-only buying policy. The chain handles sell-through in its 790 stores nationwide, and has a market share estimated at 35% or more.

U.K. video labels argue that, over the past year, Woolworth's has been cutting back on its breadth by as much as 50% in some cases. Special-interest titles, music video, and some lesser-known feature films were the first to feel the pinch, say suppliers of such programming, and some product launches have been abandoned in the face of Woolworth's not buying.

The chain refutes suggestions that there has been a change in its buying policy, however, and says there has been no reduction in the range of sell-through product.

Video label executives are nonetheless critical of Woolworth's policy,

but reluctant to go on the record because of the chain's dominance of the sell-through business. One supplier, who declines to be named, says, "They started initiating this about a year ago, with special-interest the first to feel the pinch. They've made a conscious effort to concentrate on

*'They're buying far fewer titles—maybe as much as 50% less'*

blockbusters and chart material and to cherry-pick more. They're buying far fewer titles than they did—maybe as much as 50% less in the first three months of this year compared to the same period last year."

Another executive adds, "They've changed their buying policy, but it's not formalized and it's not across the board. It is definitely true with music video, however. They spent a fortune on trying to increase their market share and it didn't work—they've still

got a comparatively small market share in music of perhaps 10% or so."

Keith Staton, the EMI Records director responsible for video sales, says that before Christmas, Woolworth's announced it would be stocking only 50 new music videos. "Since Christmas, their [breadth of] stocking seems to be just as restrictive," says Staton. "We had heard that they would start restocking across a wide range come April or May."

Other distributors say they have heard the April date but have not yet seen any change in what they say is the cutback. One source comments, "We had heard in January that they would be buying range again in April, but now I believe the date has been put back to August."

Woolworth's commercial director

Chris Ash denies the allegations, claiming there has been no reduction in the overall breadth of sell-through being bought. He says where some companies might be seeing a cutback, others are experiencing growing sales. Moreover, a Woolworth's statement says that the company purchased 197 new release titles in the first quarter of this year, compared with 157 in the same period in 1990.

The statement acknowledges, though, that "Woolworth's mix has changed. In 1990, Woolworth's carried products from 40 labels. In 1991, Woolworth's are now carrying products from 55 labels, an increase in supplier base of 37%. By definition, some labels may be experiencing a shortfall in purchases."

Woolworth's buys product through

Entertainment U.K. (EUK), its sister company within the Kingfisher group. EUK's chief video buyer, Richard Green, also categorically denies that there is any change in Woolworth's buying policy, but agrees that selectivity is an issue in a market seeing up to 100 new releases each week.

Green says, "The industry has launched more product than can be accommodated so there's no way that you can take all the new releases; you have to be more selective. We've got better and more scientific in analyzing how products perform in a range, so if there is any change, that could be it. But, if you get 100 new titles in a week and the same number the next, it doesn't give you much time to analyze your product."

## Panel Explores 'Virtual Reality' Says Impact On Biz Will Be Profound

BY CHRIS MCGOWAN

LOS ANGELES—Interactivity, computer animation, and "virtual reality" systems will have a profound impact on home entertainment in the 21st century, according to the speakers at a panel titled "The Love Machine: Music Video, Artificial Reality, Video Games & Simulation Technology," held at the HomeMedia Expo in Beverly Hills, Calif. The three-day conclave of seminars and exhibits, April 3-5, was devoted to new entertainment and educational media.

Speaking at the meeting were musician/producer/video artist Todd Rundgren, screenwriter Dan O'Bannon ("Alien," "Total Recall"), writer David Silver ("The Compleat Beatles"), and Mike

Saenz, creator of the interactive, adults-only, CD-ROM program "Virtual Valerie."

Much of the discussion centered on "virtual reality" systems, such as those being developed by JPL Technology. JPL's Jason Lanier was scheduled to be a panelist but could not attend.

The JPL system, demonstrated in a short video at the panel, employs a special headset and a "data glove." The participant views 3D animated images in the headset, whose wide-angle, close-fitting "screen" shuts out the real world and makes the viewer feel he or she is immersed in the animated scene.

Tracking sensors in the headset feed data into a computer, which

(Continued on page 59)



**Righteous Release.** KRLA Los Angeles morning man Jimmy O'Neill, center, greets Rhino Video president Richard Foos, left, and VP/GM Army Schorr at Rhino headquarters while picking up copies of the first in Rhino's series of 12 performance videos from the old ABC-TV show "Shindig." O'Neill, who hosted "Shindig," was given copies of the Righteous Brothers' performance of "Unchained Melody," released by Rhino to coincide with the release of Paramount's hit "Ghost," which features the song prominently on the soundtrack.

## Perking Up The Previously Viewed Push

**USED UPSURGE:** "We have never had too much trouble disposing of our previously viewed tapes," says Dick DiSilva, VP of retail operations at West Coast Video. "But the boxes on 'Dick Tracy' do help," he says of one vendor's efforts to help stores increase sell-off by offering consumers a rebate and a fresh sleeve for purchasing a previously viewed copy of the movie. Like others, DiSilva is also enthusiastic about the sell-off on "Ghost," a movie with a built-in commercial touting previously viewed, and a movie stirring activity all around (Billboard, April 27). Previously viewed sell-off has really increased for Spec's Music & Video. Chief financial officer Peter Blei says, "It's more than doubled," a big reason being a new store in Sawgrass Mills, an outlet mall.

**HOW TO DO IT:** "A line of neon around your store is boring. It's been done. Instead, have the line zig-zag. That creates movement. Then with a black, high-gloss background, you get the effect of twice as much neon with the cost of only one line." The speaker is John Maioriello, president of JD Store Equipment, whose topics range far and wide from that of basic fixtures, which his firm makes. At the recent American Video Assn. convention, Maioriello (pronounce it may yellow) flicked through slides of the hundreds of stores JD has helped design and emphasized key details. "Signage. Signage everywhere. Signage is equal to as many as three salespeople out on your floor." In the same vein, Maioriello urges using many categories—more reasons for more signs. "You should have 30 categories. If you have comedy, then add subgenres, stand-up comedy." Often, simple strategies are stressed. "A helium tank and balloons is a very good investment. Balloons give the idea of a fun place. They're good year-round. The kids ask for them and the parents remember the store." Other suggestions are less obvious. "Always locate children's sections near the

rear. Parents want to feel their children are safe. We don't want a child kidnapped out of the children's section." Maioriello also scolded video dealers, saying, "Tons and tons of money has been wasted on video monitors." He asserted that the music chains do the best job with monitors by programming music videos. "It gives movement to the store, it's sound, it creates energy, it's hyper, and it makes the store more fun to shop in. The ideal place for monitors is where people are waiting at a checkout counter" because it takes their mind off being idle in the same fashion that mirrors around hotel elevators focus guests away from the delay."

**GAMES GAME:** U.S. video store operators are very anxious over

well in video games that it initiated national distribution under Varnett Inc. Varnett sought to explain the phenomenon of third-party distribution. Telling the audience that "there are only 12 distributors who buy Nintendo direct," he described how the Nintendo anti-rental policy fuels "sideways" wholesaling. Demand is so great that "we have never had to advertise our wholesale side," said Varnett. Without mentioning Varnett, Varnett told the assemblage it is no longer smart to buy rental games from Target and Toys 'R' Us. "Most distributors can take care of you today." A show of hands indicated that 50% still buy from the mass merchandisers, with several volunteering policies to prevent or discourage it. "We just send over as many employees as we need to," one attendee said.

**TEXAS HEATS UP:** It looked like the rental-price war was over, according to HEB Video Distribution executive Alan Payne. But Terry Worrell, president of Sound Warehouse, says his chain is going with the 49-cent, \$1.99, \$2.99 price formula now being promoted by sister web Music Plus in L.A.

**INSIDE STORY:** Mitch Lowe, head of three-store Video Droid, directs industry visitors around the flagship store in Mill Valley, Calif., and hears the same comments over and over. The store is incredibly busy with signs and special displays in every direction. And yet it does not appear cluttered. One reason might be the unusual displays. They deliver what the signage promises. Lowe, head of the Northern California Chapter of the Video Software Dealers Assn., is running for a VSDA board slot against his own mentor, neighboring retailer Ken Dorrance, founding president of the local chapter. At his Video Station store in Alameda, Dorrance recalls how Lowe was once shy and has become "such a leader" in VSDA.



by Earl Paige

the coming arrival of a new Nintendo system, according to reaction at an AVA panel. Joe Varney, sales manager at The Video Store/Varnett Inc., a company headed up by his brother, Charles Varney, told the audience that the Super Famicom, as it is called in Japan, or the SFX as it will likely be known in the U.S., "is like Beta to VHS," in terms of incompatibility. Previous Nintendo games will not play on the new machine and there are no plans for an adaptor, he said, prompting many in the audience to ask questions. Among general topics, Varney emphasized that the video-games market has matured and that distributors are now more capable of shipping all but the hottest new rental titles. Varney's advice to dealers: "You have to intimidate the competition" with deep rental inventory. The Video Store has 430 titles. "You can buy slower renters now to fill it, to make your stock look better." In fact, The Video Store has done so



## 'End Of Innocence' Is Here; 'Mind's Eye' Worth A Look

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• **"The End Of Innocence" (1990), Paramount Home Video, prebooks 5/7.**

Written by, directed by, and starring Dyan Cannon, this is an insightful, sensitive, funny, and extremely personal chronicle of the many ways that life can go wrong, and how mistakes can be corrected. Cannon, who has always been a beautifully strong actress, proves to be a surprisingly adept and clever film maker. The opening 10 minutes, which neatly synopsizes the first 30 years of a woman's life, which we see as she gets older while riding a carousel, are brilliant, fascinating, and hilariously neurotic. Then, what starts out clever and somewhat cutesy, takes a brave turn emotionally and gets quite serious, and we get to watch as she regains her self-respect and sense of humor. Cannon's fans will be rewarded with her best work, and nonfans are almost sure to change their minds. The film asks tough questions and doesn't give easy answers. It's a perfect cross between "Postcards From The Edge" and "Annie Hall." Rent it with either.

• **"The Mind's Eye" (1991), Miramar, (Seattle).**

Only computer nerds such as I will pick up on the fact that Miramar has cleverly taken hundreds of short computer art pieces and attempted to weave them into a coherent whole, all to an appropriately intense new syntho-sound-track by James Reynolds. Others will simply be enthralled by one of the most retina-popping collections of eye candy since "Fantasia," in which birds that look like Japanese kites can have affairs with fish in giant globular glass aquariums floating through space, and hundreds of men on unicycles can weave their way

through an infinite maze of cliffs. Since computer artists tend to get cosmic anyway, editor Jan Nickman had no trouble turning this vast conglomeration of their work into a seemingly full-length epic that dazzles with hi-tech perfection. Get one and rent it to those folks who keep asking for "Fantasia," or just put it on the store monitor and watch it rent itself.

• **"Femme Fatale" (1990), Republic Pictures Home Video, prebooks 5/6.**



by Michael Dare

Colin Firth ("Valmont") goes off in search of his missing wife only to find that she was many people, and that his life is now in danger. Teaming up with his friend Billy Zane ("Dead Calm"), his exploration deepens into several surprising directions, making this a mystery that's extremely difficult to second-guess. With solid and sexy performances, a twisty plot, and a wonderfully romantic ending, "Femme Fatale" is a perfect double bill with "Body Heat."

• **"Popcorn" (1991), RCA/Columbia, prebooks 5/9.**

A standard gang of college film students decides to put on a "horror-thon" of bad old movies to raise money for their department. Soon they're installing fans for the smell-o-vision, putting electrical chargers under the seats to shock viewers, and getting methodically murdered by a fiend who turns out to be appropriately psychotic. When the night of fun begins, the film makers get to spoof horror films on the screen while making a real horror film in the theater. They have it both ways: "Popcorn" is in black-and-white and color, scary and funny, competent and incompetent, full of violence that's either hilariously stupid or disgustingly graphic. Rent it with "Amazon Women On The Moon."

• **"A Cry In The Wild" (1990), MGM/UA Home Video, prebooks 5/9.**

In this Disney-style adventure

(Continued on page 58)

# 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
			<b>★ ★ NO. 1 ★ ★</b>					
1	1	5	<b>DUCKTALES THE MOVIE</b>	Walt Disney Home Video 1082	Animated	1990	G	22.99
2	2	27	<b>PRETTY WOMAN</b>	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
3	4	49	<b>THE LITTLE MERMAID</b>	Walt Disney Home Video	Animated	1989	G	26.99
4	3	10	<b>ROCKY &amp; BULLWINKLE: VOL. I</b>	Buena Vista Home Video 1019	Animated	1991	NR	12.99
5	12	29	<b>THREE TENORS IN CONCERT ▲<sup>2</sup></b>	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
6	5	10	<b>ROCKY &amp; BULLWINKLE: VOL. II</b>	Buena Vista Home Video 10912	Animated	1991	NR	12.99
7	11	9	<b>MICHAEL JORDAN'S PLAYGROUND</b>	CBS/Fox Video 2858	Michael Jordan	1990	NR	19.98
8	8	28	<b>TEENAGE MUTANT NINJA TURTLES: THE MOVIE</b>	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
9	16	3	<b>VOICES THAT CARE</b>	Giant/Warner Reprise Video 38245	Voices That Care	1991	NR	9.98
10	6	31	<b>PETER PAN</b>	Walt Disney Home Video 960	Animated	1953	G	24.99
11	7	10	<b>ROCKY &amp; BULLWINKLE: VOL. III</b>	Buena Vista Home Video 1021	Animated	1991	NR	12.99
12	9	10	<b>DRIVING MISS DAISY</b>	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
13	13	29	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇</b>	Warner Home Video 616	Richard Simmons	1990	NR	19.98
14	10	10	<b>ROCKY &amp; BULLWINKLE: VOL. IV</b>	Buena Vista Home Video 1022	Animated	1991	NR	12.99
15	18	30	<b>FIELD OF DREAMS</b>	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
16	15	10	<b>ROCKY &amp; BULLWINKLE: VOL. V</b>	Buena Vista Home Video 1023	Animated	1991	NR	12.99
17	14	10	<b>ROCKY &amp; BULLWINKLE: VOL. VI</b>	Buena Vista Home Video 1024	Animated	1991	NR	12.99
18	28	2	<b>DESERT STORM: THE WAR BEGINS</b>	Turner Home Entertainment 3057	John Holliman Peter Arnett	1991	NR	14.98
19	17	241	<b>THE SOUND OF MUSIC ▲ ◆</b>	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
20	37	3	<b>SCHWARZKOPF BIOGRAPHY</b>	Strand VCI Entertainment 5003	Norman Schwarzkopf	1991	NR	12.95
21	20	8	<b>PLAYBOY: GIRLS OF SPRING BREAK</b>	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
22	24	3	<b>TESLA: FIVE MAN VIDEO BAND</b>	Geffen Home Video 39507	Tesla	1991	NR	19.95
23	21	5	<b>TEEN MUTANT NINJA TURTLES: PIZZA BY...</b>	Family Home Entertainment 27363	Animated	1989	NR	14.95
24	39	22	<b>MADONNA: THE IMMACULATE COLLECTION ▲<sup>4</sup></b>	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
25	32	18	<b>MADONNA: JUSTIFY MY LOVE ▲<sup>8</sup></b>	Warner Reprise Video 38224	Madonna	1990	NR	9.98
26	19	9	<b>WHITNEY HOUSTON: THE STAR SPANGLED BANNER</b>	Arista Records Inc. 6 West Home Video 5720	Whitney Houston	1991	NR	7.98
27	26	28	<b>THE DOORS: DANCE ON FIRE ●</b>	Doors Music Company MCA/Universal Home Video 80157	The Doors	1985	NR	19.95
28	<b>NEW ▶</b>		<b>STEEL MAGNOLIAS</b>	Tri-Star Pictures RCA/Columbia Home Video 70243	Sally Field Shirley MacLaine	1989	PG	19.95
29	22	4	<b>GHOST</b>	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	99.95
30	<b>RE-ENTRY</b>		<b>THE DOORS: LIVE IN EUROPE 1968</b>	A*Vision Entertainment 50191	The Doors	1968	NR	19.98
31	29	8	<b>PLAYBOY VIDEO CENTERFOLD: JULIE CLARKE</b>	Playboy Video HBO Video 591	Julie Clarke	1991	NR	19.99
32	<b>NEW ▶</b>		<b>WRESTLEMANIA VII</b>	Titan Sports Inc. Coliseum Video WF090	Hulk Hogan Sgt. Slaughter	1991	NR	39.95
33	25	33	<b>ALL DOGS GO TO HEAVEN ◇</b>	MGM/UA Home Video M301868	Animated	1989	G	24.98
34	<b>NEW ▶</b>		<b>RED HOT &amp; BLUE</b>	Arista Records Inc. 6 West Home Video SW-5718	Various Artists	1990	NR	19.98
35	27	24	<b>TOTAL RECALL</b>	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
36	23	11	<b>MARIAH CAREY: THE FIRST VISION ▲</b>	SMV Enterprises 19V-49072	Mariah Carey	1990	NR	19.98
37	36	25	<b>PLAYBOY 1991 VIDEO PLAYMATE CALENDAR</b>	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
38	35	118	<b>CINDERELLA</b>	Walt Disney Home Video 410	Animated	1950	G	26.99
39	31	14	<b>SKID ROW: OH SAY CAN YOU SCREAM ▲</b>	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
40	30	18	<b>PLAY THAT FUNKY MUSIC WHITE BOY ▲<sup>4</sup></b>	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98

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

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### Buena Vista Claims Preorders Of 6.4 Million On 'Jungle Book'

Buena Vista Home Video, distributor of Disney product, announced preorders of 6.4 million copies of "The Jungle Book," the \$24.99-list animated feature due in stores Friday (3). The company notes that the prebook for "Jungle Book" surpassed that for "The Little Mermaid," released last year. At the same time, the company announced that its "Year-Round Classics" promotion that accompanied "Jungle Book" prebooked 1.5 million units. That promotion is comprised of "Alice In Wonderland," "Bedknobs And Broomsticks," "Dumbo," "Mary Poppins," "The Sword And The Stone," "Three Caballeros," and "Pete's Dragon." Each lists for \$24.99 and is due Friday.

### U.S. Piracy Raids Jumped 60% In 1990

The Motion Picture Assn. of America and its overseas counterpart, the Motion Picture Export Assn. of America, helped initiate 6,653 raids worldwide in 1990 against suspected video and film pirates. Raids and seizures of allegedly pirated product occurred in 41 countries, including the U.S. In the video area, 855,078 cassettes were seized, a 30% increase over the number of illegally dubbed tapes seized in 1989. A total of 2,520 legal actions were initiated against film, video, and television pirates in 1990, including 2,130 criminal complaints brought by local authorities. The other 390 actions were civil pleadings. Raids in the U.S. jumped 60% in 1990 over 1989. Authorities in the U.S. seized an estimated \$11.7 million (retail) worth of cassettes. The MPAA notes that video piracy in the U.S. is shifting from a retail phenomenon, or back-to-back copying, to larger, wholesale operations.

### Island To Film Jazz Fest For Vid Release

Island Visual Arts has acquired exclusive rights to film the New Orleans Jazz and Heritage Festival for a two-hour TV special and a series of TV shows and home videos. Delilah Music Pictures is producing the project. The jazz festival, which runs April 26-May 5, showcases acts devoted to jazz, traditional jazz, worldbeat, Latin, blues, gospel, roots'n'rock, and zydeco/Cajun. Among performers: Wynton Marsalis, B.B. King, Miles Davis, Los Lobos, Robert Cray, Dr. John, Indigo Girls, Buckwheat Zydeco, the Neville Brothers, John Lee Hooker, Harry Connick Jr., and Ruben Blades.

### Super Source Adds New S-VHS Titles

San Francisco-based Super Source Video, the main proponent of the Super-VHS format, says it has several new releases for the format, including "Hot Flying" and "Air Superiority," from McGraw-Hill's Aviation Week catalog; "Nature's Symphony," from Reader's Digest/International Video Network; and a computer-animated release titled "The Mind's Eye," from Miramar Productions. "Air Superiority" is priced at \$49.95; the other titles are priced at \$39.95. The company's S-VHS catalog now exceeds 30 titles.

### VIDEO REVIEWS

(Continued from page 50)

VCR games have a bargain-bin reputation, and deservedly so. The typical ploy of "watch a clip and answer questions afterward" grows stale quickly. "America's Funniest Home Videos Game," while including this option, plays better without it.

The remaining options, printed on cards for random selection, are Video Voting, where one player's votes for first-, second-, and third-funniest clips

are guessed by other players; Crazy Captions, where players try to figure out who gave which caption to a clip; and Your Choice, where the player chooses an option.

With all this interaction and very little down time (you play even when it's not your turn), it's safe to say that if you like the show, you'll like the game. C.C.

"Charles The Clown," A&M Video, 30 minutes, \$14.95.

And now for something completely different... a clown video. This guy is no bozo, though. Entertainer Charles Kraus is a true children's comedian.

Opening the tape sans makeup and costume, Charles warms up the young crowd with a few jokes. Antics with a puppy and monkey puppet further his rapport. Then it's on to applying makeup and costume, complete with funny commentary.

Now it's showtime. And Charles does what all good clowns do—balloon creations, magic tricks, and, most of all, make their audiences laugh. Children on the tape seem to genuinely enjoy Charles; so do children viewing the tape. C.C.

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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ NO. 1 ★ ★			
1	1	4	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
2	3	3	PRESUMED INNOCENT	Warner Bros. Inc. Warner Home Video 12034	Harrison Ford	1990	R
3	2	4	PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
4	5	7	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
5	4	9	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
6	12	2	MEMPHIS BELLE	Warner Bros. Inc. Warner Home Video 12040	Matthew Modine Eric Stoltz	1990	PG-13
7	18	2	WILD AT HEART	Media Home Entertainment M102765	Nicolas Cage Laura Dern	1990	R
8	9	4	NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
9	6	8	AIR AMERICA	Carolco Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
10	8	3	WHITE PALACE	Universal City Studios MCA/Universal Home Video 81019	Susan Sarandon James Spader	1990	R
11	15	3	HENRY AND JUNE	Universal City Studios MCA/Universal Home Video 81050	Fred Ward Uma Thurman	1990	NC-17
12	21	2	MILLER'S CROSSING	FoxVideo 1852	John Turturro Albert Finney	1990	R
13	10	11	DIE HARD 2: DIE HARDER	FoxVideo 1850	Bruce Willis Bonnie Bedelia	1990	R
14	7	9	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
15	17	6	PUMP UP THE VOLUME	New Line Cinema RCA/Columbia Home Video 75103	Christian Slater	1990	R
16	11	7	DEATH WARRANT	MGM/UA Home Video M902170	Jean-Claude Van Damme	1990	R
17	13	4	DESPERATE HOURS	MGM/UA Home Video 902167	Mickey Rourke Anthony Hopkins	1990	R
18	NEW ▶		SIBLING RIVALRY	Nelson Home Entertainment 7782	Kirstie Alley Bill Pullman	1990	PG-13
19	19	11	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG
20	NEW ▶		CHILD'S PLAY 2	Universal City Studios MCA/Universal Home Video 81024	Alex Vincent Jenny Agutter	1990	R
21	16	10	DAYS OF THUNDER	Paramount Pictures Paramount Home Video 32123	Tom Cruise Robert Duvall	1990	PG-13
22	27	6	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
23	28	3	THE HOT SPOT	Orion Pictures Orion Home Video 8754	Don Johnson Virginia Madsen	1990	R
24	14	11	NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	R
25	20	7	THE TWO JAKES	Paramount Pictures Paramount Home Video 1854	Jack Nicholson Harvey Keitel	1990	R
26	22	7	STATE OF GRACE	Orion Pictures Orion Home Video 8760	Sean Penn Gary Oldman	1990	R
27	23	6	THE EXORCIST III	Morgan Creek FoxVideo 1901	George C. Scott Jason Miller	1990	R
28	24	13	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG
29	29	6	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G
30	37	2	THE LAST PICTURE SHOW	RCA/Columbia Home Video 50423	Timothy Bottoms Jeff Bridges	1971	R
31	26	8	QUICK CHANGE	Warner Bros. Inc. Warner Home Video 12004	Bill Murray Geena Davis	1990	R
32	25	10	TAKING CARE OF BUSINESS	Hollywood Pictures Hollywood Home Video	Jim Belushi Charles Grodin	1990	R
33	NEW ▶		FUNNY ABOUT LOVE	Paramount Pictures Paramount Home Video 32085	Gene Wilder Christine Lahti	1990	PG-13
34	31	4	SHRIMP ON THE BARBIE	Media Home Entertainment FoxVideo M082703	Cheech Marin Emma Samms	1989	R
35	35	6	AFTER DARK, MY SWEET	Live Home Video 68943	Jason Patric Rachel Ward	1990	R
36	33	5	WHITE HUNTER, BLACK HEART	Warner Bros. Inc. Warner Home Video 11916	Clint Eastwood	1990	PG
37	36	10	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG
38	32	16	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
39	30	9	THE WITCHES	Warner Bros. Inc. Warner Home Video 671	Anjelica Huston	1990	PG
40	34	22	BIRD ON A WIRE ◊	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13

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



## Now Playing At A House Near You: Theaters Panel Says HDTV Will Add To Home Systems' Allure

BY CHRIS MCGOWAN

LOS ANGELES—Home entertainment theater systems are growing in popularity—with a big boost expected when high-definition TV goes on line—and in the near future will be both interactive and user-friendly.

Those were some of the main points brought up at the "Videodiscs, Combiplayers, DATs, Recordable CDs—The Home Entertainment Theater" panel April 4 at the HomeMedia Expo in Beverly Hills, Calif. The three-day conclave, April 3-5, was devoted to all aspects of new entertainment and educational media.

"We're from the TV generation and the power generation. We have more buying power than any generation in the past, and customers in the '90s will be cocooning with toys that entertain them," said Randy Wilson of Wilson Audio Video Entertainment Systems.

As families move to the suburbs, they find that home entertainment is "very cost-effective" compared with an expensive group night out at the cinema, and is a "major asset in the home," Wilson added.

For years, consumers have been purchasing individual components, but now they are often buying complete theater units, which typically consist of an integrated audio/video system built around an oversize TV screen and CD-quality sound.

Added Wilson, "With the addition of HDTV, my business will jump

through the roof and everyone will have some type of home theater. We are also looking for the technology of laserdisc to give home theater a big boost. Our sales [of laser] are up 250% over the last two years; it's a very strong software format."

Clay Gordon of Rebo Studio said that an important goal in improving home theater systems is "compressing functionality and getting it all to work together." It is necessary to re-

*"We are also looking for laserdisc to give home theater a boost"*

member, he added, "that people are willing to pay quite a premium for user-friendliness."

Tom White of Roland offered a perspective on interactive audio entertainment, such as CD + MIDI, which allows users to manipulate the output from a compact disc through a digital interface (MIDI). MIDI is commonly used in professional recordings to link various digital instruments, such as synthesizers and samplers, together. "In the old days, to be a musician took a lot of technique. But in the last seven years, innovations have made it possible for almost anyone to get their ideas out."

Technology such as MIDI, applied to the home theater, will allow viewers in the future to modify what they

listen to as well. "Instead of just being passive, they will get to modify it and improve the entertainment experience," White said, adding that CD + MIDI will allow listeners to change instruments, tempos, and arrangements in prerecorded music.

John Kellogg of Dolby Labs said that he sees the current boom in home theater systems as "a phenomenon that is almost unprecedented. . . The price has gone way down and is radically going down each year. People want a bigger picture and bigger sound to go with it."

Kellogg noted that currently there is a big-screen TV penetration in the U.S. of 5%-6%. There is about a 70% penetration of VCRs, he said, with about 40% of that in stereo VCR units. Consumers with the latter type of VCR "generally gravitate to the home theater concept," he added.

According to Kellogg, there are 4 million households worldwide with Dolby surround systems, 50% of which are in the U.S. In terms of software, approximately 3,000 films on laserdisc and VHS are encoded in Dolby surround, said Kellogg.

"The key issue," he added, "is not just re-creating the movie house in the living room. It's making all this stuff work together so the consumer won't be intimidated by all of it."

He also said "I think people want to interact with their systems, and until recently there wasn't the technology to do it. As long as it's relatively simple to use, people will jump on it."

## ANDY GRAY APPLIES STREET-SMARTS TO HIS U.K. CHAIN

(Continued from page 42)

cheaper than us on some things and we'll be cheaper than them on others."

Gray says the main selling point of Andy's Records "is selection combined with service and ambiance backed up by, hopefully, staff who can help and who know what they are talking about."

That formula hopefully will help the chain to continue to grow. The chain's growth thus far is the oak from an acorn planted while Gray was still at school in his native Felixstowe, a small town on the east coast of England. He recalls, "I was buying and selling records quite a lot in those days. I was an avid collector, and I used to buy stuff off the bloke who had the jukebox on the pier."

"One day I went to him and he suggested that instead of buying one or two records from him, I bought the lot. So I did—completely cleared him out." Gray, now 41, had a Saturday job at the time, running the local go-cart track, and it did not take long before he was selling his jukebox cast-offs from there.

After leaving school at 18, Gray took a stall at a street market in the nearby town of Ipswich. "I started in January 1969 with a 30-pound [\$53] car, a six-foot pasting table, a couple-of-hundred singles, and a vast plastic sheet to cover the whole lot. It was all second-hand stuff that I'd taken out of my collection at first—and some of the things I sold I really do regret parting with now."

He began to advertise for stock in the music magazines and soon began

to spread his net to street markets in Bury St. Edmunds and King's Lynn.

"The most sensible thing I ever did was go to the Cambridge market one day. The first day there I took in 80 quid [\$140]; I'd never seen so much money and I realized I'd cracked it. After that I had a stall five days a week in Cambridge and one day a week in Bury."

Once he had become established, Gray took the bold step of advertising his stall on local television, a move possible in days when air-time costs were considerably cheaper than they are now.

### AVOIDING THE OVERHEAD

But, despite increasing business, Gray was not tempted to make the move into a shop. "There seemed no point because we were making a good living from the stall, and we didn't have all the overheads that you have with a shop."

But, by Christmas 1974, "we were so busy at the stall that we just couldn't serve people fast enough," he says. "We felt we had to open a shop."

That shop, opened in early 1975, was quickly followed by two others. "Business was good in those days and we were selling on price. We added one shop a year and we were able to do that because we plowed all the profits back into the business. I'm not saying I haven't lived well, but I haven't taken money out and spent it on an expensive lifestyle. Now it's paying off."

Gray is proud to still be called an

independent. "I am independent in that Andy's is totally owned by myself and my brother. We decide what we do and how we do it. To me, that is the sign of being totally independent."

Andy's is also financially independent. The group has never borrowed money, something for which Gray is now particularly grateful considering the U.K.'s current high interest rates and the financial precariousness that is afflicting the U.K.'s other independent retailers.

Gray is aware that Andy's can grow at only a certain rate if he does not use outside financing. However, he is eager not to lose control to a financier, and says, "The whole point is that [Gray's brother] Billy and I enjoy what we do. We don't necessarily want to be the biggest, and we don't want other people to tell us what to do and how to do it, so we will continue to go at our own pace."

One advantage of being Andy's size is that the group remains close to its customers and is able to respond to their tastes.

"I'm not as involved with customers as I used to be, because I no longer serve behind the counter," Gray says, "but I'm still at the sharp end. I'm still involved with buying new releases, and I'll spend two weeks at a new store bagging stock and filling shelves because I enjoy doing it."

"The thing is, I've never worked in a proper record store and I've never seen their systems, so I've just had to make it up as I go along. I still don't know if I'm doing it right."

## 2ND FEATURES

(Continued from page 56)

film, Jared Rushton, the obnoxious younger brother from "Honey, I Shrunk The Kids," plays an obnoxious young kid who learns to survive in the wilderness after his plane crashes somewhere in Canada. Soon, with his trusty hatchet, he battles the elements, not to mention mosquitoes, bears, and wolves. Talk about a bad day. It's sort of like "The Black Stallion" without a horse, or "The Blue Lagoon" without Brooke Shields, so rent it with either.

• "Witchcraft III—The Kiss Of Death," Academy Entertainment,

prebooks 5/9.

This is the best of the series so far, which is small praise indeed, so just pretend the first two never happened and sit back and enjoy this perfectly unhealthy piece of modern American sleaze. A poor young black man in the ghetto is falsely accused of a murder actually committed by a warlock. Tough luck. With equal amounts of gratuitous sex and violence, acting and nonacting, story and gore, this movie is much more enjoyable than any sane film critic would ever admit. Certainly not this one. Rent it with anything with the words "Kiss" or "Death" in the title.

