

Video Rentals Stall
As Concerned Nation
Tunes In War News

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At MIDEM, It Was
Business As Usual

PAGE 9

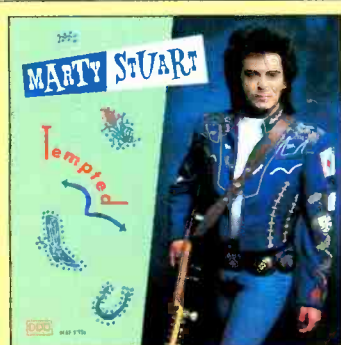
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 2, 1991

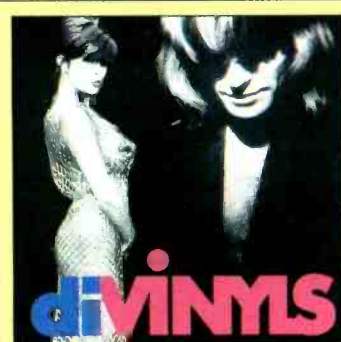
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STETSASONIC America's hip-hop band take the stage with an electrifying new single & video, "No B.S. Allowed" (TB 973) Ltd. Edition. Their long-awaited album **Blood, Sweat & No Tears** (TB 1024) continues the Stet legacy of hard-hitting music, socially conscious lyrics & legendary live performance. Tommy Boy.



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Terror Threat Rains On Tour Parade Some Shows Canceled; Security Tightened

BY THOM DUFFY
and CHRIS MORRIS

NEW YORK—War in the Persian Gulf and the resulting fear of terrorism elsewhere have begun to affect the concert and touring business. Some artists are canceling international travel for concerts and promotions, and major venues throughout the U.S. have responded to the call for increased security.

Acts are balancing career needs against safety concerns as they cautiously weigh the risks involved in international travel during wartime, with many forestalling a final decision about whether to tour Europe.

"Everybody's kind of 'wait-and-seeing' it a bit," says Jim Guerinet, VP of marketing and artist develop-

ment at A&M Records.

Cinderella and opening act Slaughter cut short a European tour after two sold-out shows Jan. 19-20 at London's Hammersmith Odeon, postponing until August sold-out dates in Germany, Italy, France, and Sweden. Chrysalis Records reports that the promoter of the Cinderella/Slaughter tour received "numerous bomb threats from undisclosed sources."

"It just got to the point where I found everyone on the tour was

scared to death," says Larry Mazer of Entertainment Services Unlimited, Cinderella's management, which chartered a plane to fly the groups and crew back home. "The gigs might be secure, but what if we want to go to a restaurant and somebody throws a grenade in there? It's not the Iraqi situation that's getting people scared, it's this terrorism threat."

Some artists have also canceled or postponed promotional appearances (Continued on page 77)

Chart Share: CEMA Soars, Sony Grows, WEA Still Tops

BY ED CHRISTMAN

NEW YORK—Riding on strong second-half sales from M.C. Hammer, Vanilla Ice, and Wilson Phillips, CEMA generated the biggest in-

crease among pop distributors in 1990 with a 16.4% share of the Billboard Top Pop Albums chart, up from 9.4% the year before.

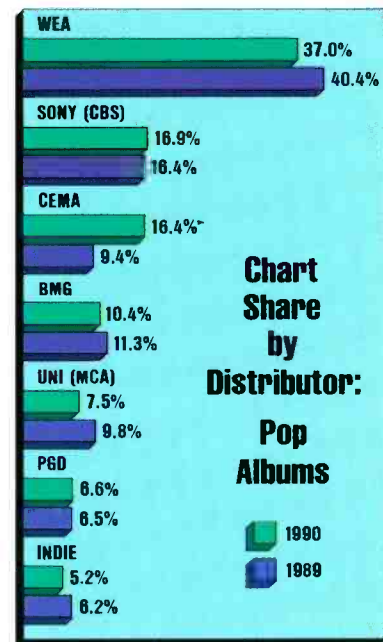
CEMA's showing was presaged by Billboard's midyear chart analysis, which showed the distributor surging ahead to 14.2% of the domestic pop albums chart (Billboard, July 14).

The increase boosted CEMA to within a hair of Sony Music Distribution (formerly CBS), which has held second place among pop distributors in recent years. Sony closed the year with a 16.9% total, up from the 16.4% it scored in 1989.

WEA maintained its No. 1 ranking with a 37% share of the pop chart, but slipped more than three percentage points from its 1989 showing of 40.4%. Part of that lost market share is due to the absence of Island Records from its roster of distributed labels. Island was sold to PolyGram, and its distribution was picked up by PGD on April 1 of last year.

BMG slipped one slot in the pop rankings to fourth place with a 10.4% share of the chart, probably because it lost the distribution of A&M Records, which also was sold to PolyGram.

(Continued on page 82)



Radio Gives Music A Chance After War-News Spurt

BY SEAN ROSS

NEW YORK—A week after Operation Desert Shield became Operation Desert Storm, most music-formatted radio stations are inching back toward normal programming. But the outbreak of war in the Persian Gulf has raised questions about how prepared radio was and about the extent to which music stations—after several years of deregulation—should try to compete for the news franchise. It also spurred accusations that stations and networks were stealing news feeds.

All but a handful of music radio stations went all-news on the night of Jan. 16 and stayed there for anything from several hours to, in the most extreme cases, several days. One week later, a Billboard survey shows that

(Continued on page 16)

Video Dealers Irked By Shifts In Street Dates

BY EARL PAIGE
and JIM McCULLAUGH

SAN DIEGO—Erratic or delayed street dates on new home video releases have retailers and distributors up in arms, according to attendees at an otherwise tranquil Video Software Dealers Assn. Leadership Conference here Jan. 19-22.

With manufacturers facing a tougher rental climate, dealers said, it is becoming increasingly common for them to push back target pre-order and street dates in order to spike sales numbers or outmaneuver the competition. The recent rash of industry consolidation is also contributing to the situation, they said.

On lesser titles, retailers claimed, the solicitation period in distributor mailers is now being (Continued on page 83)

No. 1 IN BILLBOARD

HOT 100 SINGLES		
★ THE FIRST TIME		
SURFACE	(COLUMBIA)	
TOP POP ALBUMS		
★ TO THE EXTREME		
VANILLA ICE	(SBK)	
HOT R&B SINGLES		
★ LOVE MAKES THINGS HAPPEN		
PEBBLES	(MCA)	
TOP R&B ALBUMS		
★ THE FUTURE		
GUY	(UPTOWN)	
HOT COUNTRY SINGLES		
★ DADDY'S COME AROUND		
PAUL OVERSTREET	(RCA)	
TOP COUNTRY ALBUMS		
★ PUT YOURSELF IN MY SHOES		
CLINT BLACK	(RCA)	
TOP VIDEO SALES		
★ PRETTY WOMAN		
(TOUCHSTONE HOME VIDEO)		
TOP VIDEO RENTALS		
★ DICK TRACY		
(TOUCHSTONE HOME VIDEO)		

THE BEST GOT BETTER "BETTER PART OF ME"



junior STAND STRONG

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YOU SMILE AGAIN?" • "DOPE!"
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Taste the Poison

ON MCA COMPACT DISCS, HIQ CASSETTES,
RECORDS AND MUSIC VIDEOS

MCA

BELL BIV

DEVVOE

OUR MUSIC IS MENTALLY *Hip-Hop*

Ricky Bell, Michael Bivins and Ronnie DeVoe inspire a generation with their sound and style; Rolling Stone calls Poison “nothing less than an R&B classic” and “the rhythm masterpiece of the year” in its four-star review.

Smoothed Out ON THE R&B TIP

Certified Triple Platinum just ten months after its release, Poison’s succession of hit singles and videos began with its title track and continues with “When Will I See You Smile Again?” and the forthcoming “Dope!”

WITH A *Pop Feel* APPEAL TO IT

Now, Bell Biv DeVoe headline the year’s most acclaimed tour, playing eighty cities in five months as their album, single and debut home video continue to make history in the streets and stores of America.

ON TOUR

FEBRUARY

5 ALBUQUERQUE, NM
6 TUCSON, AZ
7 PHOENIX, AZ
8 LAS CRUCES, NM
9 TBA
10 LAS VEGAS, NV
11 SALT LAKE CITY, UT
13 DENVER, CO

15 OAKLAND, CA
16 SACRAMENTO, CA
17 TBA
18 PORTLAND, OR
19 TACOMA, WA
21 FRESNO, CA
22 LOS ANGELES, CA
23 LOS ANGELES, CA
24 LOS ANGELES, CA

MARCH

1 COLUMBIA, MO
2 ST. LOUIS, MO
3 MEMPHIS, TN
5 OKLAHOMA CITY, OK
7 LITTLE ROCK, AR

8 MONTGOMERY, AL
9 TAMPA, FL
10 TALLAHASSEE, FL
13 KNOXVILLE, TN
14 MACON, GA
15 ORLANDO, FL
16 MIAMI, FL
17 JACKSONVILLE, FL
20 TBA

21 TBA
22 SHREVEPORT, LA
23 BIRMINGHAM, AL
24 LAFAYETTE, LA
26 BLOOMINGTON, MS
28 MURFREESBORO, TN
29 CHAPEL HILL, NC
30 CINCINNATI, OH
31 ATLANTA, GA

APRIL

1 ATLANTA, GA
3 TBA
4 KALAMAZOO, MI
5 TORONTO, CANADA
6 BOSTON, MA
7 ROCHESTER, NY
8 PHILADELPHIA, PA

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BRAND NUBIAN

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SKILLS!
SKILLS!"

SLOW

DOWN:

THE

GRAND



SINGLE



PUBA A CLEVER RHYMER SINCE THE MASTERS OF CEREMONY DAYS.

GIVE HIM
AND HIS CREW
PROPS,
NOW!"

CHUCK D
PUBLIC
ENEMY



PUSH ARTIST MANAGEMENT



Elektra

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FEBRUARY 2, 1991

A KEEN LOOK AT R&B's CUTTING EDGE

R&B's "cutting edge" is looking sharp, judging from an informal survey by contributor David Nathan of some record executives, publishing representatives, and producers, who offer their opinions on the genre's trailblazers. **Page 28**

BACK IN ALL HER GLORIA

Gloria Estefan has stepped out of the darkness of the past year, in which she endured months of therapy after a tour bus accident, and back "Into The Light" of the pop music scene. Talent editor Thom Duffy talks to the singer about her very personal new album. **Page 36**

JUST CALL 555-MUSIC...

Two new CD sampling services are putting album snippets at consumers' fingertips via telephone listening lines. One even lets callers place mail orders if they like what they hear. Jim Bessman has the story. **Page 44**

BIG BUZZ ON SMALLER-CITY STUDIOS

New York and L.A. may still be the big boys when it comes to recording-studio activity, but contributor Malcolm Howard reports that smaller cities are making a good-sized splash themselves. **Page 52**

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CLASSIFIED/REAL ESTATE

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CD Dollar Sales Surpass Cassettes Unit Sales Lower, But Catching Up Fast

■ BY KEN TERRY
and ED CHRISTMAN

NEW YORK—A survey of major retail chains and wholesalers indicates that the dollar value of U.S. compact-disc sales currently surpasses that of cassettes. Although more tape units are still being sold, retailers foresee a continuing fall-off in the configuration as more and

more people buy CD players.

"It would appear now that cassettes have matured, and we'll see a gradual decline over the next few years," says Lew Garrett, VP of purchasing for the 290-unit, N. Canton, Ohio-based Camelot Music chain.

While Garrett says CDs took the lead in dollar volume at Camelot only a month ago, some other chains

have been ringing up higher numbers on digital discs than on cassettes since the first half of 1990. For example, CD sales accounted for 65.7% of total music volume at 62-unit, W. Sacramento, Calif.-based Tower Records last year, compared with 24.7% for cassettes. For the first week in January, those numbers were 71% for CDs and 24.7% for cassettes.

At Warehouse Entertainment, a 283-store chain based in Torrance, Calif., CD sales have exceeded cassette sales since December 1989. At that time, CDs accounted for 49% of music sales. In mid-January of this year, CDs accounted for about 55% of the chain's total music volume, while cassettes represented about 40%.

Randy Davis, VP of the 21-unit, St. Louis-based Streetside chain, says CD dollar sales surpassed cassette dollar sales early last year, although cassette unit sales are still ahead of CD units by a 55-45 or 60-40 margin, depending on the market.

Some other retailers are just beginning to see CD dollar volume surpass that of cassettes. At the 1,000-unit Musicland chain (800 of whose stores sell music), for example, president Jack Eugster estimates that, at Christmas time, CD sales "ran even to or slightly above tapes. Right now, they're probably

(Continued on page 86)

Profit Up, Revenues Down For Electrosound In Qtr.

■ BY DON JEFFREY

NEW YORK—Electrosound Group Inc., a duplicator of prerecorded music and music video, reports that revenues fell 25% in the most recent quarter because sales of cassette albums and vinyl records have declined.

For the second quarter, which ended Nov. 30, Electrosound reports a 10.4% year-to-year increase in net profit to \$223,000 on a 25.7% drop in revenues to \$5.88 million.

Net profit was up because the company booked a gain of \$52,000 from a tax-loss benefit.

"It's been a tough year," says

chief financial officer John J. Grein, "but we've been surviving very well."

Revenues fell, in part, because customers, reacting to the weak economy, have "been trying to obtain better pricing and, to be competitive, we had to come up with a better price," says Grein.

Moreover, sales of albums, particularly cassettes, were down from the previous year. PolyGram is one of the company's biggest customers.

Although the phaseout of vinyl has been a factor in the company's sales decline, Grein notes that "the

(Continued on page 87)

Starstream Buys 80% Of Polton Records Will Bring U.S. Product To Poland, And Vice Versa

■ BY PHYLLIS STARK

NEW YORK—Starstream Communications Group Inc. has acquired 80% of the Gibraltar-based PZ Polton, the holding company for the Polish record and animation company Polton Records. Former MCA Records president Robert Siner has joined Starstream's board of directors to oversee the new acquisition.

Starstream president/CEO Gary Firth would not disclose the value of the acquisition but said the deal included stock, cash, and an equity position valued in the "high six figures." The acquisition is part of a plan to expand Starstream's interests in Europe.

Starstream's immediate plans for Polton include expanding its distribution of Western audiocassettes and CDs in Europe by licensing a variety of Western acts. Firth says his company is in discussion with "a number of record companies," and hopes to announce several distribution deals in early February.

Plans also include the distribution of Polton's library of music in the U.S. This library includes classical performers like the Polish National Symphony, as well as various comedy and rock acts. Firth says the rock acts are "good quality" and he anticipates being able to break some of them in the U.S.

Although Polish law currently allows foreign companies to take only 40% of a Polish company's profits out of the country, Firth anticipates that pending legislation will soon bring that figure up to 100%. But, Firth says, even the 40% will allow Star-

stream to make a profit. With the new economic reforms, Polish currency has become fully convertible.

Siner "comes on board with the specific involvement of overseeing Polton," Firth says. Siner was president of MCA from 1979 to 1984 and, since that time, has been a consultant to various film, recording, and theater projects. Michael Trup, senior VP of Dean Witter Capital Markets International in London, has also joined Starstream's board.

According to Firth, "Polton has set up one of the best distribution systems in Poland, and we now have the ability to offer product to 40 million

Polish citizens, as well as other Eastern European countries and Russia. Polton's management has set its sights on becoming the biggest record company in Poland, and we're prepared to give them all the tools necessary to meet that goal."

Starstream is an 11-year-old marketing and promotion company specializing in creating radio promotions and programs with national advertisers. The Houston-based Starstream is the parent company of Tune-In Publications Inc. which produces customized magazines for radio stations in several formats, including urban and country.

Virgin Group Selling 20% Of Its European Retailing Unit

LONDON—The Virgin Group last week completed a deal to sell 20% of its continental European retailing division for \$27.2 million to a consortium of three companies that includes Canal Plus, the French pay-TV giant.

The deal values the retail operation, which consists of three stores in France, at \$136 million. The consortium involved also includes investment bank Paribas and the German retailing company Asko, which is merging with Werner Rey's Omni group.

Mike Berrisford, Virgin Retail Europe finance director, says: "The

deal is providing us with a base for contacts and capital for European retail expansion."

Asko is seen as providing Virgin with the necessary power to move into the German marketplace, which is now boosted by an East German population with a tremendous demand for Western goods.

Virgin, which plans to open a megastore in Milan, Italy, this year, has been highly successful in France, though its Champs Elysées megastore has been selected as a test case in the French government's opposition to Sunday trading.

MIDEM Goes On, But It's Different War Lowers Attendance, Alters Emphasis

■ BY JEFF CLARK-MEADS

CANNES—MIDEM '91 lost attendees and exhibitors as a result of the Gulf conflict, but apparently not its spirit—or its sense of humor. An Australian executive, one of those who had traveled the furthest to be in Cannes, deadpanned, "That's only war. This is business."



The market was held as planned at the Palais des Festivals here Jan. 20-24, amid tight security. The organizers reported that by noon on the third day, 6,054 people had attended. In contrast, 7,200 were reported to have been in attendance at the same point last year, and MIDEM had expected up to 9,000 this year. (Additional MIDEM coverage appears on pages 66-71.)

Of the 406 stands sold prior to the event, 30 were closed or unoccupied. Among the dropouts: EMI Music Worldwide, BMG Music Publishing, Virgin Records, Warner/Chappell Music, and Sony Music Publishing (Billboard, Jan. 26). Fifty-one countries were represented, as opposed to the 55 expected. U.S. participation was said to be down 60% from that of 1990.

Some MIDEM-goers said the absence of large numbers of Americans had significantly affected the business done in Cannes, but the consen-

sus among attendees was that the event had been merely changed, not damaged. Smaller companies, in particular, felt they had more time to talk to potential partners this year and suffered fewer distractions.

The decision by many Americans to stay away was the main topic of conversation in the bars and restaurants in and around the Palais. While a majority understood and agreed

with that decision, others were more critical.

Some Europeans, mainly the British, argued that if the threat of terrorism is allowed to disrupt normal activities, the terrorists have won. They generally added, though, that Europeans are more used to day-to-day bomb threats and have had more time to come to terms with it.

(Continued on page 87)

Despite War-Related Rally, Show-Biz Stocks Still Lag

■ BY DON JEFFREY

NEW YORK—Despite a big rally in the stock market following the outbreak of war Jan. 16 in the Persian Gulf, the direction of the overall market and entertainment stocks in particular has been down in the first three weeks of 1991.

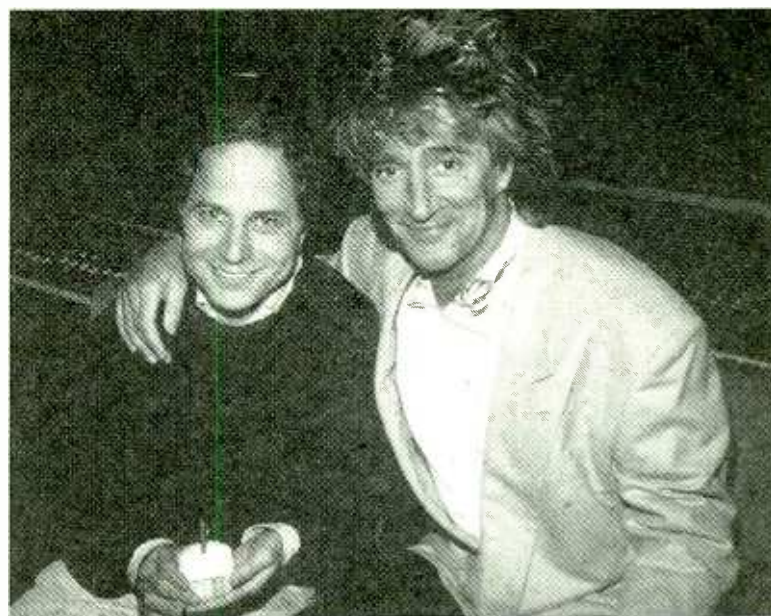
A Billboard survey of 40 companies—music and video manufacturers, suppliers, distributors, retailers, and radio firms—shows that their stock prices fell an average of 3.5% from the end of 1990 through Jan. 22.

By comparison, the Dow Jones industrial average of 30 blue-chip stocks fell only 1.16%. A broader

measure of market activity, Standard & Poor's 500-stock index, dropped 0.58%. But on Jan. 17, after news of the first U.S. air strikes against Iraq, the Dow Jones index surged 114.60 points, its second-biggest one-day gain ever.

In Billboard's sample, declining stocks outnumbered advancers by 2:1. Among the 12 winners were Trans World Music, Matsushita Electric Industrial Co., and Blockbuster Entertainment. The 24 losers included movie and home video companies like Walt Disney and Paramount Communications and video and music distributors such as Handleman and LIVE Entertainment.

(Continued on page 83)



Birthday Treat. Warner Bros. president Lenny Waronker, left, stops by the studio to wish Rod Stewart a happy birthday and congratulate him on his Grammy nomination for best pop vocal, male, for "Downtown Train." Stewart is currently recording a new album.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jeff Rowland is named VP of PolyGram Diversified Entertainment in New York. He was VP of International Creative Management.

MCA names Stuart Watson senior VP of MCA Records International in London, Kurt Denny director of A&R for MCA Records in Los Angeles, and Scott Borchetta director of national promotion for MCA Records in Nashville. They were, respectively, VP of MCA Records International, director of writer/publisher relations at BMI, and head of Scott Borchetta Promotions.



ROWLAND



WATSON



STRAIGHT



DURGAN

Warner Bros. in Los Angeles promotes Philip Straight to VP of international and Larry Butler to VP of artist relations. They were, respectively, director of international and national artist-relations manager for the company.

EMI Music in New York appoints Ed Piccolino senior VP of human resources. He was a partner in the Personnel Corp. of America, a consulting firm. In other appointments, EMI Records names John Sutton-Smith associate director of publicity in Los Angeles and Bob Knickman director of



SCHNUR



HYMAN



JAMES



POLLACK

A&R/East Coast in New York. They were, respectively, contributing editor at HITS magazine and talent acquisition manager/West Coast at EMI.

Jay Durgan is promoted to VP of international for A&M Records in Los Angeles. He was senior director of international marketing for the label.

Steve Schnur is appointed VP of album promotion for Elektra Entertainment in New York. He was VP of album, alternative, and video promotion for Chrysalis.

Ria Lewerke is named VP of creative services and video production at RCA Records in New York. She was VP and creative director for the label.

Kate Hyman is appointed VP of A&R for Imago Recording Co. in New York. She was VP of A&R at Chrysalis.

Carl A. Schnock is appointed VP of customer financial relations at Sony Music. He was director of credit and collections for the company.

Van Alan James is promoted to national promotion director of black music for Atlantic Records in New York. He was local R&B promotion representative for the label's Detroit branch.

Matt Pollack is promoted to senior national album director at ATCO Records in New York. He was national album director for the label.

Geffen Records names Michael Rowley national CHR promotion in Seattle and Denise Cox media and artists-relations director in Los Angeles. They were, respectively, Northwest promotion representative at Geffen

(Continued on next page)

Vid Rentals Dry Up After 'Desert Storm' TV News Siphons Off Customers In Early Days Of War

■ BY PAUL VERNA

NEW YORK—Video retailers throughout the country experienced dramatic slowdowns in rentals during the first few days of Operation Desert Storm, as potential customers stayed home watching TV news reports of the war.

Several executives, who unanimously express their wishes for a quick end to the hostilities, say they are unsure about the effect a drawn-out war could have on their business-

es. Some say the symptoms of a lingering conflict—a soft economy, fears of a draft, and general malaise about the war—could hamper the video rental industry, while others believe the lasting impact will be negligible.

At 283-unit Wherehouse Entertainment, based in Torrance, Calif., VP of sales merchandise Jim Dobbe says, "I don't think the earthquake last year even had this reaction. [Business] is really soft. This has really affected everything."

Similarly, Stan Goman, senior VP of retail operations at West Sacramento, Calif.-based Tower Records/Tower Video, says, "I don't like the war. It's not doing any of us any good. People aren't even renting videotapes—they're sitting home watching CNN."

Richard Abt, executive VP at Philadelphia-based West Coast/National Video, says, "Wednesday and Thursday [Jan. 16-17], we were down tremendously, almost 50% off from the previous week, but the weekend was almost what we expected. For a while, everybody was glued to their TV sets."

The mood at the Video Software Dealers Assn. Regional Leaders Conference in San Diego—which opened two days after the outbreak of war—was understandably grim (see Store Monitor, page 58). Manufacturers, distributors, and retailers in attendance shared a downbeat outlook on the possible consequences of the Middle East crisis.

Yet, despite these dire assessments, many executives surveyed by Billboard say business has already begun to rebound. At Springfield, Va.-based Erol's, a 119-store chain, rental buying manager Joyce Woodward says, "We felt a drop beginning on the 15th with the broadcasting, but we've already seen it buoy back up."

Michael Mack, GM of operations at 33-store Action Video in Winston-Salem, N.C., concurs, noting that "when things broke loose Wednesday, we were noticeably down in every loca-

(Continued on page 83)

War Sparks Demand For Special-Interest Videos

■ BY EARL PAIGE
and MELINDA NEWMAN

NEW YORK—Special-interest videos about the Persian Gulf crisis are getting an added boost now that war has broken out.

Many companies that had titles available before the Jan. 17 outbreak are seeing an increase in sales, while others are rushing new releases to capitalize on consumer interest.

Simitar Entertainment has stepped into the spotlight with "Desert Shield," a 52-minute documentary about the war.

Demand for the tape has been so high that Simitar GM Ed Goetz

says he has no idea how many copies to produce. "We printed 20,000 boxes and they're gone. Now we printed 40,000 and they're gone," he says.

"The video came out Jan. 9, and some people called in wanting to see live copies and placing conservative orders," says Joel Smetanka, national sales manager. "Then Jan. 17, the morning after the war broke out, we got a barrage of orders. Musicland tripled its original order. You kind of hate to have good timing on something so bad."

Strand VCI, which released "Sad-dam Hussein—Defying The World" in December, has seen increases in

(Continued on page 83)

A Happy Verdict For Too Much Joy Performance Of Crew Songs Not Obscene

BY DEBORAH WILKER

FORT LAUDERDALE, Fla.—A six-person jury here took less than 15 minutes Jan. 17 to acquit the New York band Too Much Joy of committing an obscene act.

Band members Jay Blumenfield, Tim Quirk, and Alexander Smallens, on trial in county court for performing 2 Live Crew rap tunes in a Hollywood, Fla., nightclub Aug. 10, could have faced up to one year in jail and \$1,000 each in fines for singing the Crew's "Me So Horny," "If You Believe In Having Sex," "Dirty Nursery Rhymes," and three others. A fourth band member was not indicted. "We

set out to make the point that Florida has been trampling on the First Amendment," said Blumenfield. "This has restored my faith."

Though members of 2 Live Crew were also acquitted on similar charges last fall relating to a live show in June, their material—from the album "As Nasty As They Wanna Be"—is still legally obscene in South Florida, according to a June 6 federal district court ruling. The interpretation of that decision as it applies to audio recordings, videos, and live performance is what has caused so much debate.

After this second acquittal, a Broward County prosecutor dropped

obscenity charges against Ken Geringer, who had been arrested for promoting and booking the Too Much Joy concert at his nightclub, Futura.

Prosecutor John Countryman conceded that public sentiment was against him, adding that his chances of convicting Geringer "were small."

In the day-and-a-half-long trial, defense attorneys for Too Much Joy argued that the Aug. 10 performance of sexually explicit material (not typically in the band's stage repertoire) was a political protest that should be protected by the First Amendment.

The prosecution said the material had already been declared obscene by a judge and therefore any performance of it is against the law. Broward Circuit Judge June L. Johnson, eager to see the matter put to rest, urged the attorneys to be swift.

Afterward, jurors lambasted the prosecution, calling the 2 Live Crew episode a trivial waste of taxpayer time and money. "They ought to spend their money catching robbers and burglars," said juror Glen Tyson. Said juror Sharon Rogerwitz, "They should be sending drug dealers to jail, not these people."

According to a study performed by The Fort Lauderdale Sun Sentinel, Broward County Sheriff Nick Navarro has spent upward of \$103,750 in public funds in his quest to ban the "Nasty" album and performances of it. That does not include the cost of the recent Too Much Joy trial. "It's an absurd travesty," said Blumenfield of the public expense. "Talk about obscene."

Still, Blumenfield said he was glad he could make his point despite the cost. "Look, we earned nothing from this. We paid our own way here for the concert and trial. Bands like us don't have any money. We just wanted to protest what was going on."

If the band was after publicity, the timing could not have been worse. Colliding directly with the Jan. 16 bombing of Iraq, the trial was barely acknowledged by distracted media, politicians, and Broward citizens.



Double-Platinum Baby. Arista Records president Clive Davis presents Whitney Houston with plaques commemorating double-platinum certification of her third album, "I'm Your Baby Tonight." The single of the same name reached No. 1 on both the pop and R&B charts.

En Vogue, Hammer On Track With 5 Soul Train Noms

BY DAVID NATHAN

LOS ANGELES—Atlantic recording act En Vogue and Capitol's multiplatinum M.C. Hammer are the leading contenders among the nominees for the fifth annual Soul Train Music Awards.

En Vogue and Hammer each were nominated in five categories, becoming the first acts to receive five nominations in the awards' five-year history. In addition, R&B/rap superstar Hammer will receive the special Sammy Davis Jr. Award as top entertainer of the year when the two-hour awards program is telecast March 12 from the Shrine Auditorium in Los Angeles.

A total of 48 nominations in the R&B, jazz, gospel, and rap categories were announced by Vanessa Williams and best-R&B-album and single nominee Al B. Sure! at a press conference at the Beverly Hills Hotel here. Other acts receiving multiple nominations include Mariah Carey, who was listed in

four categories, including best R&B/urban contemporary new artist; Johnny Gill, up for three awards, including best R&B album and single; and superstar Anita Baker, who also received three nominations, including one for best jazz album for her "Compositions" set. Janet Jackson, Lisa Stansfield, Bell Biv DeVoe, Public Enemy, and Take 6 received two nominations each in an array of categories.

In the awards' second special category, Motown legend Smokey Robinson will be recognized for outstanding career achievements as recipient of the Heritage Award.

Hosts for the program will be singers Dionne Warwick, Luther Vandross, and Patti LaBelle. The increasingly popular awards show, created and executive-produced by Don Cornelius—host, creator, and producer of the long-running R&B music show "Soul Train"—will be broadcast to 90% of the country live via Tribune Entertainment. Ron De

(Continued on page 71)

Impact Bowing In Feb. With Fixx Release Left Bank's Kovac, Sydney At Helm Of New Label

BY DAVE DIMARTINO

LOS ANGELES—Impact Records—a new joint-venture label formed here by MCA Records and Left Bank Music Group—will officially bow Feb. 19 with its first release, "Ink," by U.K. rock group the Fixx.

The latest in a seeming flood of new labels to be introduced in the past two years, Impact will be headed by CEO Allen Kovac and label president Jeff Sydney, partners in Left Bank Management (Billboard, Oct. 13). The well-known management firm has been instrumental in guiding the careers of Richard Marx, Vixen, L.A. Guns, Karyn White, Alias, Tony! Toni! Toné!, Poco, and Ratt, among others.

Impact will be distributed domestically by MCA's Uni Distribution Corp.; international distribution will be handled by EMI. Though Kovac will not disclose precise details of the label's resources, he says Impact is a "fully funded label" with backing

from MCA.

"We have the benefits of [MCA Music Entertainment Group chairman] Al Teller and his machine, and [MCA Records president] Richard Palmese in North America," says Kovac, "and we have [EMI Music president and CEO] Jim Fiffeld and his worldwide company—[with whom] we've had a lot of success with Richard Marx and Vixen—so we're very familiar with all his managing directors and staff internationally. We all thought that would be the best possible situation for all parties."

Impact's first year should see anywhere between eight and 10 new releases, says Kovac. Aside from the Fixx, artists on the roster so far include Poco; Contraband, an all-star hard-rock group comprising guitarist

Michael Schenker as well as members of Ratt, Vixen, L.A. Guns, and Shark Island; Canadian singers Sass Jordan and Kerri Anderson; songwriter Gregg Tripp; DeeDee Bellson, daughter of Pearl Bailey and drummer Louis Bellson; and Brave New World, an R&B group headed by Carl Sturken & Evan Rogers, recently producers of both White and Donny Osmond.

Though staffing at the label continues, key slots that have already been filled include Mark R. Sullivan, VP of finance and administration; Bruce Tenenbaum, senior VP of promotion; John Hey, VP of album promotion; Gilles "Frenchy" Gauthier, VP of marketing; Randy Nicklaus, VP of A&R; Steve Barri, VP of A&R; Bobby Harris, director of A&R/black music; Art Ford, A&R manager; Lisa Oxman, director of product development; and John Lappen, director of publicity.

Kovac, who likens Impact's rela-
(Continued on page 87)

EXECUTIVE TURNTABLE

(Continued from preceding page)

and West Coast director of publicity at Island.

Greta Schickersinsky is promoted to director of international production services at Warner Music International in New York. She was manager of production order services for the company. In other appointments, WEA Corp. in Los Angeles names Lisa Crawford national advertising coordinator, Wally De Leon in-house marketing representative, and George Valdiviez singles specialist. They were, respectively, assistant to the national singles sales manager at Atlantic, intern at Virgin Records, and field merchandising representative for WEA.

Jim Fishel is appointed director of international operations for GRP Records in New York. He was an independent marketing consultant.

Ray Caviano is named national director of special projects for Cardiac Records in New York. He was national director of promotion and marketing for MicMac Records.

Elektra Entertainment names Virginia Vasquez director of contract ad-



FISHEL



CAVIANO



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ministration in New York, Linde Thurman associate director of national adult contemporary promotion in Los Angeles, and both Lisa Liese and Steven Whitney coordinators of the international division in New York. They were, respectively, associate director of contract administration, manager of adult contemporary promotion, production coordinator of the international division, and assistant to the VP of the international division of the company.

Capitol Records in Los Angeles appoints Sujata Murthy manager of media and artist relations and both Eva Saks and Robert Gasper attorney, business affairs. They were, respectively, assistant to the head of the media and artist-relations department at Capitol, attorney at Gang, Tyre, Ramer & Brown, and attorney at Cooper, Epstein & Hurewitz.

Jolyn Matsumuro is appointed West Coast manager, press and artist development, for Charisma Records in Los Angeles. She was publicity department coordinator at PolyGram.

PUBLISHING. Holly Greene is appointed VP of creative operations, East Coast, for EMI Music Publishing in New York. She was VP of creative operations for Jobete Music.

Jerry Flowers is promoted to executive director of the Opryland Music Group in Nashville. He was director of publishing at the company.

Nick Phillips is promoted to managing director of MCA Music Ltd. in London. He was GM of the company.

Clay Bradley is appointed associate director of writer/publisher relations for BMI in Nashville. He was an assistant at Opryland Music Group.

DISTRIBUTION. Larry B. Davis is named director of urban marketing for CEMA Distribution in Los Angeles. He was sales representative for CEMA's Atlanta branch.

RELATED FIELDS. Kevin Odegard is appointed director of education and member services at NARAS in Los Angeles. He was director of creative services at Filmtrax.

Robert H. Baker is named director of operations for Country Music Television in Nashville. He was manager of planning and development at TNN: The Nashville Network.

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Diverse Music To Hit Stores In Feb.

Album-Rock Fans Have Lots To Sing About

■ BY LARRY FLICK

NEW YORK—Platinum head-bangers Great White lead off February's string of new releases, which offer something for almost everyone.

Capitol's Great White sails into stores Feb. 18 with "Hooked," its follow-up to last year's multiplatinum "Twice Shy." The first single, "Call It Rock 'N Roll," goes to radio this week and is supported with a video directed by Michael Bay, who has lensed clips for Winger and Slaught-

ter. Look for the band to hit the road for a U.S. tour in early March.

There's plenty for album rock radio this month. After a three-year recording hiatus, George Thorogood & the Destroyers return with "Boogie People" on EMI (Feb. 26). The album is said to be filled with the band's signature bar-band guitar sound, as evident by the first single, "If You Don't Start Drinkin' (I'm Gonna Leave)," which will be serviced to radio and retail this week. A national tour is slated to start by the end of February.

Other strong album rock prospects this month include "Struck By Lightning," the latest from outspoken singer/songwriter Graham Parker on RCA (Feb. 26), and "Night Ride Home," by Joni Mitchell, on Geffen (Feb. 19). Additionally, Motorhead issues "1916" on Epic (Feb. 26). The first single, "The One To Sing The Blues," is out this week.

After a year of negotiating and recording, "Tame Yourself," a compilation album to benefit People for the Ethical Treatment of Animals, will be issued Feb. 27 on Rhino's New Artists label. Among the artists contributing songs written especially for this project are Belinda Carlisle, Indigo Girls, and the Pretenders. The title track, recorded by newcomers Raw Youth, goes to modern and album rock radio next week.

(Continued on page 76)



Carey On Sony. Sony Music Publishing president Marvin Cohn, left, and senior VP of creative affairs Deirdre O'Hara, right, congratulate Columbia recording artist Mariah Carey on her new worldwide publishing agreement with Sony Music Publishing. Carey co-wrote most of the songs on her double-platinum album, "Mariah Carey."

Large Crowds Turn Out To Rock At Rio Music Fest

■ BY JEFFREY JOLSON-COLBURN

RIO DE JANEIRO, Brazil—Two terrorist bombs that exploded in the Rio area Jan. 23 did little to dampen the enthusiasm of artists and concertgoers at the Rock In Rio II music festival, which began Jan. 18 and was to run through Jan. 26.

More than 360,000 had attended Rock In Rio concerts by midpoint in the nine-day event, even before George Michael's first concert appearance since his "Faith" tour. Other key performers—some due for encore appearances later in the week—include Guns N' Roses, Prince, and other acts like a-ha, Lisa Stansfield,

Santana, Judas Priest, Megadeth, Queensryche, Deee-Lite, and local favorite Gilberto Gil.

However, the festival seems unlikely to hit pre-event estimates of 1 million attendees and its billing as the largest music festival ever. Large numbers of international attendees failed to materialize, although it was unclear whether this was a result of war-related travel concerns.

On opening night, a bill led by Prince and Joe Cocker attracted 75,000. More than 100,000 showed up the next evening for INXS and Santana, and a Maracana Stadium capacity crowd of 125,000 turned out for

(Continued on page 77)

Select-O-Hits Considers Joining INDI Distrib Fold

■ BY EDWARD MORRIS

NASHVILLE—Select-O-Hits, the Memphis-based independent record distributor, may soon be purchased by INDI, the recently formed Independent National Distribution Inc. group (Billboard, Aug. 25).

"We're getting into some serious negotiations now," Select-O-Hits co-owner Johnny Phillips confirms. He notes that the agreement might be completed within "a month or so."

The acquisition would bring INDI founder Mel Klein, formerly of Island Records, one step closer to creating a single national network of independent distributors. Select-O-Hits

would join a web that currently includes California Record Distributors Inc. of San Fernando, Calif., and Malverne Distributors Inc. of Long Island City, N.Y.

Phillips says that if the deal does go through, there will be no changes in company management, staffing, or mode of operation. Nor will the impending purchase involve the S-O-H Network label, which Select-O-Hits co-owns with Malaco Records. Select-O-Hits is now distributing INDI's first record release throughout the South.

In mid-February, Select-O-Hits will move its operations from 605 Chelsea

(Continued on page 82)

3 Killed At AC/DC Concert Tragedy Occurs In Rush To Stage

■ BY CRAIG ROSEN

LOS ANGELES—Three teenagers died as a result of injuries sustained during a rush for the stage during an AC/DC concert Jan. 18 at the Salt Palace in Salt Lake City.

Jimmy Boyd of Salt Lake City, and Curtis Child of Logan, Utah, both 14, and Elizabeth Clausi, 19, of Provo, Utah, apparently fell to the floor and were trampled by other fans.

"There is a lot of conflicting information," says Eric Yaillen, director of marketing for the Salt

Palace, which is operated by the Philadelphia-based Spectacor Management Group. "We are just trying to sift through as much as possible to find out what is the truth. We need to find out what the specific causes of this tragedy were."

Published reports have quoted eyewitnesses as saying AC/DC continued performing during the stampede toward the stage, despite cries of "stop the concert" from fans.

In a statement issued by AC/DC four days after the accident, band members expressed their grief,

(Continued on page 71)

McGuinn's 'Back' On Pop Albums Chart; George Michael Is Bursting With 'Pride'

THE BIG HITS of the Christmas sales season are still going strong as we move into February. This is the fifth week in a row that no albums have been able to break into the top 10 on the Top Pop Albums chart.

A further indication of how static things are: Only one album in the top 10 this week has a bullet. That's "Mariah Carey," which rebounds from No. 5 to No. 3 in its 32nd week on the chart. The album is being fueled by Carey's fast-rising third hit, "Someday," and by the publicity generated by her strong showing in the Grammy nominations. The album first reached No. 3 in September.

With so little movement in the top 10, the drama lies in the high debuts and big moves within the chart. The biggest mover is **Roger McGuinn's** "Back From Rio," which vaults from No. 191 to No. 89 two weeks after McGuinn and his former colleagues in the Byrds were inducted into the Rock and Roll Hall of Fame. "Back From Rio" is already McGuinn's highest-charting solo album to date. It's his third successful comeback since the Byrds' mid-'60s heyday. "Byrds," the quintet's 1973 reunion album, cracked the top 20; "McGuinn, Clark & Hillman," McGuinn's 1979 reunion with former Byrds Gene Clark and Chris Hillman, reached the top 40.

The week's top debut is **David Lee Roth's** third solo album, "A Little Ain't Enough," which bows at No. 46. Roth's 1986 solo debut, "Eat 'Em And Smile," entered at No. 36 and peaked at No. 4; his 1988 follow-up, "Sky-scraper," bowed at No. 22 and reached No. 6.

EPMD's third album, "Business As Usual," debuts at No. 68. The rap duo also had work on its mind when it titled its first two albums, "Strictly Business" and "Unfinished Business." Both went gold. "Business As Usual" is the duo's highest-debating album to date.

GEORGE MICHAEL's "Mother's Pride," a song about war and peace that has received significant exposure in light of the war in the Persian Gulf, enters the Hot 100 at No. 87. "Mother's Pride" originated as the B side of Michael's current single, "Waiting For That Day," which moves up to No. 43 in its third week. Expect "Mother's Pride" to surpass the original A side within a few weeks.

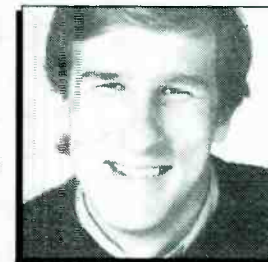
The airplay may give a boost to Michael's album, "Listen Without Prejudice, Vol. 1," which has been only a moderate hit. The album, which dips to No. 12 this week, has yet to reach the 2-million-sales plateau.

Other hot singles: **Surface's** "The First Time" holds at No. 1 on the Hot 100 and jumps to No. 1 on the Hot

Adult Contemporary chart. The song topped the Hot R&B Singles chart two weeks ago. It's the first hit to reach No. 1 on all three charts since **Mariah Carey's** "Vision Of Love" and "Love Takes Time" last year.

Whitney Houston lands her 12th consecutive top 10 solo hit as "All The Man That I Need" jumps to No. 8 on the Hot 100. That equals **Diana Ross'** total of top 10 hits since Ross launched her solo career in 1970. **Narada Michael Walden** has produced half of Houston's top 10 hits, including the new one.

If **Damn Yankees** (which features former Styx lead guitarist **Tommy Shaw**) can land a hit, can Styx itself be far behind? Sure enough, that Chicago-based group's "Show Me The Way" jumps from No. 40 to No. 30. It's Styx's first top 30 single since "Don't Let It End" nearly eight years ago.



by Paul Grein

Susanna Hoffs' debut solo single, "My Side Of The Bed," enters the Hot 100 at No. 88. Hoffs, who led the **Bangles** to a string of top 10 hits, co-wrote the song with **Tom Kelly** and **Billy Steinberg**. The three also teamed to write the Bangles' last two top 10 hits, "In Your Room" and "Eternal Flame."

FAST FACTS: **Phil Collins'** "Serious Hits ... Live!" jumps to No. 11 on the pop albums chart, matching the peak position of **Pink Floyd's** "Delicate Sound Of Thunder" as the highest-charting double-live album of the past two years.

Digital Underground's "This Is An EP Release" debuts at No. 94. The group's 1990 debut album, "Sex Packets," logged 12 weeks in the top 30 and spawned the platinum single "The Humpty Dance." The new \$6.98-list title is likely to become the second rap EP to crack the top 40 this year. **Ice Cube's** "Kill At Will" reached No. 34 last week and this week dips to No. 36.

WE GET LETTERS: Jim Richliano, Billboard's chart production manager, notes that **Surface** is the first black group to land a No. 1 pop hit since **Atlantic Starr** scored four years ago with "Always." And it is the first black male group to achieve the feat since **Ready For The World** scored in 1985 with "Oh Sheila."

William Simpson of L.A. notes that half the artists in the top 10 on this week's Hot 100 are related to fellow hit makers. **Janet Jackson**, **Whitney Houston**, and **Nelson** you know about ... but did you know **David Townsend** of **Surface** is the son of producer/songwriter **Ed Townsend**? Or that **Bob Rosenberg** of **Will To Power** is the son of singer **Gloria Mann**? Now you do.

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Smallness Allows Greater Focus, Speed NEW LABELS HAVE SEVERAL ADVANTAGES

■ BY JOHN T. FRANKENHEIMER

It is not difficult to understand the motivation for starting a new record label. The prices paid recently for the last significant independent record companies—Geffen, A&M, and Island—reflect unusually high multiples of net earnings. If anyone can build a successful independent label, it would be a unique asset with commensurate value.

To an existing entertainment company, the allure of having a record division is twofold. Potentially, it provides not only another meaningful source of revenue but also a very effective tool for cross-marketing motion pictures, television, videocassettes, and records. If you are already in the record industry—one of the "big six" in the U.S.—you have undoubtedly reached the conclusions that the way to compete effectively in the '90s is to expand horizontally. With little of value left to acquire, horizontal growth must be the function of lateral startups (or, in some cases, the spinning off of existing assets and management).

To paraphrase an old observation, however, entry in the record business—like parachuting and money found on the sidewalk—is best approached with cautious enthusiasm.

It was once thought that, to be effective as a label, you had to control your own distribution, and distribution requires a certain size or volume to be cost-effective. Size was perceived as essential in creating leverage at retail and with the media.

But, contrary to the conventional wisdom of a few years ago, size does not necessarily ensure continued control of the marketplace. Slow-moving bureaucracies are not responsive to the ever-increasing changes in consumer demands and tastes. As companies grow, the executives who are most qualified to ensure their continued prosperity find more and more of their time absorbed by administrative duties. Also, they cannot pay attention to all of the many projects under way at their labels.

It is not surprising, therefore, that in recent years, many of the most successful new artists—whether rap,

dance, metal, world music, or alternative—have come to the public's attention via small independent labels that, even though not sophisticated or well-financed, were responsive to public taste, intuitive, and flexible. The size and financing clout of a company no longer guarantees success if it has lost the ability to innovate in terms of music, promotion, and marketing.

Alvin Toffler noted in "The Power Shift": "Most conventional assumptions about power imply that power is a matter of quantity. Where in fact the shift has clearly been to the quali-

Nevertheless, new acts are still breaking through. A glance at the Billboard Top Pop Albums chart today shows that half of the top 10 albums are by artists that none of us had heard of a year ago. Nor is this unique to this year.

How long ago were we advised that rap had run its course and would not grow because it was a narrow reflection of a subculture—or that country music's potential had peaked because of its limited base? Neither of these styles of music enjoyed access to mainstream media, and their growth potential was perceived to be

AC. The potential for a new multitude of specifically designed programming is not far off.