## Billboard.

FOR WEEK ENDING MAY 4, 1991

### Top Kid Video™

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	1	5	<b>DUCKTALES THE MOVIE</b> Walt Disney Home Video 1082	1990	22.99
2	2	49	<b>THE LITTLE MERMAID</b> Walt Disney Home Video 913	1989	26.99
3	4	31	<b>PETER PAN</b> Walt Disney Home Video 960	1953	24.99
4	3	9	<b>ROCKY &amp; BULLWINKLE: VOL. I</b> Buena Vista Home Video 1019	1991	12.99
5	5	9	<b>ROCKY &amp; BULLWINKLE: VOL. II</b> Buena Vista Home Video 1020	1991	12.99
6	6	9	<b>ROCKY &amp; BULLWINKLE: VOL. III</b> Buena Vista Home Video 1021	1991	12.99
7	8	81	<b>BAMBI</b> Walt Disney Home Video 942	1942	26.99
8	7	9	<b>ROCKY &amp; BULLWINKLE: VOL. IV</b> Buena Vista Home Video 1022	1991	12.99
9	11	5	<b>TEEN MUTANT NINJA TURTLES: PIZZA BY ...</b> Family Home Entertainment 27363	1989	14.95
10	9	9	<b>ROCKY &amp; BULLWINKLE: VOL. V</b> Buena Vista Home Video 1023	1991	12.99
11	10	33	<b>ALL DOGS GO TO HEAVEN</b> ◊ MGM/UA Home Video M301868	1989	24.98
12	12	9	<b>ROCKY &amp; BULLWINKLE: VOL. VI</b> Buena Vista Home Video 1024	1991	12.99
13	13	292	<b>DUMBO</b> ◊ Walt Disney Home Video 24	1941	29.95
14	15	133	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
15	17	83	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
16	18	35	<b>DISNEY'S SING ALONG SONGS: UNDER THE SEA</b> Walt Disney Home Video 908	1990	12.99
17	16	15	<b>TEEN MUTANT NINJA TURTLES: ATTACK ...</b> Family Home Entertainment 27344	1989	14.95
18	19	237	<b>ALICE IN WONDERLAND</b> ◊ Walt Disney Home Video 36	1951	29.95
19	23	87	<b>DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES</b> Walt Disney Home Video 581	1987	14.95
20	14	14	<b>HERE COMES PETER COTTONTAIL</b> Family Home Entertainment 27321	1971	14.95
21	25	7	<b>DISNEY'S SING ALONG SONGS: I LOVE TO LAUGH</b> Walt Disney Home Video	1991	12.99
22	<b>NEW</b> ▶		<b>THE FLINTSTONES MEET SAMANTHA</b> Hanna-Barbera Home Video HB1321	1991	14.95
23	22	168	<b>AN AMERICAN TAIL</b> ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
24	<b>RE-ENTRY</b>		<b>THE SWORD IN THE STONE</b> ◊ Walt Disney Home Video 229	1963	29.95
25	21	25	<b>JETSONS: THE MOVIE</b> ◊ Universal City Studios/MCA/Universal Home Video 80977	1990	22.95

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



**'VIRTUAL REALITY'**

(Continued from page 55)

changes the perspective of the animated scene accordingly, heightening the illusion that one is moving inside the animated universe.

Sensors in the data gloves track finger movements and are also fed into the computer, which then shifts the animated scene so that the viewer has the illusion of moving and manipulating objects in the "virtual world."

The panelists foresee the advent in the not-too-distant future of "data suits" that will cover the human body from head to toe, track movements, record tactile data, and stimulate the skin with varying pressures and temperatures to give the participant a vivid illusion that he is part of a virtual world.

But in the nearer future, the speakers expect CD-ROM programs to become increasingly sophisticated in their interactive capabilities. Saenz demonstrated his new CD-ROM program, "Spaceship Warlock," a "branching" animated video game or movie (depending on how you look at it), in which the viewer can use a mouse (controller) to pick any of hundreds of scenes to watch or interact with. "It's like a poor man's virtual reality," said Saenz, whose software company is called Reactor.

The panelists discussed whether or not interactive technology will be used for noble purposes. "You can't protect [viewers] from having interactive commercials in your face," said Saenz. There will be programs that "will have to be palatable for the masses, and that usually means that it has to be pretty cheesy."

The panelists spent a great deal of time discussing the possibilities of "virtual sex." "I think of virtual reality as advanced simulation. I think it could liberate pornography," said Saenz. "Phone sex is very big today. Live telesex may be huge. In terms of virtual-reality sex, your date on a disc, it could be a multibillion-dollar industry."

"I call it virtual sterility," countered Rundgren. "Having to get dressed to have sex doesn't appeal to me."

Rundgren, one of the first rock artists to experiment with video, showed a new piece utilizing computer animation. "The effects I want to create are what happen when people take drugs or rearrange their mental furniture through [techniques such as] meditation." His music videos, he added, "are designed to alter your mental state like drugs do, but you can turn [them] off."

**"It's not a hit until it's a hit in Billboard."**

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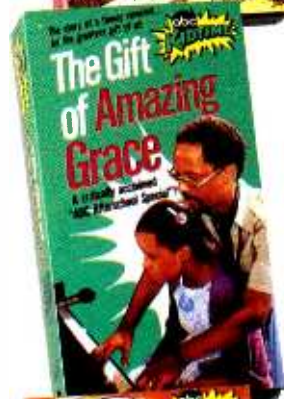
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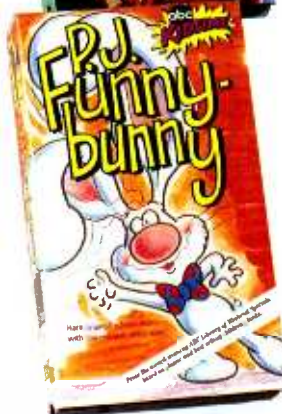
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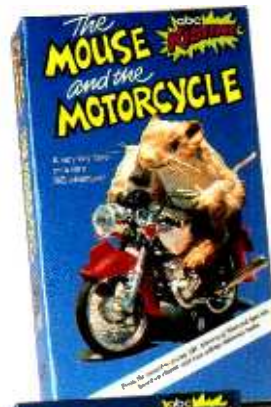
**BAD CAT**  
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Stock # 3202



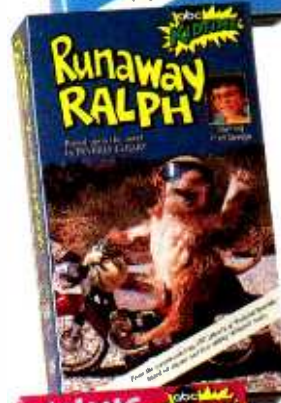
**THE GIFT OF AMAZING GRACE**  
Stars Tempestt Bledsoe of "The Cosby Show."  
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**THE MOUSE AND THE MOTORCYCLE**  
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**RUNAWAY RALPH**  
Stars Fred Savage of "The Wonder Years."  
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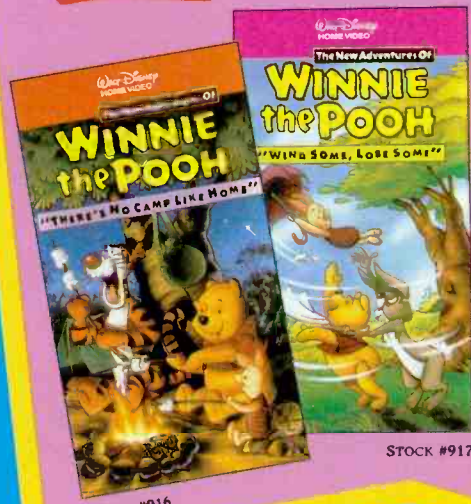
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# Music Video

## MTV's 'Unplugged' Broadens Acoustic Acceptance

■ BY MELINDA NEWMAN

NEW YORK—"Unplugged," MTV's concert show that features artists performing in an intimate acoustic setting, has paved the way for a wave of nonelectric events and added a new phrase to the musical lexicon.

Since the ACE Award-nominated show debuted 16 months ago, close to 40 acts have appeared on "Unplugged," ranging from Poison to Neil Young. No genre is excluded; "Unplugged" just ventured into the world of rap with a show featuring L.L. Cool J, A Tribe Called Quest, MC Lyte, and De La Soul that will air later this month.

The most notable result of the show's success is Capitol Records' release of Paul McCartney's hour-long concert taped for "Unplugged" earlier this year in London.

Only 500,000 copies of "Unplugged: The Official Bootleg" album are being pressed, but McCartney felt the need to release it officially to keep it out of bootleggers' hands and prevent his fans from paying outrageous fees for a pirated copy.

A second direct result of the show is the probable home video release of Sting's 45-minute "Unplugged," taped in March. PolyGram Music Video president Joe Shults says he hopes to release the project with other footage included.

Additionally, the general success of "Unplugged" is credited with helping provide an increased acceptance for other acoustic projects.

For example, Tesla played an acoustic set at the Bay Area Music Awards ceremony that was so well received the band ultimately released a record and video of an acoustic performance taped in Philadelphia last June. Later it went on to record a very successful "Unplugged." Though Tesla manager Cliff Burnstein says "Unplugged" was not the main factor in the performances, "maybe the whole idea of playing acoustically at the Bamnies [and subsequent acoustic events] was influenced by 'Unplugged' because it has created an atmosphere of receptivity for the sound."

Hall & Oates embarked on an acoustic tour of small halls following their "Unplugged" appearance that many critics referred to as an "Unplugged" tour. The band also released an acoustic video version of "So Close."

Warrant received tremendous video airplay on its acoustic version of "I Saw Red," which highlighted lead singer Jani Lane. "We had already done a video with big visuals and to sustain the life of the song we decided to do another clip," says Columbia's associate director of video promotion, Mark Ghunheim. Though the popularity of "Unplugged" was not a direct consideration for the acoustic video, Ghunheim says, "with the success of 'Unplugged,' acoustic versions were being a little more accepted into the

mainstream programming, so it seemed like a good idea."

Ironically, the one act that spawned "Unplugged" has yet to perform on the show. Jon Bon Jovi and Richie Sambora's acoustic treatment of the band's "Dead Or Alive" at the 1989 MTV Video Music Awards not only was the highlight of the program, but the genesis of "Unplugged."

"That was the performance that stood out in everyone's mind," says Judy McGrath, MTV's senior VP/creative director.

"It was charming and original and fresh. Here we are the channel of the technological age; the slickest, hippest video-affected channel in the world and we were affected

*'This is definitely a show that we do for image more than ratings'*

by this left turn," she says.

As the channel's braintrust was pondering this event, independent art directors Jim Burns and Bob Small concurrently came to MTV with the idea of an acoustic performance show. "We decided to do the pilot with them," McGrath says. "They brought the set design, we brought the talent."

The first show, which aired in January 1990, featured then-host Jules Shear, Squeeze, the Cars' Elliot Easton, and Syd Straw.

Since then, artists of all genres have been considered. "Obviously, there are some bands that are just better suited for this environment," says Abbey Konowitch, senior VP of music and talent. "But the key is that the band has to get into the groove. If they do, they have a brilliant show; if they just go through the motions, it doesn't work."

While MTV does not release ratings for individual shows, a channel representative says "Unplugged's"

ratings "are always consistent or better than the average for that time slot" when the show is not running. More importantly, she adds, "This is definitely a show that we do for image more than ratings."

Such thinking has paid off, as "Unplugged" is frequently hailed as one of the best offerings on the channel. In addition to proving to be a critical success, the show has also proven to be a favorite among acts, even ones that took the stage somewhat reluctantly. "As Sting got ready to go on, I told him to be prepared for a great night," recalls Konowitch. "He looked at me and said he had rehearsed 4 1/2 songs, he'd probably do five, he had a sore throat, and that was that. Well, an hour and a half later he was still playing. He looked at me and said, 'You were right; this is great.'"

"It's proving to be a great night in their careers," Konowitch continues. "They feel the hot breath of a real audience."

Bands rehearse the day of the shoot, but "the rehearsal is just the basis for what is basically an improvisational show," says Konowitch.

The set list is determined by the artists and is rarely a hitfest. For example, during a recent R.E.M. taping, the band eschewed better-known tunes such as "The One That I Love" and "Stand" for such lesser-known tracks as "Heron House" and "World Leader Pretend."

"We may throw in one or two songs, but we want it to feel artist driven, where there's not a lot of red tape and the acts don't have to deal with 50,000 levels of executives," says McGrath.

Because of the short rehearsal time and tapings that seldom take more than two hours, "the show is very efficient," says McGrath. "If we do a show on location, like McCartney in London, it costs more, but when we shoot in New York or Los Angeles, the cost is exceedingly low. People would be shocked at how low it is."

A turning point for the show was during its first season, when Don

Henley agreed to do "Unplugged." Prior to that, the show had featured name acts, such as Indigo Girls and Stevie Ray Vaughan, but no superstars. "No one really thought he would do it," recalls McGrath. "We thought that someone with that high a profile would do a concert and sell it for a million dollars to HBO. This proved that 'Unplugged' was for the big guys too."

Konowitch says that "there have been very, very few acts that we've wanted that haven't wanted to do the show. It's been more a matter of scheduling than anything. He notes that among the artists he hopes will do upcoming episodes are Rod Stewart and ZZ Top. Jane's Addiction and Elvis Costello are slated for summer tapings.

When the show first started, new episodes aired on a weekly basis.

However, as the success of the show has brought bigger names, it is often taped now based on artists' availability; "Unplugged" has become more of an event, rather than simply a weekly staple. Also, economics dictate that whenever possible, more than one artist will be taped in a day and shows are often scheduled on that basis rather than a weekly timetable.

As the show's popularity expands, "Unplugged" is exploring radio tie-ins. The McCartney episode was simulcast on the Westwood One Radio Network. "The Cure was broadcast in some markets as well," Konowitch says. "We also have tie-ins where certain stations fly in contest winners to watch tapings. It's become a 'want to do' event for the artists and the audience alike."

## Little Richard Is In Big Demand For Vidclip Spots

■ BY JIM BESSMAN

NEW YORK—Elvis may be the King of rock'n'roll, but there's no question that Little Richard is the king of music video.

Although he is not actively recording, Richard has managed to appear in no fewer than seven music videos over the last several

*'I'm glad to do metal videos, soulful, country, R&B. I like all types of music'*

months, gracing clips by Ratt, Cinderella, Living Colour, Hank Williams Jr., and others.

He is also in both the "Give Peace A Chance" and "Voices That Care" clips, Shelley Duvall's "Mother Goose Rock 'N' Rhyme" on the Disney Channel, the "Good Golly, Miss Molly" video for the "King Ralph" movie, and the forthcoming "Itsy Bitsy Spider" video from Walt Disney Records' pediatric-AIDS-prevention album, "For Our Children."

Little Richard's ebullient personality and contributions to music remain fresh for those who have followed. "Behind all that makeup and flash, there's a very talented and wonderful person," says Williams, who chums with Little Richard in "If It Will It Will," Williams' first video since the award-winning "There's A Tear In My Beer."

"Everyone knows Hank Williams Jr.'s music has a very heavy blues and rock influence. Well, Little Richard's been an influence on every type of popular music in America," Williams says. "To do a video with a guy like that... it's a thrill.

He's for real!"

"He's totally honest," adds Corey Glover of Living Colour, whose "Elvis Is Dead" clip is enlivened by the Rock and Roll Hall of Fame member's presence.

"Not only is he a historical figure, but the reason he's still around while others aren't is that he has a grasp of reality like no other," Glover says.

For his part, Little Richard keeps up with the current music and video scene so that when acts come calling he is familiar with their music.

"I love MTV and 'Party Machine' with Nia Peebles, and, of course, 'Soul Train,'" he says. "I'm glad to do heavy-metal [videos], soulful, country, R&B. I like all types of music and feel comfortable with all of them."

Having been a big fan of Hank Williams Sr. as well as Jr., Little Richard is especially pleased to have been asked to appear in "If It Will It Will." The Living Colour clip also had special significance.

"I have a lot of respect for their music, which to me is R&B with effects," he says. "They're alone in that type of music and doing so well, but MTV should play it a little more."

As for his own heavy video play of late, Little Richard says he has received numerous other video offers, but will work with only those artists with whom he feels comfortable, rather than "overdo it." Still, he credits his video roles for keeping his name alive.

"Doing so much TV is almost like having a hit record," he says. "It's made me popular all over again, all praise be to God. I'm just glad I've had longevity and that I'm alive at this time to witness all these great groups."



**Mob-sters.** Grant Hart, ex-Hüsker Dü member, leads his new band, Nova Mob, through a video for "Admiral Of The Sea," shot in Minnesota. Pictured, from left, are director David Roth, Nova Mob drummer Michael Crego, Hart, and band bassist Tom Merkl. The band's debut, "The Last Days Of Pompeii," was released by Rough Trade Records.



# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



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**EXCLUSIVE**  
Black Crowes, She Talks To Angels (Vers. III)  
Gerardo, We Want The Funk  
\*Poison, Life Goes On  
Pauly Shore, Lisa-Lisa

**ADDS**  
Michael W. Smith, Place In This World  
Doobie Brothers, Dangerous

**ADDS**  
Pat Benetar, True Love  
Michael Bolton, Love Is A...  
Color Me Badd, I Wanna Sex You Up  
Gloria Estefan, Seal Our Fate  
Deee-Lite, Good Beat

**ADDS**  
Charlie Daniels, Honky Tonk Life  
Trisha Yearwood, She's In Love...  
Bo T., You Can Love Without Me Now  
Sawyer Brown, Superman's Daughter  
Steve Douglas, Every Night It...  
Sylvie/Jimmy C. Newman, Jambalaya  
Charlie Daniels, Hopelessly Yours

**BUZZ BIN**  
EMF, Unbelievable  
Jesus Jones, Right Here, Right Now  
La Tour, People Are Still Having Sex  
Monie Love, It's A Shame (My Sister)  
Thunder, Dirty Love

**VH-1 TO WATCH**  
Joni Mitchell, Coming From The Cold

**ARTIST OF THE MONTH**  
Pat Benetar, True Love

**HEAVY**  
Vince Gill, Pocket Full Of Gold  
Mark Collie, Let Her Go  
Travis Tritt, Drift Off To Dream  
Reba McEntire, Fancy  
Parton/Van Shelton, Rockin' Years  
Martin DeRay, Get Rhythm  
Kathy Mattea, Time Passes By  
Paul Overstreet, Heroes  
George Strait, If I Know Me  
Diamond Rio, Meet In The Middle  
Pirates Of The Mississippi, Feed Jake  
Dwight Yoakam, You're The One  
Lorrie Morgan, We Both Walk  
Joe Diffie, If The Devil Danced  
Carlene Carter, The Sweetest Thing

**HEAVY**  
C&C Music Factory, Here We Go  
Tevin Campbell, Round And Round  
Divinyls, I Touch Myself  
Extreme, More Than Words  
Queensryche, Silent Lucidity  
R.E.M., Losing My Religion  
Roxette, Joyride  
Warrant, Uncle Tom's Cabin

**DEVELOPMENT**  
Marc Cohn, Walking In Memphis  
Cathy Dennis, Touch Me...  
Celine Dion, (If There Was) Any...  
Extreme, More Than Words  
Hi Five, I Like The Way  
Chris Isaak, Don't Make Me...  
Dave Koz, Nothing But The Radio On  
Triplets, You Don't Have To...

**HEAVY**  
Tony, Toni, Tone, Whatever You Want  
Christopher Williams, I'm Dreamin'  
Teddy Pendergrass, It Should've...  
Phil Perry, Call Me  
Marva Hicks, Never Been In...  
Riff, My Heart Is Failing Me  
Surface, All I Want Is You  
Pebbles, Backyard  
The Boys, Thank 4 The Funk  
B Angie B, I Don't Want To Lose...  
Johnny Gill, Wrap My Body Tight  
LL Cool J, Mama Said Knock You Out  
Ralph Tresvant, Stone Cold Gentleman  
LaRue, Serious  
Bell Biv DeVoe, She's Dope  
Keith Washington, Kissing You  
Lalah Hathaway, It's Something  
Guy, Let's Chill  
Freddie Jackson, Do Me Again  
The Wootens, Tell Me  
Mica Paris, South Of The River  
The O'Jays, Emotionally Yours  
Special Generation, Spark Of Love  
Another Bad Creation, Playground

**HEAVY**  
Vince Gill, Pocket Full Of Gold  
Mark Collie, Let Her Go  
Travis Tritt, Drift Off To Dream  
Reba McEntire, Fancy  
Parton/Van Shelton, Rockin' Years  
Martin DeRay, Get Rhythm  
Kathy Mattea, Time Passes By  
Paul Overstreet, Heroes  
George Strait, If I Know Me  
Diamond Rio, Meet In The Middle  
Pirates Of The Mississippi, Feed Jake  
Dwight Yoakam, You're The One  
Lorrie Morgan, We Both Walk  
Joe Diffie, If The Devil Danced  
Carlene Carter, The Sweetest Thing

**ACTIVE**  
AC/DC, Are You Ready  
Another Bad Creation, Isha  
\*Bad Company, If You Needed...  
Mariah Carey, I Don't Wanna Cry  
Marc Cohn, Walking In Memphis  
Color Me Badd, I Wanna Sex You Up  
Firehouse, Don't Treat Me Bad  
Amy Grant, Baby Baby  
\*Great White, Desert Moon  
LL Cool J, Mama Said Knock You Out  
Nelson, More Than Ever  
David Lee Roth, Sensible Shoes  
Scorpions, Wind Of Change  
Slaughter, Mad About You  
White Lion, Love Don't Come Easy  
\*Voices That Care, Voices That Care

**HEAVY**  
Rick Astley, Cry For Help  
Michael Bolton, Love Is A...  
Mariah Carey, I Don't Wanna Cry  
Bob Dylan, Series Of Dreams  
Gloria Estefan, Seal Our Fate  
Huey Lewis & The News, Couple...  
Amy Grant, Baby Baby  
Rod Stewart, Rhythm Of My Heart


**HEAVY**  
Tony, Toni, Tone, Whatever You Want  
Christopher Williams, I'm Dreamin'  
Teddy Pendergrass, It Should've...  
Phil Perry, Call Me  
Marva Hicks, Never Been In...  
Riff, My Heart Is Failing Me  
Surface, All I Want Is You  
Pebbles, Backyard  
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Johnny Gill, Wrap My Body Tight  
LL Cool J, Mama Said Knock You Out  
Ralph Tresvant, Stone Cold Gentleman  
LaRue, Serious  
Bell Biv DeVoe, She's Dope  
Keith Washington, Kissing You  
Lalah Hathaway, It's Something  
Guy, Let's Chill  
Freddie Jackson, Do Me Again  
The Wootens, Tell Me  
Mica Paris, South Of The River  
The O'Jays, Emotionally Yours  
Special Generation, Spark Of Love  
Another Bad Creation, Playground

**MEDIUM**  
McBride & The Ride, Can I...  
Aaron Tippin, I Wonder How Far...  
Kentucky Headhunters, The Ballad...  
The Golden, Keep The Faith  
Jann Browne, Better Love Next Time  
Clint Gregory, If It Weren't...  
J.P. Pennington, Whatever It Takes  
Kelly Willis, Baby Take A Piece...  
Mark O'Connor & Friends, Restless  
The Bellamy Brothers, She Don't...  
Amy Grant, Baby Baby  
Rob Crosby, She's A Natural  
Highway 101, Bing Bang Boom  
Hank Williams, Jr., If It Will, It Will  
Hal Ketchum, Smalltown...  
Billy Dean, Somewhere In My...  
Michelle Wright, All You Really...  
Davis Daniel, Picture Me  
The Normal Town Flyers, Rockin'...  
Wild Rose, Straight And Narrow

**MEDIUM**  
Alice In Chains, Man In The Box  
Michael Bolton, Love Is A...  
Contraband, All The Way...  
Damn Yankees, Come Again (Vers. II)  
Cathy Dennis, Touch Me...  
E'nuff Z'nuff, Mother's Eyes  
The Fixx, How Much Is Enough  
Happy Mondays, Step On (Vers. II)  
INXS, Bitter Tears  
Eric Johnson, Trademark  
\*Keedy, Save Some Love  
Lenny Kravitz, Always On The Run  
The Law, Laying Down The Law  
Huey Lewis & The News, Couple...  
Salt-N-Pepa, Do You Really Want Me  
\*Steelheart, I'll Never Let You Go  
Rod Stewart, Rhythm Of My Heart  
Triplets, You Don't Have To...  
ZZ Top, My Head's In Mississippi

**LIGHT**  
Innocence, Let's Push It  
Eric Johnson, Trademark  
Rolling Stones, Highwire

**MEDIUM**  
Caron Wheeler, Blue  
Jon Lucien, Sweet Control  
Colin England, I Got What You Need  
Victoria Wilson James, Through  
Mantronix, Step To Me  
EnVogue, Don't Go  
Sheila E., Sex Cymbal  
Herb Alpert, North On South Street  
Brand New Heavies, Dream...  
Chubb Rock, Treat 'Em Right  
Will Downing, I Try



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Tyketto, Forever Young

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Ice Cube, Jackin' For Beats


**ADDS**  
Charlie Daniels, Honky Tonk Life  
Charlie Daniels, Hopelessly Yours  
Sawyer Brown, Superman's Daughter  
Steve Douglas, Every Night It...

**CURRENT**  
Tracie Spencer, This House  
Amy Grant, Baby Baby  
Paul Simon, Proof  
Amy Grant, Stay For A While  
The Replacements, When It Began  
Pet Shop Boys, Seriously  
Jane Siberry, Everything Reminds...  
INXS, Bitter Tears  
Bell Biv DeVoe, When Will I See...  
Chris Isaak, Wicked Game

**IMPACT CLIPS**  
Poison, Life Goes On  
Great White, Desert Moon  
La Tour, People Are Still Having Sex  
Extreme, More Than Words  
Color Me Badd, I Wanna Sex You Up  
\*DENOTES ADDS

**PEOPLE-POWERED HEAVIES**  
Another Bad Creation, Playground  
B Angie B, I Don't Want To Lose...  
The Simpsons, Deep, Deep Trouble  
Bell Biv DeVoe, She's Dope  
Bell Biv DeVoe, When Will I See...  
Christopher Williams, I'm Dreamin'  
Eerk & Jerk, Eerk & Jerk  
EnVogue, Don't Go  
Extreme, More Than Words  
DJ Quik, Born & Raised In Compton  
Divinyls, I Touch Myself  
Dogs, Your Mama's On Crack Rock  
Guy, Let's Chill  
HWA, Funk Me  
Ice-T, New Jack Hustler  
Keith Sweat, I'll Give All My...  
Kool Moe Dee, Rise And Shine  
LL Cool J, Mama Said Knock You Out  
2 Live Crew, The Bart  
Michel'le, If  
Nikki D, Daddy's Little Girl  
Ralph Tresvant, Stone Cold Gentleman  
Tony, Toni, Tone, Whatever You Want  
Voices That Care, Voices That Care  
Yo-Yo, You Can't Play With My Yo-Yo

**HEAVY**  
Aaron Tippin, I Wonder How Far...  
Billy Dean, Only Here For A Little While  
Billy Dean, Somewhere In My...  
Carlene Carter, The Sweetest Thing  
Clint Gregory, If It Weren't...  
Dean Dillon, Holed Up In Some...  
Diamond Rio, Meet In The Middle  
Parton/Van Shelton, Rockin' Years  
Dwight Yoakam, You're The One  
George Strait, If I Know Me  
Hal Ketchum, Smalltown...  
Hank Williams, Jr., If It Will, It Will  
Highway 101, Bing Bang Boom  
James Blundell, Blue Heeler  
Jann Browne, Better Love Next Time  
Joe Diffie, If The Devil Danced  
J.P. Pennington, Whatever It Takes  
Kathy Mattea, Time Passes By  
Kelly Willis, Baby Take A Piece...  
K.T. Oslin, Mary & Willie  
Lee Roy Parnell, Mexican Money  
Lorrie Morgan, We Both Walk  
Mark Collie, Let Her Go  
Mark O'Connor & Friends, Restless  
Martin DeRay, Get Rhythm  
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The Bellamy Brothers, She Don't...  
The Forester Sisters, Men  
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AC/DC, Are You Ready  
Atooz, See Saw  
BKA, Clever  
Freddie Jackson, Main Course  
Julian Cope, Beautiful Love  
Inspirational Caravans, Caravan  
King Tee, At Your Own Risk  
The Law, Laying Down The Law  
Lorca, Ritmo De La Noche

**ADDS**  
Charlie Daniels, Honky Tonk Life  
Charlie Daniels, Hopelessly Yours  
Sawyer Brown, Superman's Daughter  
Steve Douglas, Every Night It...

**ADDS**  
Keedy, Save Some Love  
AC/DC, Are You Ready  
Trent Dean, Livin' It Up  
Michael Bolton, Love Is A...  
Deee-Lite, Good Beat  
Gloria Estefan, Seal Our Fate  
Julian Cope, Beautiful Love  
Goodbye Mr. Mackenzie, Blacker...  
De La Soul, Ring Ring Ring  
Violent Femmes, American Music

**CURRENT**  
Black Crowes, She Talks To Angels  
Damn Yankees, Come Again  
Pat Benetar, True Love  
Rolling Stones, Highwire  
Bodeans, Black, White, And Blood Red  
Susanna Hoffs, Unconditional Love  
Michael Bolton, Love Is A...  
Gloria Estefan, Seal Our Fate  
EMF, Unbelievable  
Huey Lewis & The News, Couple...  
Sheena Easton, What Comes Naturally  
Celine Dion, (If There Was) Any...  
John Andrew Parks, Daddy On...  
Queensryche, Silent Lucidity  
Urban Dance Squad, Fastlane  
C&C Music Factory, Here We Go  
Southgang, Tainted Angel  
Ralph Tresvant, Stone Cold Gentleman  
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Tyketto, Forever Young  
Jesus Jones, Right Here, Right Now  
Lisa Fischer, How Can I Ease The Pain  
INXS, Bitter Tears  
Hypnotovewheel, I Dream Of Jeanie  
Urban Dance Squad, Fastlane  
School Of Fish, 3 Strange Days  
Queensryche, Silent Lucidity  
Dream Warriors, My Definition Of...  
Triplets, You Don't Have To...  
Divinyls, I Touch Myself  
Damn Yankees, Come Again  
The Fixx, How Much Is Enough

## MUSIC VIDEO

### VIDEO TRACK

#### LOS ANGELES

**XMOX PAYS HOMAGE TO** the Troggs' classic "Wild Thing" in its new Wing video, "Phoenix Of My Heart." Andrew Doucette directed the clip, incorporating some dazzling special effects, and Tina Silvey produced for Silvey + Co. Meanwhile, Silvey + Co. director Kevin Kerslake reeled "Time-bomb" for Warner Bros.' Royal Crescent Mob. Silvey produced with Line Postmyr.

**DJ Quik's intense Profile** video for "Born And Raised In Compton" is the work of Dreamtime Pictures director Ian Fletcher and producer Morgan Lawley. The team reeled footage in Hollywood and on the tough streets of Compton. The tune comes from the rapper's "Quik Is The Name" release.

#### NEW YORK

**CHARISMA DANCE** sensation 2 In A Room recently reeled "She's Got Me Going Crazy" with director James Calciano of Mogul Films. The upbeat dance/pop clip comes from the group's "Wiggle It" album.

**Black & White Television's Fab 5 Freddy** directed reggae artist Shabba Ranks in "Trailer Load A Girls" for Epic. Freddy and producer Robert Howell ventured to the top of a Times Square skyscraper and mixed that dizzying footage with some clips reeled on a stage. Dave Phillips was director of pho-

tography on the brightly colored video, and Richie Vetter executive-produced. Meanwhile, Black & White's Paris Barclay directed Brand Nubian's "Slow Down," a highly conceptual clip, shot mostly in close-up by DP Joe Caruso. George Weiser produced and Vetter executive-produced.

**Classic Concept Productions' Pam Jenkins** directed Craig G's new rap video, "You Are Not The One," for the Atlantic album "Now, That's More Like It." Sabrina L. Gray produced.

#### OTHER CITIES

**BILLY DEAN's** new Capitol-Nashville video, "Somewhere In My Broken Heart," is a Bill Young Productions clip directed by Bill Young. The crew shot footage in Sugar Land, Texas. Suzanne Bell produced the video, which comes from the country artist's "Young Man" album.

**Scene Three's Marc Ball** is the eye behind Trisha Yearwood's new MCA video, "She's In Love With The Boy." Cynthia Biederman directed the Burwood, Tenn.-based clip, which tracks the activity in a typical small town. The tune comes from Yearwood's eponymous new album.

**The Normaltown Flyers** are "Rockin' The Love Boat" in their new Flashframe Films video of the same name. Marius Penczner directed the performance clip, interjecting humorous vignettes reeled in Nashville. Nancy Penczner produced the clip for the band's self-titled Mercury release.

### NEW VIDEOCLIPS

*This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.*

**NOISY MAMA**  
Heart Of Stone  
Everybody Has One/Atco  
Maurice DePas/Renegade West Films  
Cindy Keefe

**SAXON**  
Requiem (We Will Remember)  
Solid Ball Of Rock/Charisma  
Delight Productions  
Gerd F. Schultz

**SPINOUT**  
Trunk  
Spinout/Delicious Vinyl  
Victoria Vallas/Propaganda Films  
Adam Dubin

**VIOLENT FEMMES**  
American Music  
Why Do Birds Sing/Reprise-Slash  
Jonna Mattingly/Epoch Films  
Adam Bernstein

**WRATHCHILD AMERICA**  
Spy  
Spy/Atlantic  
Travis Miller/Winnmill Entertainment  
George Seminara

**DANZIG**  
I'm The One  
Lucifuge/Def American  
Vincent Giordano/Winnmill Entertainment-Diabolik Film-works  
Vincent Giordano

**DFP**  
Hallelujah  
Hallelujah/Big Life  
Markus Bussler/Tape Productions  
Markus Bussler

**ENUFF Z'NUFF**  
Mother's Eyes  
Strength/Atco  
Loretta Farb, Shelley Cooper, Jim Coffman  
Hart Perry

**GUY**  
Let's Chill  
The Future/Uptown  
Ralph McDaniels, Sabrina Gray/Classic Concept  
Lionel C. Martin

**MAGGIE'S DREAM**  
It's A Sin  
Maggie's Dream/Capitol  
Benji Howell  
Ralph Ziman

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Esse Quam Videri  
In This Life/Noise  
Gary Rapp/Renegade West Films  
Cindy Keefe

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## AUDIO TRACK

(Continued from page 40)

ect. **Marc DeSisto** engineered. Soucy assisted.