The power of retail—the voice of the consumer—will be heard more clearly than ever. The process of bar-coding has transformed all of retail, including the music industry. More accurate retail reporting means resources will flow toward the support of the product that is actually selling, as opposed to what is being hyped by the manufacturer.

The globalization of the music industry continues to accelerate, with new free-market economies expanding and providing additional opportunities. The international potential for cross-marketing music with motion pictures, television, and commercials seems unlimited. Europe, which was restricted in its range of television choices only a few years ago, now has more than 50 satellite television services.

The challenge of the new record labels will be to create a new type of structure. Companies will succeed only where all parts or functions work in unison. Size, by definition, works against this. In large companies, often A&R and promotion do not see eye-to-eye on which projects should be developed in what order or what the real priorities are.

Peter Drucker, the noted management theorist, observed that "resources can be productive only if they are concentrated; fragmentation inhibits results." In a smaller, self-contained company, such tensions should not exist—unity of purpose and commitment should be the rule. Focus and flexibility are the strength of new ventures.

The ability to stay focused on a marketing plan, to maximize the potential of a specific album or project, and to be flexible and responsive to opportunity in the marketplace can distinguish any new company. And the speed of the new delivery systems—digital radio transmission, interactive video, and others—should provide new avenues for exposure. But in the end, it is not the delivery systems but the creation of copyrights that will constitute the value of these new labels.



'The public is the final arbiter of what will succeed'

John T. Frankenheimer, an entertainment industry attorney, is a partner in the international law firm Loeb and Loeb.

ty of power—the power mosaic." Toffler continued, "In the economy of tomorrow, huge firms will become more dependent than in the past on a vast subculture of tiny but high-powered and flexible suppliers." Although I suspect Toffler was not prepping for a NARM presentation, the '90s has ushered in the era of the organizational mosaic in the record industry.

Although these market forces readily explain why so many new labels have been started, the common belief is that only a handful of these ventures will survive over the next few years. After all, the reasoning goes, how many records can radio play? The playlists are already too tight, and too many labels are already chasing too few openings with too many records. The cost of touring is prohibitive. Videos are not the panacea they once were, and the failure rate among new artists is staggering.

inherently limited. Yet, despite these handicaps and relatively modest recording and marketing resources, these two genres have tallied outstanding sales in the past few years.

If anything, the lesson is that the public is the final arbiter of what will and will not succeed, and the public is willing to support a wide and diverse body of work. When you couple this with the accelerating impact of new technologies, there is every reason to believe that new companies can compete effectively.

At one time, the television industry was dominated by the three networks; but the advent of cable television has created a level playing field. The concept of narrowcasting—a familiar topic debated for 15 years with regard to the potential of cable—will soon be upon us in the music industry with the advent of direct satellite digital broadcasts. It will no longer be top 40, album rock, urban, country, or



CD PACKAGING SOLUTION

I have been following with some interest the trials and tribulations of the CD longbox and the suggestions for its successor. Aside from the obvious environmental concerns, I have a problem with the size of graphics and enclosures in the current jewel box format. I also have a solution.

My suggestion is for a return to the 12-by-12 size of album covers. Basically, a standard LP jacket with a "digipak"-style CD holder in the interior. This would allow those of us with record collections to file our new recordings alongside the old ones. Graphics and inserts could be full-sized and enclosed in one or both of the unused sleeve pockets. Environ-

mentally, the only refuse would be the shrink-wrap.

In order to satisfy those who would use CDs in their cars, one alternative to the permanent CD holder in the interior might be a plastic sleeve-type CD holder. It could be hung like a pen-pocket protector in a slot in the rear LP sleeve. This would allow it to be removed for transport and returned when storing with albums.

I think my suggestion would please not only retailers and environmentalists, but the record-buying public as well.

Steve Chick
 APD/MD, SHO Radio
 Schenectady, N.Y.

QUIET APPLAUSE

I would like to offer quiet applause for the comments in Irv Lichtman's

Words & Music column in which he gave proper tribute to Goddard Lieberson (Billboard, Dec. 8). I have often thought—and Stanley Green's death brought it up fresh all over again—that someone should pay proper tribute to the people who did so much to keep American musical theater alive. If Lieberson, Green, Lehman Engel, and others had not done their projects in the '50s, there would be no John McGlinn's or John Mauceri's today.

Theodore S. Chapin
 Executive Director
 Rodgers & Hammerstein
 New York

JOURNALIST'S DEFENSE

I am dismayed by Skip Henderson's unwarranted attack on my credibility as a music journalist (Billboard, Jan. 19). His assertion that I am among

the "self-promoting opportunists" trying to "edge into the spotlight" of Robert Johnson's newfound popularity is countered by the fact that all three of my Johnson articles (including the opening chapter of "Blues Guitar: The Men Who Made The Music") were published *before* the Johnson CDs were reissued. My earliest comprehensive Johnson piece, in fact, was published in Guitar Player Magazine a decade ago.

Jas Obrecht
 Guitar Player Magazine
 Cupertino, Calif.

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

Sports-Talk Format Scores With Fans

Focus On Entertainment Seen As Key

■ BY PHYLLIS STARK

NEW YORK—As more stations make the switch to sports-talk programming, PDs in the format say they are walking a fine line between entertainment and information, and trying to keep their programming from becoming too diverse.

The M Street Journal reports that there are currently 27 stations broadcasting sports talk for a significant part of the day. Among them is WIP Philadelphia, which has been programming the format for 3½ years. Manager of programming Tom Bigby says WIP has learned a few lessons along the way. Foremost among them is the need to be entertaining.

"If you do sports talk, it won't survive," Bigby says. "If you do sports entertainment, the possibilities are endless. There was an off season when the station let itself be information-driven. [But] you don't reach the younger demographics by informing, you reach them by entertaining."

FORMAT SCORING POINTS

In the Fall 1990 Arbitron survey, WIP had a 6.7 in men 25-54 and a 3.2 overall. Bigby sees sports as "the first [format] that has brought 18-34-year-olds back to the AM dial in 15 years." When WIP made the switch to sports talk, it was the 20th biller in the market. For the month of December 1990, Bigby claims WIP was the market's No. 4 biller.

WFAN New York VP/GM Scott Meier has a similar story. When his station went sports talk three years ago, it was the market's No. 16 biller. WFAN finished 1990 as the No. 4 biller. Meier calls sports "a very viable product with the ad community and with our listeners."

Like Bigby, Meier says WFAN tries "to be entertaining. We liken [the format] to two guys in a bar [talking] about sports with a third guy listening over their shoulders. We're a nonnormal entity on AM these days, an entertainment station appealing to young people."

Sports-talk programmers differ on who the competition is, but most say the music stations targeting their demos are more of a threat than their news/talk competition. At WIP, which aggressively targets young men, Bigby says, "We feel like we're competitive with the Howard Sterns and the John DeBellas of the world," referring to the morning men at WYSP and WMMR, respectively. "We don't give up the young people to music stations without a fight."

Meier says the top station, WFAN, shares its audience with oldies WCBS-FM, followed by classic rock WXRK and album WNEW-FM. KFXP Portland, Ore., PD Mike Turner says his biggest

competition comes from other stations in the market that also carry sports.

Few programmers see cable television sports channels like ESPN as a threat. In fact, some see them as a boost for sports ra-

'We see a great partnership with the ESPNs of the world'

dio. "The ESPNs of the world helped legitimize us when we started in the business," Meier says. "We see a great partnership with them."

Where they differ is in the variety of sports offered. While "ESPN does two-man volleyball in the sand, we don't feel we need to have play by play just for the sake of having [it]," Meier says.

WKNR Cleveland VP/GM Bob Barnes says it is ESPN's diversity that keeps it from being a serious rival. "It's amazing what people will watch. [ESPN] could have tidilywinks or arm wrestling and people will watch."

FOCUS ON THE 'BIG FOUR'

By contrast, sports-talk radio concentrates on the "big four"—football, baseball, basketball, and hockey. Bigby, whose top draw is football, says, "I program this [station] just like a CHR—the same formats, the same clocks. We play new music [less-popular sports] but not as much as we do powers [the big four]. I'm trying to call this format MAS, mass-appeal sports." WIP does not program high school sports, auto racing, or horse racing.

WFAN is similarly limited in scope. Meier says the most "extreme" sport he has aired has been boxing, although he is considering trying play-by-play tennis.

DIVERSITY SCORES IN SMALL MARKETS

Diversity may work better in smaller markets. KFXP plans to offer car racing in the summer and currently airs a weekly high school football or basketball game. This, Turner says, is a big draw for advertisers, particularly those in the suburbs whose schools are involved.

Tom Star, president of Boston-based Star Communications, thinks listeners are interested in much more diversity than they are generally offered. Star's syndicated overnight sports programming, Sports Final, mixes sports news and talk and claims 103 affiliates. While there is a heavy emphasis on the big four, there are also weekly programs on soccer and other, less popular sports.

"No sport is really too small for us if it's presented right," Star says. Although Sports Final has not broadcast surfing or powerboat racing, it does "mention some

of the major chess games that go on. We'll even cover the dogsleds."

But Star admits that his affiliates are not always pleased. "We do get complaints [from programmers], but you have to look at the overall picture because we cover the entire country. From time to time we've done wrestling programs and programmers will go out of their minds. But people love wrestling no matter what you think of it."

WORTH THE PRICE

Although the expense of team broadcasting rights can sometimes make the cost of sports-talk programming more than that of (Continued on page 24)



In Country. Country WPOC Baltimore news reporter Bill Vanko traveled to Saudi Arabia before the start of the war to cover the activities of two companies of Maryland National Guardsmen. Vanko broadcast live reports from overseas and taped messages for the families of the Guardsmen, some of whom are pictured with WPOC merchandise.

Music Radio Cuts Back On War News

(Continued from page 1)

61% of music stations are still running at least one newscast per hour outside morning drive; in military-conscious markets like Jacksonville, Fla., some outlets are running two or three per hour. The remainder are doing anything from one newscast a shift to updates as needed. News/talk stations and full-service ACs remain news-focused.

The net effect is considerably more news coverage than stations ran before the Gulf War, when most offered no news outside the morning-drive period. But rather than expanding local news efforts, most stations are relying more on network news.

Consultant Bill Thomas says that between 10 p.m. and midnight on Jan. 16, "I dialed 27 listen lines, and ABC was on every station of note in the country... Either people were completely oblivious or they were running the network feed."

"I'm a little disappointed with the level of coverage I'm seeing," says Mark Jackson, MD of WHYT Detroit. "There doesn't seem to be any local concentration. All we're seeing is people taking the network feed."

Top 40 WHYT has the advantage of being co-owned by Detroit's full-service powerhouse, WJR, which has done extra updates for the station. In fact, none of the surveyed stations say they have hired extra news people; when music FMs have done expanded local updates, they have been conducted either by staffers from a co-owned news/talk AM or by one-person news departments staffed by news directors whose prewar jobs were often as much morning sidekick as newscaster.

PIRATES OF THE AIRWAVES

Some stations and networks claim that a number of music outlets were so unprepared for war that they pirated news feeds from radio or TV.

Unistar Radio Network, which markets and distributes the Cable News Network radio feed, claims to have sent cease-and-desist orders to at least six stations around the country and to the rival Satellite Music Network. (SMN will not comment on this allegation.)

The Washington Post reports that top 40 WAVA—which has no audio news feed of its own—used CNN on Thursday morning, something that did not sit well with CNN affiliate WCPT. Also, WOKI Knoxville, Tenn., owner John Pirkle alleges that rivals WIMZ and WMYU bootlegged CBS and CNN, respectively. WMYU's owner, Jacor Broadcasting, claims that Unistar gave its affiliates permission to use the CNN feed on a spot basis and that, in any event, it has since become a CNN subscriber. WIMZ cannot be reached for comment, but no other network besides CNN claims to have been pirated.

But one medium-market Southern station that subscribes to a network, but only to broadcast its spots, admits to having put the mike up to a TV set in its studio to carry President Bush's speech on Jan. 16. It has since installed a news feed.

CAN RADIO COMPETE?

Patrick feels that too much coverage of the Gulf crisis by radio will only chase listeners elsewhere. "If you go on the air and say that Scud missiles are coming into Saudi Arabia, people who really want to know will go to TV or the all-news stations. How does a music station that barely does news convince people they're the source for news?"

Certainly, radio did not get much credit, judging from a study by ratings firm Birch/Scarborough Research. Taken on Jan. 17, the study says that 61.6% of respondents in 105 markets saw that war had broken out on TV, as opposed to 18.1% who heard it from radio. Upon learning that war had started, only 9.6% either turned on the radio or changed stations, as opposed to 43.8% who turned on the TV or changed channels. TV (Continued on page 22)

CNN Radio's War Coverage Brings Newfound Attention

■ BY CRAIG ROSEN

LOS ANGELES—The outbreak of war in the Persian Gulf has brought a lot of attention not only to the Cable News Network's TV service, but also to CNN Radio News.

Besides Unistar Radio Networks president Gary Fries' claim that six stations and the rival Satellite Music Network pirated CNN coverage (see story, page 1), CNN has also experienced a surge of legitimate affiliates. Fries says that before the fighting began, CNN Radio had 358 affiliates. At press time, the network was past the 400 mark, having signed 40 new affiliates within the first four days of the war. Recent major signings include Group W's WINS New York, KFWB Los An-

geles, WMAQ Chicago, and KFBK Sacramento, Calif.

Although CNN Radio is connected with the cable television news network, it is a self-contained entity that has its own staff of 20 and its own newsroom in Atlanta. CNN Radio is similar to rival networks with news at :00 and :30, sports, business, entertainment reports, and actuality feeds.

"The difference is CNN's access to information is greater than any other news service that exists today," Fries says.

Part of that advantage is the fact that CNN Radio does have access to all CNN product. So while CNN Radio is a self-contained unit, during a breaking news story like the (Continued on page 22)

War's Outbreak Spurs Many Stations To Rein In Promotions

NEW YORK—The outbreak of war in the Persian Gulf presented radio stations with a dilemma most have not faced since the day of the Challenger explosion: what to do with promotions. While many stations felt the serious nature of the situation required them to temporarily pull their promotions off the air, others felt that their commitment to be an entertainment medium mandated keeping the promotions intact.

WHTZ (Z100) New York was among the many stations that pulled all contests and what promotion director Marty Wall calls "the real flash-and-trash sizzle promotions" off the air for several days. Although Wall says "we weren't able to open a radio handbook and read 'in case of war, pull contests,' it didn't make sense for us to be talking about fantasy vacations in Jamaica... It [just] wasn't appropriate."

Wall says Z100 was also careful to avoid some of its customary sweepers, e.g., "shoot and fire from the top of the Empire" or "stand back, your radio is about to explode." He says, "This is a point in time where if you alienate people, they may never come back."

Z100 promoted its contest-free format with a 30-second recorded promo that ran actualities from some of the year's contests with the message "sometimes the best things in life aren't free. Sometimes, the most important thing is freedom. In an effort to give you more access to our air-

waves, we've decided to cancel all contests." Wall says that "literally in the part of the [hour] where we would do a contest, we would fill with a [war-related] request or comment."

John Vasichek, GM of KKXL-FM Grand Forks, N.D., says his station took off the liners and station promos "that were sassy or a little boastful. We took on a more serious air, injecting more [news] than we would ordinarily." He adds, "You don't go cheerleading into a wake."

Other stations scaled back. The day after war broke out, WPLJ New York ran "toned down" contests every other hour without screaming winners, according to director of advertising/promotion Debbie Alpi. KLOU St. Louis dropped jingles and sweepers that referred to "more fun" or "good times."

Two Los Angeles stations were among those that did not pull their promotions. KPWR (Power 106) promotion director Duncan Payton says that "with the barrage of information and news, and sad and concerned feelings among Southern Californians, we felt the station [that listeners] turn to for entertainment should remain an entertainment station."

KROQ decided to go ahead with a live broadcast of its morning men from Alaska, which had been in the works since before the war. Morning show producer Laura Brown says that at first, "we were all concerned with people thinking we are not being sensitive to the war. [But] the more

we discussed it and listened to the coverage, we decided that as long as we keep talking about the war and have our news person [ready to] break in if something drastic happens, it doesn't matter if Kevin and Bean are in L.A. or Alaska."

While regular promotions were being suspended, stations quickly put together a variety of Gulf-related



by Phyllis Stark

events. Both Z100 and WPLJ launched blood-collection drives. WPLJ introduced a new weekday programming feature, the midday Desert Storm dedication hour.

WBBM-FM (B96) Chicago changed its concert line into an information line for people who need counseling for war-related depression or people who want to get involved with war activities. PD Dave Shakes says the line has been averaging 1,000 calls a day. WJFK Washington, D.C., expanded its "homefront hotline," which listeners can call to find support groups, organizations looking for volunteers, and phone numbers to check on the status of service people overseas.

WMJJ (Magic 95) and sister WERC

Birmingham, Ala., held a rally in support of the troops Jan. 18. The stations handed out more than 700 American flags and those attending filled out postcards to send to the troops. WKLH Milwaukee gave away 1,776 flags at a live morning-show remote. WXLK (K92) Roanoke, Va., put girl scouts on the air to take cookie orders for the troops.

KIIS Los Angeles organized "hands across Hollywood" Jan. 23, in which KIIS morning man Rick Dees and his listeners joined hands around the Hollywood Cinerama Dome, which was then draped with a giant yellow ribbon to show support for the troops. Listeners brought toothpaste, peanut butter, and other supplies for the troops.

IDEA MILL: GOING LOCO

KKBQ (93Q) Houston's "loco in Acapulco" contest prize includes four days and three nights in a luxury Mexican villa, three servants to take care of the winner's every whim, a private chef to prepare meals, and 1 million pesos in spending money... Album KKDJ Fresno, Calif., awarded a contest winner a CD player and his height in CDs.

For WZLX Boston's annual "aim for the heart" radiothon Feb. 9-10, listeners will be able to pay for their song requests throughout this year's 37-hour radiothon. All donations will benefit the AIDS Action Committee... KABC

Los Angeles was set to air a 24-hour radiothon Jan. 25-26 to benefit the Leukemia Society of America.

Album WMMR Philadelphia co-sponsored the second annual Street Beat Awards Jan. 22 to honor the best local musicians. Among the celebrity presenters were various WMMR air personalities and musicians Tommy Conwell, the Dead Milkmen, and several members of the Hooters.

KPWR gave away a trip to Boston to see New Kids On The Block in concert. One winner was randomly selected, just two hours before the flight, from among the more than 300 listeners who showed up at Universal Studios with bags packed. The contest was billed as a way to show the station if the New Kids are still hot or not.

PRO-MOTIONS

Von Freeman has been appointed promotions director at XTRA-AM San Diego. He previously held the same position at KBEQ Kansas City, Mo... Soozie Eichler has been named promotions director at WPRD/WMGF Orlando, Fla. She formerly ran her own advertising/public relations company. Judi Pearl is named promotions assistant at the stations... Sandy Myers has been upped from assistant promotion director to promotion director at WIOT Toledo, Ohio.

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SHOWCASES TO BE ANNOUNCED!

FORMAT SATURDAY:

FEBRUARY 16, TEN MUSIC FORMATS!

9:00AM	Country Radio —California East
9:00AM	A/C—Georgian
9:00AM	Jazz/Adult Alternative #1 —Italian Foyer
10:00AM	Urban/Contemporary —Borgia
11:00AM	Radio Production Workshop II Mark Driscoll—Colonial Room
11:00AM	Rap Marketing —California West
NOON	Top Forty—Colonial
12:15PM	Album/Metal—Italian Foyer
1:30PM	Alternative Workshops —Elizabethan A-D
2:30PM	Rap Part 2 —Colonial
3:00PM	Jazz/Adult Alternative #2 Jukebox Jury —California West
3:00PM	Super Bowl Of Rock Trivia —Italian Foyer
5:30PM	The Sixth Annual 1991 Gavin Seminar Awards Dinner—Grand Ballroom

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Call or write for more information:

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Phone 415-495-1990

WARM-UP THURSDAY:

Feb. 14, A Day Of Informal Workshops

11:00AM Alternative Jukebox Jury Hosted by Sire's Howie Klein
—California West
2:00PM Top Forty session focusing on Medium/Small Market Radio
—Italian Foyer
3:00PM Jazz/Adult Alternative Roundtable—California West
4:00PM Women In Music
—California East
:00PM Rap Hip Hop Session
—Colonial Room
4:00PM Radio Production Workshop I
Bobby Ocean—Elizabethan A&B

SPECIAL SHOWCASE INFORMATION TO BE ANNOUNCED!

FREEDOM FRIDAY:

February 15, A Trilogy Of Events

10:00AM GUARDING AND EVALUATING OUR FREEDOM:
A Roundtable Forum of Viewpoints and Issues—Grand Ballroom
Gavin On Management columnist Dr. Oren Harari hosts this opening session "in the round" that starts with a discussion of the First Amendment spinning into the effects of music on society and our communities. A controversial collection of participants promises to start our Freedom Friday on a provocative note.

12:30PM THE ARTICULATION OF WORDS AND MUSIC:

The Cutting Edge—
The Power Of Lyric and Poetry
—Colonial Room
An all new Cutting Edge motif hosted by Quincy Troupe, poet, professor and co-author of the best-selling Miles Davis: The Autobiography. Three diverse musical guests will talk and perform during this intimate gathering.



Quincy Troupe

3:00PM SPECIAL KEYNOTE EVENT: VLADIMIR POZNER

Direct from the Soviet Union especially to address this year's Gavin Seminar. Vladimir Pozner will challenge and articulate the international boundaries of freedom. His address will be followed by a question and answer session.



Vladimir Pozner

6:00PM THE SIXTH ANNUAL GAVIN CELEBRITY COCKTAIL PARTY

This year's party will be an expanded three room food and drink fest.

PHOTO: CHESTER HIGGINS, JR

Rivals Share GM; Metheney To X100; Strassell To WROR; Sabean To WYSP

IN ONE OF THE ODDEST marriages of convenience yet, **WSIX-FM** Nashville **GM David Manning**—whose station has already set up an FM programming arrangement for its N/T AM—will now serve as a management consultant to crosstown oldies outlet **WRMX**. Manning will, in effect, split what would be the GM's duties with owner **Dick Oppenheimer**, who will only be at the station one week or so a month.

Oppenheimer emphasizes that this is not a joint-operating agreement: **WSIX-FM** and **WRMX** will not be sold in combo. There won't be any resources shared between the two stations—besides Manning. **Kevin McNatt**, GSM at classic rock rival **WGFX** will join **WRMX** as GSM.

Elsewhere on the M-O-C beat, **Joe Dorton's** **Ameron Broadcasting**, owner of **WERC/WMJJ** Birmingham, Ala., is now brokering time from crosstown **WCRT**. Currently an oldies outlet, **WCRT** will switch to **Business Radio Network** on Friday (1). **WERC** GSM **Dave Sweiger** will be VP/operations. **WERC's** **Bob Gambacurta** will be PD. **Gaye Woodall** remains GM of **WCRT**. And the owners of album **WKLT** Kalkaska, Mich., are buying **AC WJML-AM-FM** Petosky, Mich.; if the sale clears, those will simulcast.

PROGRAMMING: STRASSELL TO WROR

Amidst rumors that a major format realignment is on the way, **WLOL** Minneapolis PD **Greg Strassell** is the new PD at **WROR** Boston, currently an AC station, replacing **Harry Nelson**. **John Parikh** is doing research for the station; **Alan Burns** is consulting. In other **WLOL** news, OM **Gregg Swedberg** is now manager of program development at **WDGY/KEEY** (K102). Director of marketing **Dan Seeman** goes to **KEEY** for similar duties. And **WLOL** promotion director **Sonia Katz** goes to classic rock rival **KLXX**.

Kevin Metheney, after a brief stint with **The Radio Group** consultancy, is the new PD of **KXXX-FM** (X100) San Francisco—that station's sale to **Osborne** should close by the time you read this. Elsewhere in the Bay area, longtime gold-based **AC KARA** San Jose, Calif., has officially gone oldies.

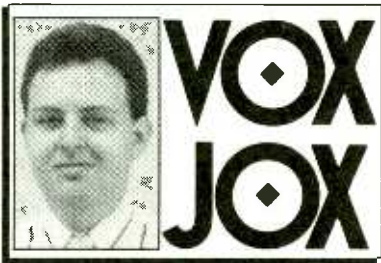
Former **WCKG** Chicago PD **Tim Kelly-Sabean** is the new PD of classic rock **WYSP** Philadelphia. . . . **Buzz Knight**, PD of album **WLWQ** Columbus, Ohio, for the last several years is the new PD at album **WNOR-AM-FM** Norfolk, Va. . . . Morning man **Greg Cassidy** is the new PD at **AC KRJY** St. Louis, which moves from **Unistar's** Format 41 to its **Special Blend**.

At N/T **WLW** Cincinnati, traffic reporter **John Philips** is upped to the new OM position. Farm director **Bill Wills** becomes PD. They replace **Vance Dillard** who transfers back to **AC WPCH** Atlanta as OM. **Steve Goss** remains **WPCH** PD.

After months of rumors, top 40 **WIOQ** (Q102) Philadelphia OM

Mark Driscoll says he will now concentrate on his own **Mark Driscoll Productions**, but may remain involved with **Q102** in some capacity. **John Roberts** is now the day-to-day PD. . . OM **Gerry Cagle** is upped to station manager at **KWOD** Sacramento, Calif. . . GM/morning man **Bobby Rich** is out at **AC KMG** Seattle; station manager **Tim Davidson** is handling his duties.

Former **WXGT** (92X) Columbus, Ohio, PD **Tom Gilligan** is the new VP/GM of crosstown top 40 **WNRJ** (Power 105.7). He replaces **Chris Forgy**, who remains GM of co-owned **Christian/AC WTLT**. **Gilligan** will also handle PD duties for now, but expects to hire a PD at some point.



by Sean Ross with
Craig Rosen & Phyllis Stark

At news/country combo **WHIO/WHKO** (K99.1) Dayton, Ohio, OM **Chuck Browning** is officially upped to VP/GM, a job he had been handling since last May when **GM Sam Yacovazzi** left on disability. His promotion means that assistant OM **Keith Wright** is now OM for both stations and PD of **WHIO**. **Michelle McDaniel** is upped from programming assistant to promotions director.

Adult standards **WLFF** Tampa, Fla., is expected to go Spanish when new owners take over next month; **WLFF** has put in for the calls **WRMD**. . . Minneapolis gets a new **Satellite Music Network** Trad. C&W affiliate as full-service **KANO** becomes **KBCW** under new **GM Peter May** from crosstown **KLBB** and OM **Ron Gold** of **KRUC** Buffalo, Minn.

Paul James is the new ND at **AC WGY** Albany, N.Y., replacing **Peter Reif**, who remains with the station. He was ND of **WQCD** New York where OM **Shirley Maldonado** would like to hear from potential replacements. Elsewhere in Albany, oldies **WSHO/WSHQ** PD **Tom Holt** is the new PD of **AC WMAS-FM** Springfield, Mass. . . . **Steve Wilson**, PD of oldies **WXLE** Columbus, Ohio, is the new PD of co-owned top 40 **WRFY** (Y102) Reading, Pa., replacing **Mike Shannon**, now Y102's GM.

Rick Upton, last PD of **KITY** San Antonio, Texas, is the new PD at top 40 **KAYI** (KAY 107) Tulsa, Okla., replacing **Jan Dean**.

At press time, satellite adult alternative format **The Breeze** was still off the air after being down for nearly two weeks. It is the second time in recent months that the network has gone down. Some affiliates say they have been told that

Satellite Music Network will pick up **The Breeze** and that the stations will be back on by the time you read this. **SMN** says there are talks under way, but any deal is still a while away. In any case, **Breeze** affiliate **KRTX** Galveston, Texas, has gone to **SMN's** AC format. **Bob Mitchell**, last with crosstown **KGBC**, is the new GM, replacing **Mary Stubbs**. And **KNOK** New Orleans has installed its own local staff: PD **Don Ames** does mornings; **Sandra Speer** joins for middays; **Dave Ralston**, who was with **Ames** at the former **WBYU-FM**, handles afternoons; and ex-Louisville, Ky., radio person **Mary Dabney** does nights.

Ed Lenane, who had been handling programming at co-owned religious/AC outlets **WLIX** Long Island, N.Y., and **WLVX** Hartford, Conn., exits both. His replacement in Hartford is morning man **Doc Rolando**. AE **Gary Burt** is named OM/GSM. No PD replacement has been named at **WLIX**, but **Mary Perez** goes from middays to afternoons.

Former **KISS-FM** San Antonio, Texas, PD **Tim Parker** returns to the PD job at album **KNCN** Corpus Christi, Texas, replacing **Gary Winters**. **Parker** is also handling mornings for now. . . APD **Tim Gardner** is upped to the operations supervisor post at **AC KLYF** Des Moines, Iowa.

Satellite oldies outlet **WKNF** Knoxville, Tenn., has dropped that format, shut off its phones, reportedly fired most of its staffers and is now tracking AC albums as it looks for a buyer. . . N/T **KHIT** Reno, Nev., is again simulcasting country **KIIQ**. The latter has just gone from local to **SMN** country at night.

THOSE FABULOUS '70s

The parallel rise of adult top 40 and male ACs means that a lot of '70s and '80s material that had fallen between the various format cracks is now finding a home. Consider this hour of the new **WYST-FM** (92 Star) Baltimore, Md., which dropped soft AC last week: **Expose**, "Point Of No Return"; **Sly & the Family Stone**, "Dance To The Music"; **Glass Tiger**, "Don't Forget Me (When I'm Gone)"; **Tavares**, "Heaven Must Be Missing An Angel"; **Steve Winwood**, "One & Only Man"; **Four Tops**, "Shake Me, Wake Me"; **Power Station**, "Some Like It Hot"; **Fleetwood Mac**, "Say You Love Me"; **Lisa-Lisa & Cult Jam**, "Lost In Emotion"; **Paul Revere & the Raiders**, "Good Thing"; **Eddie Murphy**, "Party All The Time"; and **Linda Ronstadt**, "It's So Easy."

Then there's **KEYI** (Key 103) Austin, Texas, which, on its first day of going from soft to bright AC, allegedly segued from **Grand Funk's** "Loco-Motion" to **Wild Cherry's** "Play That Funky Music" to **Pat Benatar's** "Hit Me With Your Best Shot." GM **John Ade** says the mix will be somewhat less extreme by the time you read this. PD **Sid Mills** and MD **John Ellis** are out. So are **Dave Jarrett** and his

newsline..

LARRY MENEFEE, the LSM/RSM at **KVIL** Dallas, is the new GSM at crosstown **KLRX**. Also, **KHYI** GSM **Bob Waterman** has gone to rival **KPLX** as LSM.

BART GILLIOM, GSM at **KQKS** Denver, is the new GM at album **KILO** Colorado Springs. **Rich Hawk** remains station manager/OM.

BILL WARDINO is named assistant to the president at the **Kayla Satellite Broadcasting Network**. He was previously VP/marketing and sales for its **Sun Radio Network/North America One** satellite programming service.

AL EDMONDS is the new GM at **KICR** Alexandria, La., replacing **Robert Clark**. He was ND at crosstown **KRRV**.

morning partners. **Brad Hanson**, previously with crosstown **KQFX**, is the acting PD and permanent MD.

PEOPLE: WALK(ER) AWAY

Bob "Man Mountain" Walker is out of mornings at **AC WMYX** Milwaukee; overnigher **Arnie Wheeler**, who did mornings at crosstown **WLUM** until last year, is handling mornings indefinitely. . . Former **KHYI** (Y95) Dallas APD **J.J. McKay** joins **WYXR** (Star 104.5) Philadelphia for afternoons as **Barbara Sommers** joins the morning show. Also, **David Witz** from rival **WXTU** joins as creative services director.

Steve Edwards, host of **KABC-TV's** "A.M. Los Angeles," is the new p.m. driver at co-owned N/T **KABC**. **Edwards'** four hour shift will be split between sports and general interest talk, allowing him to replace both **Ed "Superfan" Blier** and "The Dueling Bills"—**Bill Press** & **Bill Pearl**. That team will remain with the station. Also, early evening talk host **Leon Kaplan** is now doing weekends.

After a year as acting MD, "Live" **Earl Jive** gets the position officially at modern **CFNY** Toronto. . . At top 40 **WZPL** Indianapolis, overnigher **Garett Michaels** is officially named MD/late nights. Late nighter **Crystal** moves to middays; part-timer **Laura Steele** goes to overnights.

Joe Moss from **WPXY** Rochester, N.Y., is the new night jock at classic rock **WKLH** Milwaukee replacing **Nick Pearson** who joins rival **AC WLTQ** for nights. Elsewhere in Rochester, urban **WDKX** MD/evening jock **Roger Moore** goes to nights at urban **WBLK** Buffalo, N.Y. PD **Andre Marcel** assumes the MD duties; part-timer **J.J. Rice** goes to evenings.

Miss Lara goes from late nights at the former **KROY** Sacramento, Calif., to top 40 **WAPE** Jacksonville, Fla., for the same shift. . . MD **Kevin Peterson** adds APD stripes at top 40 **WABB-FM** Mobile, Ala. Night jock **Will Pendarvis** exits for nights at **WMC-FM** (FM100) Memphis. . . Cincinnati radio veteran **Dusty Rhodes** joins **WGRR** (Oldies 103.5) Cincinnati for weekends.

Greg Beasley leaves nights at urban **KMJM** St. Louis to relocate to Los Angeles. **Beasley**, who will continue to syndicate his "Urban Mix" show, can be reached through 314-534-6499. Across town at **KLOU** (Oldies 103), **Joe Sonderman** re-

turns to the station as morning producer/swing. **Diane McKenzie** joins for weekends from crosstown **WKKX**. And at soon-to-be-urban/AC **KXOK**, **Tony Isabel**—a part-timer on co-owned top 40 **KHTK**—is now MD.

At N/T **WSB** Atlanta, four staffers are out: morning team **Bobby Harper & Kathy Fischman**, newsman **Kim Peterson**, and night host **Paul Gonzalez**. Traffic reporter **Scott Slade** will handle mornings solo. **Clark Howard** from rival **WGST** joins for afternoons sending **Wes Minter** to nights. . . Former **Tampa Bay Buccaneers** **Scot Brantley & Bob Hewko** join sports **WFNS** for mornings.

Research director **Jayme West** is now doing overnights at top 40 **KZZP** Phoenix replacing **Jeff Stewart**. . . Former album **WRNC** Long Island, N.Y., PD **John Moschitta** is now doing weekends on nearby modern **WDRE**. . . **Howard Stern** sidekick **Jackie "The Joke Man" Martling** has reunited with **Stern** and will stay with the station after all.

AC WLRS (Mix 102) Louisville, Ky., which hit the air jockless, has opened up the afternoon drive shift. **Rocky Knight**, who did afternoons for the station's previous album format, will handle p.m. drive here also. . . **Buck McWilliams** joins album **WKGR** West Palm Beach, Fla., for mornings from **WGIR-FM** Manchester, N.H., replacing **Kevin Barry**.

At top 40 **WXLK** (K92) Roanoke, Va., midday man **Scott Richards** switches shifts with **Larry Dowdy** who also becomes production director. And best wishes to K92 part-timer **Kevin Thomas**, a reservist who was called up following the outbreak of the Persian Gulf war last week.

Jonathan Wilde from top 40 **KTUX** Shreveport, La., is the new morning man at top 40 **WGOR** (Mix 92.1) Lansing, Mich., replacing **Randy Ross**. . . Morning man **Walt Howard** returns to **WTRG** (Oldies 100.7) Raleigh, N.C., replacing **Wynn Richards**. . . Former **KPSI-FM** Palm Springs, Calif., midday jock **Russ Thomas** moves to **AC KFIG** Fresno, Calif., for mornings.

WSB-FM Atlanta PD **Phil LoCascio** will be the keynoter at a Feb. 8 banquet for **Syracuse University's** top 40/dance **WJPZ** (Z89). He is one of many **Syracuse** broadcasting alumni expected back on campus that weekend. For information, call Z89's **Brad Wirz**.

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Best Country Song
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Best Country Song
"Friends In Low Places"

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ERIC JOHNSON

Best Rock Instrumental Performance
Ah Via Musicom

STANLEY JORDAN

Best Pop Instrumental Performance
"What's Goin' On"

MAZZ

Best Mexican/American Performance
"Amor Con Amor"

MEGADETH

Best Metal Performance Vocal Or Instrumental
Rust In Peace

TINA TURNER

Best Rock Vocal Performance, Female
"Steamy Windows"

WILD ROSE

Best Country Instrumental Performance
"Wild Rose"



1991 AMERICAN MUSIC AWARD NOMINEES

GARTH BROOKS

Favorite Country Male Artist

Favorite Country Single
"If Tomorrow Never Comes"

M.C. HAMMER

Favorite Pop/Rock Male Artist

Favorite Pop/Rock Album
Please Hammer Don't Hurt 'Em

Favorite Soul/R&B Male Artist

Favorite Soul/R&B Single
"U Can't Touch This"

Favorite Soul/R&B Album
Please Hammer Don't Hurt 'Em

Favorite Rap Artist

Favorite Rap Album
Please Hammer Don't Hurt 'Em

POISON

Favorite Heavy Metal Artist

Favorite Heavy Metal Album
Flesh & Blood



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It's Ba-ack: Fairness Doctrine Bill Resurfaces

■ BY BILL HOLLAND

WASHINGTON, D.C.—The fairness doctrine bill is back, big time.

Even though President Reagan vetoed such a bill in the 100th Congress and President Bush threatened to do the same with a clone bill in the 101st, key congressional leaders have once again introduced the bill with strong sponsorship, including lawmakers who have the power to sit on any broadcasting reform bills until they get their way.

Sponsors in the House are Energy and Commerce chairman John Dingell, D-Mich., and Telecommunications Subcommittee chairman Ed Markey. On the Senate side, they are Ernest Hollings, D-S.C., John Danforth, R-Mo., and Daniel Inouye, D-Hawaii.

A new wrinkle: Doctrine supporters brought up the issue during the debate on the Persian Gulf, saying that broadcasters would have been required to air both sides of controversial pro-and-anti-war positions.

Also, it did not take long for lawmakers to reintroduce campaign-reform legislation. Two so far, with more on the way. Both ask for five hours of free time for Senate candidates. Sen. George Mitchell's bill also wants ad time at 50% of the lowest unit rate charged, and Sen. Robert Dole, R-Kan., asks for deep discounts on nonpre-emptible time. The National Assn. of Broadcasters wants to

work with Congress on reforms, but wants a final bill "fair to all."

And because of retirements and election changes, the House Energy and Commerce Committee—which oversees broadcasting issues—has four new Democrats on the committee. The new faces: Gerry Studds, Mass.; Pete Kostmayer, Pa.; Claude Harris, Ala.; and Richard Lehman, Calif.

AFTER FIRST WEEK, MUSIC RADIO STATIONS CUT BACK ON WAR COVERAGE

(Continued from page 16)

was cited as having the best coverage by 88.6% of respondents, compared with the 6.6% who gave the nod to radio. By the next day, however, things were a little less lopsided. Of the respondents, 54.7% were following the war on TV; 22.7% were hearing about it on the radio.

Some radio programmers feel their stations should be "a relief from the horrors of war," as WMYX Milwaukee MD Jim Morales puts it. WMMO Orlando, Fla., jocks are telling their audience, "When you've had your fill of news, we'll be here with music and we're watching the wire for you," according to PD Cary Pall. And a handful of AM/FM simulcasts, such as KIIS Los Angeles and WBAB Long Island, N.Y., turned their AM stations into all-news outlets, at least briefly, so that they could maintain regular FM programming.

WASHINGTON ROUNDUP

FUTURISTIC RECEIVER COMING

Broadcasters and receiver manufacturers announced Jan. 17 that they have plans to develop and select a new radio receiver that will allow

listeners to check a display and pick a station by format or station logo rather than by number. The NAB and the Electronics Industries Assn. have invited companies to submit prototypes by Feb. 28. The subcarrier-driven system can also provide paging services, interrupt with weather updates, and select the strongest network signal of several available.

On the other side of the "normalcy" debate, Thomas predicts that the war will singlehandedly "put afternoon-drive news back on a lot of music-intensive stations." Joel Lind, VP/product for Critical Mass Media, sent his clients a memo suggesting that they try to build up a news image with their listeners—who have not been news junkies previously and thus have no loyalties to other stations—and that they "go balls-to-the-wall now with relentless, constantly updated war news."

THE WAR SONG

The impact of the war can already be seen on the charts this week. Styx's "Show Me The Way" and George Michael's "Mother's Pride," both of which have been the subject of custom mixes with war-related actualities by radio stations, debut at No. 39 and 44, respectively, on Billboard's Top 40 Radio Monitor chart this week. Also debuting, at No. 66, is the Peace Choir remake of "Give Peace A Chance." Lee Greenwood's "God Bless The U.S.A.," which was not played by top 40 radio upon its initial release in 1984, is the No. 21 monitored recurrent this week.

Stations report reviving such songs as Ray Charles' "America The Beautiful" and the Youngbloods' "Get Together" and doing special mixes on everything from "Get Here" by Oleta Adams to, in the case of country stations, "The Eagle" by Waylon Jennings.

"Give Peace A Chance" has been the subject of some controversy among PDs. While some continue to receive strong requests and no negatives, others feel playing it undermines support for U.S. troops in the

Gulf. "The meaning of the song changed with the occurrence of the war," says WBBM-FM Chicago PD Dave Shakes. "Before it was a hope. Now it's a position."

Open House Party host John Garabedian goes even further. He has sent a second fax to his stations announcing that his syndicated show will not play "Peace" and suggesting that "broadcasters are being manipulated by Yoko Ono using the war as a promotion gimmick attempting to get fresh publishing royalties on a tired song and a first hit for her son."

"Peace" is also on a list of 67 songs that the BBC has advised its affiliate stations to avoid. The list also includes "Imagine," "I'm On Fire," "I Shot The Sheriff," "War," "In The Air Tonight," "Saturday Night's Alright For Fighting," and "The End Of The World." Not everybody is so touchy. KQLZ (Pirate Radio) Los Angeles followed an NBC News war report with "Hit Me With Your Best Shot," and rival KROQ continues to play Time Zone's "World Destruction" and Sique Sique Sputnik's "Love Missile F1-11."

The "Peace" controversy seems to be part of a larger, dramatic change in the tone of radio's treatment of the Gulf War between Jan. 15 and Jan. 16. Whereas there was a nearly unprecedented amount of anti-war discussion before the shooting started, including a "Pray For Peace" weekend at a number of stations, that, too, was considered a contradiction with the many troop-support promotions that radio is doing.

The sole exception seems to be urban radio—whose listeners are, by some accounts, more heavily represented in the military than most.

CNN'S WAR COVERAGE BRINGS NEWFOUND ATTENTION

(Continued from page 16)

Gulf war, it is conceivable that the radio network would mirror the cable TV network's reports.

"During the nights of Jan. 16 and 17, we went into full coverage with reports 15 and 10 minutes at a time [from Baghdad]," says CNN Radio News manager Len King. "It was great. What we were covering wasn't fun, but it was fun operating the way we were. We really felt like we were accomplishing something."

The success of CNN's war coverage lies in its preparation. King sent out memos in late December with plans for how to handle the event. He admits, however, to two minor miscalculations—he wrote that the first two hours would be the toughest and the network would certainly lose its contact with its reporters and Baghdad. And, he said he did not have any-

one to answer incoming phone calls. "I've been receptionist for the last five days," he says.

The network has received approximately 500 phone calls for stations inquiring about the service, King says. As for the feed piracy stories, King says, "I'm flattered, but it's very irritating. At the time when we really made our mark in the business, everybody was carrying it, whether they had permission or not."

CNN Radio began in 1982, as basically an audio feed of CNN's Headline News. Unistar has been offering that service as a full-service format since August 1989.

In May 1984, CNN Radio expanded into a full-service news network. About two years later, CNN Radio signed a distribution and marketing pact with Unistar.

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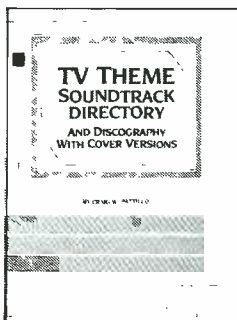
Artists listed in alphabetical order, theme song title, year released or reissued, original disc label and number with reissues, special promotional discs, lists: 78 RPMs, 45 RPMs, 33 1/3 singles, 12" singles and CD singles, gold records, tabulated countdowns, 1200 singles listed.

Album Recordings Section includes:

Artists listed in alphabetical order, album title with all theme song titles listed from the album, year released or reissued, original disc label and number with reissues, mono and stereo numbers, lists 10" and 12" LPs and CDs. Additional listings: various artists albums and original cast sections, gold records, tabulated countdowns, 500 albums listed.

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POP SINGLES—10 Years Ago

1. **The Tide Is High**, Blondie, CHRYSALIS
2. **Starting Over**, John Lennon, GEFEN
3. **Celebration**, Kool & the Gang, DE LITE
4. **I Love A Rainy Night**, Eddie Rabbitt, ELEKTRA
5. **Every Woman In The World**, Air Supply, ARISTA
6. **Passion**, Rod Stewart, WARNER BROS.
7. **Love On The Rocks**, Neil Diamond, CAPITOL
8. **9 To 5**, Dolly Parton, RCA
9. **It's My Turn**, Diana Ross, MOTOWN
10. **I Made It Through The Rain**, Barry Manilow, ARISTA

POP SINGLES—20 Years Ago

1. **Knock Three Times**, Dawn, BELL
2. **My Sweet Lord/Isn't It A Pity**, George Harrison, APPLE
3. **Lonely Days**, Bee Gees, ATCO
4. **One Less Bell To Answer**, Fifth Dimension, BELL
5. **Rose Garden**, Lynn Anderson, COLUMBIA
6. **Groove Me**, King Floyd, CHIMNEYVILLE
7. **I Hear You Knocking**, Dave Edmunds, MAM
8. **Your Song**, Elton John, UNI
9. **One Bad Apple**, Osmonds, MGM
10. **Stoney End**, Barbra Streisand, Columbia

TOP ALBUMS—10 Years Ago

1. **Double Fantasy**, John Lennon/Yoko Ono, GEFEN
2. **Crimes Of Passion**, Pat Benatar, CHRYSALIS
3. **Greatest Hits**, Kenny Rogers, LIBERTY
4. **Hotter Than July**, Stevie Wonder, TAMLA
5. **The Jazz Singer**, Neil Diamond, CAPITOL
6. **Back In Black**, AC/DC, ATLANTIC
7. **Zenyatta Mondatta**, Police, A&M
8. **Guilt**, Barbra Streisand, COLUMBIA
9. **Gaucho**, Steely Dan, MCA
10. **Autoamerican**, Blondie, CHRYSALIS

TOP ALBUMS—20 Years Ago

1. **All Things Must Pass**, George Harrison, APPLE
2. **Abraxas**, Santana, COLUMBIA
3. **Jesus Christ Superstar**, Various Artists, DECCA
4. **Greatest Hits**, Sly & the Family Stone, EPIC
5. **Pendulum**, Creedence Clearwater Revival, FANTASY
6. **John Lennon/Plastic Ono Band**, APPLE
7. **Elton John**, UNI
8. **Stephen Stills**, ATLANTIC
9. **The Partridge Family Album**, BELL
10. **Live Album**, Grand Funk Railroad, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. **I Feel Like Loving You Again**, T.G. Sheppard, WARNER/CURB
2. **I Keep Coming Back/True Life Country Music**, Razzie Bailey, RCA
3. **Beautiful You**, The Oak Ridge Boys, MCA
4. **Who's Cheatin' Who**, Charly McClain, EPIC
5. **9 To 5**, Dolly Parton, RCA
6. **I'll Be There (If You Ever Want Me)**, Gail Davies, WARNER BROS.
7. **Southern Rains**, Mel Tillis, ELEKTRA
8. **Your Memory**, Steve Wariner, RCA
9. **1959**, John Anderson, WARNER BROS.
10. **Following The Feeling**, Moe Bandy & Judy Bailey, COLUMBIA

SOUL SINGLES—10 Years Ago

1. **Fantastic Voyage**, Lakeside, SOLAR
2. **Heartbreak Hotel**, The Jacksons, EPIC
3. **United Together**, Aretha Franklin, ARISTA
4. **Burn Rubber**, Gap Band, MERCURY
5. **Keep It Hot**, Cameo, CHOCOLATE CITY
6. **Celebration**, Kool & the Gang, DE LITE
7. **Agony Of Defeat**, Parliament, CASABLANCA
8. **Boogie Body Land**, Bar-Kays, MERCURY
9. **Love Over And Over Again**, Switch, GORDY
10. **Too Tight**, Con Funk Shun, MERCURY

TV Feeds Supplement Early Radio Coverage Of War In Persian Gulf

■ BY CRAIG ROSEN

LOS ANGELES—When the bombs started dropping on Baghdad, network radio was there, doing an admirable job for the most part. There were, however, some glitches.