### NASHVILLE

**MIDTOWN HAD** Lee Roy Parnell in working on tracks for his new Arista album with engineer **Scott Hendricks**. **Barry Beckett** and **Hendricks** produced. **Jim Demain** assisted. **Jaime Kyle** worked on self-produced selections for **Atco**. **Mike Clute** engineered.

At **Digital**, the **Roys** mixed in Studio B with producer **Mark Wright**. **Lynn Peterzell** engineered the project for **MCA**, with **Julian King** assisting. **Eric Anderson** mixed his **CBS** project in Studio C with producer **Norbert Putnam** and engineer **J.B.** Producer **Barry Becket** worked on tracks

with **Brendan Croker** for **Silver-tone Records**. **Justin Niebank** engineered, assisted by **Jim Demain**.

### OTHER CITIES

**SKID ROW** was in Fort Lauderdale, Fla.'s **New River Studios** cutting basic tracks and overdubs for Atlantic with producer/engineer **Michael Wagener**. **Jim Thomas** and **Riley Connell** handled additional engineering duties. The project was the first to use the studio's **Mitsubishi X-850 32-track** recorder.

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

## NAB CONVENTION TRACES GROWTH OF DIGITAL AUDIO

(Continued from page 40)

channels are also incorporated, allowing text or even still-video to be broadcast along with audio programming. One popular application suggested for such text data places the title and artist of the musical piece currently being broadcast in a small LCD screen on the digital radio's front panel.

Two digital radio systems were demonstrated at the convention (**Billboard**, April 27). The European **Eureka 147/DAB** system, one of the systems requiring new spectrum, was broadcast for the first time in the U.S. The other system was a newer entrant of the in-band style called **Acorn DAB** from the firm **USA Digital**, a joint enterprise involving **Gannett**, **Stanford Research International**, and **Corporate Computer Systems**.

### SYSTEM AUDITIONS

A demonstration of **Acorn DAB** was shown as a work in progress at the **USA Digital** demo booth, where listeners could audition audio on an FM system with the **Acorn** digital process added. Both the standard FM and the digital signals were carried on the same transmission frequency, and listeners could switch between signals to verify that both were carried without interaction.

The **Eureka** demo featured 30-minute bus rides in which up to 40 passengers listened on headphones to a comparison of mobile AM, FM, and **Eureka 147/DAB** reception while traveling around Las Vegas, including some multipath-plagued areas. Listeners could also compare FM and **Eureka 147/DAB** off-air at the **Eureka** booth under simulated multipath conditions.

While most listeners seemed im-

pressed by the multipath immunity of the **Eureka** system, much discussion at the show concerned the search for appropriate broadcast spectrum for its use in the U.S. and the cost of transition.

Complicating this matter is the **NAB's** own recent move toward adopting the **Eureka** system, including the trade association's desire to act as exclusive licensee for the format in North America.

The possibility of an in-band digital radio system raised hopes that the obstacles of spectrum and licensing will be made moot, and the cost to broadcasters will be minimized.

**USA Digital** plans to present a full-mobile, over-the-air demonstration of the **Acorn DAB** system at the **NAB Radio 1991** show in San Francisco this September.

**Louisiana** broadcaster **Ron Strother**, a prominent digital radio advocate, announced during the convention that he had received **FCC** authorization for experimental digital radio broadcasting in Washington, D.C., and had also made arrangements for in-band testing with an **AM/FM** station pair there. Like many others, **Strother** expects the format decision to be difficult.

**Ray Dolby**, making a rare public speech, gave the keynote address at the engineering luncheon. He spoke on the value of ergonomics in equipment design, exhorting engineers to consider the needs and desires of their consumers when designing equipment and services.

"**FM** multipath [distortion] is an ergonomic problem," **Dolby** said, placing its solution higher on his list of broadcast priorities than a need for higher-definition television systems.

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# Latin Notas



by Carlos Agudelo

**LATIN MUSIC IS AT A CROSSROADS.** Its rapid expansion into unknown territories, including mainstream America, is generating curiosity among outsiders, who see an opportunity to make real money, as well as among those who get ticklish when they hear a blood-heating tune. Latin music, from Afro-Caribbean genres to Andean-jazz fusion, from Tex-Mex to norteño, from rhythmic pop to everything that has that particular flavor, is spreading so fast that we are already getting music piped back to the States from countries in which, only a few years back, nobody had even heard of this new breed of music.

But like a naughty child, salsa music is growing up in a somewhat disorderly fashion. And that is because all those interested in it are starved for information, contacts, sources, ideas, compositions, musicians, and groups. Where to find all this? On May 28 and 29, the second **Billboard International Latin Music Conference** will be held at the Hyatt in Miami. In panels on retail/distribution, radio, piracy, music publishing/copyrights, management, and music TV/video, the conference will try to assess the state of the growing and complex world of Latin music. This year's topics, with a definite international angle, will be debated by groups of distinguished panelists, who will touch upon the most pressing issues facing the industry today. ASCAP and BMI will sponsor a luncheon and a cocktail party, respectively, where there will be opportunities to socialize and make contacts and friends.

While the conference will give an in-depth overview of the industry, the "Lo Nuestro" Latin Music Awards, sponsored by Billboard and Univision, to be held May 29 at the James L. Knight Convention Center in Miami, will

showcase the best of today's Latin music talent. Together, the conference and awards show promise to bring attendees up to date on this flourishing scene. We hope to see you there. (For more information, call Melissa Sublich at 212-536-5018.)

**NOTAS RECENTLY** got news from the Canadian front that we'd like to pass along: "We thought you might be interested in hearing what is happening in salsa north of your border and west of Montreal. Enclosed is the cassette and publicity kit for **Papa Mambo** [PMP Records], Manitoba's best Latin dance band. We hope you will enjoy it. We are looking for ways to link up with the musicians we admire who live in New York—it will be a great honor to meet and work with some of our

## The Latin Music Confab will offer a wealth of information

heroes, like **Tito Puente**. We are having the release party for our cassette on May 2 at the West End Cultural Centre, Winnipeg, Manitoba. Also, we will be sharing the bill with Toronto's unique Latin-influenced band, **Manteca**, on June 18 in Winnipeg's New Jazz festival. If you like our music [I like it very much] please let us know by calling... We are somewhat isolated here in the middle of the continent, and need to find out how it's done in New York." The letter was signed by **Rodrigo Muñoz** and **Carol Hutchinson**.

**IT'S OFFICIAL. JUAN LUIS GUERRA & 4:40** are the first band ever to have two albums, "Bachata Rosa" and "Ojala Que Llavea Cafe," charted in the first- and second-place slots on Spain's official sales charts. They are also in first place in many Latin American countries, including the biggest Spanish-speaking one, Mexico, and in Cuba. Guerra's popularity in Cuba is not surprising, since Cubans have been listening to **Pablo Milanes** and **Silvio Rodriguez**, among others, who have been composing and singing the same type of music for years.

# Top Latin Albums

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	23	ANA GABRIEL	EN VIVO	SONY 89303/SONY
2	2	37	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
3	3	35	CHAYANNE	TIEMPO DE VALS	SONY 80423/SONY
4	4	11	FRANCO DE VITA	EXTRANGERO	SONY 80528/SONY
5	7	7	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISA 9009
6	5	35	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
7	6	7	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394/CEMA
8	9	15	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
9	10	23	ROBERTO CARLOS	PAJARO HERIDO	SONY 80466/SONY
10	8	11	DYANGO	CORAZON DE BOLERO	CAPITOL-EMI LATIN 42435
11	21	17	EMMANUEL VIDA		SONY 80474/SONY
12	11	29	GLORIA ESTEFAN	EXITOS DE	SONY 80432/SONY
13	12	69	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42257
14	18	23	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354
15	17	3	VARIOS ARTISTAS	ETERNAMENTE ROMANTICOS	SONY 80542/SONY
16	14	39	LOURDES ROBLES	IMAGENES	SONY 80378/SONY
17	16	33	AZUCAR MORENO	BANDIDO	SONY 80380/SONY
18	13	21	JOSE LUIS RODRIGUEZ	ESTA VEZ	SONY 80472/SONY
19	22	45	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
20	15	18	LUNNA VENTANAS		CAPITOL-EMI LATIN 42364
21	20	35	YOLANDITA MONGE	PORTFOLIO	SONY 80391/SONY
22	19	47	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
23	—	4	GLORIA ESTEFAN	INTO THE LIGHT	EPIC 46988
24	23	9	VARIOS ARTISTAS	JUNTOS CON AMOR	FONOVISA 8888
25	—	1	PANDORA	AMOR ETERNO	CAPITOL-EMI LATIN 42451
1	1	15	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
2	3	17	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
3	2	27	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
4	4	21	LUIS ENRIQUE	LUCE DEL ALMA	SONY 80473/SONY
5	5	35	GILBERTO SANTARROSA	PUNTO DE VISTA	SONY 80419/SONY
6	6	7	JOHNNY Y REY	YOU ARE MY EVERYTHING	CAPITOL-EMI LATIN 42468/CEMA
7	9	13	JERRY RIVERA	ABRIENDO PUERTAS	SONY 80426/SONY
8	10	45	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
9	7	26	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
10	8	11	JOHNNY RIVERA	Y AHORA DE VERDAD	SONY 80479/SONY
11	14	3	VARIOS ARTISTAS	SALSA EN LA CALLE 8-1991	TH-RODVEN 2830
12	16	9	JOE ARROYO	EL SUPER CONGO...	FUENTES-SONOTONE 1641/SONOTONE
13	15	27	PAQUITO GUZMAN	EL MISMO ROMANTICO	CAPITOL-EMI LATIN 42361
14	17	9	BOBBY VALENTIN	25 ANIVERSARIO	BRONCO-SONOTONE 2509/IND
15	11	9	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
16	—	1	TOMMY OLIVENCIA	ENAMORADO Y QUE	CAPITOL-EMI LATIN 42345
17	12	33	ORQUESTA DE LA LUZ	SALSA CALIENTE...	RMM-SONY 80420/SONY
18	—	1	XAVIER SERE		CAPITOL-EMI LATIN 42464
19	13	17	LA PATRULLA 15	HOT	TH 1965
20	—	1	ISMAEL MIRANDA	HASTA LA ULTIMA GOTA	RMM-SONY 80496/RMM-SONY
21	—	1	SANTI Y SUS DUENDES	NO INVENTES PAPIITO...	KUBANEY 0246-2
22	22	41	TONY VEGA	LO MIO ES AMOR	RMM-SONY 80349/SONY
23	20	23	WILFRIDO VARGAS	SIEMPRE WILFRIDO	SONOTONE 1447
24	—	1	TOMMY OLIVENCIA	LAS 12 GRANDES	GLOBO 3070
25	—	1	FERNANDITO VILLALONA	EL MAYIMBE	AMIGOS 1502
1	2	23	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
2	1	27	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/SONY
3	4	31	BRONCO	TU AMIGO	FONOVISA 9003
4	3	27	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
5	7	29	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
6	5	17	VICENTE FERNANDEZ	MIENTRAS UDS NO DEJEN...	SONY 80054/SONY
7	6	37	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
8	8	31	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349
9	10	31	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
10	9	23	LA MAFIA	CON TANTO AMOR	CAPITOL-EMI LATIN 42447
11	—	1	LA MAFIA	MAFIA-1991	CAPITOL-EMI LATIN 42452
12	12	15	ROBERTO PULIDO	SI TODOS FUERAN...	CAPITOL-EMI LATIN 42393
13	17	9	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
14	11	11	ROCKY HERNANDEZ	MILAGRO	SONY 80459/SONY
15	—	1	EMILIO NAVAIRA	SHOOT IT	CAPITOL-EMI LATIN 42455
16	—	14	LOS MIER	DESDE EL CORAZON	FONOVISA 8860/IND
17	18	9	ESTELLA NUNEZ	DESAFIO	CAPITOL-EMI LATIN 42382
18	19	42	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
19	20	5	DAVID LEE GARZA	CON EL TIEMPO	CAPITOL-EMI LATIN 42437
20	25	11	TEXAS TURNADO	TEXAS TURNADO	REPRISE 26251
21	14	69	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42136
22	—	1	LOS RIELEROS DEL NORTE	AMOR PROHIBIDO	JOE RECORDS 3183
23	24	17	LOS TERRICOLAS	20 EXITOS	SONOTONE 1183
24	21	17	BRONCO	15 EXITOS	SONOTONE 1183
25	16	9	RAMON AYALA	EL DISCO DE ORO	FREDDIE 1545

(CD) Compact disc available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1991, Billboard/BPI Communications, Inc.



## Omar Alfanno

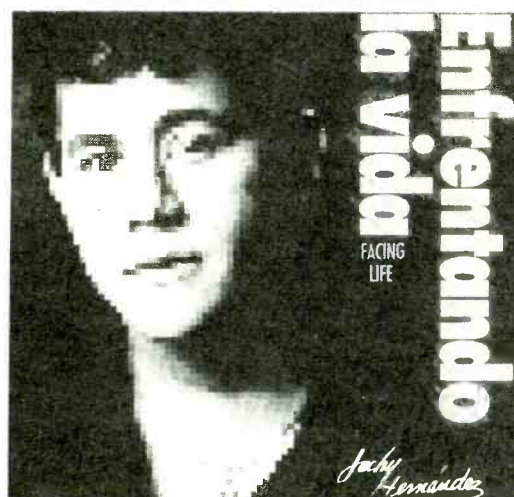
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# International

## 'Schlager' Enters Shining Season German Pop Songs Making A Comeback

■ BY WOLFGANG SPAHR

HAMBURG, Germany—The German pop song—the schlager—is making a comeback, bolstered by a huge new market in the eastern part of the country and greatly increased media attention.

German-produced German-language music is on a roll through the works of such artists as Herbert Groenemeyer, Peter Maffay, and Matthias Reim.

Manfred Zunkeller, chairman of the German IFPI group, says, "The share of German music in the charts is slowly but surely growing. Through the 16 million Germans in the new German states, German hits have gained even more connoisseurs."

Because of the burgeoning popularity of domestic product, the Ger-

man record industry is organizing a televised pop festival, Schlager '91, for the first time in 20 years. It will be held in Berlin on Aug. 31 and will be transmitted live by national broadcaster ZDF.

Other broadcasting opportunities are also opening up for schlager. Hubert Wandjo, director of artist marketing at Sony Music here, explains, "Because of new program structures and private radio stations, there are presently far better chances for the German pop song than there have been for many years."

Karl-Heinz Voell, spokesman for Koch International, adds, "The new radio policy, in the east as well as in the west of the country, clearly recognizes that the German pop song is not just accepted by the audience but demanded by them."

Koch is known here for its support of traditional German pop while, in the last year, Sony has set up a label, Herzklang, specifically for schlager music.

Gerd Gebhardt, managing director of Warner Music Germany, describes his company's involvement with the genre: "I can proudly say that in 1990 we've had our highest-ever percentage of national repertoire. We are on our way to the 20% mark and are aiming at even more."

Though the German charts, like those in the rest of Europe, are dominated by Anglo-American product, the industry here is encouraged by the high placings of schlager albums. Says Polydor A&R manager Dieter Hagermann, "That's giving hope that 1991 will become a year of German-language pop music."

## Cassette-Single Chart Tied To Netherlands' Format Drive

■ BY WILLEM HOOS

AMSTERDAM—As France gears up for an industrywide effort to launch the cassette single (Billboard, April 27), in the Netherlands, the format has now completed two months of a seven-month test-marketing period.

By the end of September, cassette singles will have benefited from a \$90,000 marketing campaign paid for by local IFPI group NVPI.

At present, 200 record stores are involved in the initial launch and are carrying promotional and display material. In mid-May, a further 150 shops will join the campaign. It is intended that all 1,200 stores in the country will be involved by the end of the summer.

The launch is being further assisted by the establishment of a cassette single top 25 chart by Dutch music promotion agency CPG. The listing is already being printed by a number of newspapers and is also included on the organization's weekly information leaflet, which has a circulation of about 80,000.

So far, only 20%-25% of singles releases are available on cassette but the industry is determined to see the format succeed. Both record companies and retailers are aware of the need to arrest the decline of the traditional vinyl 7-incher. In 1987, 12 million vinyl singles were sold in the Netherlands; last year, the total was 2.5 million, although that figure was bolstered by sales of 3.5 million CD singles.

## German Video Sales Soared In 1990, Says GVA

HAMBURG, Germany—Sales of prerecorded videocassettes more than doubled here last year compared with 1989, according to the German Video Assn.

Chairman Bodo Schwartz says the total rose to 5 million in 1990 compared with 2.4 million in the previous 12 months. The biggest hits of last year were "Dirty Dancing" and "Lady And The Tramp," each with sales of more than 500,000 units.

Karl-Heinz Jorde, managing director of Buena Vista Video in Munich, says, "The sell-through cassette has at last made video presentable to families. Sell-through cassettes have liberated video from its smutty image."

Adds Schwartz, "The downfall of the wall has made a major contribution to enlivening the video market." Consumers in the former East Germany have embraced the format, and are particularly enthusiastic in their renting of children's films.

In the rental market, sales of cassettes to stores rose from 3.6 million in 1989 to 4.8 million last year. However, turnover fell from \$237 million to \$233 million because of price reductions.

Schwartz says, "An ever-decreasing number of films were offered in higher quantities, so customers were able to obtain the films they wanted much faster."

He says there is still potential for growth in the German video market. At present, 50% of households in the west and 20% in the east have VCRs, compared with 70% in the U.S. and the U.K.

WOLFGANG SPAHR

## Sony's Summer Warns Against CD Rental In Australia

(Continued from page 6)

easily funded if [CD rental] occurs. Australian legislators should make vigorous efforts to eliminate CD rental before it takes hold."

Summer believes that the international majors and IFPI can best assist the Aussie industry by providing up-to-date background information that will support local campaigns. "We have clever and dedicated people here defending industry interests. I can lend personal energy and the right data. I don't think the Australian government would be as impressed by my view as much as the view of an industry that makes a very direct contribution to Australia."

### IMPORT BROUHAHA

The more delicate issue of the PSA findings was approached tactfully by the Sony head after closed-door IFPI deliberations. Among the controversial recom-

mendations in the PSA report were changes in copyright laws to abolish all import controls on nonpirated recordings "in order to encourage a more open and price-competitive market."

*'You have to spend as much, if not more, to develop a product here'*

Summer said IFPI was closely watching developments and realized it was a process that had to run its course. There had to be full debate, he said, and the government should judge carefully its response to the report.

"We're perplexed by the recommendation to open the doors to import product which would damage what is necessarily a fragile industry," he said. "It's fragile because you have to spend as much, if not

more, to develop a product here even though you're marketing to a very narrow population base.

"That makes for a fragile environment, but it's a circumstance that is, in part, defended by the fact that a company licensed to market this product need not compete with product from other parts of the world.

"That's not a protectionist view. It's a view that is consistent with what happens in other major world markets. It would be strange if a market of this character opened the way to destruction while other markets that are fundamentally stronger take steps to ensure the integrity of their marketplaces."

Summer noted that the health of the Australian music business is very important to his company. "As head of Sony [Music International], I could be indifferent as to where a record by one of my artists is sold. But it's not true. The integrity of Sony Music and other

companies in Australia is of tremendous importance to me. A significant aspect of where the sale is made is how much is returned to the business of identifying, recording, and marketing Australian artists, and I take this stand in support of the growing appetite around the world for Australian music.

"It's ironic that, in the U.S., the Australian band Midnight Oil is protected from imports and from CD rental, yet in their own country they're not."

## Dutch Venue Coughs Up Idea To Reduce Noise

AMSTERDAM—The management of Amsterdam Concertgebouw, the Netherlands' best-known venue for classical music, is to begin a campaign to limit the sound of coughing during concerts.

Beginning with the new concert season in September, posters will appear asking, "Is all that coughing coming out of your throat? Try to hold it in!" Concertgoers who produce catchy slogans on the same subject will be given a free ticket.

Martijn Sanders, the venue's managing director, says he is negotiating with a local company about the free delivery of cough drops to be distributed before shows. "It's obvious that the cough drops must not be wrapped in crunching [packaging], otherwise you have another annoying sound," he adds. WILLEM HOOS



**Global Award.** Recording group Midnight Oil receives the Crystal Globe, Sony Music International's own award to its artists commemorating worldwide sales of 5 million units. The presentation was made at the Sony Music Australia studio. Shown, from left, are Chris Moss, director of marketing, Australian artists; Bones Hillman and Jim Moginie, Midnight Oil; Denis Handlin, CEO/managing director, Sony Music Australia; Peter Garrett, Midnight Oil; Bob Summer, president, Sony Music International; Martin Rotsey and Rob Hirst, Midnight Oil; and Gary Morris, band manager.



# Hits of the U.K.™

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## HOT SINGLES

THIS WEEK	LAST WEEK	TITLE LABEL	ARTIST
1	1	THE ONE AND ONLY CHRYSALIS	CHESNEY HAWKES
2	23	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) EPIC	CHER
3	2	SIT DOWN FONTANA	JAMES
4	4	THE WHOLE OF THE MOON ENSIGN	THE WATERBOYS
5	3	RESCUE ME SIRE	MADONNA
6	5	THE SIZE OF A COW POLYDOR	THE WONDER STUFF
7	7	DEEP, DEEP TROUBLE GEFFEN	THE SIMPSONS
8	19	SAILING ON THE SEVEN SEAS VIRGIN	OMD
9	22	SENZA UNA DONNA (WITHOUT A WOMAN) LONDON	ZUCCHERO/PAUL YOUNG
10	11	HUMAN NATURE PERFECTO	GARY CLAIL ON-U SOUND SYSTEM
11	8	LOVE & KISSES MCA	DANNI MINOGUE
12	9	ANTHEM deCONSTRUCTION	N-JOI
13	6	RHYTHM OF MY HEART WARNER BROS.	ROD STEWART
14	NEW	GET THE MESSAGE FACTORY	ELECTRONIC
15	NEW	BORN FREE SENSE	VIC REEVES/THE ROMAN NUMERALS
16	NEW	RING RING RING BIG LIFE	DE LA SOUL
17	15	ROCK THE CASBAH COLUMBIA	THE CLASH
18	18	CAN YOU DIG IT? SIREN	THE MOCK TURTLES
19	13	WORD OF MOUTH VIRGIN	MIKE + THE MECHANICS
20	NEW	THERE'S NO OTHER WAY FOOD	BLUR
21	10	JOYRIDE EMI	ROXETTE
22	NEW	CHILDREN PARLOPHONE	EMF
23	12	SECRET LOVE WARNER BROS.	BEE GEES
24	32	QUADROPHONIA ARS	QUADROPHONIA
25	16	STRIKE IT UP deCONSTRUCTION	BLACK BOX
26	34	SEAL OUR FATE EPIC	GLORIA ESTEFAN
27	14	I'VE GOT NEWS FOR YOU VIRGIN	FEARGAL SHARKEY
28	28	SINFUL! (SCARY JIGGIN' WITH ...) SIREN	PETE WYLIE
29	20	RING MY BELL COOLTEMPO	MONIE LOVE VS. ADEVA
30	38	LONG TRAIN RUNNING LONDON	BANANARAMA
31	27	WHERE LOVE LIVES (COME ON IN) ARISTA	ALISON LIMMERICK
32	39	FOOTSTEPS FOLLOWING ME DEBUT	FRANCES NERO
33	29	HYPERREAL ONE LITTLE INDIAN	THE SHAMEN
34	NEW	ARE YOU READY ATCO	AC/DC
35	21	HERE WE GO COLUMBIA	C&C MUSIC FACTORY
36	40	GET READY! COLUMBIA	ROACHFORD
37	37	MY HEAD'S IN MISSISSIPPI WARNER BROS.	ZZ TOP
38	17	IT'S TOO LATE MERCURY	QUARTZ INTRODUCING DINA CARROLL
39	NEW	SILENT LUCIDITY EMI	QUEENSRYPHE
40	NEW	LOVE IS A WONDERFUL THING COLUMBIA	MICHAEL BOLTON

## TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST LABEL	TITLE
1	1	EURYTHMICS RCA	GREATEST HITS
2	2	SIMPLE MINDS VIRGIN	REAL LIFE
3	3	ROXETTE EMI	JOYRIDE
4	5	R.E.M. WARNER BROS.	OUT OF TIME
5	4	ROD STEWART WARNER BROS.	VAGABOND HEART
6	15	STRANGLERS EPIC	GREATEST HITS 1977-1990
7	11	GLORIA ESTEFAN EPIC	INTO THE LIGHT
8	7	CHRIS REA EAST WEST	AUBERGE
9	9	THE SIMPSONS GEFFEN	THE SIMPSONS SING THE BLUES
10	8	DEBORAH HARRY & BLONDI CHRYSLIS	THE COMPLETE PICTURE—THE VERY BEST
11	NEW	MIKE + THE MECHANICS VIRGIN	WORD OF MOUTH
12	10	MADONNA SIRE	THE IMMACULATE COLLECTION
13	17	SOUNDTRACK ELEKTRA	THE DOORS
14	18	ELTON JOHN ROCKET/PHONOGRAM	THE VERY BEST OF ...
15	6	ROLLING STONES ROLLING STONES	FLASHPOINT
16	19	GEORGE MICHAEL EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
17	16	OLETA ADAMS FONTANA	CIRCLE OF ONE
18	20	CHRIS ISAAK REPRISÉ	WICKED GAME
19	14	TV SOUNDTRACK VIRGIN	MUSIC FROM INSPECTOR MORSE
20	12	LENNY KRAVITZ VIRGIN AMERICA	MAMA SAID
21	30	THE KLF KLF COMMUNICATIONS	THE WHITE ROOM
22	23	M.C. HAMMER CAPITOL	PLEASE HAMMER DON'T HURT 'EM
23	25	THE FARM PRODUCE	SPARTACUS
24	13	MASSIVE WILD BUNCH	BLUE LINES
25	28	THE CLASH COLUMBIA	THE STORY OF THE CLASH
26	29	NIGEL KENNEDY EMI	BRAHMS VIOLIN CONCERTO
27	21	SOUNDTRACK CHRYSLIS	BUDDY'S SONG
28	27	FEARGAL SHARKEY VIRGIN	SONGS FROM THE MARDI GRAS
29	NEW	THE ORB BIG LIFE	ORB'S ADVENTURES BEYOND THE ULTRAWORLD
30	22	NED'S AUTOMATIC DUSTBIN FURTIVE	GOD FODDER
31	26	JESUS JONES FOOD/EMI	DOUBT
32	32	DOORS ELEKTRA	THE BEST OF THE DOORS
33	33	CARRERAS, DOMINGO, PAVAROTTI DECCA	IN CONCERT
34	36	BOB STATE ZTT	EX:EL
35	38	THE BEE GEES POLYDOR	THE VERY BEST OF ...
36	37	ENIGMA VIRGIN INTERNATIONAL	MCMXC A.D.
37	NEW	PHIL COLLINS VIRGIN	SERIOUS HITS ... LIVE!
38	35	JOAN ARMATRADING A&M	THE VERY BEST OF ...
39	24	RAIN TREE CROW VIRGIN	RAIN TREE CROW
40	34	QUEEN PARLOPHONE	INNUENDO

# INTERNATIONAL

## U.K. Cassette-Single Activity Scrutinized

### Chart Committee Deciding If 'Voluntary' Option Works

■ BY JEFF CLARK-MEADS

LONDON—British record companies are being given an opportunity to voluntarily support the cassette single. However, if they do not display appropriate enthusiasm, the industry may legislate in favor of the format.

The body that governs the running of the U.K.'s official charts, the chart supervisory committee of Chart Information Network, is giving record companies a free hand over what formats they use when releasing a single. If they do not include a cassette within that mix, though, the format may be made compulsory once more.

A proliferation of formats—including picture discs, shaped discs, and the use of colored vinyl—began to swamp the singles charts at the end of the '80s. That prompted the British Phonographic Industry (the trade body then in sole control of the charts) to restrict the number of chart-eligible formats to five, one of which had to be a cassette.

CIN's chart committee, which took over political control of the

charts last year, has now decided to reduce that number to four (Billboard, March 30) and has dropped the rule of a compulsory cassette. Following the committee's meeting last week, CIN chief executive Adri-

*The committee is also continuing to wrestle with how to define 'indie music'*

an Wistreich says, "Initially, we will not be imposing any restrictions on formats. However, we will be monitoring the effect on the number of releases of cassette singles to see whether or not having a restriction produces an increase or decrease. If there is a diminished number, we may consider putting in a new rule."

The committee is also continuing to wrestle with how to define "indie music," and is coming to the conclusion that no one person is capable of deciding what should be covered by

that banner and what not.

The issue has always been a complex and politically sensitive one and, a decade after it was first put on the table, a long-term solution seems as elusive as ever.

At present, the criterion for inclusion in the indie charts is that product must go through an independent distributor. However, as some of the U.K.'s most mainstream pop is handled by indie companies, this definition is seen as outmoded.

Wistreich says, though, "There is no statistically objective method of defining indie music."

He says it is likely that the final decision on chart eligibility will involve some kind of qualitative appraisal. He adds that simply monitoring sales through stores oriented to indie music is not sufficient because these shops also sell countable amounts of mainstream chart product.

Some music will, then, have to be omitted even on a sample of indie stores, and Wistreich says, "Who is going to decide on what product is counted and what left out? I fear you couldn't find the perfect person to do that."

A meeting is to be held with representatives of the indie sector to try to thrash out further ideas for CIN to discuss.

CIN oversees the compilation of the indie and main charts from data collated by Gallup.

## NEWSLINE

### PolyGram Retains Its Hold On The Top Spot In U.K. Music Biz

LONDON—PolyGram's market dominance in the U.K. continues: The group was the leading albums and singles company in the first quarter and leading distributor in both categories.

PolyGram has been in the top slot consistently for five years, and continues to have the lion's share of distribution despite the loss of MCA to BMG.

In the first three months, it distributed 22.2% of all albums and 18.3% of singles; EMI and WEA were second and third, respectively, in each category.

Leading label in the albums market was EMI, bolstered by three of the 10 top-selling compilations. Top singles label was Columbia, assisted by the Clash's No. 1 rereleased single, "Should I Stay Or Should I Go."

### Chart 'Buy In' Rumors Spur Investigation

LONDON—The British Phonographic Industry has set up a committee of inquiry after chart-data compiler Gallup discovered anomalies in the sales pattern of three singles.

The industry has been rife with rumor for three weeks that the records were being "bought-in." This is the practice whereby an agent will purchase a number of copies of a designated single from a store that returns sales data to Gallup.

Gallup's sophisticated systems quickly spotted the unusual patterns and the suspect data was removed from the statistics for the chart for the affected period, the last week of March. No evidence exists that any such attempt to hype the chart has ever succeeded in altering a record's position.

The BPI committee under chairman Terry Ellis will now consider a report from Gallup and will decide what, if any, further action should be taken.

The records at the center of the affair are "Always On The Run" by Lenny Kravitz (Virgin America), "More" by the High (London), and "Find 'Em Fool 'Em Forget 'Em" by S'Express (Rhythm King).

*"It's not a hit until it's a hit in Billboard."*

### Roxette Gets Sweden's Stamp Of Approval

STOCKHOLM, Sweden—The postal service in this country is to release a series of stamps in the fall featuring the country's major musical export, Roxette, and two other acts. It is the first time the rock industry has been recognized in this manner.

There will be three stamps released Oct. 5 for use specifically on domestic letters. The other acts to be featured are Sonet veteran rocker Jerry Williams and Big Bag-signed singer Lena Philipsson.

EMI marketing director Lars Bremar says Roxette is extremely pleased about its inclusion on the stamps. "It's a big thing," he says. "In the past, they have used famous authors and sports people but this is the first time anyone from the entertainment world has been featured in this way."