Due to the minimal video footage coming out of the Persian Gulf, initial television reports were frequently simply "talking heads" with an occasional map as a backdrop.

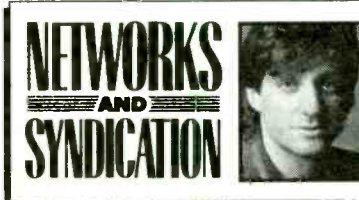
This is perhaps why CBS and ABC

Radio Networks occasionally went with their TV audio feeds. Radio listeners could hear the familiar voices of **Dan Rather** and **Peter Jennings**, but were likely left perplexed when those reporters referred to what little video footage they had or to maps illustrating where the strikes had taken place.

The first network radio report of war came from ABC correspondent **John Bascom**, via **Westwood One Radio Networks**, shortly before 6:30

p.m. EST Jan. 16. WW1, however, was not able to run with the report. The reason for the unique arrangement is that WW1 has been designated the official radio network pool by the Pentagon for the first three months of 1991, making the network responsible for the distribution of all network pool transmissions from the Gulf. Before WW1 could air the report, it was obliged to inform the other networks.

WW1 did make its first report at



by Craig Rosen

approximately 6:40 p.m., with ABC following at 6:42 p.m., and CBS at 6:45 p.m.

After their initial reports, ABC and CBS went to wall-to-wall coverage, which largely consisted of TV audio feeds. It took WW1 until 7:07 p.m. to get on the air with its wall-to-wall coverage, but **Mutual Broadcasting System/NBC Radio Networks VP/news Bart Tessler** notes that ABC and CBS were using television audio while WW1 "started with real-live honest-to-goodness radio coverage."

Representatives from various network affiliates interviewed, however, say they did not mind going with the occasional TV audio feed. "With a story this important, an occasional reference to video is not that important. The story overrides it," says **KFWB Los Angeles ND Ken Beck**, who relied primarily on **Unistar Radio Networks' CNN Radio**, with some reports from NBC.

KOA Denver used reports from CBS and ABC. Assistant news director **Tim Maxwell** concurs with Beck. "It wasn't too bad a problem," he says. "[CBS and ABC] both did that a lot early on, but I don't think it lasted long enough to be a problem."

KFYI Phoenix relied on CBS feeds. Anchor **Matt Ganis** says, "I think most of our listeners are aware that if they are hearing Dan Rather, it's also on TV, but they like hearing Rather. They don't feel like they are getting the B team."

WW1's Tessler, of course, differs. "Every time I monitor ABC [radio] I

hear Peter Jennings or Ted Koppel. CBS switches to TV, too, and they're talking about maps and infrared pictures. I believe providing the only continuous radio coverage specifically for the radio audience gives us a huge advantage."

CNN, which won the war of TV coverage, also proved a heavy competitor in radio, even with its TV audio feeds. Says **KFWB's Beck**, "I think the coverage from CNN is awesome. I don't know of any other organization that is able to turn these stories around as quickly as they are. CNN's coverage is some of the best radio that I have heard since **Edward R. Morrow's** World War II coverage."

WESTWOOD ONE SWAPS BONDS

Westwood One Inc. has completed a bond swap that will reduce its debt by \$49 million and increase annual cash flow by \$2.6 million. In an exchange offer that expired Jan. 11, investors were allowed to swap \$1,000 worth of 6.75% bonds due in 2011 for \$400 worth of 9% bonds due in 2002. The new bonds are convertible into Westwood One stock at a rate of 114.29 shares for each \$400 in principal amount, or \$3.50 a share. The company's stock is now trading at less than \$2 a share. WW1 says investors tendered 84% of their old bonds; Westwood's outstanding debt now totals about \$48 million.

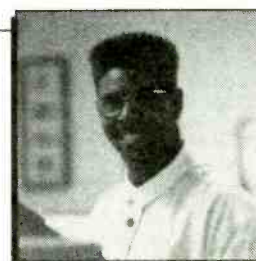
AROUND THE INDUSTRY

A special 90-minute edition of **Global Satellite Network's "Rockline"** featuring **Sting** is set for Feb. 14. The special coincides with the release of "The Soul Cages," Sting's first new album in more than three years. **DIR Broadcasting** production director **Bruce Raines** is leaving the company and is looking for a similar position elsewhere.

(Continued on page 25)



James Thomas
WEDR Miami



"MY GREATEST success is my spiritual growth, which is a commitment I made three years ago," says urban WEDR (99 Jams) Miami PD/morning man **James Thomas**. "It has nothing to do with religion. My spiritual growth has everything to do with knowing who I am and therefore what my inheritance is. When you know that, you know why you should have all the good that is on this earth for you."

So maybe James T., as he's known on the air, knew something nobody else did. Three years after WEDR went from first to worst among Miami's contemporary stations at the hands of urban rival **WHQT (Hot 105)**, WEDR is again the urban leader with its highest 12-plus share in recent memory. In the fall Arbitron, WEDR was up 5.5-6.2, up from a 1.4 in spring '89. WHQT, meanwhile, was off 5.5-4.1, down from a 9.0 in the same book.

Like **WENN Birmingham, Ala.**, **WYLD-FM New Orleans**, and others that suddenly found themselves battered by a churban competitor in the late '80s, WEDR was a long-playlisted, loosely formatted outlet that became a leaner, cleaner hit machine. It had the community image, but little else.

The difference is that unlike some of the churban outlets whose chief accomplishment was that they weren't nearly as bad as the stations they usurped, WHQT was far more than adequate when WEDR's comeback began. And unlike other stations that were pathologically afraid of being called urban, WHQT was one of the first recent churbans to willingly operate as part of the urban-radio community. Initially, WEDR frequently tried to use racial politics against WHQT without much apparent effect.

A station that used to segue from records into commercials or play the instrumental version of a song going into the news then come out with the vocal, WEDR sounds slicker and more heavily produced than it ever has. Since it went from being **Star Force 99** to **99 Jams** last year, it has used such liners as "It's not cool to be hot anymore," or "We've busted those lips," a reference to **Hot 105's** logo.

WEDR uses TV and billboards now. WEDR has given away cash. WEDR plays more recognizable music than it used to and dayparts more. WEDR has cut its spot load. But Thomas, a 10-year station veteran who became PD last year, and who also programmed **WCKO (now WMXJ)** during its black progressive days in the early '70s, attributes the station's resurgence almost entirely to two factors.

The first is signal. WEDR didn't have much of one outside Dade County. Last April 21, on Thomas' birthday, it went on a new stick that gave it listeners in **Fort Lauderdale** and the **Palm Beaches**. Before **Hot 105**, Thomas says, "We received big numbers because of listener loyalty but we only had city-grade coverage in one-third of the market. When **Hot** came in, they had to have an impact. The average station would not have survived the onslaught."

The second is community image. As the station that repeatedly calmed riots in the **Liberty City** and **Overtown** neighborhoods, you might think WEDR had that position locked up, but Thomas says, "Our community image was always fine with 100,000 people. Now it's fine

with 500,000, not just the people in **Liberty City**.

"We're the hometown station in the **Palm Beaches** since our power increased. Because we're in Miami, we could do more for them than the AMs there. We can do a **Happy Hour** there and bring **E.U.** or **Philip Michael Thomas**. Now the **NAACP** can charge \$50 for a benefit because we bring in **Gerald Alston** instead of \$5 for some local talent."

And even for a city marked by racial tensions for the last 12 years, it has been a tumultuous period for civil rights in Miami. The **2 Live Crew** became a national controversy. Local governments snubbed **Nelson Mandela** because he made pro-Cuban statements, something that spurred a black-led boycott of local tourism similar to the one now taking place in **Arizona**. A well-respected black educator was passed over for the superintendent of schools position. And the shooting of blacks by white police continued, as did the subsequent riots.

Even within the context of a tighter format, WEDR remained capable of breaking format for several hours at a time over the right issue. ("People don't mind talk if the person talking has something to say," says Thomas.) **WHQT PD Keith Isley**, who didn't feel many tremors from WEDR's initial use of racial politics against **Hot 105**, now allows that "some of the seeds that were planted finally sprouted." For a while last year, WHQT tried to fight WEDR for the black-community image, something Isley now believes was a mistake.

WEDR also managed to usurp one of **Hot's** best franchises, the use of shock-effect oldies. In 1988-89, WHQT would throw in an occasional "Planet Rock" or "Stir It Up" by **Patti LaBelle**. As WHQT became more heavily researched, those records went away while Thomas began spiking more '60s and '70s gold. In the 3 p.m. hour, when WEDR throws in some extra request spots, it's possible to hear both "Precious Precious" by **Jackie Moore** and "Groove Me" by **King Floyd** in the same hour.

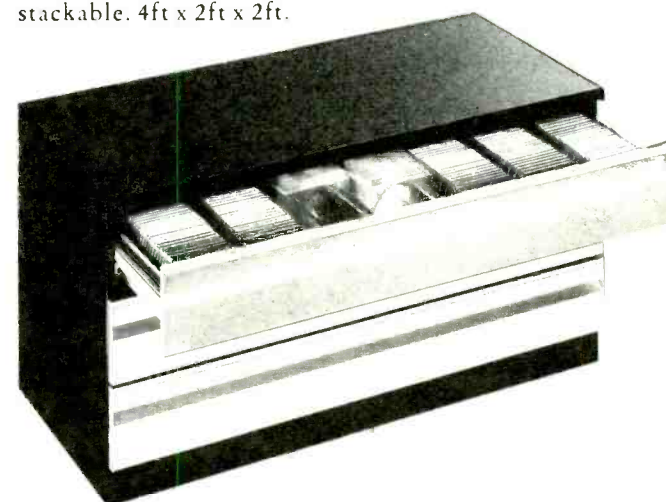
Thomas does a "classic jams" show from 9-10 a.m. every morning; there's also an oldies show on Sunday night. There's also a Sunday gospel show that is the station's highest-rated time shift, and special reggae programming.

This is WEDR at night: **David Peaston**, "Two Wrongs Don't Make A Right"; **Jeffrey Osborne**, "Only Human"; **D-Nice**, "Call Me D-Nice"; **Bell Biv DeVoe**, "Do Me!"; **Soul II Soul**, "Missing You"; **Karyn White**, "Love Saw It"; **Salt-N-Pepa**, "Do You Want Me"; **Guy**, "I Want To Get With You"; **Marvin Gaye**, "My Last Chance"; **Black Box**, "Everybody Everybody"; and **Too Short**, "The Ghetto."

Both WHQT and WEDR have been through multiple personnel changes in the last year, and both have stolen at least one personality from each other. Thomas hired two **WYFX (Foxy 1040)** West Palm Beach jocks—**Chico the Virgo** and **Lady D**. ("There was some question about hiring AM jocks, but if they were loved on AM, why can't they be loved on FM," Thomas says.) He is also surrounded by staffers with PD or MD experience, among them **Buddy O. Heather**, **Ron Fly**, and PD-turned-GM **Jerry Rushen**.

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Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
①	1	1	3	ALL THIS TIME A&M 1541	STING 3 weeks at No. 1
②	2	7	7	GIVE IT UP WARNER BROS. 4-19470	ZZ TOP
3	4	5	3	A LIL' AIN'T ENOUGH WARNER BROS. LP CUT	DAVID LEE ROTH
4	3	4	13	MONEYTALKS ATCO 4-98881	AC/DC
⑤	8	14	3	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
⑥	12	—	2	HEADLONG HOLLYWOOD 4-64920/ELEKTRA	QUEEN
7	6	8	13	IT'S LOVE MEGA FORCE LP CUT/ATLANTIC	KING'S X
8	9	9	11	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
9	10	10	9	RUNAWAY WARNER BROS. LP CUT	DAMN YANKEES
⑩	25	48	3	SHE TALKS TO ANGELS DEF AMERICAN LP CUT	THE BLACK CROWES
11	5	2	11	SIGNS Geffen 4-19653	TESLA
12	7	3	15	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
⑬	17	21	5	ANOTHER DEAL GOES DOWN VIRGIN LP CUT	STEVE WINWOOD
14	11	11	12	SHELTER ME Mercury 878 700-4	CINDERELLA
⑮	20	—	2	ROCKET O' LOVE Charisma 4-98856	THE KNACK
⑯	16	19	7	INSIDE OUT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
17	15	17	10	I SAW RED Columbia 38-73597	WARRANT
18	14	13	15	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
⑰	36	—	2	SILENT LUCIDITY EMI LP CUT	QUEENSRYCHE
⑳	23	25	5	FIRE IN THE BASEMENT RCA LP CUT	DEEP PURPLE
★ ★ ★ POWER TRACK ★ ★ ★					
㉑	26	42	3	DON'T BELIEVE HER Mercury 878 798-4	SCORPIONS
㉒	27	23	8	REMEMBER MY NAME Simmons 2736/RCA	HOUSE OF LORDS
23	13	6	14	DISAPPEAR Atlantic 4-87784	INXS
24	21	20	10	REAL REAL GONE Mercury LP CUT	VAN MORRISON
25	18	12	15	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP
⑳	35	49	3	EASY COME EASY GO Atlantic 4-87773	WINGER
㉑	34	39	3	THE BALLAD OF JENNY LEDGE Reprise LP CUT	TOY MATINEE
28	19	16	18	HARD TO HANDLE DEF AMERICAN 4-19668	THE BLACK CROWES
29	24	22	8	BIG LIE Charisma LP CUT	RIK EMMETT
⑳	39	50	3	DON'T TREAT ME BAD Epic 34-73676	FIREHOUSE
★ ★ ★ FLASHMAKER ★ ★ ★					
㉑	NEW ▶	1		BITTER TEARS Atlantic 4-87760	INXS
32	22	15	13	JUST THE WAY IT IS, BABY ATCO 4-98874	THE REMBRANDTS
33	30	31	13	CANDY Virgin 4-98900	IGGY POP WITH KATE PIERSON
⑳	42	47	3	I'LL NEVER LET YOU GO MCA LP CUT	STEELHEART
35	29	30	16	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
⑳	46	—	2	WICKED GAME Reprise 4-19704	CHRIS ISAAK
37	28	26	7	IT AIN'T OVER YET Epic LP CUT	ALLMAN BROTHERS BAND
38	32	28	10	SPEND MY LIFE Chrysalis 23605	SLAUGHTER
39	43	44	5	GIVIN' YOURSELF AWAY Atlantic LP CUT	RATT
40	47	40	21	STILL GOT THE BLUES Charisma LP CUT	GARY MOORE
41	31	24	9	LET ME LOVE YOU TOO Columbia LP CUT	TOMMY CONWELL
⑳	NEW ▶	1		LOVE REARS ITS UGLY HEAD Epic 34-73660	LIVING COLOUR
43	37	29	14	TEASE ME, PLEASE ME Mercury 878 634-4	SCORPIONS
44	38	33	9	OVER AND OVER Reprise 4-19483	NEIL YOUNG & CRAZY HORSE
⑳	NEW ▶	1		BEGGARS & THIEVES Atlantic LP CUT	BEGGARS & THIEVES
46	41	35	9	CONSEQUENCES Mercury LP CUT	THE ROBERT CRAY BAND
⑳	NEW ▶	1		RIVER OF LOVE Elektra LP CUT	LYNCH MOB
48	49	27	14	ONE AND ONLY MAN Virgin 4-98892	STEVE WINWOOD
49	40	32	9	BEST I CAN EMI LP CUT	QUEENSRYCHE
50	48	46	22	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES

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

SPORTS-TALK RADIO

(Continued from page 16)

standard news/talk, programmers say the revenue potential for sports talk is higher. So while Mets baseball rights are an expensive proposition, Meier says it helps the station come 3 million new listeners every summer. "Our ability to generate income beyond what N/T could bill has made it very worthwhile for us," he says.

WKNR's Barnes, who runs sports programming from 3 p.m.-6 a.m., says his costs are inflated because there is less talent to choose from among sports-talk hosts than among regular talk hosts. But Turner disagrees that talent is a major cost factor. He says potential hosts "have been beating down my door" since the switch to sports talk. Although he concedes that "personalities or big names cost big bucks," he prefers "people who are locally plugged in and understand the history of local sports."

IMPACT OF THE GULF WAR

Since the outbreak of war in the Persian Gulf, sports-talk stations have been faced, for the first time, with the decision of how far to break away from regular programming. WIP generally runs very little news, but Bigby says that since the war started "we've increased it so the audience gets the warm and fuzzy feeling that when the missiles fall, they won't miss it." The day after the war broke out the station focused very little on sports. "The hard sports of why was [Philadelphia Eagles coach] Buddy [Ryan] fired got a little trivial that day," Bigby says.

Meier, too, says the war has had an impact on WFAN. "At what point is it absurd to be talking about someone's batting average when they're lobbing missiles into Tel Aviv? We haven't come up with an answer yet. It's tough."

On a year-round basis, promotions pose an interesting dilemma for sports-talk stations, as they do for N/T outlets, because many traditional music radio promotions don't work with the format. Bigby says "contesting is not as big an element on this station, it's almost an interruption. We do lifestyle things [and] try to keep the contests relevant to the sports fan."

Meier says that his promotions "concentrate on what we do best, which is sports, but we have fun." The station will, for example, give away ZZ Top concert tickets because "our listeners are into that too." Last fall, the station did a baseball promotion in which a listener got to sit on the bench, meet the players, and broadcast an inning of play-by-play live on the air. More recently, WFAN held a series of football clinics for women at several local sports bars. And last spring, WFAN raised \$1,300,000 in pledges for the Tomorrow's Children Fund during a 28-hour radiothon that Meier plans to repeat this year.

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Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
①	1	9	3	ALL THIS TIME A&M 1541	STING 2 weeks at No. 1
②	3	3	5	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
③	6	13	3	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
4	2	1	10	KINKY AFRO ELEKTRA LP CUT	HAPPY MONDAYS
5	5	4	8	SWEETNESS AND LIGHT 4.A.D LP CUT/REPRISE	LUSH
⑥	9	22	3	THIS LOVE RCA 2754	DANIEL ASH
7	4	2	12	MORE ELEKTRA 4-64923	SISTERS OF MERCY
⑧	20	—	2	WHEN IT BEGAN SIRE LP CUT/REPRISE	THE REPLACEMENTS
9	7	11	8	HANDS ACROSS THE OCEAN Mercury LP CUT	THE MISSION U.K.
⑩	15	25	3	LIKE A DRUG RELATIVITY LP CUT	THEY EAT THEIR OWN
⑪	17	10	15	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
12	12	18	7	THAT IS WHY Charisma LP CUT	JELLYFISH
13	14	20	7	IT MAKES NO DIFFERENCE Columbia LP CUT	THE DARLING BUDS
14	8	5	9	TOMORROW NEVER KNOWS SIRE 0-21773/WARNER BROS.	DANIELLE DAX
⑮	NEW ▶	1		BITTER TEARS Atlantic 4-87760	INXS
16	10	8	10	ENLIGHTEN ME SIRE LP CUT/WARNER BROS.	ECHO AND THE BUNNYMEN
⑰	NEW ▶	1		LOVE REARS ITS UGLY HEAD Epic 34-73660	LIVING COLOUR
⑱	NEW ▶	1		WHITE SHIRT BEGGAR'S BANQUET LP CUT/RCA	THE CHARLATANS UK
19	11	12	14	DISAPPEAR Atlantic 4-87784	INXS
20	13	16	7	COME TOGETHER WARNER BROS. 4-26384	PRIMAL SCREAM
⑳	22	—	2	CLASSIC GIRL WARNER BROS. LP CUT	JANE'S ADDICTION
㉑	NEW ▶	1		GREY MATTER Atlantic LP CUT	AN EMOTIONAL FISH
㉒	NEW ▶	1		FLY ME COURAGEOUS Island LP CUT	DRIVIN' N' CRYIN'
㉓	NEW ▶	1		THIS IS HOW IT FEELS Elektra 2-66581	INSPIRAL CARPETS
25	16	7	13	NIGHT AND DAY Chrysalis LP CUT	U2
26	21	23	7	UP & DOWN LONDON LP CUT/PLG	THE HIGH
27	23	29	5	THE SUNNY SIDE OF THE STREET Island LP CUT	THE POGUES
28	28	15	11	HEAVEN OR LAS VEGAS 4.A.D LP CUT/CAPITOL	COCTEAU TWINS
29	24	—	2	I'LL BE YOUR BABY TONIGHT EMI LP CUT	ROBERT PALMER
30	26	27	9	TRAGEDY (FOR YOU) Epic 34-73594	FRONT 242