Ingrid Erikson of the Swedish staff office says, "We wanted to appeal to young people and, certainly in the case of Roxette and Lena Philipsson, they are very popular with young people." All the artists had approval on the final design of the stamps. DAVID ROWLEY



# HITS of the WORLD

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MUSIC & MEDIA

Europe's Music Radio Newsweekly **EUROCHART HOT 100** 4/27/91

SINGLES	
1	1 JOYRIDE ROXETTE EMI
2	2 WIND OF CHANGE SCORPIONS MERCURY
3	14 THE WHOLE OF THE MOON THE WATERBOYS ENSIGN
4	3 SECRET LOVE BEE GEES WARNER BROS.
5	5 MEA CULPA PART TWO ENIGMA VIRGIN
6	6 DO THE BARTMAN THE SIMPSONS GEFEN
7	4 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
8	22 RESCUE ME MADONNA SIRE
9	9 LET THERE BE LOVE SIMPLE MINDS VIRGIN
10	8 SIT DOWN JAMES FONTANA
11	13 CRAZY SEAL ZTT
12	10 3 A.M. ETERNAL KLF KLF COMMUNICATIONS
13	17 SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA
14	11 THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
15	7 RHYTHM OF MY HEART ROD STEWART WARNER BROS.
16	20 NO COKE DR. ALBAN SWEMIX
17	12 SNAP MEGAMIX SNAP LOGIC/ARLOLA
18	16 WHERE THE STREETS HAVE NO NAME/SERIOUS PET SHOP BOYS PARLOPHONE
19	21 DARLING ROCH VOISINE ARIOLA
20	15 BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM
21	19 POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA
22	NEW THE SIZE OF A COW THE WONDER STUFF POLYDOR
23	18 SADENESS—PART 1 ENIGMA VIRGIN
24	24 LOVE AND KISSES DANNI MINOGUE MCA
25	NEW A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES COLUMBIA
26	NEW DEEP, DEEP TROUBLE THE SIMPSONS GEFEN
27	23 HIGHWIRE ROLLING STONES COLUMBIA
28	NEW ANTHEM N-JOI deCONSTRUCTION
29	25 THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR
30	NEW DESENCHANTEE MYLENE FARMER POLYDOR
ALBUMS	
1	1 EURYTHMICS GREATEST HITS RCA
2	7 ROXETTE JOYRIDE EMI
3	NEW SIMPLE MINDS REAL LIFE VIRGIN
4	6 ROD STEWART VAGABOND HEART WARNER BROS.
5	3 QUEEN INNUENDO EMI
6	4 R.E.M. OUT OF TIME WARNER BROS.
7	17 ROLLING STONES FLASHPOINT COLUMBIA
8	2 CHRIS REA AUBERGE EAST WEST
9	8 ENIGMA MCMXC A.D. VIRGIN
10	5 CHRIS ISAAK WICKED GAME REPRISE
11	10 STING THE SOUL CAGES A&M
12	9 BEE GEES HIGH CIVILIZATION WARNER BROS.
13	NEW LENNY KRAVITZ MAMA SAID VIRGIN
14	11 PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN/WEA
15	13 SCORPIONS CRAZY WORLD MERCURY
16	12 ELTON JOHN THE VERY BEST OF... ROCKET
17	20 SOUNDTRACK THE DOORS ELEKTRA
18	22 PATRICK BRUEL ALORS REGARDE RCA
19	15 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON
20	NEW THE SIMPSONS THE SIMPSONS SING THE BLUES GEFEN
21	14 TV SOUNDTRACK TWIN PEAKS WARNER BROS.
22	30 THE CURE ENTREAT FICTION
23	23 GLORIA ESTEFAN INTO THE LIGHT EPIC
24	21 KLF THE WHITE ROOM KLF COMMUNICATIONS
25	NEW NED'S AUTOMATIC DUSTBIN GOD FODDER FURTIVE
26	18 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
27	26 SOUNDTRACK GREASE POLYDOR
28	NEW ERIC CLAPTON THE ERIC CLAPTON STORY POLYDOR
29	27 MADONNA THE IMMACULATE COLLECTION SIRE
30	16 RICK ASTLEY FREE RCA

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 4/28/91

SINGLES	
1	1 JOYRIDE ROXETTE SBK/EMI
2	2 TINGLES RATCAT ROO/POLYGRAM
3	5 THE HORSES DARYL BRAITHWAITE COLUMBIA
4	4 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC
5	3 FALLING JULIEE CRUISE WARNER
6	9 BETTER THE SCREAMING JETS PHONOGRAM/POLYGRAM
7	7 SADENESS—PART 1 ENIGMA VIRGIN/EMI
8	NEW DON'T GO NOW RATCAT ROO/POLYGRAM
9	8 DO THE BARTMAN THE SIMPSONS WARNER
10	6 SUCKER DJ DIMPLES D LIBERATION/FESTIVAL
11	10 HOLD ME IN YOUR ARMS SOUTHERN SONS BMG
12	11 CRAZY SEAL WARNER
13	15 UNBELIEVABLE EMF EMI
14	NEW CRY FOR HELP RICK ASTLEY BMG
15	19 WICKED GAME CHRIS ISAAK POLYDOR/POLYGRAM
16	14 JUST ANOTHER DREAM CATHY DENNIS POLYDOR/POLYGRAM
17	12 BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. LIBERATION/FESTIVAL
18	NEW OPERA HOUSE WORLD FAMOUS SUPREME TEAM SHOW VIRGIN/EMI
19	13 FANTASY BLACK BOX deCONSTRUCTION/BMG
20	NEW ON THE WAY UP ELISA FIORILLO EMI
ALBUMS	
1	1 EURYTHMICS GREATEST HITS BMG
2	3 ROXETTE JOYRIDE EMI
3	2 TV SOUNDTRACK TWIN PEAKS WARNER
4	6 R.E.M. OUT OF TIME WARNER
5	4 ENIGMA MCMXC A.D. VIRGIN/EMI
6	5 BLACK BOX DREAMLAND BMG
7	NEW HOODOO GURUS KINKY BMG
8	7 SOUTHERN SONS SOUTHERN SONS BMG
9	10 DARYL BRAITHWAITE RISE COLUMBIA
10	9 CHRIS ISAAK WICKED GAME WARNER
11	8 HOTHOUSE FLOWERS HOME POLYDOR/POLYGRAM
12	11 JOHN FARNHAM CHAIN REACTION BMG
13	12 THE BLACK SORROWS HARLEY & ROSE COLUMBIA
14	16 DIVINYLS DIVINYLS VIRGIN/EMI
15	13 MARIAH CAREY MARIAH CAREY COLUMBIA
16	15 INXS X WARNER
17	14 ROLLING STONES FLASHPOINT COLUMBIA
18	17 BETTE MIDLER SOME PEOPLE'S LIVES WARNER
19	NEW WENDY MATTHEWS EMIGRE ROO/POLYGRAM
20	NEW SOUNDTRACK THE DOORS WARNER

## GERMANY (Courtesy Der Musikmarkt) As of 4/16/91

SINGLES	
1	1 JOYRIDE ROXETTE ELECTROLA
2	3 SECRET LOVE BEE GEES WARNER BROS.
3	4 NO COKE DR. ALBAN LOGIC
4	2 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
5	5 CRAZY SEAL ZTT
6	13 ZEHN KLEINE NEGERLEIN TIME TO TIME POWER BROTHERS
7	7 DO THE BARTMAN SIMPSONS GEFEN
8	12 WHERE THE STREETS HAVE NO NAME PET SHOP BOYS PARLOPHONE
9	18 RHYTHM OF MY HEART ROD STEWART WEA
10	6 3 A.M. ETERNAL KLF BLOW UP
11	14 SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA
12	8 ALL TOGETHER NOW THE FARM INTERCORD
13	9 WICKED GAME CHRIS ISAAK LONDON/METRONOME
14	NEW WIND OF CHANGE THE SCORPIONS MERCURY/PHONOGRAM
15	10 BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM
16	15 SNAP MEGAMIX SNAP LOGIC
17	16 LET THERE BE LOVE SIMPLE MINDS VIRGIN
18	11 MEA CULPA PART TWO ENIGMA VIRGIN
19	17 (I WANNA GIVE YOU) DEVOTION NOMAD f/MC KEE FREEDOM ZYX
20	20 WIGGLE IT 2 IN A ROOM SBK
ALBUMS	
1	6 ROXETTE JOYRIDE ELECTROLA
2	1 EURYTHMICS GREATEST HITS RCA
3	NEW SIMPLE MINDS REAL LIFE VIRGIN
4	15 ROD STEWART VAGABOND HEART WARNER BROS.
5	2 BEE GEES HIGH CIVILIZATION WARNER BROS.
6	3 CHRIS REA AUBERGE MAGNET
7	4 QUEEN INNUENDO PARLOPHONE
8	5 CHRIS ISAAK WICKED GAME REPRISE
9	8 STING THE SOUL CAGES A&M
10	16 ROLLING STONES FLASHPOINT ROLLING STONES
11	7 PHIL COLLINS SERIOUS HITS... LIVE! WEA
12	10 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON/METRONOME
13	9 EDWARD SIMONI PAN-TRAEUME COLUMBIA
14	11 DR ALBAN HELLO AFRICA SWEMIX
15	NEW THE CURE ENTREAT POLYDOR
16	13 AC/DC THE RAZORS EDGE ATLANTIC
17	20 THE SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
18	12 RICK ASTLEY FREE RCA
19	NEW ERIC CLAPTON THE ERIC CLAPTON STORY POLYSTAR
20	19 ELTON JOHN THE VERY BEST OF... ROCKET/POLYSTAR

## SWEDEN (Courtesy GLF) As of 4/24/91

SINGLES	
1	1 JOYRIDE ROXETTE EMI
2	5 WIND OF CHANGE SCORPIONS MERCURY
3	3 DO THE BARTMAN THE SIMPSONS GEFEN
4	7 DET FINNS MAURO SCOCCO DIESEL MUSIC
5	2 3 A.M. ETERNAL KLF MEGA/EMI
6	NEW FANGAD AV EN STORMVIND CAROLA RIVAL
7	8 SHOULD I STAY OR SHOULD I GO THE CLASH SONY
8	NEW LOSING MY RELIGION R.E.M. WARNER
9	4 BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM RECORDS
10	NEW KONNER DU IHAG MIG? JIM JIHED VIRGIN
ALBUMS	
1	1 ROXETTE JOYRIDE EMI
2	2 WILMER X MAMBO FEBER EMI
3	6 ROD STEWART VAGABOND HEART WARNER
4	4 ORUP ORUPEANSONGS METRONOME
5	NEW SIMPLE MINDS REAL LIFE VIRGIN
6	3 ERIC GADD ERIC GADD METRONOME
7	NEW MAURO SCOCCO DR SPACE DAGBOK DIESEL MUSIC
8	10 EURYTHMICS GREATEST HITS RCA
9	NEW R.E.M. OUT OF TIME WARNER
10	5 VARIOUS ARTISTS POWER BALLADS EVA

## CANADA (Courtesy The Record) As of 4/29/91

SINGLES	
1	1 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RADIOACTIVE/MCA
2	2 JOYRIDE ROXETTE CAPITOL/CAPITOL
3	3 HERE WE GO C&C MUSIC FACTORY COLUMBIA/SONY
4	6 CRY FOR HELP RICK ASTLEY RCA/RCA
5	4 RESCUE ME MADONNA SIRE/WEA
6	8 ANIMAL HEART GLASS TIGER CAPITOL/CAPITOL
7	10 CALL IT ROCK AND ROLL GREAT WHITE CAPITOL/CAPITOL
8	11 THIS HOUSE TRACIE SPENCER CAPITOL/CAPITOL
9	9 RHYTHM OF MY HEART ROD STEWART WARNER BROS./WEA
10	7 I LOVE YOU VANILLA ICE CAPITOL/CAPITOL
11	13 EVERYONE'S A WINNER BOOTSALUCE VERTIGO/PGD
12	5 SADENESS PART 1 ENIGMA VIRGIN/A&M
13	15 HIGHWIRE ROLLING STONES COLUMBIA/SONY
14	18 HOW TO DANCE BINGO BOYS ATLANTIC/WEA
15	NEW IESHA ANOTHER BAD CREATION MOTOWN/MOTOWN
16	17 CALL IT POISON THE ESCAPE CLUB ATLANTIC/WEA
17	14 SOMEDAY MARIAH CAREY SONY/SONY
18	NEW AROUND THE WAY GIRL L.L. COOL J DEF JAM/SONY
19	12 ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA/BMG
20	NEW RIGHT HERE, RIGHT NOW JESUS JONES SBK/EMI
ALBUMS	
1	1 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
2	15 ROXETTE JOYRIDE CAPITOL/CAPITOL
3	2 THE TRAGICALLY HIP ROAD APPLES MCA/MCA
4	3 MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
5	6 R.E.M. OUT OF TIME WARNER BROS./WEA
6	4 VANILLA ICE TO THE EXTREME SBK/EMI
7	10 ROD STEWART VAGABOND HEART WARNER BROS./WEA
8	8 ENIGMA MCMXC A.D. VIRGIN/A&M
9	5 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
10	7 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
11	11 CHRIS ISAAK HEART SHAPED WORLD REPRISE/WEA
12	NEW ROLLING STONES FLASHPOINT COLUMBIA/SONY
13	20 LONDONBEAT IN THE BLOOD RADIOACTIVE/MCA
14	12 THE SIMPSONS THE SIMPSONS SING THE BLUES GEFEN/GEFFEN
15	18 GLASS TIGER SIMPLE MISSION CAPITOL/CAPITOL
16	9 THE DOORS SOUNDTRACK ELEKTRA/WEA
17	14 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
18	17 AC/DC THE RAZORS EDGE ATCO/WEA
19	13 STING THE SOUL CAGES A&M/A&M
20	16 MADONNA THE IMMACULATE COLLECTION SIRE/WEA

## FRANCE (Courtesy of Nielsen/Europe 1) As of 4/20/91

SINGLES	
1	1 WIND OF CHANGE SCORPIONS MERCURY
2	2 DARLIN ROCH VOISINE BMG
3	3 POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA
4	4 A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES RCA/BMG
5	12 DESENCHANTEE MYLENE FARMER POLYDOR
6	5 MEA CULPA ENIGMA VIRGIN
7	6 PLACE DES GRANDS HOMMES PATRICK BRUEL BMG
8	9 REQUIEM POUR UN CON (REMIX '91) GAINSBURG PHONOGRAM
9	8 QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. ON THE BEAT
10	7 ROMANTIC WORLD DANA DAWSON COLUMBIA
11	13 J'AI PEUR FRANCOISE FELDMAN & JONIECE JAMISON PHONOGRAM
12	10 SADENESS—PART 1 ENIGMA VIRGIN
13	15 UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
14	NEW HOMELY GIRL UB40 VIRGIN
15	11 NATAL CHICO & ROBERTA GEORGES MARY/BMG
16	19 ICE ICE BABY VANILLA ICE TREMA/EMI
17	14 ABOUT YOU DAVID HALLYDAY PHONOGRAM
18	18 THE WAY YOU DO THE THINGS YOU DO UB40 VIRGIN
19	NEW JE N'AI PLUS RIEN A TE DONNER MARC LAVOINE POLYGRAM
20	16 FEEL THE GROOVE CARTOUCHE PHONOGRAM
ALBUMS	
1	1 PATRICK BRUEL ALORS REGARDE RCA/BMG
2	2 ENIGMA MCMXC A.D. VIRGIN
3	3 SCORPIONS CRAZY WORLD MERCURY
4	5 ROCH VOISINE DOUBLE GEORGES MARY/BMG
5	4 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
6	6 BENNY B. L'ALBUM ON THE BEAT
7	7 UB40 LABOUR OF LOVE PART II VIRGIN
8	9 FRANCOISE FELDMAN UNE PRESENCE PHONOGRAM
9	17 QUEEN INNUENDO EMI
10	10 ELMER FOOD BEAT 30 CM OTT/POLYDOR
11	8 JOHNNY HALLYDAY DANS LA CHALEUR DE BERCY PHONOGRAM
12	NEW GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
13	11 STING THE SOUL CAGES A&M
14	15 DANA DAWSON PARIS NEW YORK AND ME COLUMBIA
15	12 MICHEL SARDOU LE PRIVILEGE TREMA/EMI
16	19 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA
17	18 THIERRY HAZARD POP MUSIC COLUMBIA
18	NEW ROCH VOISINE HELENE BMG
19	16 CHICO ET ROBERTA FRENTE A FRENTE CARRERE
20	NEW JULIEN CLERC FAIS MOI UNE PLACE VIRGIN

## JAPAN (Courtesy Music Labo) As of 4/29/91

SINGLES	
1	NEW SOTSUGYO MISATO WATANABE EPIC/SONY
2	NEW YUMENO KANATA EIKICHI YAZAWA TOSHIBA/EMI
3	2 LADY NAVIGATION B'Z BMG/VICTOR
4	4 OH YEAH/LOVE STORY WA TOTSUZEN NI KAZUMASA ODA FUN HOUSE
5	6 HAZIMARI WA ITSUMO AME ASKA PONY CANYON
6	5 FUTARISHIZUKA AKINA NAKAMORI WARNER/PIONEER
7	1 WEDNESDAY MOOM HIDEAKI APOLLON
8	9 I LOVE YOU YUTAKA OZAKI SONY
9	3 VIRGIN MOON KOHJI KIKAWA TOSHIBA/EMI
10	NEW HINAGESHI MICHIO NAKAJIMA PONY CANYON
ALBUMS	
1	NEW LINDBERG LINDBERG 4 TOKUMA JAPAN
2	NEW KUMIKO YAMASHITA JOY FOR U TOSHIBA/EMI
3	1 KYOUSUKE HIMURO HIGHER SELF TOSHIBA/EMI
4	3 YAMADAKATUTENAI WINK YAMADAKATUTENAI CD PONY CANYON
5	2 ROLLING STONES FLASHPOINT SONY
6	4 JUNICHI INAGAKI WILL FUN HOUSE
7	7 REBECCA THE BEST OF DREAMS SONY
8	NEW M.C. HAMMER JAPAN ONLY TOSHIBA/EMI
9	NEW ANN LEWIS WOMANISM 2 VICTOR
10	NEW M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM TOSHIBA/EMI

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 4/19/91

SINGLES	
1	2 LOSING MY RELIGION R.E.M. WARNER MUSIC
2	1 JOYRIDE ROXETTE EMI
3	5 ONE MORE TRY TIMMY T. DINO MUSIC
4	7 YOU TEN SHARP COLUMBIA
5	3 UNFINISHED SYMPATHY MASSIVE VIRGIN
6	6 SHOULD I STAY OR SHOULD I GO THE CLASH SONY MUSIC
7	4 LET THERE BE LOVE SIMPLE MINDS VIRGIN
8	9 MEGAMIX SNAP LOGIC
9	NEW ALWAYS ON THE RUN LENNY KRAVITZ VIRGIN
10	8 HIGHWIRE ROLLING STONES SONY MUSIC
ALBUMS	
1	1 EURYTHMICS GREATEST HITS RCA
2	2 R.E.M. OUT OF TIME WARNER MUSIC
3	3 VARIOUS ARTISTS GREASE—THE ORIGINAL SOUNDTRACK POLYDOR
4	4 VARIOUS ARTISTS TOUR OF DUTY 2 MAGNUM
5	7 ROLLING STONES FLASHPOINT ROLLING STONES
6	6 ROXETTE JOYRIDE PARLOPHONE
7	5 LENNY KRAVITZ MAMA SAID VIRGIN
8	NEW SIMPLE MINDS REAL LIFE VIRGIN
9	8 CHRIS ISAAK WICKED GAME LONDON
10	NEW ERIC CLAPTON THE ERIC CLAPTON STORY POLYDOR



## Bulgaria Strives To Get Copyright Law In Sync Introduces Blank-Tape Levy To Speed Trade With West

SOFIA, Bulgaria—Taking a lead in copyright legislation in Eastern Europe, Bulgaria introduced a blank-tape levy last month and further copyright legislation is now before parliament.

IFPI legal adviser Ian Haffey, who has just returned from the country, says, "Bulgaria wants to harmonize its copyright law with Western Europe. It's working from the basis of no copyright protection at all for producers at present."

The authorities are keen to begin trading with the West as quickly as possible and, to that end, have promised to respect trade agreements as well as introduce new copyright legislation.

Haffey continues, "An authors' committee has now come up with a draft on producers' rights which is excellent. It's been very well done. It contains 50 years' protection on reproduction and rental and payment for broadcasting."

The draft is now before parlia-

ment, and Haffey comments, "There's no opposition to it going through." He adds that it contains "adequate penalties," including provision for up to one year's imprisonment for some offenses.

"This is a very, very good basis—far in advance of what we have anywhere else in Eastern Europe, with the possible exception of Czechoslovakia. There is a clear perception in Bulgaria that they need to take fairly lengthy and ur-

gent steps if they are to make their copyright law acceptable to the majority of countries in the EEC. There's no point messing around giving 25 years' protection," he says.

Bulgaria has a population of 12 million, making it bigger than each of the Scandinavian countries. "There are a lot of young people in Bulgaria," Haffey says, "and a lot of interest in Western music."

JEFF CLARK-MEADS

## Veloso: Portugal's Pride

LISBON, Portugal—Rui Veloso, a rock/blues singer from Oporto, was Portugal's biggest-selling act and top live draw last year. His album "Mingos e os Samurais" (EMI-VC) sold more than 160,000 units, according to AFP, the Portuguese IFPI branch.

Veloso played 40 gigs around the country, attracting a total of 200,000 people. Tina Turner was top draw for a single concert, pulling in 70,000 fans at the Alvalade Stadium

in Lisbon; the Rolling Stones attracted 50,000 to the same venue.

Second-biggest-selling album act in the country last year was Phil Collins, whose "... But Seriously" album (WEA) went double-platinum (80,000 units) and whose "Serious Hits ... Live!" went platinum.

Domestic acts that achieved gold (20,000 units) albums were Amalia Rodrigues, Dino Meira, Trovante, Onda Choc, and Nel Monteiro.

FERNANDO TENENTE

## Finns Flocked To Music Shops In '90, Setting A Record

HELSINKI, Finland—This country's record buyers took home more music than ever before in 1990, according to figures just released by the local IFPI group, AKAT.

They purchased 8.5 million units from AKAT members worth the equivalent of \$62 million at dealer prices. Volume was up 17% and value rose by 4% compared with 1989.

Within those figures, compact discs continued to blossom with volume up 57% and value increasing 38% to finish with 1.8 million units, worth \$20 million. CDs now account for 21% of the total market by volume and 32% by value, and rising.

Cassettes had another good year, up 23% by volume and 4% by value. Vinyl LPs fell somewhat but still finished the year with 36% of the market's volume and 32% of its value.

AKAT comprises the 20 leading record companies in Finland, which between them account for 65%-70% of the total market. The remainder of the business is done by nonmember firms, such as importers and mail-order operations. Figures from this latter group are not considered reliable.

KARI HELOPALTIO

**Andy Gray built a street-market stall into one of the most successful indie chains in the U.K. ... see page 42**

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2nd  
annual  
international

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*Running in conjunction with  
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- radio
- retailing
- talent management
- piracy

Wednesday, May 29th

- television/music video
- music publishing/copyright
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On May 28th there will be an ASCAP sponsored luncheon and at 8pm a BMI sponsored cocktail reception with special Lo Nuestro Awards Ceremony Awards for • Producer of the Year • Engineer of the Year • Arrangement of the Year

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## CAM BRINGS NEW LIFE TO SIX HISTORIC FILM SCORES.

From the treasure chest of CAM's Soundtrack Catalog, one of the richest in the world, comes an eagerly awaited collection. Here are the first six soundtracks, all masterpieces of the Italian and international cinema.



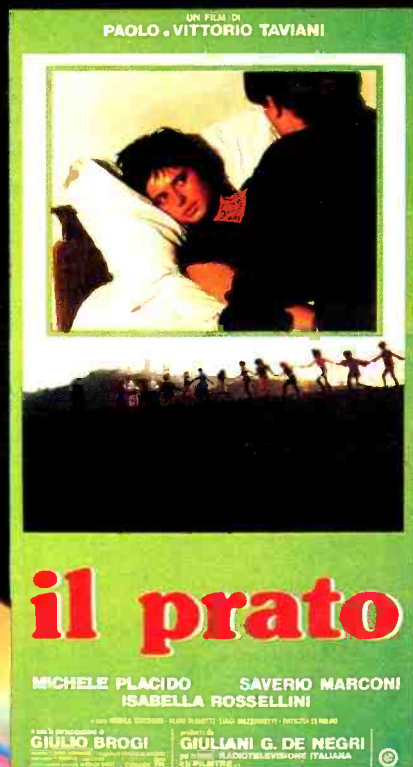
Music by: ANGELO FRANCESCO LAVAGNINO  
Directed by: Jean Delannoy  
Year: 1962



Music by: PHILIPPE SARDE  
Directed by: Claude Sautet  
Year: 1972



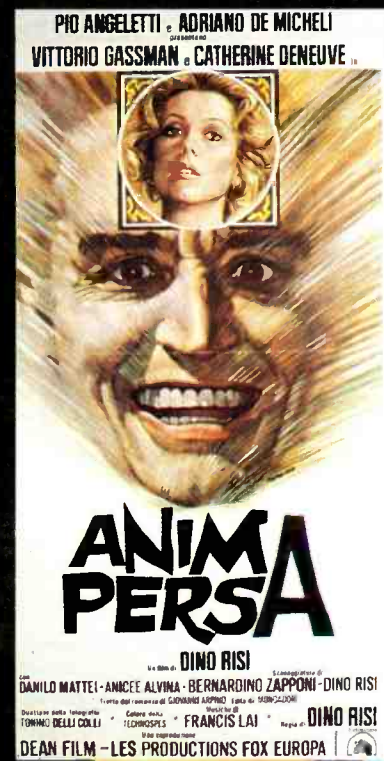
Music by: STELVIO CIPRIANI  
Directed by: Enrico Maria Salerno  
Year: 1970



Music by: ENNIO MORRICONE  
Directed by: Paolo and Vittorio Taviani  
Year: 1979



Music by: NINO ROTA  
Directed by: Luchino Visconti  
Year: 1963



Music by: FRANCIS LAI  
Directed by: Dino Risi  
Year: 1976



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**SILVER BEAR  
AT THE BERLIN  
FESTIVAL 1991**



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SOUNDTRACK SUCCESSES**

Marco Bellocchio won the "Silver Bear" special jury prize at the Berlin Festival in 1991 for the movie "La Condanna" (The Conviction).

Rich in imagery, Carlo Crivelli's beautiful soundtrack is now available on CD.



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These four CDs from the collection "CAM Original Soundtrack" were introduced at MIDEM '91, together with the double CD "TUTTO FELLINI", first release for "CAM Soundtrack Encyclopedia".

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**Music by:  
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**Music by:  
ANTONIO SECHI**



## Billboard Spotlights Germany, Austria & Switzerland

# A VIEW FROM THE TOP.

**B**illboard brings you off of the slopes and into the cities to zoom in on the most exciting music action in the region! Our annual spotlight will include • An overview of what's happening in the music world • A special on the tour and concert scene • Reports from indie publishers and producers/labels • An exclusive featuring statements by record industry leaders on bright prospects, predictions and challenges for 1991/1992 and • A survey of the mega-sellers - the top domestic artists.

So come in out of the cold and be where the real heat is ... in Billboard's spotlight on Germany, Austria and Switzerland!

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## CANADA

# Canadian Pubs Increasingly Looking At The Global Picture

BY LARRY LeBLANC

TORONTO—In recent years, particularly with the newly acquired representation of EMI Music Publishing and Sony Music Publishing, the merging of Warner/Chappell Music, and MCA Music's recent joint-venture affiliation with TMP-The Music Publisher, major Canadian-based publishers are operating with global strategies in mind.

"We're signing and we're doing a lot of domestic deals and we'll live or die with our deal-making," says Geoff Kulawick, director of creative services, Warner/Chappell Music Canada. "Right now, we have hits in Canada but what we have to do is to have international hits."

"If we can't get the right deal, we'll produce the act which is an alternative route to getting a record deal," says veteran Frank Davies, president of TMP. "You can't count on a record deal in Canada because there's only six majors and three or four significant indies. Ten labels isn't enough to give you that one person who will home in on your act and say, 'Yes, that's for me.'"

"It's quite possible to get an act signed at a Canadian label, especially if you put up all the money up," says Greg Hambleton, president of Axe Music Group. "Worldwide acts develop from Canada and people cover songs here, but not that many. Right now, I'm in the process of sending stuff down to the States."

"To me, being an American, I immediately think of doing business in the States," says veteran music man Hank Medress, president, EMI Music Publishing Canada, which has a roster that includes members of Glass Tiger, Luba, Alfie Zappacosta, and Dave Tyson. "However, being part of the system, I also think of our company and Deane Cameron [president Capitol-EMI Canada], as well."

Most publishers affiliated with major multinationals tend to agree with the necessity of finding undiscovered or unrecorded songwriting talent first. "We have to find the acts before

the A&R guys do," says Michael Roth, creative director, Sony Music Publishing Canada. "And the thing with publishing is you can say 'Yes' more than an A&R guy can."

Sony Music Canada is now building a 24-track studio at its Toronto headquarters for the use of its A&R and publishing wings. "The label isn't looking at it as a record-making tool; I will be," says Roth.

In contrast to Sony's style of signing songwriters unaffiliated with its record division, PolyGram Music Publishing Canada's roster consists of only songwriters affiliated with recording deals with the label. These include Sue Medley; Ivan and Stefan Doroschuk of Montreal's Men Without Hats; the Young Saints from Vancouver, British Columbia; and Quebec singer Nico Matisse.

"We are not looking for outside material or writers," says John Redmond, PolyGram's professional manager. "Right now, we're playing catch-up. As soon as that is established, I'd be interested at some point in signing a songwriter who is not an artist."

Warner/Chappell Canada, however, is taking full advantage of its international affiliations. Two of its pop songwriters, Stan Meissner and David Roberts, have been writing with Warner/Chappell U.S.-based songwriters for several years. In addition, Warner/Chappell's George Fox wrote with Nashville-based Charlie Black and Rory Bourke for his new Warner album; former Glass Tiger drummer Michael Hanson has written with John Bettis and Susan Pomerantz; and Colin Linden, who has been writing with Lori Yates, Ben Mink (a k.d. lang co-writer), and Steve Bogard, is scheduled to head to Woodstock, N.Y., shortly to write with members of the Band for an upcoming Columbia Records album.

"Domestic writers, working with all these successful international songwriters, are giving us access to the American marketplace," says Jerry Renewych, president of Warner/Chappell Music Canada.

## MAPLE BRIEFS

**F**ANFARE RECORDS of Toronto has signed Dr. Paul Freeman, music director of the Chicago Sinfonietta, to a four-year contract that calls for a minimum of 14 albums to be released. Orchestras to be involved in these projects include England's Philharmonia Orchestra, the Mexican State Symphony, and the Chicago Sinfonietta. The recordings will appear on the ProArte/Fanfare label and on Fanfare's new Mastersound label. The first two recordings under this pact, "A Shostakovich Film Festival" and "Estancia Ballet," are being issued this month.

**N**ATIONAL VIDEO service MuchMusic scored a gold medal at the recent 33rd annual International Film & Television Festival of New York for the "Best Of Much" show opening produced by Calibre Digital Design in collaboration with network

producers Michael Heydon and Dave Russell.

**T**ORONTO HOMICIDE detectives were among 150 on hand April 17 for the burial of murder victim Stanley Shearer, 36, president of Our Land Sound Productions of Scarborough, Ontario. Shearer's bullet-riddled body was found inside his office April 12. Police are hunting for four men seen fleeing the murder scene.

**C**LOSING FIGURES for Paul Simon's recent 49-city tour, which ended April 17 in East Lansing, Mich., amounted to Simon playing 51 shows to more than 600,000 fans and grossing more than \$14 million (Canadian), according to tour promoter Arthur Fogel, president of Concert Productions International, a division of the BCL Group.





**Nice Working With BMG.** BMG executives announce the company's new long-term joint-venture agreement with Nice Man Merchandising Inc., providing the global music and video operation of Bertelsmann AG a worldwide merchandising presence, and Nice Man a strong global financial base. Shown, from left, are BMG VP of legal and business affairs Tom McPartland; Nice Man director of business development Kevin Burns; Nice Man managing director Al Ross; BMG chairman/CEO Michael Dornemann; Nice Man president Larry Johnson; RCA Records Label VP of finance Ron Osher, and BMG chief financial officer Tom McIntyre.



**Talent Show.** Unsigned songwriters perform at the Lone Star Roadhouse in New York during the second Songwriter Showcase, sponsored by the National Academy of Popular Music, parent organization of the Songwriters Hall of Fame. The songwriters, all of whom are members of NAPM and participants in NAPM songwriting workshops, were selected from hundreds who submitted demo tapes to the NAPM screening committee. Each writer performed two original pop songs. The more than 600 attendees included major-label A&R executives, producers, music publishers, and artist managers. Shown in back row, from left, are David Ray, Betsy Hirsch, vocalist Biti Strauchn, Jeff Krassner, Deborah Resto, Susan Didrichsen, Tomer Benefraim, and Bobby Daye. Shown in front, from left, are Sarah Nagourney and Robin Kreinces.



**Trixter Treat.** MCA executives congratulate Mechanic/MCA group Trixter backstage after the group's two sold-out shows with the Scorpions at Irvine Meadows in California. Trixter's eponymous debut album has been certified gold and has been on the Billboard Top Pop Albums chart for more than eight months. Trixter's next single, "Surrender," is due out the first week in May. Shown in top row, from left, are Pete Loran, Trixter; band manager Joel Weinschanker; Mark Scott, Trixter; MCA Records president Richard Palmese; MCA VP of marketing Geoff Bywater; MCA national promotion director Pat Martine; and P.J. Farley, Trixter. In the front row, from left, are producer Bill Wray; MCA VP of artist development Glen Lajeski; Steve Brown, Trixter; and Mechanic Records president Steve Sinclair.



**'Rock' Music.** The Rebel Pebbles chat with I.R.S. and CEMA executives at an I.R.S.-hosted luncheon. Shown, from left, are I.R.S. senior VP of sales and marketing Barbara Bolan; CEMA national sales manager Sue Snyder; Karen Blankfield, Rebel Pebbles; I.R.S. president Jay Boberg; Rachel Murray, Rebel Pebbles; and I.R.S. VP of promotion Barry Lyons.



**Thanks A Million, Sue.** Curb Records executives present CEMA national sales manager Sue Snyder with an RIAA platinum single of the Righteous Brothers' "Unchained Melody." Snyder and her several regional singles sales specialists played a significant role in helping the label achieve sales of more than 1 million units of the single. Shown, from left, are Curb VP of sales and marketing Dennis Hannon; Curb senior VP of business affairs Bill Straw; Snyder; and label chairman Mike Curb.



**Waylo Goes INDI.** Award-winning blues producer Willie Mitchell signs his Memphis-based Waylo Records to Independent National Distributors Inc. for exclusive national distribution. Waylo rap group the M-Team, whose members include two of Mitchell's grandsons, is finishing its debut album for April release. Shown in back row, from left, are INDI executive VP Dick Kline; Mitchell; and M-Team member M.C. Sweat (Lawrence Mitchell). Shown front and center is M-Team member Chill Master A. (Archie Mitchell).



**Head Letter Office.** Members of R.E.M. triumphantly survey some of the 10,000 postcards they received from fans supporting passage of the National Voter Registration Act, better known as the Motor Voter Bill. The Warner Bros. group put the postcards, which read "Dear Senator, I support the Motor Voter Bill," on the CD longbox of its current album, "Out Of Time." Fans were requested to fill them in and send them back. The completed postcards will be sent to the appropriate elected officials by nonprofit organization Rock The Vote. Shown, from left, are Bill Berry, Peter Dinklage, Michael Stipe, and Mike Mills.



# ALBUM REVIEWS

## POP

### ► THE DOOBIE BROTHERS

**Brotherhood**  
PRODUCER: Rodney Mills  
Capitol 94623

Follow-up to gold "Cycles" finds veteran rockers in solid album-rock-oriented shape, and again managed well by producer Mills. Best tracks remain in group's time-honored choogling style, with "Something You Said," "Dangerous," and "This Train I'm On" all likely to heat up airwaves. Comfy familiarity of band's sound will in no way breed contempt among programmers, who still can't seem to get enough.

### ► YES

**Union**  
PRODUCERS: Jonathan Elias & others  
Arista 18643

Reunited Yes features the usual suspects, including Jon Anderson, Steve Howe, Trevor Rabin, Bill Bruford, and Rick Wakeman. The sound is pure Yes: complex, layered, guitar-driven melodies led by Anderson's soaring vocals. Interestingly enough, this is actually a combination of tunes for individual ABWH and Yes albums that both parties worked on separately before coming together. Despite the initial divergence, the final product is a blending of both forces that works majestically.

### ► SIMPLE MINDS

**Real Life**  
PRODUCER: Stephen Lipson  
A&M 75021

Despite relative commercial disappointment with last album, Scottish group fronted by Jim Kerr continues along a similar path, serving up big-sounding tracks that remind one more of U2 numbers with every passing year. First single, "See The Light" is already a hit on both the Modern Rock Tracks and Album Rock Tracks charts. Potential follow-ups include "Let There Be Love" and "Stand By Love." Maybe not as immediately accessible as other works, but still a positive effort.

### ★ TEMPLE OF THE DOG

PRODUCERS: Rick Parashar & Temple Of The Dog  
A&M 15350

One-off project originally conceived as a tribute to deceased Mother Love Bone leader Andrew Wood turns into much more. Combination of members of MLB and Soundgarden blends the two band's rock/metal strengths and comes up with a diverse and affecting slate of songs that show off Chris Cornell's powerful vocals. Overall, record is much less grungy than typical Soundgarden fare, but just as striking. "Hunger Strike" is emphasis track, but smart programmers will also check out the slow rock ballad groove of "Call Me A Dog" and the quietly intense "Times Of Trouble."

### ★ PETER HOLSAPPLE & CHRIS STAMEY

**Mavericks**  
PRODUCERS: Chris Stamey and Peter Holsapple  
RCA/CEMA 70795

As part of the dBs, Holsapple and Stamey were responsible for some of the more wonderful pop songs to come down the '80s pike. Now, they reunite for their debut as a duo on

RNA. Though this isn't as jangly as the dBs' music, "Mavericks" is sprinkled with little pop gems that recall the Beach Boys ("Close Your Eyes"), the Byrds (on a cover of "Here Without You" and others), and oddly enough, even They Might Be Giants ("Taken"). The harmonies and spare arrangements of "I Want To Break Your Heart" and "The Child In You" are impossible to resist. An absolute must for college radio.

### ★ SPINOUT

PRODUCER: Michael Ross  
Delicious Vinyl 848440

Truly twisted debut by oddball L.A. quartet seems calculated to disturb and annoy those who like their rock'n'roll too polite. Melange of grungy punk/garage/surf licks, mistake-laden playing, and borderline-psycho lyrics succeed in making thud-and-blunder precursors like Thee Hypnotics sound like deep thinkers. "I'm A Rocket" may be easiest choice for modern rockers who dare to be moronic.

### THE ACCELERATORS

**Dream Train**  
PRODUCER: Dick Hodgkin  
Profile 1404

North Carolina quartet lays down a spare, melodic collection of guitar-based rock tunes that by turns betray everything from rockabilly to metal to country influences. Not a lot of embellishment here, but then these clever, catchy tunes don't need any. Best tracks are "Glenn" and "Don't Talk To Me."

### TRIBE AFTER TRIBE

PRODUCERS: Jim Scott, Bob Johnston, Tony Braithwaite & Robbi Scott  
Megaforce/Atlantic 82235

Despite its handle, band composed of three South African emigrés doesn't exactly sound tribal; instead, punchy unit offers a massive-sounding brew of propulsive hard rock that wouldn't be out of place on any progressive album rock station. Group blasts especially hard on such tracks as "Come To See You Fall," "The Mode," and wry "White Boys In The Jungle."

### KING MISSILE

**The Way To Salvation**  
PRODUCERS: King Missile & Lou Giordano  
Atlantic 82208

Alternative New York rockers release first major label effort. Bizarro, humorous, stream-of-consciousness gloom-and-doom lyrics hit more than they miss. Most words are layered over serviceable guitar riffs, or in the case of "Indians," merely a drum. Definitely worth checking out for college and alternative radio.

### UNCLE GREEN

**What An Experiment His Head Was**  
PRODUCER: Brendan O'Brien  
DB 99

Georgian pop quartet further hones its catchy indie sound, resulting in ever more impressive, tuneful guitar-pop. Alternative/collegiate programmers would be well advised to keep their ears tuned to the solid hooks of "I Don't Wanna Know About It" and "By The Way (Not Even Then)"; the '60s-style harmonies of "Guilty Party" and "Ephenus"; and the big-beat rockers "The Deal Of A Lifetime" and "Jack-A-Drum."

## R&B

### ► VICTORIA WILSON-JAMES

**Perseverance**  
PRODUCERS: Jazzie B and Mike McEvoy  
Epic 46863

Former Soul II Soul vocalist struts her stuff on solo debut. As soaring first single "Through" proves, Wilson-James has a strong voice that lends itself perfectly to Jazzie B's R&B/dance/pop beat-heavy hybrid. In addition to first single, gently swaying "One World" and "Rest Of Your Life" are logical follow-ups.

### DREAM WARRIORS

**And Now The Legacy Begins**  
PRODUCERS: Various  
4th & Broadway 444037

Toronto-based, West Indies-bred duo of King Lou and Capital Q creates a musical stew that's as thick and interesting as the group's unusual heritage might suggest. While the raps here aren't always delivered with verve, the backdrops are usually marvelous, swinging freely through reggae, R&B, and wildly unexpected pop samplings. Sonically it's a dizzying and devilish mix that might tickle those who were electrified by De La Soul's debut.

## JAZZ

### ► DIANNE REEVES

**I Remember**  
PRODUCERS: Charles Mims, Dianne Reeves, Michael Cuscuna  
Blue Note 90264

Vocalist Reeves may deliver her most stylish recital yet here, as she swings effortlessly and soulfully through a collection of splendidly selected standards. Terrific sidemen include pianists Billy Childs and Mulgrew Miller, vibist Bobby Hutcherson, guitarist Charnett Moffett, and bassist Kevin Eubanks. Never less than a notable singer, Reeves shows peak form here.

### ► CARMEN McRAE

**Sarah—Dedicated To You**  
PRODUCER: Larry Clothier  
Novus 3110

The jazz diva, who last year brought us a sublime song salute to Thelonious Monk, creates a moving tribute to her contemporary and peer, the late Sarah Vaughan. Intimate and moving session, which includes such treasures of the Vaughan repertoire as "Misty" and "Send In The Clowns" and climaxes with powerful title track and "I'll Be Seeing You," benefits to no end from the presence of pianist Shirley Horn's superb trio. No salute could be more fitting or stirring than this one.

### ► TUCK & PATTI

**Dream**  
PRODUCER: Patti Cathcart  
Windham Hill Jazz 0130

Husband and wife team of Tuck Andress and Patti Cathcart turns in

## NEW & NOTEWORTHY

### VARIOUS ARTISTS

**The Complete Stax-Volt Singles 1959-1968**  
REISSUE PRODUCER: Steve Greenberg  
Atlantic 82218

The mother of all boxed sets. This nine-CD collection contains every single A side released on the Satellite, Stax, and Volt labels during the decade, as well as salient B sides, for a whopping 244 tracks. From the very first song recorded (The Vel-tones' "Fool In Love") for the Memphis labels to the last recorded during this golden era (Johnnie Taylor's "I Ain't Particular"), this exhaustive set is a must for anyone who considers himself a true music fan. There are plenty of hits here—"(Sittin' On) The Dock Of The Bay," "Green Onions" (the only single to be released on both Stax and Volt), "Soul Man," and "Knock On Wood"—but there are also dozens of undiscovered chestnuts that will wow the listener as much as the recognized classics. The sound quality, though mono, is stellar throughout. Though the \$99.98 list price may deter some, disc for disc it's a steal. Set includes a lovingly detailed 64-page booklet that gives chart and other information about each single.

another fine set. As usual, it's just the two of them; Andress on guitar, Cathcart on vocals, creating an entire soundscape of jazz, new age, and adult contemporary tunes. They combine such stirring originals as "High Heel Blues" (performed a cappella) with standards such as "As Time Goes By" and the gorgeous Bernstein/Sondheim "One Hand, One Heart." Cathcart has a marvelously low rich voice that Andress wisely never attempts to surpass, only embellish.

### ► ARTURO SANDOVAL

**Flight To Freedom**  
PRODUCERS: Joel Dorn; Richard Eddy  
GRP 9634

Debut release from dazzling Cuban trumpeter (and co-founder of Irakere) comes less than one year after his defection to the U.S. while touring with Dizzy Gillespie. Featuring label mate Chick Corea, Sandoval's nimble style is showcased by such original compositions as the frenetic, powerful title track, the salsaed "Caribeno," and the Latinque "Samba De Amore." Worthwhile covers include a bouncy, brassy take on Gillespie's "Tanga," a loping, hypnotic version of Corea's "Psalm," and a gentle, string-backed turn at "Body And Soul."

### ► THE CRUSADERS

**Healing The Wounds**  
PRODUCER: Marcus Miller  
GRP 9638

Latest from the longtime standard bearers of contemporary funk/jazz reaffirms their status as chart leaders, sustained by the slick, seasoned sounds of bassist Miller, keyboardist Joe Sample, and sax man Wilton Felder. Highlights include the sharp licks of "Shake Dance," the well-wrought changes of "Running Man," and the sweetly lyrical theme of "Maputo." Cover material includes a mournful, lovely version of Stevie Wonder's "Cause We've Ended As Lovers," and a '90s update of Joe Zawinul's Cannonball Adderley classic "Mercy, Mercy, Mercy."

### ► THE HARPER BROTHERS

**Artistry**  
PRODUCER: Eulis Cathey  
Verve 847956

Few young traditionalist jazz units are as consistently copacetic as this quintet led by siblings Philip and Winard Harper (on trumpet and drums, respectively). Latest studio effort, which contains high-grade contributions from Javon Jackson on tenor sax, is a sturdy set emphasizing strong original compositions from all hands. These young Turks continue to demonstrate considerable blowing prowess.

### TONY CAMPISE

**First Takes**  
PRODUCER: Tab Bartling  
Heart Music 021

Journeyman saxophonist assembles a quintet to cover classic compositions by, among others, Duke Ellington, Charles Mingus, Cole Porter, and Rhasaan Roland Kirk. Tracks to listen for—most of which, as the title indicates, needed no second take—include Campise's pleasantly languid version of Fisher/Segal's "When Sunny Gets Blue," his lively treatment of Mihanovich's "Sometime Ago" and the Latin twist of Antonio Carlos Jobim's "How Insensitive."

## NEW AGE

### ► DAVID ARKENSTONE

**In The Wake Of The Wind**  
PRODUCERS: David Arkenstone & Eric Lindert  
Narada 64003

This follow-up to Arkenstone's top-charting "Citizen Of Time" is an ambitious conceptual piece that tracks the mythical voyages of Andolin, a young man who travels the world guided by a giant butterfly and becomes the first sailor to survive The

Lion's Breath, a foul wind that whips up unnavigable currents. Heady stuff. The symphonic music, which ranges from the jaunty, flute-filled "Not Too Far To Walk" to the Middle-Eastern-inflected "The Rug Merchant" to the prancy "The Stardancer," is intriguing throughout and certainly owes as much to classical music as traditional new age. Arkenstone set his standards high and meets them.

## COUNTRY

### KELLY WILLIS

**Bang Bang**  
PRODUCER: Tony Brown  
MCA 10141

Precocious singer from Austin, Texas, continues her evolution on second fine release. Besides owning a voice that's mature beyond her years, Willis brings an excellent bunch of songs (by such talents as Jim Lauderdale, Steve Earle, Paul Kelly, and Joe Ely) to the table, and backing is right on the money. Sample perky "I'll Try Again" and gutsy "Sincerely (Too Late To Turn Back Now)" for a taste of what makes this vocalist special.

### ★ DON HENRY

**Wild In The Backyard**  
PRODUCERS: Ray Kennedy & Don Henry  
Epic 46034

Nashville singer/songwriter, best known for co-writing Kathy Mattea megahit "Where've You Been," releases first solo effort that is filled with little country/pop nuggets. Tunes such as "No Such Love," "The Same Boat," "Cadillac Avenue," and "White House Keys" ring with witty, often sardonic, lyrics, accompanied by Henry's guitar, Mark O'Connor's fiddle, and various other instruments. In addition to country radio, collection should also make an impact at AC and smart college outlets.

## CLASSICAL

### HANDEL: JOSHUA

**Aler, Baird, Fortunato, Ostendorf, Brewer Chamber Orchestra, Palmer**  
Newport Classics NPD 85515/1/2

Most listeners may know little more of this score than the brilliant display aria "Oh! Had I Jubal's Lyre," sung here winningly by Julianne Baird, but they're in for a more substantial treat here. Wonderful tunes, sentimental or calls to battle, pepper the oratorio. A recorded rarity, it will be welcomed by Handel buffs. Particularly strong performances by Baird and basso John Ostendorf. Excellent sound.

### SEDUCTION OF VIOLIN

**Jean-Jacques Kantorow, Jacques Rouvier**  
Denon 81757 9051

Behind the ridiculous album title lurks a generous program of violin pieces, played with great panache and more than a bit of temperament by Kantorow. Major works are Bartok's "Roumanian Folk Dances" and De Falla's "Suite Populaire Espagnole."

**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.



## BLACKS FEEL SLIGHTED BY GMA BUT SOME FEAR 'SEPARATISM'

(Continued from page 1)

Many attribute the growing attendance to the popularity of the "Black Gospel Spectacular"—a night of performances by black stars, which was a highlight of past gatherings. Much to the chagrin of many black attendees, the spectacular was eliminated from this year's event, although black performers still appeared at other showcases during GMA week.

Black attendees also were miffed by the absence of black categories in the telecast portion of the Dove awards ceremonies. For example, artist manager Reggie Rutherford found the Dove Awards to be "a Steve Curtis Chapman and Sandi Pat-ti show, all the way." Further, black attendees say the GMA workshops did not include issues of relevance to the black gospel marketplace.

Don Butler, acting executive director of the GMA, maintains that black members can get exactly what they want from their involvement in the group, from tips on marketing and management to artist showcases, and instruction on how to get product into Christian bookstores.

"We try to educate people and it's not by color. Blacks get their fair share for what they put in. The more you're involved and the more you're visible, the more your share is," says Butler.

Still there are many who are emotional in their criticism of the GMA. "According to scripture, they're about as non-Christian as you can get," says Marvin Winans of the superstar group The Winans. "What most upsets me is that they consider their music as Christian, and our music as black Christian, but God is a spirit. There is no black and white. However, there is a definite plan to keep division there. They toss in a few tokens, but the division is done purposely."

The Winans have had a checkered history with the GMA dating back to 1984. "The first time we went down there we were nominated for a Dove, but our seats were in the balcony. We could not even get into the dinner that was for the nominees. We told people, 'yeah, we went to the Doves, but they sat us up there with the pi-geons.'"

The group members attended last month's ceremonies at the insistence of a record company executive. And while they didn't expect much change, Winans adds, "You go there and it just bothers you that you sit there and watch this hypocrisy: whites who have built their record companies off the talent of blacks. And they put white executives over black gospel divisions, and I am not

prejudiced, but that angers me.

"Change will come," Winans says, "when blacks recognize their power and their worth in the gospel music industry. There's no reason why there's not a gospel Motown. And why do we feel it necessary to be certified by whites, anyway? We should stop going down there."

Milton Biggum, director of Savoy Records and one-time member of the GMA board, has stopped going. "I attended board meetings some years ago, and found that there was nothing relevant I could discuss—nothing regarding black gospel at all. I felt totally out of place. Over the years, I've

### Only two blacks sit on the GMA's board of 25

watched the Doves to see any response to choirs and traditional groups. Today they are even more token. I think they've been giving us what they term the bones. I don't feel that we are the bones, but part of the body of the Christ."

Theresa Hairston, who directs black gospel marketing at Benson Records, was a first-time attendee. "I was appalled at the lack of black gospel participation, from performers to panelists. However, I do feel that this year, probably more than any other, has awakened the GMA to sensitize itself to the needs of the total industry."

Board member Gloria Hawkins feels that blacks haven't gotten involved enough in the GMA voting process. "Anytime you want to see some change you have to get involved and participate." Hawkins, who had produced the first Black Gospel Spectacular four years ago, says that she is remaining positive. "I disagree that we should stop going. Not a whole lot has changed, but there are some changes and I think the more black participation we have, the more changes we're going to see. What we have to do is put a stop to the separatism."

#### SEEKING BLACK INVOLVEMENT

The GMA was founded in 1964 by the Southern white gospel pioneers, including Butler. "As we went on," Butler says, "we reached out trying to be the umbrella for all styles and forms. And we work hard at that. We've been representing black gospel labels for over 10 years, ever since I made a concerted effort to get blacks more involved and to make the

GMA available to the GMWA [Gospel Music Workshop of America]. I've spoken on panels there. We've presented [GMWA founder] James Cleveland with a silver certificate, and inducted him into the gospel music Hall of Fame along with Thomas Dorsey, Ethel Waters, Clara Ward."

But most blacks say the GMA still does not represent black gospel in adequate numbers. They note that only two blacks sit on a board of 25. Butler responds that "the membership has now grown more representative." The GMA claims about 3,000 members, but no figure was available on percentage of black membership or the growth of that segment.

With regards to the Dove Awards, Butler maintains that "just the most generalized categories are televised. We have 33 categories of awards. Just seven awards are presented on the air. None of the other specialized gospel genres were presented on air either." The awards, which include black and rap categories, were televised live April 11 on The Nashville Network.

What about Marvin Winans' complaints? "Marvin is totally mistaken," says Butler. "We do not give dinners for nominees. And if you don't serve your tickets as a nominee by the cut-off date, we release the tickets and you have only what's available. However, instead of throwing charges, why not try to sit down and talk? That has never been done."

Vicki Mack, who heads up the gos-

pel division at Sparrow Records, interpreted the recent turn of events as positive. "I think it's good that it's now all out in the open, and the Christian community as a whole will be forced to deal with this situation. It's brought to a head what a lot of people were feeling." For many blacks, it has also added fuel to the argument that the GMA is out of touch.

### 'We have to put a stop to the separatism'

However, newly elected GMA president John Styll of Nashville-based CCM Publications doesn't think so. "There is certainly a faction of people who have problems, but communication is a two-way process, and we're as open as can be. Contemporary Christian music is generating a lot of dollars so it gets a lot of attention. That's just a business reality, but the GMA has been trying really hard to provide balance.

"Still, we are the most well-rounded organization that exists in gospel music today, representing everything from heavy metal to Southern gospel," Styll adds. "It's not possible to give everyone an equal slice of the same pie—particularly with regards to the Dove Awards. Invariably someone is going to be slighted. I do think that the GMA hierarchy is very

white skew, but I think that's because blacks are not wanting to be involved."

Gospel performer and ex-board member Jessy Dixon would take issue with that. "There's no door open to us. I hope my speaking up now will open the door, but nobody wants to admit that there is a problem. The reason I got off the board after four years was that I couldn't be effective. My purpose was being a voice for blacks, but I was never given a platform, or listened to when I would bring my suggestions to the table. They are not acknowledging us as making a contribution. I haven't been back since."

Dixon and many others are now turning their efforts to the first annual Inspirational Artists and Music Marketing Seminars, slated to take place during Chicago's Black Expo, July 13-14. The confab, coordinated by Jun Mhoon, general manager of I Am Records, will address issues important to blacks in gospel music. "What we need to do is have our own GMA," Mhoon says. "It's clear that the GMA is not meeting the needs of blacks in the gospel music industry. It's important that we come together to set a new agenda for our future in the marketplace."

As for the Black Gospel Spectacular, new GMA president Styll says, "Personally I favor the presentation of a black gospel night. I think it's a stylistic question and not a racial question."

## POLYGRAM SETS CD-I MUSIC BOW

(Continued from page 5)

ive software but which is incompatible with CD-I.

Other systems include Apple's Macintosh CD-ROM add-on, which requires the use of a computer, and NEC's Turbografx 16, which is being positioned in the video-game market.

The Commodore system was introduced at the Winter Consumer Electronics Show in January and is being marketed in California and Chicago beginning this month, with a national rollout expected to be complete by year's end.

In addition to the 50 CD+G titles now available on the marketplace, music software for CDTV will encompass a series of "Music Maker" discs that offer a variety of functions from a CD jukebox to remix and play-along capabilities.

There are approximately 20 CDTV titles available now, ranging from reference to children's programming, and Commodore expects to have 100-200 available by the end of the year, ranging in price from \$20-\$100, according to Charles Russell, consumer marketing manager for Commodore Business Machines Inc. in West Chester, Pa.

Discs are being marketed through hardware outlets as well as directly from Commodore through catalog sales.

A wide variety of CD-I program material is expected to be available by year's end, including 40-50 titles from American Interactive Media in Los Angeles that will range from video games to reference and educational programs (Billboard, April 27). Titles will range in price from \$15-\$50.

AIM is a joint venture between PolyGram and Philips N.V. and is set up as a sister company to Philips Consumer Electronics in Knoxville, Tenn. The Armstrong project was complet-

ed at AIM using visuals, script, and music supplied by the label.

#### 'SLEEPER' CAMPAIGN

In conjunction with Philips, PGD may make "CD-I Ready" discs available to the consumer electronics hardware outlets carrying CD-I players, although details of this arrangement have not been finalized. Record store customers will be informed about the special features of their CD-I's via informational inserts.

"It's kind of a sleeper," says Mark Fine, senior VP of special products with PolyGram Group Distribution in New York, and executive producer on the Armstrong release. "We can infiltrate to the consumer hundreds of CD-I discs that actually look like CDs, but when the CD-I player comes to town, people will realize that there is so much more information available for them to appreciate on their discs."

Although CD-I players have been demonstrated in private showings and at interactive conferences in the past—and have been in use in industrial and professional applications for several years—this summer's Consumer Electronics Show, June 1-4 in Chicago, will mark the first public demonstration of consumer CD-I players by Philips.

The first unit, to be marketed under the Magnavox brand name, is expected to cost less than \$1,000, according to Jerry Calabrese, VP of sales and marketing for interactive media systems with Philips Consumer Electronics Co.

Other consumer electronics companies, including Sony, Panasonic, Pioneer, and Yamaha, are expected to introduce CD-I players later this year or in 1992.

According to Russell, Commodore

is talking with several major consumer electronics manufacturers about licensing CDTV, but no deals have been signed.

Commodore, which is pricing its CDTV in the same range as CD-I hardware, expects to sell more than 100,000 CDTV players this year, says Russell. Calabrese would not estimate the early market penetration for CD-I.

#### PRICEY PRODUCTIONS

The fixed cost of producing CD-I titles, excluding royalties and other fees, is between \$125,000-\$400,000, depending on the sophistication of the program, according to Bernard Luskin, president and CEO of AIM. In the case of music programs, this would double the average cost of producing a record album.

Like Commodore's Music Maker titles, part of the interactive information on the Mozart disc will contain "U-Mix" tracks that allow users to remix the songs. The Mozart disc features a piece called "Musical Dice Game" comprising 150 bars of music written by the composer that can be plugged in in various combinations.

Interactive system manufacturers also plan to use the existing Musical Instrument Digital Interface to create interactive programming that can make use of the wide range of MIDI musical equipment available, such as synthesizers and samplers. The CDTV system is equipped with MIDI In/Out ports. CD-I will have MIDI interface available as an add-on feature in the future.

None of the interactive systems is capable of full-motion, full-screen video yet. Partial-screen full-motion titles are under development, however, and full-motion discs are expected for CD-I and CDTV in 1992.

## TIME WARNER'S FIRST QUARTER FLAT

(Continued from page 5)

ple's Lives" by Bette Midler (Atlantic), "The Immaculate Collection" by Madonna (Sire), "The Razors Edge" by AC/DC (Atco), and "The Rhythm Of The Saints" by Paul Simon (Warner Bros). In music video, two of the biggest hits of the quarter were by Madonna on Warner Reprise Video: "The Immaculate Collection" and "Justify My Love."

Time Warner's filmed entertainment unit, which includes theatrical film releases, home video, and television, reports that revenues rose 6% to \$739 million from \$696 million a year ago. The film unit's operating profits edged up to \$95 million from \$92 million, a 3.2% rise.

The company says domestic theatrical revenues were lower, but that worldwide home video scored record results.

In the quarter, Warner Home Video did not have any strong rental or sales hits in the domestic market but it began to distribute product under the MGM/UA Home Video banner. Time Warner acquired distribution rights last year in the deal that helped Pathé Communications Corp. acquire MGM/UA Communications Co. "MGM/UA and Pathé did help video sales in the first quarter," says spokeswoman Marilyn Harris.

DON JEFFREY



LIFELINES

BIRTHS

Girl, Madison Marie, to **Mark and Lisa Miller**, March 30 in Nashville. He is lead singer of the Capitol/Curb group Sawyer Brown.

Girl, Alex Taylor, to **Gary and Romy Krasner**, April 8 in Englewood, N.J. He is executive publisher of Musician magazine.

Girl, Sadie Susan, to **Dean and Samantha Hill**, April 22 in Vancouver, British Columbia. He is morning man at CKLG (LG 73) Vancouver. She is the station's traffic reporter.

MARRIAGES

**Marty Ross to Doreen Ringer**, March 23 in Los Angeles. He is a songwriter/producer. She is senior director of film/television relations for BMI Los Angeles.

**Rick Fowler to Susan Lovelace**, March 30 in Hermitage, Tenn. He is a sales and marketing executive for International Marketing Group, a Nashville-based record label and distributor.

**John Kinsell to Traci Feggestad**, April 11 in Minneapolis. She is an agent's assistant at the Good Music Agency there.

**Joe Edwards to Sandra Posnack**, April 20 in Nashville. He covers the music industry for the Associated Press.

**Tommy Eyre to Scarlet Rivera**, April 22 in Jersey City, N.J. He is a keyboard player who has worked with Joe Cocker, Gerry Rafferty, and Dusty Springfield. She is a violinist who has released two solo albums on Warner Bros. and one on PolyGram's

Theta label. She has performed with Bob Dylan, Eric Clapton, Tracy Chapman, Willie Nelson, and many others.

DEATHS

**Warren Knox**, 54, of an apparent heart attack, April 3 in San Antonio, Texas. Knox, whose real name was Alfred Kucher, was news director for KQXT San Antonio. A veteran radio announcer, Knox had worked at the station for 18 years. He is survived by his parents, William and Ann Kucher.

**Fred Steiner**, 65, of a heart attack, April 4 in Vancouver, British Columbia. Steiner was founder and chairman of Canada's A&B Sound Ltd., a music and electronics specialty chain. He is survived by his wife, Marie, and his children, Michael and Barbara.

**Ron Baron**, 42, after a long illness, April 13 in Los Angeles. Baron began his entertainment career as a journalist, serving as West Coast editor for Record World and Cash Box. As a publicist in the '70s, he represented a variety of music clients for the firms of Farrella, Woltag & Munao and Norman Winter & Associates; at the latter company, he rose to the rank of senior VP. In 1987, Baron began a book concern, Tale Weaver Publishing, with partner Richard Weaver. Among that company's releases is "Hollywood Legends: The Golden Years Of The Hollywood Reporter," a history of the trade paper. He is survived by his father and two sisters, Robin and Liz. In lieu of flowers, donations are suggested to the Harmony Workshop, #205, 2049 Pacific Coast Highway, Lomita, Calif. 90717.

**Steve Marriott**, 44, in a fire at his

home, April 20 in Essex, England. Marriott was singer and co-songwriter (with Ronnie Lane) for the Small Faces, who earned a string of hit singles in the '60s, including the U.K. No. 1 "All Or Nothing," "Sha La La La Lee," and "Itchycoo Park." After the Faces disbanded in 1969, Marriott formed Humble Pie, with Peter Frampton as guitarist. He is survived by his wife, Toni. (See story, page 8.)