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

FALL '90 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1991, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'90	Sp	Su	Fa	Call	Format	'90	Sp	Su	Fa
RALEIGH/DURHAM, N.C.—(63)											
WQOK	urban	7.7	8.0	9.0	10.7	KJOI	easy	5.9	5.8	4.1	5.8
WRDU	album	9.2	10.4	12.3	9.0	KFSO	oldies	3.9	7.2	3.6	3.9
WRAL	AC	7.2	7.4	6.2	7.2	KFRE	country	4.9	2.6	3.7	3.8
WDG	top 40	6.6	8.5	5.9	7.0	KKDJ	album	4.1	5.1	4.0	3.8
WQDR	country	8.4	6.9	7.0	7.0	KKTH	AC	3.5	4.2	6.1	3.8
WPTF	AC	7.6	6.6	6.2	6.7	KRZR	top 40/rock	3.6	3.9	3.1	3.6
WFGC	oldies	5.9	4.8	6.3	5.5	KGST	Spanish	2.7	2.0	3.1	3.1
WTRG	oldies	5.2	5.9	3.6	5.4	KJFX	clis rock	6.1	2.8	5.2	2.9
WYLT	AC	3.3	4.0	5.0	4.9	KQGO	Spanish	1.2	1.1	2.2	2.8
WZZU	album	3.3	3.0	2.4	2.7	KFYE	AC	3.6	3.5	2.8	2.7
WLLE	religious	2.9	1.8	1.6	2.4	KFZL	adult alt	2.9	2.6	1.6	2.5
WNND	adult alt	2.0	3.4	1.4	2.0	KQZ	album	1.3	1.0	1.2	1.5
WKIX	adult std	5.3	3.4	1.4	2.0	KZL	AC	2.8	1.8	2.3	1.9
WDNC	adult std	2.7	2.2	2.1	1.3	KFYG	adult std	1.9	2.0	1.4	1.6
WJMN	urban	—	—	—	—	KKEY	Spanish	1.5	1.6	6.1	1.5
WKTC	country	4	8	4	1.2	KXMX	Spanish	1.6	1.5	2.8	1.2
WPCM	country	1.1	1.9	2.5	1.0	KKAM	oldies	5	2.5	1.8	1.0
TUCSON, ARIZ.—(65)											
KRQQ	top 40	18.1	20.1	16.8	15.1	KYNO	religious	6	5	3	1.0
KIHM	country	13.7	13.5	13.4	14.2	KNOXVILLE, TENN.—(70)					
KCEC/KWFM	oldies	7.9	7.3	10.0	8.1	WIVK-AM-FM	country	34.3	32.1	35.2	38.8
KLPX	album	8.0	8.4	9.9	7.6	WEZK	AC	11.4	8.5	8.7	11.8
KKLD	AC	7.2	7.5	7.6	7.2	WMYU	AC	12.8	14.9	11.9	10.5
KNST	N/T	3.3	3.2	3.6	5.9	WOKI	top 40	8.4	12.8	12.1	9.5
KQTL	Spanish	1.8	2.1	2.7	4.5	WIMZ-FM	album	10.4	10.3	9.8	8.8
KGVY	adult std	2.9	4.5	3.0	3.9	WQBB	adult std	1.4	1.6	2.4	4.1
KCUB	country	9	1.2	2.4	3.6	WGAP	country	2.4	1.1	1.2	1.5
KTZR	Spanish	2.4	1.5	1.1	2.3	WRJZ	religious	6	1.4	2.0	1.3
KXEW	Spanish	4.3	1.6	2.6	2.3	WIMZ	urban	3	3	1	1.2
KMRW	adult std	3.0	4.0	2.3	2.0	TOLEDO, OHIO—(71)					
KTKT	AC	1.3	1.3	1.4	1.8	WIOT	album	13.7	13.1	14.7	12.6
KQYT	easy	2.8	3.6	3.8	1.7	WKKO	country	9.5	9.9	8.0	10.9
KTUC	N/T	1.1	1.5	1.2	1.5	WRON	top 40	7.9	11.5	8.6	9.6
KUPD	album	4.3	2.7	2.6	1.5	WVKS	AC	10.0	10.0	7.4	8.4
KGRX	album	—	—	—	1.3	WVKS-AM-FM	AC	9.1	9.8	8.4	8.0
KBTR	adult std	1.1	4	9	1.2	WVKS	AC	7.9	8.8	8.9	7.8
GRAND RAPIDS, MICH.—(66)											
WODJ	oldies	7.4	6.5	6.5	9.5	WSPD	N/T	7.1	6.0	5.5	7.2
WGRD-FM	top 40	9.1	11.5	11.2	9.1	WJR	AC	2.8	4.0	5.4	4.7
WOOD-FM	easy	9.7	10.0	8.7	9.1	WTOD	country	3.7	2.1	2.6	3.6
WKLO	album	5.8	5.9	9.4	8.2	CKLW	adult std	3.4	3.3	3.7	3.5
WLHT	AC	7.2	6.3	8.0	6.8	WXXR	clis rock	—	—	2.7	3.0
WCUZ-FM	country	8.5	6.8	6.4	6.3	WVOI	urban	3.6	1.8	2.8	2.4
WOOD	AC	6.5	5.1	3.3	5.3	WCWA	oldies	2.3	1.6	2.3	1.1
WMUS-FM	country	5.0	2.7	3.8	4.4	WJLB	urban	9	1.4	1.0	1.0
WLAV-FM	album	6.4	6.8	5.1	3.9	WRED	oldies	8	1.2	1.3	1.0
WSNX-FM	top 40	2.8	3.5	4.0	3.5	OMAHA, NEB.—(73)					
WFRV-FM	religious	3.0	2.0	2.4	3.3	KFAB	N/T	12.6	12.0	12.3	14.6
WJFM	clis rock	3.0	2.6	5.0	2.5	KEZO-AM-FM	album	10.5	15.2	13.1	12.1
WCUZ	country	1.5	2.9	1.5	2.0	KQKQ	top 40	14.7	13.7	11.1	11.5
WJQK	religious	1.5	1.7	8	1.8	WOW-FM	country	8.2	7.1	7.2	9.0
WYXX	AC	2.9	3.4	1.5	1.8	KESY-FM	AC	11.4	11.0	12.2	7.8
WHTC	AC	1.0	1.3	1.4	1.3	KEFM	AC	7.6	8.4	7.1	7.5
WGHN-FM	AC	—	3	6	1.0	KGOR	oldies	8.0	5.8	5.9	6.8
SYRACUSE, N.Y.—(67)											
WNTQ	top 40	12.8	9.7	9.4	11.1	WDW	country	5.1	4.0	4.7	5.1
WYYY	AC	11.3	12.8	12.3	10.4	KXKT	top 40	2.5	4.4	4.9	4.9
WSYR	AC	9.7	9.3	8.8	9.8	KKVU	adult alt	—	—	1.9	3.9
WKFM	clis rock	8.0	7.9	8.3	7.9	KKAR	N/T	1.9	2.0	2.8	2.4
WAQX	album	7.5	7.6	6.6	6.8	KFMQ	album	1.9	1.5	1.8	1.7
WRHP	easy	5.6	7.1	6.0	6.6	KOIL	oldies	2.1	2.2	3.9	1.7
WHEN	AC	3.5	3.1	3.3	4.9	HARRISBURG, PA.—(74)					
WSEN-AM-FM	oldies	5.6	3.8	4.2	4.6	WNNK-FM	top 40	15.3	17.4	13.4	12.9
WPCX	country	2.8	3.2	2.2	2.9	WTPA	album	6.7	8.2	7.6	7.8
WFLB	adult std	2.9	2.8	2.5	2.2	WWKL	oldies	5.3	6.3	7.6	7.3
WEZG	AC	3.4	3.4	2.5	2.1	WRKZ	country	6.9	7.1	7.8	6.7
WSCP-AM-FM	country	2.0	2.7	2.6	1.6	WHP	N/T	6.4	6.6	6.0	5.9
WNOR	religious	2.0	1.4	2.6	1.4	WIMX	AC	4.1	3.0	5.8	5.0
WUUU	oldies	1.3	1.0	2.3	1.3	WHYL-FM	country	2.0	3.0	2.4	4.8
WYRA	adult std	1.5	1.6	1.3	1.3	WQXA	top 40/dance	4.8	4.1	8.0	4.8
WFRG-AM-FM	country	1.1	2.1	2.2	1.2	WNCE	easy	5.8	6.9	3.2	4.3
WOUR	album	1.3	1.2	1.4	1.2	WHYL	adult std	4.1	3.7	3.5	3.8
FRESNO, CALIF.—(69)											
KMJ	N/T	9.8	10.3	9.5	12.7	WHP-FM	easy	5.0	2.9	2.5	2.7
KNAX	country	10.0	6.7	8.4	10.9	WLBR	clis rock	3.5	4.1	2.9	2.7
KBOS	top 40/dance	7.4	10.2	9.9	9.6	WHTF	AC	2.4	2.3	1.5	2.6
MCALLEN, TEXAS—(76)											
KTEX	country	16.6	14.3	16.3	17.3	WARM-FM	N/T	1.0	9	1.4	1.7
KBFM	top 40	16.2	18.0	17.4	14.0	WKBO	AC	2.7	1.4	1.9	1.4
KGBT	Spanish	15.2	14.6	14.3	12.1	WDAC	religious	2.7	1.4	1.9	1.4
KIWW	Spanish	9.0	9.2	6.6	7.5	WLAN-FM	top 40	2.7	3	7	1.4
KVLY	oldies	5.0	4.4	5.5	6.8	WQIN	AC	—	3	—	1.2
KELT	AC	6.2	4.9	6.6	6.2	WYCR	top 40	1.4	6	1.3	1.2
KQXX	Spanish	4.8	6.6	4.4	4.5	WGRX	clis rock	6	9	1.1	1.1
KBOR	Spanish	9	2.9	2.7	4.0	STOCKTON, CALIF.—(87)					
KRIX	top 40	2.5	2.7	2.6	2.8	KBEE	easy	6.5	—	8.2	—
KIRT	Spanish	2.7	2.4	3.1	1.9	KHOP	top 40	7.3	—	7.4	—
KURV	N/T	2.3	1.5	2.5	1.9	KWIN	top 40	2.2	—	5.9	—
KVJY	adult std	6	—	1.0	1.8	KRAK	country	5.3	—	5.4	—
KITM	Spanish	1.6	2.6	1.9	1.7	KMEL	top 40/dance	3.9	—	5.2	—
KBOR-FM	Spanish	1.2	7	9	1.2	KFMR	country	3.3	—	4.9	—
ALBUQUERQUE, N.M.—(78)											
KRZY/KRST	country	—	12.4	—	16.7	KCBS	N/T	4.4	—	3.6	—
KKOB-FM	AC	—	9.8	—	10.5	KJOY	AC	4.5	—	3.3	—
KKOB	AC	—	10.7	—	8.9	KWOD	top 40/dance	1.6	—	3.2	—
KZKL-AM-FM	oldies	—	7.0	—	7.9	KNBR	N/T	3.1	—	2.8	—
KKSS	top 40	—	10.1	—	7.7	KWQ	oldies	3.6	—	2.7	—
KZSS/KZRR	album	—	6.3	—	6.3	KOSO	AC	1.1	—	2.4	—
KMCA	AC	—	4.4	—	4.1	KSTN-FM	Spanish	3.9	—	2.4	—
KKJY	easy	—	4.9	—	3.9	KVFX	clis rock	2.8	—	2.2	—
KLSK	adult alt	—	3.6	—	3.7	KZAP	album	1.4	—	2.2	—
KHFM	classical	—	2.4	—	2.7	KSGO	oldies	1.9	—	2.1	—
KRBL	album	—	1.2	—	2.4	KSTN	top 40	1.7	—	1.9	—
KOLT-FM	country	—	2.7	—	2.3	KDJK	album	3.0	—	1.7	—
KFMG	album	—	3.6	—	2.2	KFRG	adult std	2.5	—	1.7	—
KXKS	Spanish	—	2.0	—	1.6	KGO	N/T	1.9	—	1.7	—
KABQ	Spanish	—	6	—	1.5	KRAK-FM	country	2.3	—	1.6	—
KMBA	N/T	—	5	—	1.5	KCVR	Spanish	5	—	1.6	—
KIDI	Spanish	—	1.5	—	1.3	KFBK	N/T	—	—	1.6	—
KDEF	adult std	—	1.5	—	1.1	KTRB	country	1.6	—	1.1	—
EL PASO, TEXAS—(79)											
KHEY-FM	country	10.5	11.9	14.3	13.7	KKRD	top 40	13.3	—	11.6	—
KPRR	top 40/dance	13.3	14.6	13.7	11.5	KZSN-FM	country	8.6	—	10.8	—
KLAQ	album	10.9	9.3	11.2	10.2	KFDI-FM	country	11.0	—	9.4	—
KAMZ	AC	4.2	5.1	9.0	7.6	KFDI	album	6.7	—	7.4	—
KBNA-AM-FM	Spanish	6.8	6.4	6.7	7.2	KICT	oldies	7.1	—	7.1	—
KTSM-FM	easy	5.8	5.3	5.6	5.8	KRZZ	clis rock	6.6	—	6.9	—
KAMA	Spanish	5.1	6.2	2.9	5.3	KRBB	AC	7.1	—	6.1	—

NETWORKS

(Continued from page 23)

"Rap It Up," a national rap-artist talent search, is being held in February by Bailey Broadcasting Services' "Hip Hop Countdown And Report" and Pro-Line Cosmetics. The contest winner will receive a record-company audition, \$5,000 cash, and will be featured on BET's "Rap City" program as well as on "The Hip Hop Countdown." To enter, send a cassette, lyric sheet, and bio to Pro-Line's "Rap It Up" Contest, The Hip Hop Countdown & Report, P.O. Box 42919, Los Angeles, Calif. 90042.

Beginning March 4

POWERPLAYLISTS™

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

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

PLATINUM

Z100
New York

New York P.D.: Steve Kingston

1	C&C Music Factory Feat. Freedom Willi
2	Damn Yankees, High Enough
3	Warrant, I Saw Red
4	Janet Jackson, Love Will Never Do (Wi)
5	Nelson, After The Rain
6	Timmy T., One More Try
7	Surface, The First Time
8	Ralph Tresvant, Sensitivity
9	Cathy Dennis, Just Another Dream
10	Will To Power, I'm Not In Love
11	Whitney Houston, All The Man That I N
12	Madonna, Justify My Love
13	Vanilla Ice, Play That Funky Music
14	UB40, The Way You Do The Things You D
15	DNA Featuring Suzanne Vega, Tom's Din
16	INXS, Disappear
17	Stevie B, Because I Love You (The Pos
18	Madonna, Rescue Me
19	Keith Sweat, I'll Give All My Love To
20	Celine Dion, Where Does My Heart Beat
21	Bette Midler, From A Distance
22	L.L. Cool J, Around The Way Girl
23	Mariah Carey, Someday
24	Dee-Lite, Power Of Love
25	Tara Kemp, Hold You Tight
26	Shing, All This Time
27	Gloria Estefan, Coming Out Of The Dar
28	Bart Simpson, Do The Bartman
29	Poison, Something To Believe In
30	Wilson Phillips, Impulsive

95.5 WPLJ
New York

New York P.D.: Tom Cuddy

1	Janet Jackson, Love Will Never Do (Wi)
2	C&C Music Factory Feat. Freedom Willi
3	Cathy Dennis, Just Another Dream
4	Ralph Tresvant, Sensitivity
5	Damn Yankees, High Enough
6	Nelson, After The Rain
7	Surface, The First Time
8	Will To Power, I'm Not In Love
9	Whitney Houston, All The Man That I N
10	Warrant, I Saw Red
11	Madonna, Justify My Love
12	INXS, Disappear
13	Vanilla Ice, Play That Funky Music
14	Timmy T., One More Try
15	Bette Midler, From A Distance
16	Winger, Miles Away
17	Bart Simpson, Do The Bartman
18	Keith Sweat, I'll Give All My Love To
19	Mariah Carey, Someday
20	Celine Dion, Where Does My Heart Beat
21	Urban Dance Squad, Deeper Shade Of So
22	Black Box, I Don't Know Anybody Else
23	L.L. Cool J, Around The Way Girl
24	Tracie Spencer, This House
25	Alas, Waiting For Love
26	Madonna, Rescue Me
27	After 7, Heat Of The Moment
28	Tara Kemp, Hold You Tight
29	Dee-Lite, Power Of Love
30	Stevie B, Because I Love You (The Pos
31	George Michael, Waiting For That Day
32	Gloria Estefan, Coming Out Of The Dar
33	Oleta Adams, Get Here
34	Sting, All This Time
35	Bad Company, If You Needed Somebody
36	Guns N' Roses, I've Been Waiting For
37	Pebbles, Love Makes Things Happen
38	Phil Collins, Who Said I Would
39	Stevie B, I'll Be By Your Side
40	Chicago, Chasin' The Wind

KIISFM 102.7
Los Angeles

Los Angeles P.D.: Bill Richards

1	C&C Music Factory Feat. Freedom Willi
2	Janet Jackson, Love Will Never Do (Wi)
3	Ralph Tresvant, Sensitivity
4	After 7, Heat Of The Moment
5	Vanilla Ice, Play That Funky Music
6	L.L. Cool J, Around The Way Girl
7	Guy, I Wanna Get With U
8	Stevie B, Because I Love You (The Pos
9	Will To Power, I'm Not In Love
10	Mariah Carey, Someday
11	Tevin Campbell, Round And Round
12	Surface, The First Time
13	Keith Sweat, I'll Give All My Love To
14	Bart Simpson, Do The Bartman
15	Timmy T., One More Try
16	Whitney Houston, All The Man That I N
17	Pebbles, Love Makes Things Happen
18	Tony! Toni! Toné!, I Never Rains (In
19	Nelson, After The Rain
20	Celine Dion, Where Does My Heart Beat
21	Guns N' Roses, I've Been Waiting For
22	Bette Midler, From A Distance
23	Phil Collins, Hang In Long Enough
24	Father M.C., I'll Do 4 U
25	Gerardo, Rico Suave
26	Al B. Sure!, Misunderstanding
27	George Michael, Waiting For That Day
28	Gloria Estefan, Coming Out Of The Dar
29	Stevie B, I'll Be By Your Side
30	Father M.C., I'll Do 4 U
31	Enigma, Sadness Part 1
32	George Michael, Mother's Pride
33	Sting, All This Time
34	INXS, Disappear
35	Madonna, Rescue Me

Kiss 108 FM
Boston

Boston P.D.: Steve Rivers

1	C&C Music Factory Feat. Freedom Willi
2	Janet Jackson, Love Will Never Do (Wi)
3	Ralph Tresvant, Sensitivity
4	Black Box, I Don't Know Anybody Else
5	L.L. Cool J, Around The Way Girl
6	Whitney Houston, All The Man That I N
7	Cathy Dennis, Just Another Dream
8	Madonna, Rescue Me
9	Vanilla Ice, Play That Funky Music
10	Oleta Adams, Get Here
11	Bart Simpson, Do The Bartman
12	Mariah Carey, Someday

13 10 Madonna, Justify My Love

14 18 INXS, Disappear

15 17 Keith Sweat, I'll Give All My Love To

16 19 Mike Hitman Wilson, Another Sleepless

17 21 Surface, The First Time

18 20 Tevin Campbell, Round And Round

19 22 Tara Kemp, Hold You Tight

20 12 Damn Yankees, High Enough

21 25 Tracie Spencer, This House

22 26 Timmy T., One More Try

23 27 George Michael, Waiting For That Day

24 28 New Kids On The Block, Games

25 29 Pebbles, Love Makes Things Happen

26 31 Dee-Lite, Power Of Love

27 30 Sting, All This Time

28 32 Celine Dion, Where Does My Heart Beat

29 34 Gloria Estefan, Coming Out Of The Dar

30 33 Chris Isaak, Wicked Game

31 35 Urban Dance Squad, Deeper Shade Of So

32 36 Daryl Hall John Oates, Don't Hold Bac

33 37 Stevie B, I'll Be By Your Side

34 38 After 7, Heat Of The Moment

35 EX Alas, Waiting For Love

36 EX Susannah Hoffs, My Side Of The Bed

WZLX 94.5 FM
Boston

Boston P.D.: Tom Cuddy

1	C&C Music Factory Feat. Freedom Willi
2	Janet Jackson, Love Will Never Do (Wi)
3	Surface, The First Time
4	Will To Power, I'm Not In Love
5	Vanilla Ice, Play That Funky Music
6	Oleta Adams, Get Here
7	Keith Sweat, I'll Give All My Love To
8	Ralph Tresvant, Sensitivity
9	Cathy Dennis, Just Another Dream
10	Nelson, After The Rain
11	Whitney Houston, All The Man That I N
12	INXS, Disappear
13	Madonna, Justify My Love
14	Black Box, I Don't Know Anybody Else
15	Warrant, I Saw Red
16	Madonna, Rescue Me
17	Breathe Featuring David Gasper, Does
18	Mariah Carey, Someday
19	Timmy T., One More Try
20	Bart Simpson, Do The Bartman
21	Celine Dion, Where Does My Heart Beat
22	Damn Yankees, High Enough
23	L.L. Cool J, Around The Way Girl
24	George Michael, Waiting For That Day
25	Urban Dance Squad, Deeper Shade Of So
26	Tara Kemp, Hold You Tight
27	Gloria Estefan, Coming Out Of The Dar
28	After 7, Heat Of The Moment
29	Sting, All This Time
30	Pebbles, Love Makes Things Happen
31	Stevie B, I'll Be By Your Side
32	Tevin Campbell, Round And Round
33	Susannah Hoffs, My Side Of The Bed

B94 FM
Pittsburgh

Pittsburgh P.D.: Danny Clayton

1	Nelson, After The Rain
2	Janet Jackson, Love Will Never Do (Wi)
3	Damn Yankees, High Enough
4	C&C Music Factory Feat. Freedom Willi
5	Vanilla Ice, Play That Funky Music
6	2 In A Room, Wiggle It
7	The Outfield, For You
8	INXS, Disappear
9	AC/DC, Moneytalks
10	Stevie B, Because I Love You (The Pos
11	Cinderella, Shelter Me
12	Surface, The First Time
13	Information Society, Think
14	Whitney Houston, All The Man That I N
15	Warrant, I Saw Red
16	Ralph Tresvant, Sensitivity
17	Will To Power, I'm Not In Love
18	Winger, Miles Away
19	Tesla, Signs
20	Mariah Carey, Someday
21	Cathy Dennis, Just Another Dream
22	James Ingram, I Don't Have The Heart
23	2u, This Is Ponderous
24	Sting, All This Time
25	Poison, Something To Believe In
26	George Michael, Waiting For That Day
27	Daryl Hall John Oates, So Close
28	Madonna, Rescue Me
29	Urban Dance Squad, Deeper Shade Of So
30	Bart Simpson, Do The Bartman
31	Styx, Show Me The Way
32	Bad Company, If You Needed Somebody
33	Dee-Lite, Power Of Love

EAGLE 106
Philadelphia

Philadelphia P.D.: Steve Rivers

1	C&C Music Factory Feat. Freedom Willi
2	Damn Yankees, High Enough
3	Alas, More Than Words Can Say
4	Tony! Toni! Toné!, Feels Good
5	Madonna, Justify My Love
6	Nelson, After The Rain
7	Surface, The First Time
8	Janet Jackson, Love Will Never Do (Wi)
9	Wilson Phillips, Impulsive
10	Warrant, I Saw Red
11	Ralph Tresvant, Sensitivity
12	Bart Simpson, Do The Bartman
13	Stevie B, Because I Love You (The Pos
14	Will To Power, I'm Not In Love
15	INXS, Disappear
16	Vanilla Ice, Play That Funky Music
17	Madonna, Rescue Me
18	Keith Sweat, I'll Give All My Love To
19	Whitney Houston, All The Man That I N
20	Celine Dion, Where Does My Heart Beat
21	Cathy Dennis, Just Another Dream
22	Mariah Carey, Someday
23	Timmy T., One More Try
24	Gloria Estefan, Coming Out Of The Dar
25	Heart, Stranded
26	Sting, All This Time

MIX 107.3
Washington

Washington P.D.: Lorrin Palagi

1	Heart, Stranded
2	Daryl Hall John Oates, So Close
3	Concrete Blonde, Joe
4	UB40, The Way You Do The Things You D
5	Stevie B, Because I Love You (The Pos
6	Wilson Phillips, Impulsive
7	Damn Yankees, High Enough

8 11 Cher, The Shoop Shoop Song (It's In H

9 9 DNA Featuring Suzanne Vega, Tom's Din

10 7 Steve Winwood, One And Only Man

11 15 Rod Stewart, I Don't Want To Talk Ab

12 8 Elton John, You Gotta Love Someone

13 14 Surface, The First Time

14 17 Whitney Houston, All The Man That I N

15 18 Jude Cole, House Full Of Reasons

16 19 Celine Dion, Where Does My Heart Beat

17 20 Whitney Houston, I'm Your Baby Tonigh

18 23 Mariah Carey, Someday

19 25 Pebbles, Love Makes Things Happen

20 21 Don Henley, New York Minute

21 22 Mariah Carey, Love Takes Time

22 13 Sting, All This Time

23 22 Bette Midler, From A Distance

24 24 Alas, More Than Words Can Say

25 29 Will To Power, I'm Not In Love

26 29 Maxi Priest, Close To You

27 26 Bette Midler, Night And Day

28 30 Gloria Estefan, Coming Out Of The Dar

29 EX George Michael, Waiting For That Day

30 EX

WJLA 10.35
Washington

Washington P.D.: Chuck Beck

1	Janet Jackson, Love Will Never Do (Wi)
2	UB40, The Way You Do The Things You D
3	Candyman, Knockin' Boots
4	Surface, The First Time
5	Will To Power, I'm Not In Love
6	Vanilla Ice, Play That Funky Music
7	Oleta Adams, Get Here
8	Keith Sweat, I'll Give All My Love To
9	Ralph Tresvant, Sensitivity
10	Cathy Dennis, Just Another Dream
11	Nelson, After The Rain
12	Timmy T., One More Try