**Johnny Thunders**, 38, of an undetermined cause, April 23 in New Orleans. Guitarist Thunders—born John Anthony Genzale in the New York borough of Queens—was a founding member of the New York Dolls, the early '70s act whose glitter-rock image and fiercely primitive sound anticipated the rise of the New York punk scene and the international New Wave that followed it. With frontman David Johansen, the New York Dolls recorded three albums for Mercury Records, released 1973-1977. In 1975, Thunders formed and fronted the Heartbreakers with ex-Dolls member Jerry Nolan, ex-Television bassist Richard Hell and guitarist Walter Lure. A 1978 solo album, "So Alone," was produced by Steve Lillywhite and featured ex-Sex Pistols Paul Cook and Steve Jones, Phil Lynott and the late Steve Marriott. Seven more solo indie releases followed through 1988, the last a collaboration, "Copy Cats," with vocalist Pat Palladin, featuring songs by Elvis Presley, the Chambers Brothers, the Shangri-Las, and others. He is survived by his sister, Mariann Bracken; three sons; and a daughter.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 113 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	3	11	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	38	40	8	WRITTEN ALL OVER YOUR FACE	RUDE BOYS (ATLANTIC)
2	4	10	BABY BABY	AMY GRANT (A&M)	39	39	7	CRAZY	DAISY DEE (LMR/RCA)
3	2	17	HOLD YOU TIGHT	TARA KEMP (GIANT)	40	59	2	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS (EPIC)
4	1	20	SOMEDAY	MARIAH CAREY (COLUMBIA)	41	30	14	SHOW ME THE WAY	STYX (A&M)
5	5	17	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	42	45	11	JUST THE WAY IT IS, BABY	THE REMBRANDTS (ATCO)
6	8	10	I LIKE THE WAY	H-FIVE (JIVE/RCA)	43	46	6	YOU DON'T HAVE TO GO HOME...	THE TRIPLETS (MERCURY)
7	9	9	JOYRIDE	ROXETTE (EMI)	44	52	5	HERE I AM (COME AND TAKE ME)	UB40 (VIRGIN)
8	7	11	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)	45	42	12	LET'S CHILL	GUY (UPTOWN/MCA)
9	10	7	I TOUCH MYSELF	DIVINYLS (VIRGIN)	46	43	9	RICO SUAVE	GERARDO (INTERSCOPE/EAST WEST)
10	13	9	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	47	44	11	SOMETHING IN MY HEART	MICHEL'LE (RUTHLESS/ATCO)
11	6	18	ONE MORE TRY	TIMMY T. (QUALITY)	48	54	3	MIRACLE	WHITNEY HOUSTON (ARISTA)
12	11	22	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	49	50	7	BACKYARD	PEBBLES (WITH SALT-N-PEPA) (MCA)
13	14	7	VOICES THAT CARE	VOICES THAT CARE (GIANT)	50	48	12	FUNK BOUTIQUE	THE COVER GIRLS (EPIC)
14	25	5	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)	51	—	1	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS (EMI)
15	21	5	I DON'T WANNA CRY	MARIAH CAREY (COLUMBIA)	52	41	12	HOW TO DANCE	BINGO BOYS (ATLANTIC)
16	20	7	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)	53	53	5	PEOPLE ARE STILL HAVING SEX	LATOUR (SMASH/PLG)
17	24	3	LOVE IS A WONDERFUL THING	MICHAEL BOLTON (COLUMBIA)	54	49	15	I'LL DO 4 U	FATHER M.C. (UPTOWN/MCA)
18	12	17	THIS HOUSE	TRACIE SPENCER (CAPITOL)	55	67	2	UNBELIEVABLE	EMF (EMI)
19	15	22	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	56	56	10	THAT'S WHY	THE PARTY (HOLLYWOOD/ELEKTRA)
20	16	12	TOGETHER FOREVER	LISETTE MELENDEZ (FEVER/COLUMBIA)	57	62	2	FOREVER AMO'R	D'YRE (ATLANTIC)
21	19	12	STATE OF THE WORLD	JANET JACKSON (A&M)	58	58	4	MY HEART IS FAILING ME	RIFF (SBK)
22	23	14	IESHA	ANOTHER BAD CREATION (MOTOWN)	59	57	17	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
23	17	15	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)	60	—	1	GYPSY WOMAN (SHE'S HOMELESS)	CRYSTAL WATERS (MERCURY)
24	27	6	STRIKE IT UP	BLACK BOX (RCA)	61	60	6	ANOTHER LIKE MY LOVER	JASMINE GUY (WARNER BROS.)
25	18	20	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)	62	55	15	WAITING FOR LOVE	ALIAS (EMI)
26	22	18	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)	63	—	1	PLAYGROUND	ANOTHER BAD CREATION (MOTOWN)
27	28	10	CRY FOR HELP	RICK ASTLEY (RCA)	64	69	2	SILENT LUCIDITY	QUEENSRYCHE (EMI)
28	29	6	SAVE SOME LOVE	KEEDY (ARISTA)	65	65	2	HOW CAN I EASE THE PAIN	LISA FISCHER (ELEKTRA)
29	37	3	MORE THAN WORDS	EXTREME (A&M)	66	63	2	FEEL THE GROOVE	CARTOUCHE (SCOTTI BROS.)
30	47	4	LOSING MY RELIGION	R.E.M. (WARNER BROS.)	67	66	3	WHATEVER YOU WANT	TONY! TONI! TONE! (WING/MERCURY)
31	33	7	MORE THAN EVER	NELSON (DGC)	68	51	13	I'LL BE BY YOUR SIDE	STEVIE B (LMR/RCA)
32	26	13	SADENESS PART 1	ENIGMA (CHARISMA)	69	75	5	NOW IS TOMORROW	DEFINITION OF SOUND (CARDIAC)
33	36	8	IT'S A SHAME (MY SISTER)	MONIE LOVE (WARNER BROS.)	70	73	2	NIGHTS LIKE THIS	AFTER 7 (VIRGIN)
34	34	5	WHAT COMES NATURALLY	SHEENA EASTON (MCA)	71	64	11	SAME SONG	DIGITAL UNDERGROUND (TOMMY BOY/WB)
35	31	11	MERCY MERCY ME/I WANT YOU	ROBERT PALMER (EMI)	72	61	15	STONE COLD GENTLEMAN	RALPH TRESVANT (MCA)
36	38	8	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)	73	—	1	NEVER GONNA LET YOU DOWN	SURFACE (COLUMBIA)
37	32	13	SIGNS	TESLA (GEPFEN)	74	—	1	DON'T TREAT ME BAD	FIREHOUSE (EPIC)
					75	—	1	LOVE AT FIRST SIGHT	STYX (A&M)

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	1	4	LOVE WILL NEVER DO	JANET JACKSON (A&M)	14	12	16	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
2	—	1	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)	15	18	22	VOGUE	MADONNA (SIRE/WARNER BROS.)
3	2	4	THE FIRST TIME	SURFACE (COLUMBIA)	16	17	20	SOMETHING HAPPENED ON THE...	PHIL COLLINS (ATLANTIC)
4	6	13	CAN'T STOP	AFTER 7 (VIRGIN)	17	15	9	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
5	4	12	FEELS GOOD	TONY! TONI! TONE! (WING/MERCURY)	18	22	12	DREAM BOY/DREAM GIRL	CYNTHIA & JOHNNY O (MCMC/MCA)
6	5	22	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	19	21	2	NO MATTER WHAT	GEORGE LAMOND (COLUMBIA)
7	3	3	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)	20	19	8	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)
8	10	14	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)	21	16	11	BECAUSE I LOVE YOU	STEVIE B (LMR/RCA)
9	8	6	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)	22	20	14	POISON	BELL BIV DEVOE (MCA)
10	13	15	GIVING YOU THE BENEFIT	PEBBLES (MCA)	23	14	7	AFTER THE RAIN	NELSON (DGC)
11	9	22	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)	24	23	22	DO ME!	BELL BIV DEVOE (MCA)
12	7	8	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)	25	24	22	KING OF WISFUL THINKING	GO WEST (EMI)
13	11	22	LOVE AND AFFECTION	NELSON (DGC)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

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.

APRIL

- April 24-27, Third Annual International New Age Music Conference, Bay View Plaza Holiday Inn, Santa Monica, Calif. 213-935-7774.
- April 25-28, Impact Super Summit Conference V, Bally's Park Place, Atlantic City, N.J. 215-646-8001.
- April 27, T.J. Martell Foundation Dinner, honoring Charles Koppelman, New York Hilton, New York. Muriel Max, 212-245-1818.
- April 28-29, VSDA Regional Expo, Oregon Convention Center, Portland, Ore. Dana Kornbluth, 609-596-8500.
- April 29, Sixth Annual Singers' Salute to the Songwriter, benefit for the Betty Clooney Foundation, Dorothy Chandler Pavilion, Los Angeles. 213-386-8014.
- April 30, Songwriters Guild of America 60th Anniversary Celebration and Annual West Coast Membership Meeting, Century Plaza Ballroom, Los Angeles. B. Aaron Meza, 213-462-1108.

MAY

- May 2-5, Ninth Annual Sunfest Music Festival, various locations, West Palm Beach, Fla. 407-659-5980.
- May 3, Atlanta Rockfest 1991, International

- Ballroom, Atlanta. Regina Pierce, 404-333-3507.
- May 4, 10th International Reggae Music Awards, Holiday Inn Rose Hall, Montego Bay, Jamaica. 312-427-0266.
- May 7-9, ITA Convention, Sheraton Harbor Island Hotel, San Diego. 212-643-0620.
- May 8, "Making Money In Print," sponsored by the National Academy of Songwriters. NAS Conference Room, Los Angeles. Steve Schalchlin, 213-463-7178.
- May 9-12, MidCoast Music '91, Marquette, Minneapolis. Susan Evans, 612-375-1015.
- May 10-12, Third Annual L.A. Independent Music Conference, Hyatt On Sunset, Los Angeles. Joe Reed, 818-980-3966.
- May 11-12, Sixth Annual Baltimore/Washington/Virginia Music Business Forum, Washington Marriott Hotel, Washington, D.C. 301-604-2330.
- May 13, 1991 Beacons In Jazz Awards, The New School Auditorium, New York. 212-741-8058.
- May 13-17, Video Expo Los Angeles, Los Angeles Convention Center, Los Angeles. Knowledge Industry Publications, 914-328-9157.
- May 14, International Radio and Television Society Annual Meeting, Waldorf-Astoria, New York. Marilyn Ellis, 212-867-6650.
- May 15-19, 19th Annual NAIRD Convention, Sheraton Universal, Los Angeles. 609-547-3331.
- May 16, Power Jam Seminar, Doral Inn, New York. Lee Silverman, 212-255-3336.
- May 16, Women in Entertainment Network General Membership Meeting, Le Mondrian Hotel, Los Angeles. Lisa DiLallo, 818-715-1980.
- May 16-19, American Women in Radio and Television Conference, Omni CNN Center, Atlanta. 202-429-5102.

- 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 13-14, Power Jam Seminar, Sheraton Town House Hotel, Los Angeles. Lee Silverman, 212-355-3336.
- June 16-19, Broadcast Promotion and Marketing Executives (BPME) Seminar, Baltimore Convention Center. 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 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.



# 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	3	JOYRIDE	ROXETTE	2	1	1	JOYRIDE	ROXETTE	2
2	2	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	3	2	3	JOYRIDE	ROXETTE	2
3	1	BABY BABY	AMY GRANT	1	3	5	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	5
4	5	HERE WE GO	C&C MUSIC FACTORY	4	4	2	YOU'RE IN LOVE	WILSON PHILLIPS	9
5	6	I TOUCH MYSELF	DIVINYLS	6	5	8	RHYTHM OF MY HEART	ROD STEWART	8
6	4	VOICES THAT CARE	VOICES THAT CARE	11	6	9	HERE WE GO	C&C MUSIC FACTORY	4
7	10	CRY FOR HELP	RICK ASTLEY	7	7	7	CRY FOR HELP	RICK ASTLEY	7
8	11	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	5	8	10	I TOUCH MYSELF	DIVINYLS	6
9	12	SILENT LUCIDITY	QUEENSRYCHE	13	9	13	I DON'T WANNA CRY	MARIAH CAREY	10
10	7	SADENESS PART 1	ENIGMA	17	10	11	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	3
11	14	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	23	11	4	HOLD YOU TIGHT	TARA KEMP	14
12	17	RHYTHM OF MY HEART	ROD STEWART	8	12	16	MORE THAN EVER	NELSON	15
13	9	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	12	13	6	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	12
14	24	I WANNA SEX YOU UP	COLOR ME BADD	20	14	17	LOVE IS A WONDERFUL THING	MICHAEL BOLTON	24
15	23	I DON'T WANNA CRY	MARIAH CAREY	10	15	23	MORE THAN WORDS	EXTREME	16
16	19	LOSING MY RELIGION	R.E.M.	21	16	19	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	19
17	8	YOU'RE IN LOVE	WILSON PHILLIPS	9	17	20	SAVE SOME LOVE	KEEDY	18
18	20	SAVE SOME LOVE	KEEDY	18	18	15	JUST THE WAY IT IS, BABY	THE REMBRANDTS	22
19	28	MORE THAN WORDS	EXTREME	16	19	21	VOICES THAT CARE	VOICES THAT CARE	11
20	15	IESHA	ANOTHER BAD CREATION	25	20	12	SADENESS PART 1	ENIGMA	17
21	13	RICO SUAVE	GERARDO	29	21	26	MIRACLE	WHITNEY HOUSTON	26
22	18	JUST THE WAY IT IS, BABY	THE REMBRANDTS	22	22	28	SILENT LUCIDITY	QUEENSRYCHE	13
23	22	MORE THAN EVER	NELSON	15	23	34	LOSING MY RELIGION	R.E.M.	21
24	27	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	19	24	37	I WANNA SEX YOU UP	COLOR ME BADD	20
25	21	IT'S A SHAME (MY SISTER)	MONIE LOVE	30	25	18	IESHA	ANOTHER BAD CREATION	25
26	16	HOLD YOU TIGHT	TARA KEMP	14	26	32	WHAT COMES NATURALLY	SHEENA EASTON	27
27	31	MAMA SAID KNOCK YOU OUT	L.L. COOL J	46	27	30	DON'T TREAT ME BAD	FIREHOUSE	28
28	26	ONE MORE TRY	TIMMY T.	34	28	14	MERCY MERCY ME/I WANT YOU	ROBERT PALMER	33
29	37	WHAT COMES NATURALLY	SHEENA EASTON	27	29	36	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	23
30	35	MY HEART IS FAILING ME	RIFF	31	30	22	COMING OUT OF THE DARK	GLORIA ESTEFAN	38
31	40	UNBELIEVABLE	EMF	43	31	—	COUPLE DAYS OFF	HUEY LEWIS & THE NEWS	41
32	25	SIGNS	TESLA	35	32	38	MY HEART IS FAILING ME	RIFF	31
33	39	DON'T TREAT ME BAD	FIREHOUSE	28	33	39	SHE TALKS TO ANGELS	THE BLACK CROWES	32
34	38	PLAYGROUND	ANOTHER BAD CREATION	54	34	—	POWER OF LOVE/LOVE POWER	LUTHER VANDROSS	42
35	29	ROUND AND ROUND	TEVIN CAMPBELL	36	35	—	STRIKE IT UP	BLACK BOX	37
36	—	MIRACLE	WHITNEY HOUSTON	26	36	40	IT'S A SHAME (MY SISTER)	MONIE LOVE	30
37	33	SHE TALKS TO ANGELS	THE BLACK CROWES	32	37	—	HERE I AM (COME AND TAKE ME)	UB40	44
38	—	STRIKE IT UP	BLACK BOX	37	38	—	PEOPLE ARE STILL HAVING SEX	LATOU	40
39	36	NEW JACK HUSTLER (NINO'S THEME)	ICE-T	71	39	29	ROUND AND ROUND	TEVIN CAMPBELL	36
40	32	WICKED GAME	CHRIS ISAAK	73	40	—	BITTER TEARS	INXS	47



by Michael Ellis

**AMY GRANT'S** "BABY BABY" (A&M) retains its hold on the No. 1 spot overall by a razor-thin margin over "Joyride" by Roxette (EMI). "Joyride" moves to No. 1 in sales and is a safe bet to hit the top overall next week because "Baby" is losing points, while the next bulleted records behind "Joyride" are still a long way off. The four bulleted singles from Nos. 3 through 6 are all No. 1 contenders, so expect an intense battle in two weeks.

**THE POWER PICK/AIRPLAY** goes to "Power Of Love/Love Power" by Luther Vandross (Epic) at No. 42. Based on the past track record of airplay picks, "Power" has an 88% chance of going top five, which would be the first time for Vandross, and a 55% chance of going to No. 1. It's top 10 already at Z104 Norfolk, Va. (25-10). "Couple Days Off" by Huey Lewis & the News (EMI) at No. 41 gains exactly the same number of airplay points as "Power," but in case of a tie the award goes to the record with more radio adds. "Power" is second most added, with 53 adds, while "Couple" has 23.

**THREE OF THE FIVE** new entries are by artists making their Hot 100 bows. Grammy winner (for gospel) Michael W. Smith enters the Hot 100 with "Place In This World" (Reunion) at No. 84, aided by 33 radio adds and a move of 6-4 at WKEE Huntington, W.Va. Smith hails originally from Kenova, W.Va. Crystal Waters, from Washington, D.C., debuts at No. 94 with "Gypsy Woman" (Mercury). The dance hit is breaking out of New York (16-11 at Hot 97 and 21-15 at Z100). "Can I Call You My Girl" by PC Quest (Headliner) a teen quartet from Oklahoma, debuts at No. 96, fueled by early success at KS104 Denver (20-13) and Power 92 Phoenix (16-11).

**THREE RECORDS THAT LOSE** bullets are strong in many markets. "It's A Shame" by Monie Love (Warner Bros.) is top five at Q94 Richmond, Va. (8-4) and B95 Fresno, Calif. (4-3) but moves up without a bullet to No. 30. "Step On" by Happy Mondays (Elektra) is top 10 at seven reporting stations, including 12-8 at K96.7 Austin, Texas, and 14-9 at Power 97 Las Vegas, but stalls nationally at No. 57. "Uncle Tom's Cabin" by Warrant (Columbia) moves up only one position on the chart to No. 86 but is top 20 at a dozen stations, including WIOG Saginaw, Mich. (4-3) and FM104 Modesto, Calif. (14-11).

**QUICK CUTS:** Two records gain a respectable number of points but are pushed down by the competition. Look for both to move back up next week. "Written All Over Your Face" by the Rude Boys (Atlantic) drops from No. 21 to No. 23, despite 10 top five radio reports, including No. 1 at Hot 101 Tallahassee, Fla., and KMEL San Francisco. "Do You Want Me" by Salt-N-Pepa (Next Plateau) dips from No. 42 to No. 45, although it is No. 1 at Power 106 Los Angeles and has nine other top 10 reports... After bouncing around in the 70s for seven weeks, "I'll Never Let You Go" by Steelheart (MCA) jumps to No. 62 with a bullet. Strong radio reports, such as 19-9 at I95 Birmingham, Ala., and 13-6 at KJ103 Oklahoma City, combine with sales gains to produce the resurgence.

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
85 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	78 I'LL BE BY YOUR SIDE (SHR, ASCAP/Mya-T, BMI) HL
100 ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	93 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL
66 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	62 I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
92 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	6 I TOUCH MYSELF (Billy Steinberg, ASCAP/Denise Barry, ASCAP/EMI Blackwood, BMI/EMI Songs (Australia)) WBM/HL
1 BABY BABY (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	30 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP/WBM/HL
74 BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP) HL	12 I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane, BMI) WBM
47 BITTER TEARS (Tol Muziek, ASCAP/MCA, ASCAP) HL	20 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)
96 CAN I CALL YOU MY GIRL (George Tobin, BMI)	2 JOYRIDE (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
606 COME AGAIN (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM	22 JUST THE WAY IT IS, BABY (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM
38 COMING OUT OF THE DARK (Foreign Imported, BMI)	56 LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
41 COUPLE DAYS OFF (Hulex, ASCAP/HLN, ASCAP) CLM	95 LIFE GOES ON (Cyanide, BMI/Willesden, BMI)
77 CRAZY (SHR, BMI)	21 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI)
7 CRY FOR HELP (BMG, ASCAP) HL	48 LOVE AT FIRST SIGHT (Almo, ASCAP/Alloy, ASCAP/War Bride, BMI/Hampstead Heath, ASCAP/Grand Illusion, ASCAP) CPP/WBM
81 DOES ANYBODY REALLY FALL IN LOVE ANYMORE? (EMI April, ASCAP/Desmobile, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground, ASCAP) HL/WBM	24 LOVE IS A WONDERFUL THING (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM/HL
28 DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL	91 LOVE ME FOREVER OR LOVE ME NOT (Cole-Clivilles, ASCAP/Virgin, ASCAP) HL
45 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	46 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)
69 DREAM LOVER (Rivka Rock, BMI/Wikwix, BMI/I.R.S., BMI/E.G., BMI) WBM	33 MERCY MERCY ME (THE ECOLOGY) /I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP
76 FEEL THE GROOVE (BMC, BMI/Ramaekers, BMI/Van Gogh's Ear, BMI)	26 MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL
75 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	15 MORE THAN EVER (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP) WBM/HL
70 GOING THROUGH THE MOTIONS (ScorpioMoon, ASCAP/Frostified, ASCAP/MI-GY, ASCAP/Dasha, ASCAP/Virgin, ASCAP) HL	16 MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP
97 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Clivilles, ASCAP) HL	31 MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knightly-Knight, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
87 GOOD HEART (Marlin Page, ASCAP/Famous, ASCAP)	67 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP)
94 GYPSY WOMAN (SHE'S HOMELESS) (Basement Boys, ASCAP)	71 NEW JACK HUSTLER (NINO'S THEME) (FROM NEW JACK CITY) (Rhyme Syndicate, ASCAP)
53 HEARTBREAK STATION (Chappell & Co., ASCAP/Eve, ASCAP) HL	99 NIGHTGOWN (Mille Miglia, ASCAP/Diabetic, ASCAP/Controversy, ASCAP/WB, ASCAP/Center City, ASCAP/Bug, ASCAP/Pal-Park, ASCAP) WBM
44 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/AI Green, BMI) CPP	98 ONE IN A MILLION (Brownstone, ASCAP/Virgin, ASCAP/Bill Wray, ASCAP/Trixter, ASCAP/MCA, ASCAP) HL
4 HERE WE GO (Virgin, ASCAP/Cole-Clivilles, ASCAP/RBG-Dome, ASCAP) HL	34 ONE MORE TRY (RMI, BMI) WBM
14 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)	40 PEOPLE ARE STILL HAVING SEX (Take 2, BMI)
63 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP) CPP/HL	84 PLACE IN THIS WORLD (Emily Boothe, BMI/Age To Age, ASCAP/O'Ryan, ASCAP)
39 HOW MUCH IS ENOUGH (Colgems-EMI, ASCAP/Scott Cutler, ASCAP/E.G., BMI) WBM	54 PLAYGROUND (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)
58 HOW TO DANCE (Supersonics, ASCAP)	42 POWER OF LOVE/LOVE POWER (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP/Unbelievable, BMI) HL
10 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL	8 RHYTHM OF MY HEART (WB, ASCAP/Jamm, ASCAP/Bibo, ASCAP) WBM/HL
79 I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)	
25 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)	
50 (IF THERE WAS) ANY OTHER WAY (EMI April, ASCAP) HL	
3 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS	SILVER ADDS	BRONZE/ SECONDARY ADDS	TOTAL ADDS	TOTAL ON
	24 REPORTERS	40 REPORTERS	170 REPORTERS	234 REPORTERS	
<b>WE WANT THE FUNK</b>					
GERARDO INTERSCOPE	5	7	53	65	75
<b>POWER OF LOVE/LOVE POWER</b>					
LUTHER VANDROSS EPIC	4	3	46	53	147
<b>PART OF ME, PART OF YOU</b>					
GLENN FREY MCA	0	1	39	40	40
<b>I WANNA SEX YOU UP</b>					
COLOR ME BADD GIANT	3	5	27	35	126
<b>PLACE IN THIS WORLD</b>					
MICHAEL W. SMITH REUNION	0	5	28	33	66
<b>DOES ANYBODY REALLY...</b>					
KANE ROBERTS dgc	0	3	24	27	71
<b>NEVER GONNA LET YOU DOWN</b>					
SURFACE COLUMBIA	3	1	22	26	58
<b>STRIKE IT UP</b>					
BLACK BOX RCA	4	4	16	24	84
<b>COUPLE DAYS OFF</b>					
HUEY LEWIS & THE NEWS EMI	1	6	16	23	152
<b>GIVE ME YOUR HEART</b>					
VANITY KILLS HOLLYWOOD	1	1	17	19	19

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.



# Billboard® TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				<b>★ ★ No. 1 ★ ★</b>	
1	1	1	45	<b>MARIAH CAREY</b> ▲ <sup>4</sup> COLUMBIA 45202 (9.98 EQ) 10 weeks at No. 1	MARIAH CAREY
2	2	2	17	<b>C&amp;C MUSIC FACTORY</b> ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
3	4	4	6	<b>R.E.M.</b> WARNER BROS. 26496 (9.98)	OUT OF TIME
4	3	3	56	<b>WILSON PHILLIPS</b> ▲ <sup>5</sup> SBK 93745 (9.98)	WILSON PHILLIPS
5	5	5	59	<b>THE BLACK CROWES</b> ▲ <sup>2</sup> DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
6	7	9	10	<b>ENIGMA</b> ● CHARISMA 91642* (9.98)	MCMXC A.D.
7	8	7	28	<b>CHRIS ISAAK</b> ▲ REPRISE 25837 (9.98)	HEART SHAPED WORLD
8	6	6	24	<b>WHITNEY HOUSTON</b> ▲ <sup>2</sup> ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
9	12	16	7	<b>SOUNDTRACK</b> GIANT 24409*/REPRISE (9.98)	NEW JACK CITY
10	9	13	33	<b>QUEENSRYCHE</b> ▲ EMI 92806 (9.98)	EMPIRE
11	15	20	4	<b>ROD STEWART</b> WARNER BROS. 26300* (9.98)	VAGABOND HEART
12	19	41	3	<b>ROXETTE</b> EMI 94435* (10.98)	JOYRIDE
13	17	17	9	<b>ANOTHER BAD CREATION</b> ● MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
14	21	24	7	<b>AMY GRANT</b> A&M 15321 (9.98)	HEART IN MOTION
15	10	8	7	<b>SOUNDTRACK</b> ELEKTRA 61047* (10.98)	THE DOORS
16	18	39	3	<b>ROLLING STONES</b> COLUMBIA 47456 (10.98 EQ)	FLASHPOINT
17	13	12	12	<b>GLORIA ESTEFAN</b> ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT
18	14	14	23	<b>TESLA</b> ▲ GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
19	11	10	13	<b>STING</b> ▲ A&M 6405 (10.98)	THE SOUL CAGES
20	16	11	33	<b>VANILLA ICE</b> ▲ <sup>7</sup> SBK 95325* (9.98)	TO THE EXTREME
21	23	25	12	<b>DIVINYLS</b> VIRGIN 91397* (9.98)	DIVINYLS
22	20	15	61	<b>M.C. HAMMER</b> ▲ <sup>10</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
23	27	30	10	<b>LONDONBEAT</b> RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
24	22	21	31	<b>L.L. COOL J</b> ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
25	24	19	23	<b>MADONNA</b> ▲ <sup>2</sup> SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
26	25	18	30	<b>BETTE MIDLER</b> ▲ <sup>2</sup> ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
27	26	22	8	<b>GREAT WHITE</b> ● CAPITOL 95330 (9.98)	HOOLED
28	29	29	42	<b>NELSON</b> ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
29	28	28	23	<b>GUY</b> ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
30	33	35	11	<b>JESUS JONES</b> SBK 95715* (9.98)	DOUBT
31	30	23	30	<b>OLETA ADAMS</b> ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
32	31	26	31	<b>AC/DC</b> ▲ <sup>2</sup> ATCO 91413 (9.98)	THE RAZORS EDGE
33	32	31	32	<b>WARRANT</b> ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
34	36	34	33	<b>GARTH BROOKS</b> ▲ <sup>3</sup> CAPITOL 93866* (9.98)	NO FENCES
35	39	48	6	<b>RICK ASTLEY</b> RCA 3004* (9.98)	FREE
36	34	33	30	<b>THE DOORS</b> ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS
37	44	60	4	<b>SOUNDTRACK</b> SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II
38	35	27	20	<b>THE SIMPSONS</b> ▲ <sup>2</sup> GEFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
39	46	53	15	<b>HI-FIVE</b> JIVE 1328/RCA (9.98)	HI-FIVE
40	83	—	2	<b>PAT BENATAR</b> CHRYSALIS 21805* (9.98)	TRUE LOVE
41	47	84	3	<b>LENNY KRAVITZ</b> VIRGIN 91610* (9.98)	MAMA SAID
42	37	32	31	<b>INXS</b> ▲ ATLANTIC 82140 (9.98)	X
43	52	61	10	<b>DJ QUIK</b> PROFILE 1402 (9.98)	QUIK IS THE NAME
44	68	165	3	<b>THE KENTUCKY HEADHUNTERS</b> MERCURY 848 054* (9.98 EQ)	ELECTRIC BARNYARD
45	38	36	27	<b>PAUL SIMON</b> ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
46	42	38	36	<b>TRIXTER</b> ● MECHANIC 6389/MCA (9.98)	TRIXTER
47	41	42	7	<b>JONI MITCHELL</b> GEFEN 24302 (9.98)	NIGHT RIDE HOME
48	40	40	31	<b>CARRERAS - DOMINGO - PAVAROTTI</b> ▲ LONDON 430433* (9.98 EQ)	IN CONCERT
49	58	57	11	<b>GERARDO</b> INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
50	45	45	14	<b>DIGITAL UNDERGROUND</b> ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
51	49	55	7	<b>TEDDY PENDERGRASS</b> ELEKTRA 60891* (9.98)	TRULY BLESSED
52	43	37	57	<b>BELL BIV DEVOE</b> ▲ <sup>3</sup> MCA 6387 (10.98)	POISON
53	76	87	21	<b>EXTREME</b> A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
54	56	47	41	<b>POISON</b> ▲ <sup>3</sup> ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	48	50	20	<b>SOUNDTRACK</b> ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
56	50	46	58	<b>DAMN YANKEES</b> ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
57	55	49	4	<b>BOB DYLAN</b> COLUMBIA 47382* (34.98 EQ)	THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991
58	54	44	42	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
59	51	52	24	<b>CLINT BLACK</b> ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
60	60	62	5	<b>GEORGE STRAIT</b> MCA 10204* (9.98)	CHILL OF AN EARLY FALL
61	108	—	2	<b>WHITE LION</b> ATLANTIC 82193* (9.98)	MANE ATTRACTION
62	64	72	5	<b>DOLLY PARTON</b> COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES
63	53	43	83	<b>JANET JACKSON</b> ▲ <sup>5</sup> A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
64	62	66	50	<b>TONY! TON! TONE!</b> ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
65	61	65	33	<b>STEELHEART</b> MCA 6368 (9.98)	STEELHEART
66	72	71	9	<b>FIREHOUSE</b> EPIC 46186* (9.98)	FIREHOUSE
67	59	51	11	<b>QUEEN</b> ● HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
68	57	54	15	<b>TIMMY T.</b> QUALITY 15103* (8.98)	TIME AFTER TIME
69	75	76	21	<b>CATHY DENNIS</b> POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
70	67	85	41	<b>ERIC JOHNSON</b> ● CAPITOL 90517 (9.98)	AH VIA MUSICOM
71	74	75	39	<b>BLACK BOX</b> RCA 2221 (9.98)	DREAMLAND
72	63	56	22	<b>CINDERELLA</b> ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
73	77	86	7	<b>CHUBB ROCK</b> SELECT 9063 (6.98)	TREAT 'EM RIGHT
74	70	63	32	<b>GEORGE MICHAEL</b> ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
75	130	—	2	<b>SOUNDTRACK</b> VIRGIN 91609* (9.98)	THE FIVE HEARTBEATS
76	79	68	33	<b>REBA MCENTIRE</b> ▲ MCA 10016 (9.98)	RUMOR HAS IT
77	71	67	64	<b>SLAUGHTER</b> ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
78	73	70	15	<b>ROGER MCGUINN</b> ARISTA 8648 (9.98)	BACK FROM RIO
79	66	58	24	<b>PHIL COLLINS</b> ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!
80	69	64	27	<b>ZZ TOP</b> ▲ WARNER BROS. 26265 (9.98)	RECYCLER
81	78	77	35	<b>JANE'S ADDICTION</b> ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
82	65	59	22	<b>RALPH TRESVANT</b> ▲ MCA 10116 (9.98)	RALPH TRESVANT
83	80	78	11	<b>RUDE BOYS</b> ATLANTIC 82121* (9.98)	RUDE AWAKENING
84	128	155	4	<b>KATHY MATTEA</b> MERCURY 846 975* (9.98 EQ)	TIME PASSES BY
85	90	102	24	<b>SCORPIONS</b> ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
86	91	94	8	<b>MATERIAL ISSUE</b> MERCURY 848 155 (9.98 EQ)	INTERNATIONAL POP OVERTHROW
87	87	83	7	<b>VINCE GILL</b> MCA 10140* (9.98)	POCKET FULL OF GOLD
88	81	74	45	<b>KEITH SWEAT</b> ▲ <sup>2</sup> VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
89	101	129	4	<b>YO-YO</b> EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE
90	160	—	2	<b>SHEENA EASTON</b> MCA 10131 (9.98)	WHAT COMES NATURALLY
91	82	79	12	<b>ALEXANDER O'NEAL</b> TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
92	93	89	11	<b>HAPPY MONDAYS</b> ELEKTRA 60986* (9.98)	PILLS, THRILLS & BELLYACHES
93	99	90	15	<b>DRIVIN' N' CRYIN'</b> ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
94	95	105	100	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>2</sup> TUFF GONG 422-846-210/ISLAND (9.98)	LEGEND
95	88	82	36	<b>YANNI</b> PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
96	85	80	8	<b>GEORGE THOROGOOD AND THE DESTROYERS</b> EMI 92514* (9.98)	BOOGIE PEOPLE
97	97	96	16	<b>CELINE DION</b> EPIC 46893* (9.98 EQ)	UNISON
98	86	69	7	<b>MORRISSEY</b> SIRE 26514*/REPRISE (9.98)	KILL UNCLE
99	106	117	51	<b>EN VOGUE</b> ▲ ATLANTIC 82084 (9.98)	BORN TO SING
100	103	100	18	<b>ICE CUBE</b> ● PRIORITY 7230 (6.98)	KILL AT WILL
101	84	73	57	<b>SOUNDTRACK</b> ▲ <sup>2</sup> EMI 93492 (10.98)	PRETTY WOMAN
102	89	81	6	<b>BULLETHEAVENS</b> WARNER BROS. 26168* (9.98)	FREAKSHOW
103	92	103	3	<b>MR. BIG</b> ATLANTIC 82209* (9.98)	LEAN INTO IT
104	96	95	45	<b>BAD COMPANY</b> ● ATCO 91371 (9.98)	HOLY WATER
105	122	109	94	<b>MICHAEL BOLTON</b> ▲ <sup>3</sup> COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
106	105	121	3	<b>BODEANS</b> WARNER BROS. 26487* (9.98)	BLACK AND WHITE
107	104	126	11	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG 422-848-278/ISLAND (9.98)	TALKIN' BLUES
108	100	91	16	<b>THE REMBRANDTS</b> ATCO 91412* (9.98)	THE REMBRANDTS
109	113	119	10	<b>MONIE LOVE</b> WARNER BROS. 26358 (9.98)	DOWN TO EARTH

○ 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.




# The Doobie Brothers



## Brotherhood

**Ten new tracks from the original members of The Doobie Brothers.  
Featuring the first single and video "Dangerous."**

Produced by Rodney Mills

Management: Bruce Cohn Management 

**U.S. Tour Begins May 30.**

On Capitol cassettes, compact discs and records.



1991 Capitol Records, Inc.



# Billboard Top Pop Albums TM continued

FOR WEEK ENDING MAY 4, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	98	97	34	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
111	107	113	3	MIKE + THE MECHANICS ATLANTIC 82233* (9.98)	WORD OF MOUTH
112	94	93	20	PETER GABRIEL Geffen 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
113	102	99	28	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
114	109	112	12	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
115	<b>NEW</b>		1	SIMPLE MINDS A&M 5352* (9.98)	REAL LIFE
116	110	107	52	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
117	156	—	2	BILLY SQUIER CAPITOL 94303 (9.98)	CREATURES OF HABIT
118	123	137	4	WYNTON MARSALIS Columbia 47346 (9.98)	STANDARD TIME VOL. 2 INTIMACY CALLING
119	119	128	8	THE FIXX IMPACT 10205/MCA (9.98)	INK
120	111	111	32	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
121	115	120	5	BOOGIE DOWN PRODUCTIONS JIVE 1425*/RCA (9.98)	LIVE HARDCORE WORLDWIDE
122	114	92	14	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
123	118	108	37	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
124	120	116	58	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
125	149	—	2	DANNY GATTON ELEKTRA 61032* (9.98)	88 ELMIRA ST.
126	127	127	4	THE LAW ATLANTIC 82195* (9.98)	THE LAW
127	131	130	23	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
128	137	132	7	DAVE KOZ CAPITOL 91643* (9.98)	DAVE KOZ
129	112	106	12	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
130	126	122	53	JOHNNY GILL ▲ 2 MOTOWN 6283 (8.98)	JOHNNY GILL
131	147	143	69	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
132	148	185	3	THE TRIPLETS MERCURY 848 290* (9.98 EQ)	THICKER THAN WATER
133	116	101	23	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
134	121	98	14	DAVID LEE ROTH ● WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
135	135	154	11	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
136	132	134	8	GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
137	136	124	8	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
138	150	131	36	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
139	144	147	4	KINGOF THE HILL SBK 95827* (9.98)	KINGOF THE HILL
140	134	114	30	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
141	146	149	49	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
142	176	177	3	TANITA TIKARAM REPRISE 26486* (9.98)	EVERYBODY'S ANGEL
143	139	142	7	GRAHAM PARKER RCA 3013* (9.98)	STRUCK BY LIGHTNING
144	164	175	3	THE FORESTER SISTERS WARNER BROS. 26500* (9.98)	TALKIN' 'BOUT MEN
145	<b>NEW</b>		1	SEPULTURA ROADRACER 9328 (9.98)	ARISE
146	162	148	3	SHEILA E WARNER BROS. 26255* (9.98)	SEX CYMBAL
147	145	150	4	ENUFF Z'NUFF ATCO 91638* (9.98)	STRENGTH
148	<b>NEW</b>		1	ANDREW DICE CLAY DEF AMERICAN 26555* (9.98)	DICE RULES - LIVE AT MADISON SQUARE GARDEN
149	117	115	28	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
150	140	133	21	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
151	133	110	42	STEVIE B ● LMR 2307/RCA (9.98)	LOVE & EMOTION
152	167	144	10	BLUES TRAVELER A&M 5308 (8.98)	BLUES TRAVELER
153	142	152	7	MOTORHEAD WTG 46858/EPIC (9.98 EQ)	1916
154	124	88	22	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
155	159	158	6	NILS LOFGREN RYKODISC 0170* (9.98)	SILVER LINING
156	183	—	2	MARC COHN ATLANTIC 82178* (9.98)	MARC COHN
157	153	162	15	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98)	BACK TO HAUNT YOU
158	125	104	34	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
159	154	157	24	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
160	141	118	9	DANIEL ASH BEGGAR'S BANQUET 3014*/RCA (9.98)	COMING DOWN
161	170	170	85	MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD
162	138	135	25	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
163	129	123	73	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
164	190	183	61	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
165	186	184	3	VARIOUS ARTISTS RNA 70772*/RHINO (9.98)	TAME YOURSELF
166	179	173	32	PEBBLES ● MCA 10025 (9.98)	ALWAYS
167	163	136	86	THE DOORS ▲ 2 ELEKTRA 515* (7.98)	GREATEST HITS
168	166	145	5	THE ESCAPE CLUB ATLANTIC 82198* (9.98)	DOLLARS AND SEX
169	<b>RE-ENTRY</b>		18	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY
170	161	167	30	ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
171	152	138	26	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
172	<b>NEW</b>		1	B ANGIE B BUST IT 95236/CAPITOL (9.98)	B ANGIE B
173	171	141	75	PHIL COLLINS ▲ 3 ATLANTIC 82050 (9.98)	...BUT SERIOUSLY
174	155	163	25	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
175	184	189	28	DARYL HALL JOHN OATES ● ARISTA 8614 (9.98)	CHANGE OF SEASON
176	143	181	41	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
177	194	—	2	ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)	FACELIFT
178	<b>RE-ENTRY</b>		38	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
179	189	194	30	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
180	158	140	39	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
181	172	159	11	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
182	168	161	24	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
183	178	164	12	FRONT 242 EPIC 46998 (9.98 EQ)	TYRANNY FOR YOU
184	196	186	95	DON HENLEY ▲ 2 GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
185	177	182	6	DINOSAUR JR. SIRE 26479*/WARNER BROS. (9.98)	GREEN MIND
186	<b>NEW</b>		1	KATHLEEN BATTLE & JESSYE NORMAN DEUTSCHE GRAMMOPHON 29790* (9.98)	SPIRITUALS IN CONCERT
187	<b>NEW</b>		1	KEITH WASHINGTON QWEST 26528*/WARNER BROS. (9.98)	MAKE TIME FOR LOVE
188	187	174	31	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
189	169	153	32	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
190	151	125	46	NEW KIDS ON THE BLOCK ▲ 3 COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
191	174	172	23	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
192	165	146	29	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
193	<b>RE-ENTRY</b>		17	SALT-N-PEPA ● NEXT PLATEAU 1019* (9.98)	BLACK'S MAGIC
194	193	193	120	SOUNDTRACK ▲ 2 ATLANTIC 81933 (9.98)	BEACHES
195	<b>NEW</b>		1	HAVANA 3 A.M. I.R.S. 13069* (9.98)	HAVANA 3 A.M.
196	198	198	74	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
197	180	166	24	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
198	173	168	25	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
199	188	196	100	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME
200	191	—	2	FRANK SINATRA REPRISE 26501* (13.98)	SINATRA REPRISE: THE VERY GOOD YEARS

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC 32	C&C Music Factory 2	Gloria Estefan 17	Ice Cube 100	Material Issue 86	Pebbles 166	Slaughter 77	Tanita Tikaram 142
Oleta Adams 31	The Charlatans U.K. 171	Extreme 53	INXS 42	Kathy Mattea 84	Teddy Pendergrass 51	SOUNDTRACK	Tony! Toni! Tone! 64
Alice In Chains 177	Cinderella 72	Father M.C. 133	Chris Isaak 7	Reba McEntire 76	Pet Shop Boys 198	Beaches 194	Too Short 120
Another Bad Creation 13	Andrew Dice Clay 148	Firehouse 66	Freddie Jackson 159	Roger McGuinn 78	Poison 54	Dances With Wolves 55	Randy Travis 189
Daniel Ash 160	Marc Cohn 156	The Fixx 119	Janet Jackson 63	George Michael 74	Queen 67	The Doors 15	Ralph Tresvant 82
Rick Astley 35	Phil Collins 79, 173	The Forester Sisters 144	Alan Jackson 124	Bette Midler 26	Queensryche 10	The Five Heartbeats 75	The Triplets 178
Bad Company 104	Harry Connick, Jr. 58	Front 242 183	Jane's Addiction 81	Mike + The Mechanics 111	R.E.M. 3	Ghost 138	Travis Tritt 132
B Angie B 172	The Cure 174	Kenny G 196	Jellyfish 162	Joni Mitchell 47	The Rembrandts 108	New Jack City 9	Trixter 46
Kathleen Battle & Jessye Norman 1-	Damn Yankees 56	Peter Jackson 112	Jesus Jones 30	Monie Love 109	The Robert Cray Band Featuring The	Pretty Woman 101	UB40 131
86	Cathy Dennis 69	Gang Starr 137	Eric Johnson 70	Morrissey 98	Memphis Horns 188	Teenage Mutant Ninja Turtles	Urban Dance Squad 123
Bell Biv DeVoe 52	Digital Underground 50	Danny Gattton 125	Robert Johnson 170	Van Morrison 141, 182	Chubb Rock 73	II 37	Vanilla Ice 20
Pat Benatar 40	Dinosaur Jr. 185	Gerardo 49	Tara Kemp 114	Motley Crue 161	Rolling Stones 16	The Soup Dragons 192	VARIOUS ARTISTS
Black Box 71	Celine Dion 97	Johnny Gill 130	The Kentucky Headhunters 44, 163	Mr. Big 103	David Lee Roth 134	Tracie Spencer 181	Tame Yourself 165
The Black Crowes 5	Divinyls 21	Vince Gill 87, 176	Kingofthehill 139	Motorhead 153	Roxette 12	Billy Squier 117	Steelheart 65
Clint Black 59, 199	DJ Quik 43	Amy Grant 14	Dave Koz 128	Mr. Big 103	Rude Boys 83	Ghost 138	Stevie B 151
Blues Traveler 152	The Doors 36, 167	Great White 27	Lenny Kravitz 41	Nelson 28	Salt-N-Pepa 193	New Jack City 9	Rod Stewart 11
Bodeans 106	Drivin' N' Cryin' 93	Guy 29	L.L. Cool J 24	O'Jays 129	Scorpions 85	George Strait 60	Sting 19
Michael Bolton 105	Bob Dylan 57	Daryl Hall John Oates 175	The Law 126	Alexander O'Neal 91	Sepultura 145	George Thorogood And The Des-	Styx 113
Boogie Down Productions 121	Sheena Easton 90	M.C. Hammer 22	Living Colour 158	ORIGINAL LONDON CAST	Sheila E 146	troys 96	Surface 197
Brand Nubian 135	En Vogue 99	Happy Mondays 92	Nils Lotgren 155	Phantom Of The Opera High-	Carly Simon 179	Keith Sweat 88	Timmy T. 68
Garth Brooks 34, 116	Enigma 6	Havana 3 A.M. 195	Londonbeat 23	lights 164	Paul Simon 45	George Thorogood And The Des-	Tesla 18
BulletBoys 102	Hi-Five 39	Don Henley 184	Madonna 25	Jeffrey Osborne 150	Simple Minds 115	troys 96	Wilson Phillips 4
Candyman 149	Whitney Houston 8	George Howard 136	Bob Marley And The Wailers 94,	The Simpsons 38	The Simpsons 38	Yanni 95	Warrant 33
Mariah Carey 1	George Howard 136	Wynnton Marsalis 118	107	Frank Sinatra 200	Sisters Of Mercy 191	Dwight Yoakam 169	Keith Washington 187
Carreras - Domingo - Pavarotti 48				Dolly Parton 62		Yo-Yo 89	White Lion 61
						ZZ Top 80	Winger 180







## VSDA CHAPTER CHIEFS CALL FOR PPV SUMMIT

(Continued from page 1)

ous Choice" promotion now running in eight markets, where one major movie is played 10-12 times every 24 hours for a whole week.

Time Warner subscribers in Queens will have access to the industry's first 150-channel two-way interactive fiber-optic cable TV system, which will include the multiple PPV channels. Each PPV channel will feature a different movie each week running 24 hours a day and available at 30-minute intervals.

Among future strategies that video retailers have discussed to combat PPV are boycotts of either a given title or boycotts of all a studio's titles "to make our point," according to a source who insists on anonymity.

This same source says, "We probably couldn't get by with this on a title like 'Home Alone.' It's too big. But there are any number of movies we could boycott and not be hurt."

"We are aware of situations where multiscreen theater chains have boycotted the product of certain suppliers for certain periods during disputes."

The threat of pay-per-view and oth-

er video-on-demand technologies has been under discussion for several years by VSDA members. But, despite assurances by PPV operators and some media analysts that new technologies will help—not hurt—home video, skepticism seems to be growing in the video retail community.

"PPV is something we have to become awakened to again. It's the most serious issue we've had since the First Sale Doctrine," says Home Video Plus owner Rich Thorward, president of the New York/New Jersey chapter, who is the organizer of the meeting.

The five chapters involved in the meeting are Connecticut, New England, Baltimore, Pennsylvania/New Jersey, and New York/New Jersey.

"The Time Warner system amounts to video on demand [where] the consumer is never more than 15 minutes away from the start of any of 10 top movies and there is no copy protection," Thorward continues. "We're talking about compression TV, six channels where there was once space for only one."

"This should be the No. 1 issue at the upcoming VSDA convention," Thorward adds, indicating that many dealers may have become apathetic to pay TV's threat to their business. VSDA officials were unavailable for comment at press time.

### PPV WINDOW NARROWING?

Thorward also is concerned that increasingly erratic street dates on many home video titles are creating narrower and narrower PPV windows (Billboard, Feb. 2).

While street dates are extended, the cable window remains the same, steadily eroding the dealer advantage, charge Thorward and others, including Frank Lucca, who heads the New England chapter and Flagship Entertainment.

"I don't have a problem with PPV as long as we are protected. It doesn't matter what the technology is as long as video retailers are able to get the windows," says Lucca, adding that he is strongly against any "day and date" simultaneous release schedules.

Indicating similar concern is Den-

nis Della Franco, owner of West Coast Video of Havertown, Pa., and the president of the Pennsylvania/New Jersey chapter. He sees the threat of newer technologies in the context of home taping.

He says consumers "can dial it in now 24 hours in advance and record the movies at their own leisure. Then consumers can watch it when they want to."

That concern is belied, however, by one cable system's attitude toward Viewer's Choice's "Continuous Choice" program. "This promotion helps us solve the large problem of PPV, the consumer's resistance to plan ahead on program purchases," says Jim Reisenbach, director of production and public affairs at Comcast Cable in Philadelphia.

### THE DEALER IS THE SCAPEGOAT

In terms of strategy, Della Franco believes that dealers should begin to become more assertive with the studios and remind them that "we're the ones that make it for them in many instances since the movie didn't make it in the theater. The dealer is the scapegoat. The studios give it to the theater first and the brief time that we have before it goes to the other [delivery] systems is not enough

time."

One reason the PPV issue has not been addressed on a national basis is the regional nature of new cable technologies, according to George Henderson, president of Reel Time Video and of the Baltimore VSDA chapter.

"Certain areas are hurt worse than others," he says. "If we let [Time Warner] get away with it in certain areas, what's to prevent them from increasing in others? That's why I'm going to the meeting."

A spokesman for Time Warner says video dealers might be reacting to an April 22 announcement that the huge entertainment conglomerate had selected suppliers for the hardware part of the system.

According to this spokesman, "Some people may have interpreted that as meaning that we were advancing the test of the new system. The timetable, however, is the same. Announcing who the hardware suppliers are demonstrates that we are not blue-skying this thing. We've given people a real timetable for this and expect it to be operational by the end of this year. But we don't feel video retailers have to be concerned as this technology and home video can coexist."

## SUPER CLUB CONSOLIDATING RECORD BAR, TURTLE'S

(Continued from page 1)

Club's three video chains—New Orleans-based Alfalfa/MovieTime; Kansas City, Kan.-based Movies At Home; and Dayton, Ohio-based Video Towne. The video chains are unaffected by the merger and will continue to be run independently, according to Super Club officials.

"The consolidation will give us an incredible amount of synergy and a much stronger company," says Bill Shepard, president and chief operating officer of Super Club Retail Operations. "It is a fairly straightforward opportunity that makes very good sense. The two chains overlap in market and product. By combining them we achieve economies of scale that will allow us to invest in more advanced systems, which will enable us to become a more national competitor. That is our goal: We will make one major national player."

Shepard says the troubles of Super Club N.V., the Belgium-based parent, had nothing to do with the merger. In March, Philips, the Dutch electronics company, took control of Super Club after it had generated considerable losses in the fiscal year that ended Jan. 31 (Billboard, March 30).

Super Club, which acquired Turtle's and Record Bar in the last quarter of 1989, will implement the consolidation in four stages, according to Shepard.

• Regional and district managers will be in place within 30 to 45 days.

• In the second phase, the merchandising, buying, marketing, and advertising teams, along with key financial people, will be assembled at the Turtle's headquarters in Marietta. Shepard declines to specify a time frame for this stage, but sources suggest it will happen within 30-90 days.

• In the third phase, support departments such as real estate and store operations will follow.

• The final stage, which is expected to be completed within 12 months, will be moving the entire operation into the new Atlanta facility.

A site has not yet been chosen for the new facility. At least until Christmas, Super Club Music will operate both distribution facilities in Marietta and Durham.

### MAJORS ARE THERE

Atlanta was chosen as the site because all the majors have distribution branches there, according to Shepard. Also, the city's transportation and shipping facilities are dramatically better than those of Durham, he says.

Moreover, he notes the abundant availability of land for a central distribution site and points out that Atlanta has a strong music scene.

The choice of Atlanta comes as a surprise, even to Turtle's personnel. As recently as two weeks ago, when Turtle's founder and president Alan

Levenson announced that he would retire at the end of April, employees of the Atlanta-based chain were worried that Super Club would consolidate the two chains in North Carolina (Billboard, April 20).

While Super Club conducts an internal and external search for a president for its Super Club Music subsidiary, Shepard will serve as acting president. Sources say Steve Bennett, executive VP/GM of Record Bar, has been offered the position but has turned it down. Shepard labels Bennett an excellent internal candidate but says it would be inappropriate to comment further. Bennett's office referred all calls to Landa Miller, Super Club's director of corporate communications, who declined comment.

### SURVIVAL OF THE FITTEST

As for the rest of the Super Club Music staffing, "we will try to integrate the great talent of both chains to form something even stronger—the Super Club Music Company," Shepard says. "We want the best people in every position—the best store operations, marketing, merchandising, buying, and advertising people."

Shepard says the "spirit of the approach is to try and locate as many of the Record Bar people as possible to Atlanta." Employees from both chains can interview for positions in the newly formed company, he adds. But he declines to say how many people will lose their jobs as a result of the merger.

"There is nothing wrong with Turtle's or Record Bar's [employees]," Shepard says. "I can't ignore the great contributions of the employees of both chains. You have to respect the fact that the people at Record Bar have done a nice job of building a regional business, and Turtle's people have built that chain into something special as well. But now we are trying to take the best of both and make a much stronger retail entity. Now, we are ganging up so we can take on the Camelots and Trans Worlds in the business. That's what we are talking about."

as one country's project," Greenberg says, "although the engine which drove it was Japan."

In fact, Takeshita says MMG even considered producing its own three- or four-CD Stax anthology when progress with the U.S. version slowed. "Then we were advised by New York that theirs was happening," he recalls.

*Assistance in preparing this story was provided by Ken Terry in New York.*

## STAX-VOLT BOXED SET

(Continued from page 90)

ternational's New York headquarters, confirms that foreign affiliates' interest fueled the Stax-Volt project. "I felt that if albums like Carla Thomas' 'Comfort Me' could be reissued in Japan, and Eddie Floyd's 'Knock On Wood' in Canada, we ought to be able to do a project like this from the center, so to speak."

When projected sales from individual territories were added up, he says, it became clear that "The Complete Stax-Volt Singles 1959-1968" was viable. "It wouldn't make sense

originate with or are licensed, sponsored, approved or otherwise connected with JVC."

Lo Cicero claims JVC conducted extensive negotiations with Resolution but that the duplicator "refused to pay royalties categorically for a particular time period. That made it impossible for us to conclude an agreement with them."

Resolution's Schubart, however, maintains that while he has had ongoing conversations with Larry Finley, head of the eponymously named consulting firm retained by JVC to spearhead its licensing campaign, his "one and only contact" with JVC's legal representatives was several months ago.

"I thought it was a good dialog," Schubart says of that contact. "I raised some legal points about the agreement and [Lo Cicero] said he would get back to me on them. He never did."

Schubart says his firm never received a "cease and desist" letter from JVC or any other prior indication that legal action was imminent.

Lo Cicero says Resolution was offered JVC's standard licensing agreement for duplicators of its size.

The royalty structure in JVC's agreements with duplicators is pegged to the volume of product manufactured, so that larger companies effectively pay a lower per-cassette royalty than do smaller firms with lower volumes. That practice has rankled some smaller duplicators, who fear they will not be able to pass along the entire royalty to customers.

But Lo Cicero says tying the royalty to volume is standard practice in other licensing fields, such as toys, apparel, and book publishing.

"JVC offers licenses to duplicators of comparable volume on a non-discriminatory basis," he says.

Neither Finley nor Lo Cicero would disclose the precise royalty rates charged by JVC, but Finley describes it as "pennies per cassette."



## LABELS PLAYING UP CONTEMPORARY LOOK OF CLASSICAL ACTS

(Continued from page 1)

made their mark on Billboard's Top Classical Albums chart, where young performers currently hold six of the chart's 25 positions. Still, retailers say they are seeing only a few more young classical record buyers.

Among the current crop of young stars on the chart are a few who have enjoyed success in the past. For example, the Kronos Quartet—which currently holds the No. 3 and No. 4 positions on the chart with "Piazzolla: Five Tango Sensations" and "Black Angels"—has been together for 10 years and has had seven charting albums since 1986. Teenage Soviet pianist Evgeny Kissin has had four charting albums in the last two years, including his "Carnegie Hall Debut Concert," which is No. 12 on the chart.

Others are newcomers to chart success. Violinist Nadja Salerno-Sonnenberg's recording of Vivaldi's "The Four Seasons" with the Orchestra of St. Luke's is No. 10 on the chart, while British violinist Nigel Kennedy's recording of the same work with the English Chamber Orchestra is No. 25. In addition, Kennedy's "Brahms: Concerto In D" with the London Philharmonic debuted on the chart last week at No. 13.

Although not currently on the chart, several other young artists have had recent chart successes. Italian mezzo soprano Cecilia Bartoli's "Rossini Recital" charted at No. 25 April 13. Nineteen-year-old Japanese violinist Midori's recording of "Bartok: Violin Concertos 1 & 2" with the Berlin Philharmonic hit No. 20 in March. It was her third charting album in the last two years.

Israeli-born cellist Ofra Harnoy's "Salut D'Amour" peaked at No. 22 on the chart last December. It was her second charting album last year. The 27-year-old Soviet baritone Dmitri Hvorostovsky hit No. 3 on the chart with his "Tchaikovsky And Verdi Arias" last August, and held that position for five weeks.

### MARKETING AN IMAGE

The success of these young artists may be due in part to some shrewd marketing by their labels. Asked if he takes advantage of the youth and looks of the spiky-haired Kennedy, for example, Angel Records VP Renny Martini says "very definitely; we'd be crazy not to. I think he plays to a yuppie audience."



Classical labels don't hesitate to play up the image of young artists like violinist Nigel Kennedy, left, and cellist Ofra Harnoy.

Kennedy's new album cover, which features a picture of the artist wearing a bandana on his head and sporting George Michael-esque facial hair stubble, prompted one retailer to refer to him as "the Andre Agassi of classical music." Kennedy has more than justified that appellation in his native U.K., where he has charted pop with "The Four Seasons."

Douglas Currie, BMG Classics' director of classical marketing, says Harnoy had never enjoyed strong sales until the most recent album, on which she is pictured reclining with her arm draped around a cello. "This picture was so striking that a lot of people bought the record," he claims. "Her looks are getting people into her talent." But Currie says this same tactic would not work for Kissin, who "still looks like a baby." Instead, he says, "we're trying to use his talent and reputation as a child prodigy."

Deutsche Grammophon has also played on the age and unconventional style of some of its acts in advertisements for them. Last year, the label promoted two teenage artists, cellist Matt Haimovitz and violinist Gil Shaham, with a print ad that said "not yet twentysomething, but really something."

Yugoslavian pianist Ivo Pogorelich, who has had three albums on the classical chart, including "Chopin:

Preludes," which peaked at No. 17 in June 1990, was marketed with a print ad that said "not for the narrow-minded." This, says Deutsche Grammophon VP Karen Moody, reflects the fact that "his interpretations are very different and they're not for everyone's taste."

Pogorelich first attracted worldwide attention in 1980 after he failed

*Those that have the talent are selling. Those that are all flash and are not really substantial are not*

to earn a place in the final round at the International Chopin Competition in Warsaw, Poland, because of his unconventional style. After a judge quit the competition in protest, the artist was given a special award by the Warsaw Music Society, resulting in a great deal of publicity. Pogorelich's career may have also been bolstered by his appearance in a Gentleman's Quarterly fashion spread several years ago.

While other labels claim a youthful image is not a conscious part of their marketing efforts, they admit it

doesn't hurt. "We're not really trying to capitalize on [Midori's] age," says Sony Classics director of press and publicity Susan Schiffer, "but there is an added fascination because she is so young and so accomplished." Philips Classics VP Nancy Zannini says that while the label did not take advantage of Hvorostovsky's looks to market the record, "the fact that he is very good-looking is a wonderful complement to his voice."

But despite the marketing, retailers say it is talent that ultimately sells product. Wayne Olsen, classical buyer for the Port Washington, N.Y.-based Record World, says, "Those that have the talent are selling, anyway. Those that are all flash and are not really substantial are not selling."

Olsen is one of several retailers who say they are not really seeing the young classical buyers that labels are hoping to attract with young artists. Alan Raci, manager of Music Warehouse in Chicago, says, "I don't find a young audience buying them. I'm seeing a median age of 25 to 45."

"I don't notice young people buying Midori or Matt Haimovitz," agrees Sharon Dolby, classical buyer/department manager of Record Theatre in Cincinnati. "Because [violinist] Joshua Bell has jeans on in his cover or because [soprano] Dawn Upshaw is barefoot on hers, I don't

think it attracts a younger audience."

Similarly, while classical radio PDs frequently talk about their desire to attract a younger audience to the format, they are divided on whether these artists are helping their stations achieve that goal.

Mario Mazza, PD of WNCN New York, is among those who think the young artists are helping. "We find that those artists have the exact same type of spirit we have here at WNCN," he says. "They are interested in reaching a younger audience just as we are. Now there are more voices, more angles and opinions on this type of music, and that's healthy."

Dave Conant, PD of WFLN Philadelphia, says, "All of us constantly looking for a younger audience are looking at younger artists because [they] create curiosity. It gets a lot of press and gets the interest of the younger audience."

But KKGO Los Angeles MD Bob Wennersten is skeptical that these artists can help attract a younger audience because radio is not a visual medium. "If you don't know classical," he says, "you wouldn't know if these artists are young or old."

## FRESH CROP OF COUNTRY ALBUMS BLOOMING IN MAY

(Continued from page 6)

Bros., was produced by Gregg Brown.

Van Shelton follows up his platinum "RVS III" with "Backroads." The Columbia release, produced by Steve Buckingham, hits stores May 21.

Like Tritt and Jackson, Abdul will try to avoid the sophomore slump with "Spellbound," due out May 28. Her first Virgin album, "Forever Your Girl," is seven times platinum and spent 10 weeks at No. 1.

"Spellbound," produced by Don Was, features songs written by such diverse artists as Prince and John Hiatt, and, according to sources, is an effort to present Abdul in a more sophisticated light.

Teen dream Tommy Page follows his gold debut with "From The Heart," due May 28 from WB/Sire.

After stumbling a little with their last release, 1988's "Small World,"

Huey Lewis & the News return with "Hard At Play." The May 7 release is the group's first for its new label, EMI. The initial single, "A Couple Days Off," is receiving heavy airplay on top 40 and album rock stations.

Paul McCartney, who released a live double set, "Tripping The Live Fantastic," last fall, returns with another live project, "Unplugged: The Official Bootleg," to be released May 13. The album is taken from McCartney's January taping of MTV's acoustic performance program "Unplugged." Capitol is pressing only 500,000 copies of the project, which includes "I Lost My Little Girl," a never-recorded tune written by McCartney when he was 14.

On the R&B front, rapper Ice-T returns with "O.G. Original Gangster." The WB/Sire release, in stores May 14, is the first for Ice-T since 1989's gold-certified "The Iceberg/Freedom

Of Speech... Just Watch What You Say."

Brooklyn, N.Y., rap act 3rd Bass follows up its gold debut, "The Cactus Album," with "Derelicts Of Dialect." The first single from the May 21 Columbia release is "Pop Goes The Weasel."

Other R&B releases of note include Peabo Bryson's Columbia debut, "Can You Stop The Rain," and Cheryl "Pepsi" Riley's "Chapters," which features a duet with Surface's Bernard Jackson. Both Columbia releases will be in stores May 21.

A lot of music fans will go crazy this month trying to differentiate KLF, EMF, and KMD, all of which are releasing debut albums this month. EMF is off to a head start with "Unbelievable," the first single from its May 14 EMI release, "Shubert Dip."

Arista's KLF had three top-five

hits in the U.K. from "The White Room," which will be released state-side May 28.

And Elektra's KMD arrives with "Mr. Hood," in stores Friday (3).

Other releases of interest:

- A four-CD boxed set on James Brown will be released May 7 by Polydor. The collection, which includes all his hits, is called "Star Time."

- Two new labels make their official debuts this month: The Gordy Co.'s West Grand Records bows with Louis Price's May 14 eponymous release, distributed by Motown. On the same day, LaFace Records, run by top producers L.A. Reid and Babyface, debuts with a self-titled release from Damian Dame, a co-ed duo.

- Highway 101 releases its first album since Paulette Carlson left the group. "Bing Bang Boom," produced by Paul Worley and Ed Seay, arrives in stores May 28 from Warner Bros.

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## GRP LABEL GAINS JAZZ ACTS, VINTAGE CATALOGS

(Continued from page 6)

taining the integrity of the music," says Rosen. "We want to do it as credibly as possible. We want consumers to know that Impulse is being brought to them by GRP, which has always had a very high standard of quality."

As an example of how GRP plans to upgrade the reissue program, Katznel notes that the new crop of Impulse and Decca CDs will be 50-60 minutes in length, whereas the original LP rereleases averaged 30-40 minutes each.

To underscore the importance attached to these reissue programs, Rosen brought in two of jazz's most accomplished producers: Michael Cuscuna for Impulse and Orrin Keepnews for Decca, which MCA barely touched in its reissue program. The

immediate plans call for quarterly releases of four to six titles from each label under the "Legendary Masters of Jazz" imprint. The first Impulses will hit the stores May 21; the Decca reissues start in July.

Among those initial Impulse reissues is a four-CD, John Coltrane set, "Live In Japan." It contains 3½ hours of music never before heard in the U.S. As a marketing hook, GRP plans to include a Coltrane title in each of its quarterly releases. The first of the Deccas will be a special two-CD boxed set of Billie Holiday's complete recordings for the label. Artists to follow will include Louis Armstrong, Bing Crosby, and Roy Eldridge.

GRP has decided to merchandise both Impulse and Decca as midline

product retailing in the \$12.98 range. Most titles will be on CD only and will feature the original cover art, although additional photos and packaging enhancements may be used.

As one would expect, GRP is focusing its sales efforts on record retailers rather than on the rackjobbers. Its first Impulse release will be included in its sixth annual national sales campaign, called "June Is GRP Month."

The label believes that Europe represents a vast market for the catalog material. Ironically, Japan has probably seen more of it than any other geographical sales base; therefore, the label will turn its attention to Europe as a primary growth area.

Meanwhile, with product flow expected to increase considerably, the label is reorganizing its staff and adding some new personnel. The first staff addition is Paul Ramey, who is named to the newly created position of national sales director.



**These Artists Are "Smashing."** Chicago-based Smash Records announces the signing of three house artists to the recently reactivated label. All three artists have had platinum success in the U.K. Shown, from left, are Frank Rodrigo, Break Out Management; artist Jamie Principle; artist M.Doc; Smash president Marvin Gleicher; Smash A&R director Connie Varvitsiotis; and artist Steve "Silk" Hurley.

## SMALL FACES FOUNDER STEVE MARRIOTT DIES IN FIRE

(Continued from page 8)

Disenchanted with their pop star status, the Small Faces disbanded in 1969. Marriott went on to form Humble Pie as a way to re-establish his credibility in the rock realm.

Humble Pie's A&M albums, "Smokin'," "Eat It," and "Performance: Rockin' The Fillmore," cracked the top 40 on Billboard's Top Pop Albums chart in the early '70s. The group disbanded in 1975.

Marriott re-formed the Faces in 1977 and Humble Pie in 1980, and met with limited success. In recent years, he played club gigs in London with his last band, Packet Of Three.

In 1989, Marriott recorded "30 Seconds To Midnight" for the U.K.'s Trax Music, a division of the Filmtrax corporation. The 12-track album featured cover versions of such tunes as Smokey Robinson's "One More

Heartache" and Donovan's "Superlungs," among others.

Marriott's influence continues to permeate the rock world; Chris Robinson, lead singer of Geffen blues/rockers the Black Crowes, often cites the singer as a key inspiration.

Sony Music Special Products is preparing to release the entire Small Faces and Humble Pie catalog, originally on Immediate Records, beginning with Small Faces' "Ogden's Nut Gone Flake," May 21. The liner notes have already been completed for the Small Faces' reissues; however, a source says that Marriott's death will be noted in some of the Humble Pie releases.

Assistance in preparing this story was provided by Jeff Clark-Meads.

## Bond Swap Boosts WW1's Qtr. But Firm's Revenues Are Down

BY DON JEFFREY

NEW YORK—A recent swap of bonds by Westwood One Inc. enabled the radio station operator and network syndicator to book a \$25 million one-time gain in the first quarter and yield its first net profit in about two years.

But the effects of the recession and the Persian Gulf war on radio advertising, in addition to costs associated with the format change at KQLZ (Pirate Radio) Los Angeles, resulted in lower revenues than last year and an operating loss for the period that ended Feb. 28.

For the first quarter, the Los Angeles-based company posted a net profit of \$16.4 million on \$29.3 million in revenues, compared with a net loss of \$7.72 million on \$31.8 million in revenues in the same period last year.

But, subtracting the extraordinary gain from the debt exchange, Westwood One wound up with a \$9.16 million loss.