POWER 99 FM
Atlanta

Atlanta P.D.: Rick Stacy

1	Surface, The First Time
2	Janet Jackson, Love Will Never Do (Wi)
3	Timmy T., One More Try
4	Mariah Carey, Someday
5	Heart, Stranded
6	Will To Power, I'm Not In Love
7	C&C Music Factory Feat. Freedom Willi
8	Damn Yankees, High Enough
9	Celine Dion, Where Does My Heart Beat
10	Ralph Tresvant, Sensitivity
11	The Outfield, For You
12	After 7, Heat Of The Moment
13	Jude Cole, House Full Of Reasons
14	Nelson, After The Rain
15	Winger, Miles Away
16	Madonna, Rescue Me
17	Urban Dance Squad, Deeper Shade Of So
18	Enigma, Sadness Part 1
19	Shelter Me
20	Iggy Pop With Kate Pierson, Candy
21	George Michael, Mother's Pride
22	Whitney Houston, All The Man That I N
23	INXS, Disappear
24	Vanilla Ice, Satisfaction
25	Bart Simpson, Do The Bartman
26	Donny Osmond, Sure Lookin'
27	Tracie Spencer, This House
28	EX Alas, Waiting For Love
29	EX Sting, All This Time
30	EX Tara Kemp, Hold You Tight
31	EX Stevie B, I'll Be By Your Side
32	EX L.L. Cool J, Around The Way Girl
33	EX The Cover Girls, Funk Boutique
34	EX Vanilla Ice, Play That Funky Music

POWER 93 FM
Tampa

Tampa P.D.: Marc Chase

1	Janet Jackson, Love Will Never Do (Wi)
2	Surface, The First Time
3	C&C Music Factory Feat. Freedom Willi
4	After 7, Heat Of The Moment
5	Bart Simpson, Do The Bartman
6	Ralph Tresvant, Sensitivity
7	Tevin Campbell, Round And Round

FOX 35
Detroit

Detroit P.D.: John McFadden

1	Janet Jackson, Love Will Never Do (Wi)
2	Warrant, I Saw Red
3	Damn Yankees, High Enough
4	Bart Simpson, Do The Bartman
5	Timmy T., One More Try
6	Nelson, After The Rain
7	Styx, Show Me The Way
8	UB40, The Way You Do The Things
9	Bette Midler, From A Distance
10	George LaMond (Duet With Brenda
11	C&C Music Factory Feat. Freedom
12	Stevie B, Because I Love You (The
13	Mariah Carey, Love Takes Time
14	The Party, I Found Love
15	New Kids On The Block, Games
16	Mariah Carey, Someday
17	Madonna, Justify My Love
18	Whitney Houston, I'm Your Baby
19	Cathy Dennis, Just Another Dream
20	Tony! Toni! Toné!, Feels Good
21	Surface, The First Time
22	Styx, Show Me The Way
23	L.L. Cool J, Around The Way Girl
24	Warrant, I Saw Red
25	Young M.C., Pick Up The Pace
26	EX Alas, Waiting For Love

96.3 FM
Detroit

Detroit P.D.: Rick Gillette

1	Vanilla Ice, Play That Funky Music
2	C&C Music Factory Feat. Freedom Willi
3	Timmy T., One More Try
4	Bart Simpson, Do The Bartman
5	Janet Jackson, Love Will Never Do (Wi)
6	Madonna, Rescue Me
7	New Kids On The Block, Games
8	Ralph Tresvant, Sensitivity
9	Damn Yankees, High Enough
10	George LaMond (Duet With Brenda K. St
11	Warrant, I Saw Red
12	Pebbles, Love Makes Things Happen
13	Guns N' Roses, I've Been Waiting For
14	Madonna, Justify My Love
15	Zhu, This Is Ponderous
16	AC/DC, Moneytalks
17	Mariah Carey, Someday
18	Cathy Dennis, Just Another Dream
19	Father M.C., I'll Do 4 U
20	Iggy Pop With Kate Pierson, Candy
21	George Michael, Mother's Pride
22	Peace Come, Peace Come
23	Stevie B, I'll Be By Your Side
24	Gloria Estefan, Coming Out Of The Dar
25	Winger, Easy Come Easy Go
26	Tara Kemp, Hold You Tight
27	Cinderella, Shelter Me
28	EX Nelson, After The Rain
29	EX L.L. Cool J, Around The Way Girl
30	EX Keith Sweat, I'll Give All My Love To
31	EX M.C. Hammer, Here Comes The Hammer

THE NEW! Q95 FM
Detroit

Detroit P.D.: Gary Berkowitz

1	Cher, The Shoop Shoop Song (It's In H
2	Wilson Phillips, Impulsive
3	Elton John, You Gotta Love Someone
4	Whitney Houston, I'm Your Baby Tonigh
5	Surface, The First Time
6	Heart, Stranded
7	Rod Stewart, I Don't Want To Talk Ab
8	Donny Osmond, Sure Lookin'
9	Don Henley, New York Minute
10	Janet Jackson, Love Will Never Do (Wi)
11	Oleta Adams, Get Here
12	Sade Hickman, I Couldn't Help Myself
13	Jude Cole, House Full Of Reasons
14	The Outfield, For You
15	Will To Power, I'm Not In Love
16	Whitney Houston, All The Man That I N
17	Bette Midler, Night And Day
18	Sting, All This Time
19	Gloria Estefan, Coming Out Of The Dar
20	EX Mariah Carey, Someday

99.5 WLOL
Minneapolis

Minneapolis P.D.: Greg Strassell

1	Janet Jackson, Love Will Never Do (Wi)
2	Surface, The First Time
3	After 7, Heat Of The Moment
4	The Time, Shake
5	Tevin Campbell, Round And Round
6	C&C Music Factory Feat. Freedom Willi
7	Natural Selection
8	Cathy Dennis, Just Another Dream
9	Bart Simpson, Do The Bartman
10	L.L. Cool J, Around The Way Girl
11	Stevie B, Because I Love You (The Pos
12	Madonna, Rescue Me
13	INXS, Disappear
14	Will To Power, I'm Not In Love
15	Whitney Houston, All The Man That I N
16	Keith Sweat, I'll Give All My Love To
17	Guy, I Wanna Get With U
18	EX Timmy T., One More Try
19	EX Vanilla Ice, Play That Funky Music
20	EX Young M.C., Pick Up The Pace
21	EX Maxi Priest, Just A Little Bit Longer
22	EX Celine Dion, Where Does My Heart Beat
23	EX Mariah Carey, Someday
24	EX Ralph Tresvant, Sensitivity
25	EX Father M.C., I'll Do 4 U
26	EX Oleta Adams, Get Here
27	EX Debbie Gibson, Hold You Tight
28	EX Black Box, I Don't Know Anybody Else
29	EX Pet Shop Boys, How Can You Be Expect
30	EX Tracie Spencer, This House
31	EX Dee-Lite, Power Of Love
32	EX George LaMond (Duet With Brenda K. St
33	EX Tara Kemp, Hold You Tight
34	EX UB40, The Way You Do The Things You D
35	EX Urban Dance Squad, Deeper Shade Of So
36	EX George Michael, Waiting For That Day
37	EX Culture Beat, I Like You
38	EX Sting, All This Time
39	EX Gloria Estefan, Coming Out Of The Dar
40	EX Alexander O'Neal, All True Man
41	EX Donny Osmond, Sure Lookin'
42	EX Bell Biv DeVoe, When Will I See You S
43	EX Jive, What's It Gonna Be

KDWB 101.3
Minneapolis

Minneapolis	P.D.: Brian Phillips
1	Janet Jackson, Love Will Never Do (Wi
2	Damn Yankees, High Enough
3	Bette Midler, From A Distance
4	Surface, The First Time
5	Tevin Campbell, Round And Round
6	C&C Music Factory Feat. Freedom Will
7	Ralph Tresvant, Sensitivity
8	Bart Simpson, Do The Bartman
9	After 7, Heat Of The Moment
10	Whitney Houston, All The Man That I N
11	Nelson, After The Rain
12	INXS, Disappear
13	Mariah Carey, Someday
14	Madonna, Justify My Love
15	Madonna, Rescue Me
16	Donny Osmond, Sure Lookin'
17	Stevie B, Because I Love You (The Pos
18	Celine Dion, Where Does My Heart Bea
19	Poison, Something To Believe In
20	Warrant, I Saw Red
21	Alas, Waiting For Love
22	Gloria Estefan, Coming Out Of The Dar
23	Timmy T., One More Try
A23	EX Sting, All This Time
24	EX Pebbles, Love Makes Things Happen
25	EX Urban Dance Squad, Deeper Shade Of
A	Susan Rahn Hoffs, My Side Of The Bed

Billboard February 2, 1991. Top 40/Rock, Top 40/Dance, Hot R&B Playlists, and various station-specific charts for Baltimore, Cincinnati, Miami, Tampa, Indianapolis, St. Louis, Columbus, Cleveland, Dallas, San Diego, San Francisco, Los Angeles, Philadelphia, Worcester, New York, Chicago, and Seattle. Includes logos for B104, KPLZ, Power 106FM, K102, Q103, X100, KUBE 93FM, KISS 108.1 FM, KSO 107.7, and WNCI 97.9.

Measuring The Many Cutting Edges In R&B Music

■ BY DAVID NATHAN

LOS ANGELES—An analysis of the current state of R&B music begs the question: Which artists are blazing new trails, setting the pace, and creating new standards in a marketplace that has become overburdened with assembly-line producers, video-oriented artists, and a plethora of one-hit wonders?

Identifying the artists who can be considered "cutting edge" in R&B has become increasingly difficult, especially when using such

musical innovators as Stevie Wonder, Marvin Gaye, Sly Stone, Earth, Wind & Fire, and Prince as references. A&R executives have the arduous task of finding artists who will generate revenue for their corporations while remaining committed to artistry. But an informal survey of some record executives, publishing representatives, and producers for Black Music Month (February) reveals some interesting opinions.

According to Andre Harrell, owner of Uptown Enterprises, the

cutting edge in R&B "is going to be heart-felt soul music."

EMOTIONAL RESCUE

One of the acts to watch in that area is a new Uptown group, Jodeci, says Harrell. "In the times we live in, people are looking for an emotional expression . . . We want songs to be delivered by people who can deliver music with sincerity. We're getting back to the era of singers." Harrell says that Anita Baker best represents the kind of artist he is speaking of, as

do Gerald Alston and Uptown's Jeff Redd.

Ed Eckstine, recently named co-president of Mercury Records, says that "as A&R executives, we face the insurmountable challenge of introducing new music that reflects artistic viability with minimal means of exposure, especially with black radio getting less adventurous by the minute."

He contends that any examination of cutting-edge styles requires specific categorizations, like traditional R&B, hip-hop, and rap. "In hip-hop, I'd say the work of [producers] Hank Shocklee, Eric Sadler, and Keith Shocklee stands out, and from a production standpoint, I think Dr. Dre's work is outstanding," says Eckstine, who also points to the Native Tongues and other Afrocentric groups like X-Clan, Movement EX, and Mercury newcomers the Black Sheep.

Eckstine says he is also impressed by recent work from Carl McIntosh and Loose Ends, new U.K. act Omar ("there's a certain minimalist aspect to it that I like"), and production by Afrika Baby Bam on Caron Wheeler's debut

EMI album.

Despite their widespread popularity, the work of producers Teddy Riley and Jimmy Jam & Terry Lewis represents the cutting edge, says Eckstine. "But I'd have to say when it comes to a real cutting-edge innovator, it has to be Miles Davis. He always has something up his sleeve." Eckstine says that Tony! Toni! Toné!, an act he signed to Wing Records three years ago, "is clearly creative as an R&B band."

INNOVATIVE APPROACH

The Wing/PolyGram group is also mentioned by other industry executives as exemplifying a "left-of-center" approach in its music. John Brown, A&R director at Virgin Records, mentions T!T!T! among a list of R&B exponents that he regards as innovative. "A couple of our acts, Kipper Jones and Lalah Hathaway, I think fit in that category, as do Take 6," says Brown, who also includes Loose Ends (formerly a U.K. Virgin act he signed to MCA Records during his tenure there in 1984) among the more adventurous bands currently

(Continued on page 33)

Red Carpet Rolled Out For Rock Hall Inductees John Lee Hooker, Impressions Among Those Honored

CONGRATULATIONS to the inductees (and their families) of the sixth annual Rock and Roll Hall of Fame, who include the amazing bluesmen John Lee Hooker, Jimmy Reed, and Howlin' Wolf; rock legends Ike & Tina Turner and the Byrds; seminal R&B acts the Impressions (with Curtis Mayfield and Jerry Butler), Wilson Pickett, and LaVern Baker; and record men Ralph Bass, Dave Bartholomew, and special inductee the late Nesuhi Ertegun. The Jan. 16 induction dinner, despite the shadow of war (the President's speech was broadcast to the Waldorf-Astoria Ballroom), managed to be a cheerful affair. Guest presenters included Chaka Khan, Phil Spector, Tracy Chapman, and Bobby Brown, who presented an award to Pickett saying he was glad the Wicked Pickett was no longer recording because "then I might not have had as good an album."

The most touching moment of the evening was the presentation to the Impressions, who all expressed their sadness at the absence of their fellow member, Mayfield, who is home in Atlanta, paralyzed from the neck down after an accident last year in Brooklyn, N.Y. An audio/visual hookup to Mayfield enabled the singer/songwriter to hear the proceedings and offer his personal thanks to the audience.

AS EXPECTED, Nile Rodgers and Tom Cossie have formed RoCo Entertainment, which will operate their Ear Candy Records. The company is a co-venture with BMG International. The roster will be R&B and rock'n'roll. Cossie was previously a division VP for RCA Records, VP/GM of Buddah, president of Prime Time Marketing, and for the past four years president and CEO of the R&B Report and R&B Music And Entertainment Monthly. Rodgers, the creative force with Bernard Edwards of Chic, has produced several artists including Madonna, Bowie, the B-52's, Mick Jagger, Eddie Murphy, Diana Ross, and others.

SOUL TRAIN TRIO: Dionne Warwick, Luther Vandross, and Patti LaBelle will return for a third year as co-hosts of the fifth annual Soul Train Music Awards, March 12 at Los Angeles' Shrine Auditorium. The nominations were announced Jan. 23 at the Beverly Hills Hotel in Los Angeles.

WHAT'S NEXT? Chrysalis rap act the Next School, that's what. Check the concept: One black rapper, one white rapper, a posse of black and white female hip-hop dancers, an Asian female DJ, and a Daddy-O-remixed first single, "Profits Of Unity," that stresses progressive racial harmony. The track is rhythmically astute, the message much needed in a climate of racial tension

and, now, war. A recent showcase at New York's Reins club showed a potent stage act with much potential.

LIL BITS: A&M recording artist Intelligent Hoodlum, aka M.C. Tragedy, has begun a fan club. It is called Movement Against America's Power Struggle, or MAAPS. His next single is the politically arresting "Arrest The President" . . . The Southeast M.U.S.I.C. Inc. will hold its sixth annual conference and Milton "Butterball" Smith Scholarship Fund dinner, Feb. 22-23 at the Miami Lakes Inn, 5255 Bull Run Road, Miami Lakes, Fla. . . . The Black Rock Coalition Orchestra is sponsoring a tribute to the Music of Motown Feb. 14 at Wetlands, 161 Hudson St. in New York. The orchestra is made up of members of several BRC-associated bands. Call the BRC's Dean Bowman: 914-667-0707 . . .

Howard King, songwriter/producer/musician, is still recovering from a near-fatal car accident in 1989 that put him in a coma temporarily. King is now receiving therapy as an outpatient. The Friends Of Howard King, chaired by Hush/Orpheus' Charles Huggins, is mounting a fund-raiser to be held at 8 p.m. Feb. 7 at the Bottom Line, 14 W. 4th St., New York. Ticket prices are for pairs: \$250 for patrons, which includes admission to the VIP reception; \$100 for supporters, with special seating; and \$50 for contributors. Call 212-927-6890.

IN YOUR EAR: Stetsasonic's "Blood Sweat & No Tears" is the much-anticipated album release from the crew that brought us rappers Delite and Wise and the skill of rapper/producer Daddy-O and producer Prince Paul. This is strong stuff, lyrically—from whimsical and anecdotal as in the fun "Talking Bout A Girl Named Suzy" and "So Let The Fun Begin," to the more socially conscious "To Whom It May Concern," "The Ghetto Is The World," "Corporate America," and the title track. Identified as the first true hip-hop rap band, Stet benefits from the production styles—immediate and soulful by Daddy-O, inventive and playful by Prince Paul . . . Rapper Redhead Kingpin returns with "Album With No Name" on Virgin. Redhead displays a myriad of moods on this project. Of note: the singles "Plan B," "All About Red," the story of "Harlem Brown," and "Song With No Name" . . . Shirley Murdoch, the songwriter and incredible vocal stylist who left a deep impression with "As We Lay" and "Husband," is set to deliver a new album to Elektra soon. A quick preview of some of the material is incredibly promising.

HAPPY BLACK HISTORY MONTH. May we carry the lessons and triumphs of our proud cultural heritage throughout all the months of the year.

The Rhythm and the Blues



by Janine McAdams

Bobby Brown Purchases Atlanta Recording Studio

NEW YORK—As part of a long-term plan to establish himself as a music-industry entrepreneur, MCA recording artist Bobby Brown has purchased a recording studio in Atlanta, where he now resides.

Formerly the Soundscape Recording Studio, Brown's new facility will be known as Bosstown Recording. In addition to purchasing the studio, Brown has also acquired a new Solid State Logic SL 4000 G Series console, which will make Bosstown the foremost state-of-the-art studio in the Southeast.

The SSL unit is an 80-frame console with 64 mono and eight stereo inputs, plus 24 channels featuring SSL's new E-series EQ option. The console will be installed in Studio A and will be used to mix Brown's next MCA album, scheduled for release in April.

Bosstown has three main studios. Among its features: Genelec monitor systems, common in European studios and the first to be installed in the U.S., in both the A and B rooms; another SSL 40-input board; Soundcraft Delta 32-channel unit for pre- and post-production; two A-820 Studer 24-track machines; and an Otari MTR-90 III 24-track machine in studio B. "We are in the process of a major renovation of both A

and B studios, installing the 40-input SSL console into Studio B, and we are adding quite a bit of signal-processing, outboard gear," says manager Jon Marett, who was a co-owner of Soundscape.

The new studio will be an integral part of Brown's newly formed production company, B. Brown Productions, through which the 21-year-old superstar will be able to develop new acts. An announcement regarding a major-label affiliation for his production company is expected shortly.

The original Soundscape Studios, which bowed in January 1985, was opened as a multimedia production facility and has been used for radio and TV audio production in addition to album recording. Some of the acts that have used the studio include L.A. Reid, Babyface, Pebbles, .38 Special, and R.E.M. As Bosstown, the studio will continue to be available for outside bookings.

In a press statement, Brown says, "I'm very excited about the B. Brown Productions and the recent purchase of Bosstown. The studio will afford us a host of new opportunities and the chance to work with some terrific young talent. This will allow me to fulfill a number of goals I've set for the year."

Billboard®

TOP R&B ALBUMS

TM

FOR WEEK ENDING FEB. 2, 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
				★ ★ NO. 1 ★ ★	
①	2	2	10	GUY UPTOWN 10115/MCA (9.98) 1 week at No. 1	THE FUTURE
2	1	1	10	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
3	3	3	10	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
4	6	5	18	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
5	5	6	9	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
6	4	4	47	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
7	7	7	37	TONY! TONI! TONE! ● WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
⑧	11	22	5	ICE CUBE PRIORITY 7230 (6.98)	KILL AT WILL
9	9	8	31	MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
10	10	12	10	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
⑪	12	17	8	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
12	8	13	44	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON
13	14	15	18	PEBBLES MCA 10025 (9.98)	ALWAYS
14	16	11	32	KEITH SWEAT ▲ WINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
15	15	14	24	VANILLA ICE ▲ ⁷ SBK 95325 (9.98)	TO THE EXTREME
16	18	16	9	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
17	17	9	13	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES . . . AND THE WHOLE 9!
18	13	10	11	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
19	19	19	19	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
20	20	18	25	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
⑲	23	24	10	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
22	21	20	40	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
⑲	27	26	11	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
24	25	25	70	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
25	22	23	14	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
26	24	21	16	GERALD ALSTON TAJ 6302/MOTOWN (9.98)	OPEN INVITATION
27	26	27	28	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
28	28	29	10	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
29	29	30	16	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
⑳	39	68	4	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
⑳	33	36	24	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
32	30	33	25	BLACK BOX RCA 2221 (9.98)	DREAMLAND
33	34	37	11	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
34	35	32	11	MONIE LOVE ETERNAL 26358/WARNER BROS. (9.98)	DOWN TO EARTH
35	32	28	15	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
36	36	34	41	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
37	31	31	17	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
38	37	38	23	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
39	40	44	20	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
④	44	48	57	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
④	45	47	11	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
④	48	46	11	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
43	38	39	12	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
44	41	35	17	DEEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
45	46	42	23	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
46	43	41	9	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
④	51	58	18	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
④	50	59	9	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
49	42	45	18	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY

⑤	52	78	3	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN ACTION
51	49	40	17	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
52	47	43	14	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
53	56	50	8	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
54	53	53	15	CARON WHEELER EMI 93497 (9.98)	UK BLAK
⑤	60	63	7	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
56	54	54	28	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
57	57	61	10	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
58	58	60	19	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
59	59	67	5	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
60	55	55	14	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
61	61	51	23	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
62	64	66	34	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
63	67	69	5	VARIOUS ARTISTS A&M 5339* (9.98)	JAM HARDER
64	66	75	4	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
65	65	52	34	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
66	62	57	22	N.W.A ● RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
⑥	NEW ►		1	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
⑥	78	98	5	TRINERE PANDISC 8812 (9.98)	FOREVER YOURS
69	63	70	5	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	A BLITZ OF SALT-N-PEPA HITS: THE HITS REMIXED
70	69	73	38	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
⑦	86	—	2	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE/WHO
⑦	84	86	24	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
73	68	56	13	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
74	71	64	21	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
75	73	62	15	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
76	72	65	26	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
⑦	91	80	30	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
78	77	89	8	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/SOH (9.98)	PHASES IN LIFE
⑦	NEW ►		1	2 IN A ROOM CHARISMA 91594 (9.98)	WIGGLE IT
80	85	76	7	MOVEMENT EX COLUMBIA 46848 (9.98 EQ)	MOVEMENT EX
81	70	49	21	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
82	81	83	3	MADONNA SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
⑧	95	93	41	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
⑧	94	90	38	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
85	75	82	25	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
86	87	85	11	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
⑧	NEW ►		1	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
⑧	96	—	2	MARVIN GAYE MOTOWN 6311 (39.98)	MARVIN GAYE COLLECTION
89	74	74	73	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
90	83	—	2	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
91	79	71	16	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
⑨	97	99	21	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
93	88	—	2	DISCO RICK FEATURING "THE DOGS" ON TOP 2004/JOEY BOY (8.98)	THE NEGRO'S BACK
94	82	77	20	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
⑨	98	88	30	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
96	89	91	41	NAJEE EMI 92248 (9.98)	TOKYO BLUE
97	76	72	8	SYBIL NEXT PLATEAU 1024 (9.98)	SYBILIZATION
98	80	79	41	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
99	99	94	10	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
100	100	97	3	GANGSTER PAT JOEY BOY 9005 (9.98)	#1 SUSPECT

○ 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 list 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.



All That Jasmine. Warner Bros. staffers gather 'round artist Jasmine Guy during her recent appearance at the Young Black Programmers' Coalition meet in Houston. Shown, from left, are Brenda Smith, Atlanta regional promotion manager, black music, Warner Bros; Hank Spann, VP of black music, Warner Bros.; Terry Avery-Robinson, VP operations/PD, KKDA Dallas; Guy; and Ted Astin, co-national director, black music promotion, Warner Bros.