"We're running the business better, but the economy's hurting," says William Battison, the company's president.

The higher expenses in the first quarter included \$1.5 million in severance costs associated with the changeover of KQLZ from top 40/rock to its current album-rock format. Battison says that figure includes a writeoff for the signing bo-

nus Pirate's former programming chief, Scott Shannon, received two years ago. "Three-quarters of it he had already got," says Battison, "but we had to write the whole thing off in the first quarter." Shannon was let go in the third year of his five-year pact. He is now program director at WPLJ New York.

Although the demise of the Pirate was the big programming news of the first quarter, the debt swap was by far the biggest financial event. Westwood One exchanged \$83 million worth of bonds for \$33 million in new debt. This move, Battison says, has reduced long-term debt to \$168 million from \$210 million and will lower annual interest payments by \$2.6 million.

Battison notes that, with the reductions in interest and the lowered costs of running the radio stations and networks, "we've taken our true operating costs down by about \$10 million a year."

In addition to KQLZ, Westwood One owns WYNY and 50% of WNEW-AM, both in New York; three networks, Mutual Broadcasting System, Westwood One Radio Networks, and NBC Radio Networks; the trade publication Radio & Records; and record-pressing plant KM Records.

Westwood One's stock has been trading over the counter recently at about \$2 a share. Its 52-week range is \$1.50 to \$7.

## A TRIBE CALLED QUEST IS VICTOR IN PPX SUIT

(Continued from page 8)

And The Paths Of Rhythm," had signed a one-year agreement with New York-based PPX on the advice of its former manager, air personality/rap producer Red Alert. Chalpin negotiated a recording contract for A Tribe Called Quest with Zomba Enterprises/Jive Records in 1989.

The group contends that Chalpin was to get 15% of its first album advance, but Chalpin insists he was entitled to 15% of the group's income over the length of its recording career at Zomba.

Ken Anderson, attorney for Tribe members John Davis and Ali Shaheed Muhammad, points to general business law, section 171, which defines as a theatrical employment agency "any person who procures or attempts to procure employment or engagements for . . . phonograph recordings . . . or other entertainments or exhibitions or performances, but such term does not include the business of managing such entertainments, exhibitions or performances." Further, section 172 requires any person operating such an agency to be licensed by the state office of consumer affairs.

"The importance of the case is that an agent only gets a one-time commission for employment, if he is licensed," says Anderson. "If you are not licensed and you do the agreement, then it is void and unenforceable and you are required to give back any monies paid."

PPX was paid \$37,500, or 15% of all the group's income over the first year. Anderson says that the group will file a motion in court to require PPX to return the entire amount.

According to Davis, aka Q-Tip, the trouble began when the group opted not to renew the agreement with PPX when the one-year term expired last month. "Ed Chalpin said, 'Hell no, fuck that. You're renegeing on your contract.' He was making absurd claims that he's officially our manager because Red Alert forfeited his contract with him. [Alert had no comment on this.] He really started throwing his weight around, and everybody basically got scared."

Chalpin describes PPX as a production, management, and publishing company that has been in business 32 years. He has been associat-

ed in various business dealings with such artists as Jimi Hendrix, Chubby Checker, Jimmy Cliff, the Jungle Brothers, and Public Enemy.

Chalpin sees the Tribe situation as a plot to rip him off: "They found a lawyer to find a loophole so they wouldn't have to pay me," he says. "We negotiated a very favorable deal for them. There was absolutely no reason to do this. They accepted the deal in good faith . . . They won the first round. But I will appeal."

### 'IT HAPPENS A LOT'

The case raises questions about how often aspiring artists find themselves financially beholden to outside parties who promise a one-time service in return for a sizable piece of the act's future earnings.

"It happens a lot," says Lisa Davis, entertainment attorney with Frankfurt, Garbus, Klein & Selz, which represents Public Enemy. "[The case is] very important, because a lot of times young brothers and sisters go to someone who is disreputable because they are anxious for a deal. It then becomes costly to go into litigation to get disentangled."

Even when an outside party negotiates a contract, it still must be examined by a lawyer, who also gets a fee or commission, says Davis. "You'll be paying out your income to a whole lot of people. Huge dollars flow in the industry, anyway, so people sometimes figure, 'Well if I'm recording I can afford to pay all these people.' But they don't realize how much it adds up to until it's too late."

Anderson, whose clients at the firm Berger, Steingut, Tarnoff & Stern include Tommy Boy Records, Three Times Dope, the Beastie Boys, and D.J. Jazzy Jeff & the Fresh Prince, adds, "Almost any hot, very young aspiring group from the street has had this problem [of third-party brokers] in their past. Urban contemporary and rap—those categories can earn the maximum dollars over the first album in their careers, which is different than for pop or rock acts. That's what makes them attractive to [companies like PPX]."

Gerald Scott, a partner in Idolmakers Management/CD Enterprises, which manages Salt-N-Pepa,

Kid N' Play, Joeski Love, Dana Dane, and Kwamé, says there are fewer instances of outside parties negotiating record deals for groups than there used to be because the hip-hop industry has grown up. "Hip-hop is too valuable a monetary asset to the major indies and to the major labels," he says. "The record companies are dealing with reputable agents, lawyers who have walked the deals through before."

But Scott agrees that unscrupulous dealings still occur. "When you're in a business where your returns are immediate, these types of deals will persist. Often the returns are never immediate for the artist, but for those types they are. As long as you have those immediate returns, you're going to have vultures."

### HISTORY OF LITIGATION

According to a source, Chalpin has a long history of litigation over business deals gone awry with clients. Moreover, say industry observers, PPX's publishing/production/management setup represents a conflict of interest, since an artist ordinarily counts on a manager to represent his/her best interests with a production or publishing company.

Russell Simmons, CEO of Rush Management and Rush Associated Labels, mentions that some managers are as often likely to negotiate deals that are more favorable to them than to the new groups they are shepherding. "The manager in a lot of cases names himself as executive producer of the album, receives royalties, gets the manager's commission, and can take as much as half of the act's earnings."

Q-Tip, who with members Ali Shaheed, Phife, and Jarobi make up A Tribe Called Quest, feels that their experience with PPX is not common in the industry. "This is rare, because we signed to Red Alert productions," he says. "I hope Red will let bygones be bygones because business is business. A lot of things will try to deter special relationships, but he was a friend."

A Tribe Called Quest is now co-managed by Rush and "Baby Chris" Litey of Red Alert Productions. The group's next album, "The Low End Theory," is due in August.



## SOME ARTISTS COOL ON RECORD CLUBS DUE TO LOW ROYALTY RATES

(Continued from page 1)

tinely."

Tyerman says that Stewart's position has become "more liberal" of late, largely due to studies he has seen that show the club audience is "not competitive" with the normal retail marketplace.

Interestingly, he adds that the situation has been "complicated" recently by Time Warner's acquisition of an ownership stake in the Columbia House record club, which is half-owned by Sony. "It's not as clear-cut," he says. "Before, you were dealing with a totally arm's-length alien. Now, when Warner says you should be in the club, you've got to think twice about it, I think."

Tony Dimitriades—manager of Billy Idol, Tom Petty, Terence Trent D'Arby, and Yes, among others—says that record clubs "have become a way for somebody to make a lot of money without proper compensation to the artist." He also feels that the clubs have recently begun encroaching on retailers' turf and notes that they seem to be advertising artists' product "almost immediately" upon release.

"What can you do?" he asks. "I think at this stage the whole thing needs to be looked at. I think that as the deals expire, people should look at them much more closely than they have in the past."

And while the clubs' generous CD giveaway deals may be objectionable, he says, they are not quite the straw breaking the camel's back. What is? "When you check out what you're actually

getting paid," Dimitriades says.

### CHRYSLIS PULLING OUT

Some labels also feel they are not getting much out of their club deals. The latest to express its objections to club policies is Chrysalis, a company that has no stake in either of the two major clubs. At press time, Chrysalis announced that, "under current conditions," it does not plan to renew its club contracts after they expire.

Chrysalis' objection to club policies follows similar concerns voiced by

### *The record clubs are abusing their original mandate'*

Geffen, EMI, and the PolyGram labels (Billboard, April 20).

According to Chrysalis U.S.A. vice chairman Joe Kiener, the label has made this decision on the basis of two concerns: runaway giveaway offers, such as those promising eight CDs for the price of one with no further customer obligation; and the gradual erosion of current exclusivity provisions to the point where clubs now offer product "almost simultaneously" with its release at normal retail outlets. "As far as we're concerned, regarding future dealings with the clubs, that's absolutely out of the question," says Kiener.

Adds Chrysalis Records president John Sykes: "We feel that the record clubs are abusing their original mandate—which was for reaching those

who didn't or couldn't buy in record stores. Now the clubs are using the price breaks that they were allowed and are going after the same audience that buys in stores, and they're able to discount in ways that stores cannot. And once again, at the end of the day, the label and the artist pays for it."

### MINUSCULE ROYALTIES

Most managers or lawyers contacted by Billboard uniformly noted minuscule royalty rates and the lack of a definitive study regarding the effect of club sales on normal retail sales as central drawbacks in club participation. They also noted, however, that the commercial status of each artist involved allows for some degree of flexibility in treatment of that artist's product by the club.

Overall, they say, new artists are obligated upon the signing of their initial contract to allow their product to be sold through clubs, for which they will receive the club's standard royalty rate. Hit artists who renegotiate their contracts—be it with their old label or a new one—are allowed a little more leeway.

How much? According to attorney Branca, "The best you can do for an artist is either keep their records out of the clubs except with their approval, or have a four-to-six-month holdback before the records are put through the clubs." An increase in royalty rates is not particularly likely, he adds, since the club pays the same favored-nations royalty to every label, and "the economics of the clubs are such that [they're] a very nice profit center for CBS and Warner and BMG. Yet [they're] also such] that I don't think they're going to change the royalty structure. So there's not going to be a whole lot more room for artists."

Branca says that, in the worst-case scenario, artists can receive a 4.5% royalty rate through club purchases, as opposed to a 13-14% rate through normal retail sale. Furthermore, he says, they get paid a guarantee on 50% of the product distributed via clubs. "Normally speaking, through retail companies [they're] going to get paid on 85% of their records that are distributed, as opposed to 50%. So not only do they get a third or less of their normal royalty, they're only getting paid on 50%

rather than 85% of the sales."

### CLUBS HARM RETAIL

Q Prime's Burnstein cites three major reasons for his discomfiture with the club system: the partial royalties, the overwhelming number of free goods, and his belief that the system harms the retail structure.

"We believe that it decreases our record sales in retail outlets on big albums, and so we're opposed to it," says Burnstein. "Because we think that retail outlets are the backbone of the business, and we would like to see all of our sales go through the retail structure. And of course, we also get paid on those."

### *The best you can do for an artist is keep their records out of clubs or have a 4-6 month holdback'*

Burnstein says that Def Leppard's 1987 album "Hysteria" was offered by the BMG club briefly 18 months after its release, but then withdrawn when the club would not pay the band a 100% mechanical royalty rate through its publisher, Zomba. "So Zomba and [the group and its management] decided to forbid BMG to put it out at less than the full rate."

The key, he says, was that the band controls its own publishing. "Nobody can force us to license it at less than the full rate. So if they're only going to pay 75%, I'm out of there, I just won't allow it. That's a lawsuit."

According to Hollywood Records president Peter Paterno—who as a

lawyer, prior to his current position, represented Guns N' Roses, Metallica, Dokken, and Jackson Browne, among others—Burnstein's attitude regarding record clubs has typically been more the exception than the rule. "Honestly," he says, "apart from Cliff Burnstein, who I worked with a lot, nobody gave a shit—nobody ever focused on it, nobody cared."

Paterno calls Burnstein's attitude "somewhat right and somewhat wrong"—and says much of it stems from the type of music played by many of the artists Q Prime represents. "On his artists, yes—if a kid can't get a Metallica record from the club, and he can't get it from the neighborhood record store, he'll drive 200 miles to buy it. Because that's the kind of fan Metallica has. And I think it's pretty much almost as true with Def Leppard."

On the other hand, he adds, other types of artists—"especially really ephemeral pop stars"—can indeed enjoy sales through clubs they would not otherwise receive, as club defenders have long claimed. He notes, for example, that buyers who might be inclined to order a Gloria Estefan record through a club could have "moved on to the Mariah Carey record" by the time they next entered a record store and would tend to buy the latter.

Similarly, Tyerman cites the increased exposure record club advertising provides artists. "The exposure that artists get from all the mailers and advertising that record clubs do—that has a spillover effect into retail sales. Somebody who opens Time magazine and sees the new Rod Stewart album in a record club ad may not join the record club, but they may go out and buy the record in the store."

## GARTH BROOKS REIGNS AT ACM AWARDS

(Continued from page 8)

honors for the second year in a row.

Other winners included Shelby Lynne, top new female vocalist, and Pirates Of The Mississippi, top new vocal group.

Johnny Cash was the recipient of the Pioneer Award, presented to him "in recognition of outstanding and unprecedented achievement" during a short tribute hosted by actor Robert Duvall.

Others taking prizes included the following "Hat" award winners in various instrumental categories: Bill Bryson, bass; Steve

Duncan, drums; Mark O'Connor, fiddle; John Jorgenson, guitar; John Hobbs, keyboard; Jerry Douglas, specialty instrument (dobro); Jay Dee Maness, steel guitar; Boy Howdy Band, nontouring band; and Desert Rose Band, touring band.

Additionally, the Crazy Horse Steak House & Saloon of Santa Ana, Calif., repeated as country nightclub of the year; Gerry House of WSIX Nashville won DJ-of-the-year honors; and House's station itself repeated as radio station of the year.

## JARRE HITS RIGHT NOTE AT ASCAP'S FILM & TELEVISION MUSIC AWARDS

(Continued from page 5)

dustries attended the black-tie gala.

ASCAP members honored for composing the most-performed TV themes during the 1990 survey year were Judy Hart Angelo, John Bettis, Bill Conti, Michael Karp, Henry Mancini, and Gary Portnoy. Those honored for composing the most-performed background scores were John Debney, David Kurtz, Dennis McCarthy, David Rose, and Mark Snow.

Members honored for composing the themes and dramatic underscores for the 10 highest-rated TV series from the 1989-90 season were Judy Hart Angelo, Gary Portnoy, and Craig Safan for "Cheers"; John Bettis and George Tipton for "Empty Nest"; Jill Colucci for "America's Funniest Home Videos"; Dan Foliart and Howard Pearl for "Roseanne"; Bill Maxwell, Harlan Rogers, and John Sullivan (PRS member, licensing through ASCAP) for "Dear

John"; and George Tipton for "The Golden Girls."

Songs honored for the highest number of performance credits, and initially presented in a motion picture during the 1990 survey year were "Blaze Of Glory" by Jon Bon Jovi, published by PRI Music Inc. and Bon Jovi Publishing, from "Young Guns II"; "Cradle Of Love" by Billy Idol (PRS member licensed through ASCAP) and David Werner, published by TCF Publishing Inc., EMI April Music Inc., Chrysalis Music, and David Werner Music Inc., from "The Adventures Of Ford Fairlane"; and "Thieves In The Temple" by Prince, published by Controversy Music, from "Graffiti Bridge."

Recipients of the Most Performed Feature Film Standards award, honoring songs that earned the highest number of performance credits for the period Oct. 1, 1980, to Sept. 30,

1990, were "America," by Neil Diamond, published by Stonebridge Music, from "The Jazz Singer"; "Arthur's Theme," by Peter Allen (share not licensed by ASCAP), Burt Bacharach, Christopher Cross, and Carole Bayer Sager (share not licensed by ASCAP), published by BMG Songs Inc. and WB Music Corp., from "Arthur"; "Endless Love," by Lionel Richie, published by Brockman Music and PGP Music, from "Endless Love"; "For Your Eyes Only," by Bill Conti and Michael Leeson (share not licensed by ASCAP), published by EMI U Catalog Inc., from "For Your Eyes Only"; and "Jailhouse Rock," by Jerry Leiber and Mike Stoller, published by Jerry Leiber Music and Mike Stoller Music, from "Jailhouse Rock."

Jarre, honored for his "Ghost" score, is a member of SACEM. The score is licensed through ASCAP.

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# Warner's Stax-Volt CD Box Is Singular Tribute To Labels

BY ADAM WHITE

LONDON—On June 10, Japanese businesses pay their customary midyear bonuses to employees. It is no coincidence that "The Complete Stax-Volt Singles 1959-1968" will be issued in Japan the very same day.

The nine-CD set will carry a list price of 20,000 yen (about \$145), so record company MMG Inc., a subsidiary of Warner Music International, is scheduling its release for June 10 in the hope that bonus-rich music fans will splash out accordingly.

The Japanese version will be packaged differently than the U.S. boxed set. MMG is also adding Japanese liner notes to the set's original 64-page booklet—and the lyrics, in English, to every one of its 244 songs. Industry observers believe this is being done partly to make the Japanese set more attractive than the U.S. imports that retailers like Tower, HMV, Virgin, and Wave will probably sell for about 15,000 yen (\$110) each.

It could not be determined at press time whether any of these retailers did, in fact, plan to export the U.S. box, which is due out Tuesday (30) in the States. But WEA Corp. president Henry Droz reiterates that "it is prohibited" for WEA accounts to export the product of its member labels to other countries.

The Stax-Volt anthology began life within Warner Music International two years ago, was sustained by the enthusiasm of Warner affiliates in Japan, Canada, and Europe, and finally kicked into gear when Atlantic in the U.S. signed on late last year. The project's estimated production cost was \$100,000.

"The Complete Stax-Volt Singles 1959-1968" features the A side of every 45 issued by the Memphis-based R&B company during its '60s distribution deal with Atlantic Records. In the U.S., it will be released with a suggested list price of \$99.98, and the Atlantic Group's first-month shipment there is thought to be 15,000-

25,000 copies.

Income from sales worldwide will be shared with Fantasy Records, which owns the entire Stax-Volt catalog and has an ongoing licensing arrangement with Atlantic and Warner Music International. Fantasy is responsible for the artist royalties.

Some of the earliest tracks were leased directly from Stax co-founder Jim Stewart. Most of the 244 songs' publishing rights are held by Almo/Irving, which is said to have cut a special royalty rate for the project.

## CD-ONLY RELEASE

Available only on compact disc, the anthology will be packaged in a 12-by-12-inch box in North America and Europe; a shoebox-type case will be employed in Japan. It will be manufactured at Warner plants in Germany and the U.S.

Frank Takeshita, A&R producer at MMG, says the Japanese label will advertise the set in specialist music magazines and use the promotion-only CD sampler being prepared in the U.S. by Atlantic. Author of the additional liner notes is local R&B expert Yutaka Sakurai. MMG's sales target is 3,000 copies, according to Takeshita.

In the U.K., East West Records is marketing the release with a suggested list price of 110 pounds (about \$195). The company had considered adding a tenth CD—featuring an adaptation of a BBC Radio 1 show about Stax and Memphis R&B—but subsequently dropped the plan. East West's overall sales target for the set is thought to be 1,000 copies.

In mainland Europe, Warner Music International affiliates will target music publications for editorial coverage, and work with retailers on prominent in-store display. Pricing for the set is still being worked out. Rainer Focke, marketing manager at Warner Europe, says, "As long as we stay as close as possible to the U.S. price, imports should be minimal."

Steve Greenberg, strategic marketing manager at Warner Music International

(Continued on page 86)

# Recoton Plans Imminent Buy Of Discwasher Assets

NEW YORK—Recoton Corp. signed a letter of intent April 23 to acquire the assets of Discwasher Inc., supplier of audio, video, and computer accessory care products. The companies expect the deal to be finalized sometime in May.

**LATE NEWS**

The purchase price was not disclosed.

According to Recoton president Robert Borchardt, the new Discwasher Division will continue marketing its existing line of products, as well as several new accessories now being developed, particularly for CDs.

Recoton will take over manufacturing of some Discwasher products in Recoton's plant near Orlando, Fla., with the rest continuing to be manufactured at various third-party plants in the U.S.

Ken Thomson, president of the Chi-

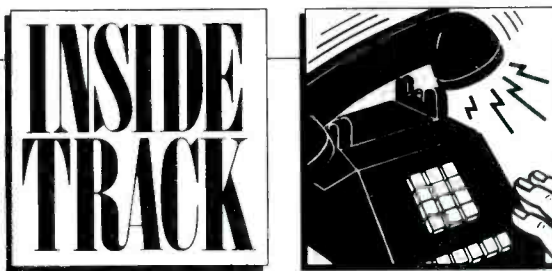
cago-based Discwasher, is expected to remain with the company, although Borchardt notes that the company's regional units will be restructured. There are approximately 22 employees at Discwasher headquarters.

"[Recoton] has expressed an interest in keeping the product lines in the marketplace separate," says Thomson. "An example of this is that we'll have a separate booth at the summer CES show."

According to Borchardt, Discwasher had been having financial difficulties, particularly relating to its manufacturing facilities and high debt. However, Thomson would not comment on why the company decided to sell its assets.

Recoton products include more than 1,000 accessories for consumer-electronic equipment, including audio, video, music, telephone, computer, and game products.

SUSAN NUNZIATA



Edited by Irv Lichtman

**A** BETTER SHAKE for U.S. lyricists in Europe, born of recent arrangements by ASCAP and BMI with their German counterpart GEMA, is likely with a recommendation by European rights group CISAC's executive bureau that those agreements be set as a model or minimum standard for all European societies to follow. Under the new deal in Germany, when the original U.S. song is played the lyricist's total share—that is, six twenty-fourths—is awarded solely to the U.S. writer, while in an instrumental version four twenty-fourths will go the U.S. writer and two twenty-fourths to the writer of the German lyrics (Billboard, Dec. 22, Jan. 1). Before the deals, both writers shared the royalties. According to ASCAP managing director Gloria Messenger, who attended the administrative council meetings April 15 and 16 in Brussels, Belgium, the council acted following action by CISAC's executive bureau in January. BMI has also made similar arrangements with SABAM (Belgium) and BUMA (Holland).

**"THE SIMPLE TRUTH,"** a megaconcert in aid of Kurdish refugees, had its lineup confirmed April 25 in London, where the event will be held May 12 at Wembley Arena. Set are Chris deBurgh, M.C. Hammer, and Sinead O'Connor. Other stars playing elsewhere that night who will have their shows broadcast as part of the same global TV spectacular are Sting/Peter Gabriel, Gloria Estefan, and New Kids On The Block, all playing in the Netherlands, Rod Stewart (Austria), Paul Simon (Manchester), and Ryichi Sakamoto (Japan).

**'CREATIVE' ADMINISTRATION:** There's an interesting creative angle to the just-concluded administration deal between MCA Music and ATV Music, the Michael Jackson-owned catalog that sports, among other fineries of the rock age, many key copyrights by John Lennon & Paul McCartney. While MCA Music is providing conventional administration services, its president, Leeds Levy, and Dale Kawashima, president of ATV, are mapping creative ties, such as a "song-writer-confab" in the next few weeks to introduce the professional staffs and songwriters from both companies. This could well lead to collaborations in terms of new songs and fresh ideas on how to exploit the oldies-but-goodies.

**GOING OUTSIDE** its corporate master catalog for the first time since it was formed 18 years ago, Warner Special Products has purchased the entire catalog of Dionne Warwick's recordings on Scepter Records, where she enjoyed a string of classic hits, mostly via material by Burt Bacharach and Hal David. WSP founder and president Michael Kapp made the deal with companies owned by the artist and the two writers. Kapp has known the trio for many years, and, in fact, was executive producer on Bacharach's first solo album 30 years ago. No sale price was revealed.

**THOUGH THE GROUP** is committed to doing two more albums for Geffen, rumbles persist that Aerosmith may move on to another label association. So, if a new deal does develop, does it mean that it will entail a buyout of the existing Geffen deal? Maybe, but those in the know have nothing to say publicly. All a Geffen representative says is, "We deny the rumors."

**EXPORT COUNTDOWN:** Add BMG Distribution to the list of distributors cracking down on one-stops exporting albums. Uni Distribution Co., the lone major not yet on the bandwagon, says it is actively reviewing the situation in order to establish a policy.

**RACK ROCKED:** Although none of the concerned parties are talking, it appears that Arrow Distributing in Cleveland has lost the music racking account of the 320-unit Phar-Mor chain in Youngstown, Ohio, to Levy Home Entertainment in Hillside, Ill. The latest move follows on the heels of Arrow losing part of Phar-Mor's video business as the 320-unit chain is internally handling budget video (Billboard, April 13).

**AN ORIGINAL FOLLOW-UP:** As most in the home-video trade know, Ron Castell, senior VP of program-

ming and merchandising at the Blockbuster web, is a film buff. Turner Home Entertainments senior VP of marketing/sales Martin Weinstein got first-hand knowledge of Castell's expertise when, back in January, Castell noted that Turner had in its vaults "The Narrow Margin," a 1952 RKO feature that is the source of a current top rental title from LIVE Home Video, "Narrow Margin" (1990). The \$19.95 Turner release hit the streets April 10... Also at Turner, look for a restored version of Orson Welles' classic "Citizen Kane," celebrating its 50th anniversary this year. Set for August release, the title will have a \$19.95 version and one with lots of extra goodies carrying a list of \$99.95.

**HISTORY REBORN:** Columbia Records' VP of publicity, Mary Ellen Cataneo, and VP of marketing, Jack Rovner, have acquired a prototype of the soon-to-be reintroduced Gibson L-1 guitar used by blues legend Robert Johnson so that they can have it signed by pop luminaries. The guitar will then be auctioned at Sotheby's June 22 Collector's Carousel, with proceeds to benefit the T.J. Martell Foundation. The limited-run instrument will retail at \$1,500. Johnson is shown with his L-1 on the cover of a gold-selling boxed set featuring all his recorded performances.

**ADDITIONS:** Susan Henderson departs her creative services/talent acquisition post at MCA Music to join A&M Records in New York this month as VP of East Coast A&R. Also new to A&M's New York staff is Richie Gallo, who returns to the label as VP of sales and distribution after a stint at RCA.

**CRIMINAL ASSAULT COMPLAINTS** have been filed in federal court against Whitney Houston and her bodyguard brother, Michael, after an April 20 scuffle in a Lexington, Ky., hotel. According to the performer's publicity rep, the fight occurred in the hotel bar after three men allegedly hurled racial epithets at the singer. One man claims Michael Houston struck him in the eye and another says Whitney Houston punched him in the eye and threatened to have him killed.

**RECYCLER:** Ever wonder what happens to the defective CDs that manufacturing plants throw out or the CD returns labels cannot sell as cutouts? Right now, they end up in landfills, exacerbating the garbage crisis. But Bayard Spector, of the family that runs the Spec's retail chain in Florida, has proposed a better solution: He plans to build a CD recycling plant in Miami, where the aluminum in the CDs can be stripped from the polycarbonate substrate and recycled. CD manufacturers will discuss his idea, he says, at a meeting scheduled for Tuesday (30) at PolyGram's depot in Indianapolis. According to Spector, representatives of PDO, Sanyo Laser, Disc Manufacturing, Nimbus, and Capitol will attend, and he also thinks it's likely that Sony's DADC plant and WEA Manufacturing will be represented.

**EXIT:** Eric Eisner has resigned as president of the David Geffen Co., the umbrella firm for Geffen's music, film, and theater interests, to concentrate on feature-film production. Eisner's resignation is effective Tuesday (30). A Geffen representative says no replacement has yet been named, but one well-placed industry source indicated that former Capitol Records president David Berman is in the running.

**CYPRESS AWAITS SALE:** Craig Sussman, founder/president of Cypress Records and newly appointed senior VP of business affairs, West Coast, for Sony Music, reports that Cypress will be sold to an unspecified New York-based investment firm in what a prepared statement calls "part of a multi-company merger of several established music concerns." Contacted by Track, Sussman says that the deal is "just being finalized," and that full details would not be announced until May.

**THE LEGAL TRAIL:** Geffen Records and Guns N' Roses Music have filed a lawsuit against Malrite Communications' album rock WMMS Cleveland, one of a number of stations around the country that allegedly aired an unauthorized version of "Bad Apples," a cut from Guns N' Roses' forthcoming album. WMMS GM Chuck Bortnick says the station complied with a cease-and-desist order, but "for some reason Geffen has persisted." Geffen general counsel Norman Beil says that other stations that aired the cut have cooperated with Geffen's search for the leak, but that WMMS did not. ASCAP worked with Geffen to get several radio stations to stop playing the cut (Billboard, April 27).



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# "MY PREDICTION FOR THE 90'S!

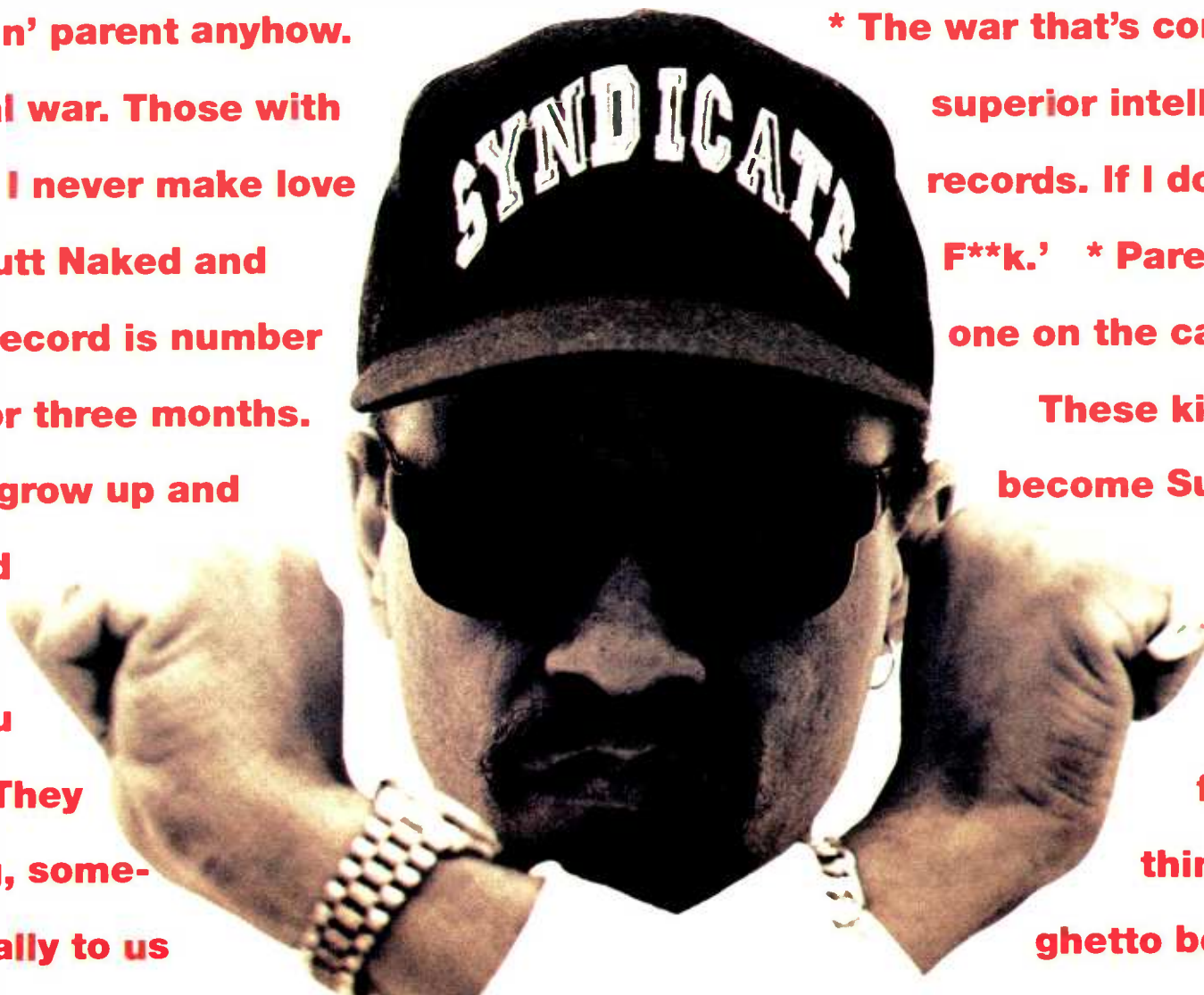
White kids will continue to get hipper to black culture. With R&B, the

kids didn't want to meet us, but this is rock & roll all over again—everybody chillin' together. \* Somebody asked me, 'Where did you get your acting experience?' And I said it was probably standing in front of a cop in the middle of the night with a flashlight in my face: 'No officer, oh no, no, no officer . . .'

\* I have a sticker on my record that says 'Parental Guidance Is Suggested.' In my book, parental guidance is always suggested. If you need a sticker to tell you that you need to guide your child, you're a dumb f\*\*kin' parent anyhow.

intellectual war. Those with the move. \* I never make love 'Let's Get Butt Naked and because my record is number of Harvard for three months.

trained to grow up and justices and \* For a long thought you talent to rap. They like walking, some-came naturally to us music is like religion. It shouldn't you feel good, it's your busi-buy my records and they ain't What's THAT say? \* The name and I aim to win



\* The war that's coming up is an superior intellects are on records. If I do a ballad, it's F\*\*k.' \* Parents are scared one on the campus charts These kids are being become Supreme Court politicians. time, nobody had to have figured it was thing that just ghetto boys. \* To me, be argued. If it makes ness. \* Two million kids playin' me on the radio. of the game is capitalism, that game, too."

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