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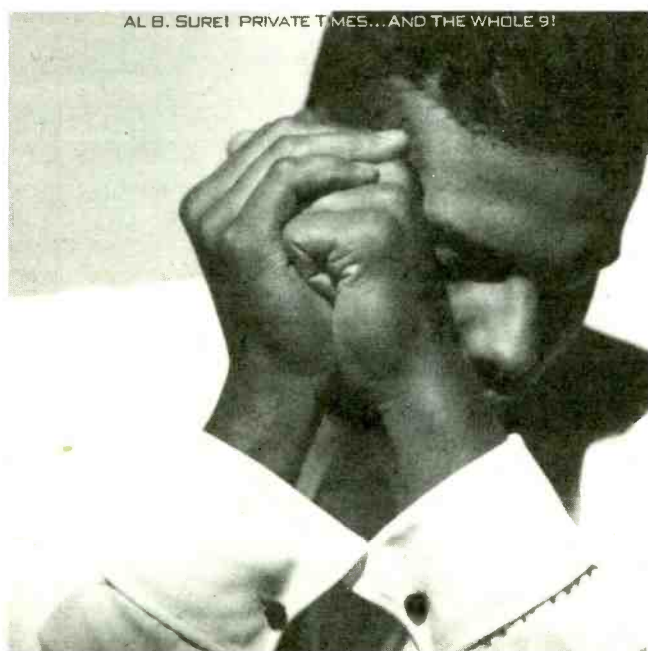
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TERRI ROSSI'S RHYTHM SECTION

JUST THE FACTS, MA'AM: "Love Makes Things Happen" by **Pebbles** (MCA) remains at No. 1 on the Hot R&B Singles chart, gaining moderate radio and retail points. It holds No. 1 reports for at least a second week from 15 stations and gets new No. 1 reports from 26 others... "You Don't Have To Worry" by **En Vogue** (Atlantic) positions itself at No. 2 with 106 station reports, gaining WGZB Louisville, Ky. It earns No. 1 reports from seven stations, including KSOL San Francisco, which has held it for at least three weeks... A major increase in retail points forces "Gonna Make You Sweat" by **C&C Music Factory Featuring Freedom Williams** (Columbia) into the top five. It has reports from 103 stations, gaining WGZB Louisville. It is No. 1 at WRBD Fort Lauderdale, Fla.

MO' RECORDS: "Something In My Heart" by **Michel'le** (Ruthless) originally received album play from a number of stations. As a single it has 98 station reports; it's newly reported at KCOH Houston and WNOV Milwaukee. Yet it's already No. 4 at both KMJQ and KHYS in Houston, and it is No. 5 at WMVP in Milwaukee. "Something" is No. 1 at WAMO Pittsburgh and, for the second week, at WBLK Buffalo, N.Y. ... "I Can't Tell You Why" by **Howard Hewett** (Elektra) gains 11 stations, including WGCI Chicago; WZHT Montgomery, Ala.; KHUL Memphis; and WJMI Jackson, Miss. This song and "Make It With You" by **Teddy Pendergrass** (Elektra) are included on the Elektra 40th Anniversary album, "The Rubaiyat." "Make It With You" moves up 26-23, nearly gaining sufficient points to regain its bullet. It has reports from 84 stations.

LOOKS CAN BE DECEIVING: Two records make small moves, even though point increases were strong. "Get Here" by **Oleta Adams** (Fontana) gains four stations: WBLK Buffalo; WYLD-FM New Orleans; KDAY Los Angeles; and WRKS New York. It is No. 1 at WNHC New Haven, Conn., and has nine top five reports... "Iesha" by **Another Bad Creation** (Motown) gains KKKF Seattle. It has reports from 91 stations and is listed at No. 2 by WBLK Buffalo and WEAS Savannah, Ga.

BART WATCH: "Do The Bartman" by the **Simpsons** (Geffen) continues to gain at radio with 32 reports. It's new at WDZZ Flint, Mich.; WTMP Tampa, Fla.; and KIPR Little Rock, Ark. National samples include WLOU Louisville, Ky. (20-12); WJMH Greensboro, N.C. (11-11); WBLX-FM Mobile, Ala. (21-18); and WRKE Ocean City, Md. (5-3). The song does not appear on the R&B singles chart because it is not commercially available.

SAME SONG: The second most-added title in the radio action box does not enter the chart because it is not commercially available as a single. "Same Song" by **Digital Underground** (Warner Bros.) is from the soundtrack for an upcoming Warner Bros. film, "Valkenvania," and is included on an EP titled "This An EP Release" (Tommy Boy). A promotional single was sent to radio about three weeks ago. "Same Song" already has top 40 reports from eight stations, including: No. 28 at WGZB Louisville Ky.; No. 34 at WVEE Atlanta; No. 34 at WJHM Orlando, Fla.; and No. 35 at KSOL San Francisco. The EP debuts at No. 94 on the Top Pop Albums chart.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 57 REPORTERS	TOTAL ADDS 109 REPORTERS	TOTAL ON
STONE COLD GENTLEMAN RALPH TRESVANT MCA	20	15	32	67	68
SAME SONG DIGITAL UNDERGROUND T. BOY	12	9	27	48	58
ALL OF ME BIG DADDY KANE COLD CHILLIN'	9	11	23	43	52
DOESN'T THAT MEAN... GEOFF MCBRIDE ARISTA	4	7	16	27	67
I WILL ALWAYS LOVE YOU TROOP ATLANTIC	2	6	16	24	57
HERE COMES THE HAMMER M.C. HAMMER CAPITOL	4	5	14	23	59
I WANNA COME BACK HOME TODAY MOTOWN	2	8	12	22	39
TELL ME THE WOOTEN BROTHERS A&M	2	4	15	21	23
ANOTHER SLEEPLESS NIGHT SHAWN CHRISTOPHER ARISTA	5	4	11	20	58
GETTING BACK INTO LOVE GERALD ALSTON MOTOWN	3	7	9	19	79

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.

YO! WE'RE ON THAT TYPE HYPE TIP
BROUGHT TO YOU BY THE BOMB SQUAD AND FLAVOR FLAV
FLAV-A-FLAV-A-FLAV PRESENTS
SON OF BAZERK
FEATURING **HOSEA GARCIA**
FEATURING **ANITA BAKER**
IT'S... B.A.N.G.
CHANGE THE STYLE
B/W
J. DUB'S THEME
"WEAK STUFF TO THE CURB"
12" SINGLE OUT NOW ON
REDUCED BY THE BOMB SQUAD
12" SINGLE/MCA 12-53902 © 1990 MCA Records, Inc.

Billboard.

FOR WEEK ENDING FEBRUARY 2, 1991

Hot Rap Singles™				
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST
Compiled from a national sample of retail and one-stop sales reports.				
TITLE				ARTIST
LABEL & NUMBER/DISTRIBUTING LABEL				
★ ★ NO. 1 ★ ★				
1	1	1	10	AROUND THE WAY GIRL ● DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T) ♦ L.L. COOL J 4 weeks at No. 1
2	2	6	5	GOLD DIGGER DEF JAM 44-73633/COLUMBIA (M) (T) EPMD
3	4	5	11	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T) ♦ YO-YO
4	3	2	14	I'LL DO 4 U UPTOWN 53912/MCA (C) (M) (T) ♦ FATHER M.C.
5	6	8	8	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T) ♦ RUN-D.M.C.
6	10	15	4	TREAT 'EM RIGHT SELECT 62358 (T) ♦ CHUBB ROCK
7	8	10	10	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T) ♦ TERMINATOR X
8	7	3	14	THE GHETTO JIVE 1397/RCA (C) (T) ♦ TOO SHORT
9	13	20	4	MELT IN YOUR MOUTH EPIC 34-73652 (C) (M) (T) (V) ♦ CANDYMAN
10	14	14	5	PLAY THAT FUNKY MUSIC SBK 07339 (C) (T) ♦ VANILLA ICE
11	11	13	8	CAN'T DO NUTTIN' FOR YA MAN DEF JAM 44-73612/COLUMBIA (C) (CD) (M) (T) PUBLIC ENEMY
12	15	17	7	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T) ♦ MAIN SOURCE
13	5	4	13	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/REPRISE (C) (M) (T) ♦ BIG DADDY KANE
14	22	25	5	WAKE UP ELEKTRA 0-66597 (M) (T) ♦ BRAND NUBIAN
15	20	24	4	CAN I KICK IT JIVE 1400/RCA (C) (T) ♦ A TRIBE CALLED QUEST
16	16	16	7	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T) ♦ BWP
17	9	7	17	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M) ♦ K-SOLO
18	18	19	8	A LITTLE BIT OF DANE TONIGHT PROFILE 7314 (M) (T) ♦ DANA DANE
19	25	26	3	KEEP GROOVIN' PWL AMERICA 878 495/MERCURY (C) (T) T.D.C.
20	12	9	13	THE PIPER RUFFHOUSE 44-73412/COLUMBIA (C) (T) ♦ CHEBA
21	26	28	3	SOMETHING NEW COLD CHILLIN' 0-19522/REPRISE (C) (M) (T) GRANDDADDY I.U.
22	27	23	7	CRUMBS ON THE TABLE JIVE 1407/RCA (C) (T) ♦ D-NICE
23	23	18	22	ELECTRIC SLIDE CREATIVE FUNK 1701/SOH (T) ♦ GRANDMASTER SLICE & IZZY CHILL
24	19	12	13	BACK TO REALITY A&M 1234 (C) (T) ♦ INTELLIGENT HOODLUM
25	24	22	7	HE'S KING OF THE HYPE CRUSH 642/K-TEL (C) (T) ♦ 2 BIGG M.C.
26	21	21	7	THE DEVIL MADE ME DO IT TOMMY BOY 962 (M) (T) ♦ PARIS
27	28	—	2	ERASE RACISM COLD CHILLIN' 0-21811/WARNER BROS. (C) (M) (T) ♦ KOOL G RAP & D.J. POLO
28	NEW ►	1		RICO SUAVE INTERSCOPE 0-96401/EAST-WEST (C) (T) ♦ GERARDO
29	29	—	2	JUST TO GET A REP CHRYSALIS 23620 (C) (M) (T) ♦ GANG STARR
30	17	11	15	MONIE IN THE MIDDLE WARNER BROS. 0-21737 (C) (CD) (M) (T) ♦ MONIE LOVE

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

THE CUTTING EDGE IN R&B MUSIC
(Continued from page 28)

on the R&B scene. Brown says that in terms of future direction, "My gut feeling is that traditional R&B is actually becoming the cutting edge. Everything has become so technological—similar that people who really sing, really play, and really write have by a process of elimination come to the fore again." Brown cites recent signing Arnold McCuller (whose Virgin debut is due this year) as an example. And the Family Stand, he says, is "the cutting edge like a bomb!"

FUSING DIFFERENT STYLES

Peter Lord, one-third of East West America's Family Stand (and who is currently working with Paula Abdul on her second Virgin album) says, "There's a movement that is out here trying to fuse different musical styles, mixing rock or jazz with R&B and, as a result, opening up boundaries. Caron Wheeler's album, mixing reggae with funk, is an example of that fusion of styles. I also think that we're getting back to a more soulful, emotional approach to music."

Aside from his own group, Lord mentions Living Colour and T!T!T! as groups that reach out to new musical horizons. "While Urban Dance Squad and Soul II Soul may typify new approaches, it remains to be seen whether they will stand the test of time," he says. Lord agrees with Eckstine that "although they are not considered to be on the cutting edge because of their consistency [as hit makers], Jimmy Jam & Terry Lewis are still very creative." Fellow Minneapolis native Prince is someone Lord says "will always make the attempt to stretch."

Defining cutting-edge artists as "those who forge new musical paths," Jeff Forman, recently appointed director of creative services at Warner/Chappell Music, says "acts such as Bobby McFerrin, Public Enemy, and Soul II Soul are representative of those with artistic vision and musical integrity."

ARTIST DEVELOPMENTS

(Continued from preceding page)

band, three backup singers, and a troupe of dancers. All are garbed in colorful African attire. Their messages of hope, love, cultural pride, and self-sufficiency have uplifted audiences.

According to Motown product manager Ellen Williams, the label is continuing to work the group's album. "We're starting to get reaction to [second single] 'So Special' and the club version of the video. With the single now on Billboard's dance charts, we have ammunition we need to go to radio programmers." She adds that the label plans to exploit the band's visual impact, with a spring college tour tentatively scheduled.

Hedge, Milan, and Herbert also operate several businesses, including a monthly newsletter "developed from an Afrocentric point of view." The band members anticipate that they will record their next album project later this year.

Scott Folks, Capitol VP of A&R, black music, maintains that "a couple of acts that have taken chances and really done a great job" include Digital Underground "and, in another spectrum, Deee-Lite, who have taken a lot of influences

There's a movement that is out here trying to fuse different musical styles'

and made something totally different from what everyone else is doing."

ALL IN GOOD TIME

In rap, Folks mentions the Dream Warriors, an Island/4th & B'way act. He also says that both the Family Stand and Tony! Toni! Toné! are more mainstream cutting-edge acts. "Maybe true innovators only come along every so often," he reflects.

"There's not a lot of music out here that makes you shake and shiver," states Lisa Cortes, VP of A&R at Mercury. "Public Enemy is definitely holding up the standard and T!T!T! have a regard for roots as well as being progres-

sive." Cortes says that new group Veldt from North Carolina ("a cross between the Cocteau Twins and Public Enemy") and music coming from the British Talkin' Loud label (to be released in the U.S. this spring) are on the edge. "They've taken jazz cuts by Roy Ayers and Rahsaan Roland Kirk and fused them with hip-hop and urban music. Like they say, 'You've got to know Blue Note to dig Def Jam.'"

Former Capitol A&R executive Wayne Edwards, now editor in chief of Black Sounds magazine, wrote an editorial commentary in Billboard some months ago about the need for a greater sense of vision by industry executives. He says that Bell Biv DeVoe's debut set most exemplified R&B's cutting edge. "The album blended all the elements of hip-hop, rap, and street music, and even had some jazz tinges to it. It's one album that sets the tone of what's to come."

On the opposite end of the spectrum, "while I might not call it cutting edge in the same way, what Anita Baker and Oleta Adams are doing exemplifies the more adult examples of where R&B can and will go."

This is the first in an occasional series on the direction of R&B.

THE D.O.C.
"If You Really Love Me" (87762)
A new single from
LIFE IN THE GHETTO (82419)
It's hip hop with a hot rap and fresh vocals.
The D.O.C. returns with this mind blowin' remix from the platinum album
NO ONE CAN DO IT BETTER (91308)
COOL C
© 1991 Atlantic Recording Corp. A Time Warner Company

HOT DANCE MUSIC

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	2	10	I DON'T KNOW ANYBODY ELSE RCA 2735-1 1 week at No. 1	◆ BLACK BOX
2	3	3	11	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
3	1	1	9	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
4	4	5	10	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
5	5	8	8	THUNDER MUTE 0-66587/ELEKTRA	◆ RENEGADE SOUNDWAVE
6	7	11	7	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
7	9	14	7	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
8	10	15	8	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
9	14	19	7	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
10	12	17	7	SIN TVT 2617-1	◆ NINE INCH NAILS
11	11	13	9	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
12	17	21	5	LOVE BABY/CRAZY EARTH MUTE 0-66587/ELEKTRA	◆ FORTAN 5
13	15	18	8	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
14	19	22	7	KEEP GROOVIN' PWL AMERICA 878 4951/MERCURY	◆ T.D.C.
15	23	26	5	GOOD TIME RADIKAL RECORDS RAD-1	S.I.N. FEATURING CLAUDJA BARRY
16	27	35	3	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
17	25	27	5	PSYCHE OUT MUTE PROMO	◆ MEAT BEAT MANIFESTO
18	6	7	10	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
19	24	28	5	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
20	26	29	4	WHITE RABBIT/DANCE RIGHT BACK... MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
★★★ POWER PICK ★★★					
21	30	40	3	DANGEROUS ON THE DANCEFLOOR CITY BEAT 1253/BEGGARS BANQUET	MUSTO & BONES
22	29	38	3	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
23	8	4	12	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
24	35	—	2	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
25	13	6	13	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
26	20	20	8	BUS STOP/LAST NIGHT A DJ SAVED MY LIFE CUTTING CR-242	◆ CLUB IDOL
27	28	32	5	KISS THE GROUND CURB V-77070	REAL LIFE
28	16	16	8	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
29	32	37	4	IT'S A JUNGLE OUT THERE CHRYSALIS V-23532	JULIAN JONAH
30	18	12	12	MAKE SOME NOISE D.J. INTERNATIONAL DJ-934	FAST EDDIE
31	34	44	3	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
32	33	45	3	SO SPECIAL MOTOWN 4752	BLAZE
33	48	—	2	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
34	40	—	2	FREQUENCY/DEMONS NETWORK U.K. IMPORT NWKT-13	RHYTHMATIC
35	38	43	4	HOW THE HEART BEHAVES CHRYSALIS V-23641	WAS (NOT WAS)
36	21	9	11	THE ROOF IS ON FIRE/... AND PARTY TSR 865	◆ WESTBAM
37	49	—	2	SOMETHING AIN'T RIGHT MCA 53968	SLAM SLAM
★★★ HOT SHOT DEBUT ★★★					
38	NEW	1	1	YOU THINK YOU KNOW HER EXILE 74002/NASTY MIX	CAUSE & EFFECT
39	31	24	10	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
40	NEW	1	1	GOT 2 B FREE A&M 75021 7501-1	NEW LIFE
41	NEW	1	1	ALL WE GOT REPRISE IMPORT/WARNER BROS.	MICHAEL McDONALD
42	22	10	10	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	◆ TKA FEATURING MICHELLE VISAGE
43	39	42	4	MISSING YOU VIRGIN 0-96414	◆ SOUL II SOUL
44	NEW	1	1	CLOSE TO ME (REMIX) ELEKTRA 0-66582	◆ THE CURE
45	NEW	1	1	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
46	NEW	1	1	TOGETHER FOREVER COLUMBIA 44-73630	LISETTE MELENDEZ
47	45	—	2	SHE LOVES ME SHE LOVES ME NOT VIRGIN 0-96409	AFTERSHOCK
48	43	46	3	UFO'S ARE REAL/REVOLUTION 10 NETTWERK W2-3051/IMPORTANT	MC 900 FT. JESUS
49	NEW	1	1	DRINK ON ME PROFILE PRO-7321	◆ TEULE
50	50	—	2	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	4	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	3 weeks at No. 1 ◆ MADONNA
2	3	3	10	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
3	2	2	12	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
4	5	12	7	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
5	9	16	7	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
6	4	7	8	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
7	7	11	8	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
8	11	14	9	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
9	10	13	8	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
10	14	18	7	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
11	13	17	11	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
12	18	21	8	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
13	17	20	9	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS
14	6	5	13	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
15	20	27	4	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
16	12	10	10	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	TKA FEATURING MICHELLE VISAGE
17	8	4	15	JUST ANOTHER DREAM POLYDOR 877 963-1/PLG	◆ CATHY DENNIS
18	26	29	5	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
19	21	22	7	SIN TVT 2617-1	◆ NINE INCH NAILS
20	24	25	8	KEEP GROOVIN' PWL AMERICA 878 495-1/MERCURY	◆ T.D.C.
21	15	19	9	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
22	27	35	4	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
23	28	31	7	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) WING 879 069-1/MERCURY	◆ TONY! TON! TONE!
24	30	36	3	MELT IN YOUR MOUTH EPIC 49-73639	◆ CANDYMAN
25	16	8	10	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899	◆ BELL BIV DEVOE
26	31	38	4	GOLD DIGGER DEF JAM 44-73633/COLUMBIA	◆ EPMD
27	34	—	2	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
28	32	37	3	TOGETHER FOREVER COLUMBIA 44-73630	LISETTE MELENDEZ
29	19	15	16	TOM'S DINER A&M 75021 2342-1	◆ DNA FEATURING SUZANNE VEGA
30	25	24	9	THE QUESTION CUTTING CR 244	CONCEPT OF ONE FEAT. NOEL
★★★ POWER PICK ★★★					
31	47	—	2	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
32	39	48	3	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
33	40	46	3	BEEN CAUGHT STEALING WARNER BROS. 0-21736	◆ JANE'S ADDICTION
34	23	9	13	LOVE SO SPECIAL ATLANTIC 0-86124	◆ CEYBIL
35	38	45	4	NOW I NEED YOUR LOVE HARBOR LIGHT HL-1014	MONTANA MOON FEATURING BEVERLI
36	22	6	12	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE
37	43	—	2	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
★★★ HOT SHOT DEBUT ★★★					
38	NEW	1	1	LOVE BABY/CRAZY EARTH ELEKTRA 0-66587	◆ FORTAN 5
39	29	23	14	I WANNA GET WITH U UPTOWN 53928/MCA	◆ GUY
40	NEW	1	1	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	TARA KEMP
41	NEW	1	1	THE ROOF IS ON FIRE/... AND PARTY TSR 865	◆ WESTBAM
42	NEW	1	1	DISAPPEAR ATLANTIC 0-86093	◆ INXS
43	46	—	2	PLAY THAT FUNKY MUSIC SBK V-19726	◆ VANILLA ICE
44	45	—	2	CLOSE TO ME ELEKTRA 0-66582	◆ THE CURE
45	36	33	10	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
46	NEW	1	1	LOVE ME FOREVER OR LOVE ME NOT ATLANTIC 0-96400	TRILOGY
47	NEW	1	1	KISS THE GROUND CURB V-77070	REAL LIFE
48	44	39	12	THE GHETTO JIVE 1397/RCA	◆ TOO SHORT
49	33	26	13	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
50	35	30	8	EDDY STEADY GO ATLANTIC 0-86113	ROZLYNE CLARKE

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. © 1991, Billboard/BPI Communications Inc.



Cynthia II

THE ALBUM

She's back as you never heard her before ...

with the smash hit single

“WHAT WILL IT TAKE”

Available on 12" and Maxi CD

MIC 1401 MICMAC RECORDS Bookings: FAMOUS ARTISTS Management



DMC To Pay Income Royalty; A Walk Up First Avenue

PAYING UP: The U.K.-based **Disco Mix Club (DMC)**, one of the leading remix services in the world, has given in to a demand from the **Phonographic Performance Licencing Assn. (PPL)** to pay a 17.5% royalty on gross income of all of its product.

DMC has been at odds with PPL, which collects payment of royalties for recordings played in nightclubs, regarding a blanket dubbing license allowing the DJ association to remix records for its own use.

The dispute arose after PPL investigated what it claimed was unauthorized production of remixes onto compact disc.

PPL audited DMC's books and allegedly discovered discrepancies in its returns. DMC president

Tony Prince says this was the result of DMC misinterpreting the terms of their license.

At first, Prince fought the increase, temporarily putting DMC on hiatus.

"Because PPL is tied directly to record companies, we were not able to deal with any of the labels," he says. "If we had gone into litigation, we would have been out of business within two months. There was no other way to go but to give in to their terms."

DMC will now pay 17.5% on its gross income for everything its members purchase through their subscriptions, including the magazines *Mix Mag* and *DJ World*. As a result, subscription rates have increased.

"Obviously, I'm not happy hav-

ing to make everyone pay for this, but it's the only way to ensure that DMC will be able to continue putting out the kind of product we



by Larry Flick

have in the past," says Prince. PPL had no comment.

CLUB WATCH: Last week, we introduced a new biweekly feature called "Pool Profile," which spotlights some of the country's leading record pools. This week, we of-

fer an alternating series, which looks at some of the hottest clubs around the world. First up: **First Avenue**.

This Minneapolis dance hotspot and concert venue recently celebrated its 20th anniversary as one of the leading forces in breaking new music. Moviegoers will recall that First Avenue was the site for many scenes in the Prince film "Purple Rain."

Among the club's most prominent jocks are **Roy Freedom**, who reports his playlist to Billboard's Club Play chart, and **Kevin Cole**, who has been spinning at First Avenue for more than 10 years.

"I view my role [as a club DJ] as part educational, part inspirational, and basically, it's got to be fun," says Cole. "I like to transcend musical limitations and stereotypes. A lot has less to do with music and more to do with people's narrow focus. It's fun to piss people off sometimes."

SPIN THIS: One of the top singles of the week comes from **The Bingoboyz Featuring Princessa**. "How To Dance" (Atlantic) is a rousing hip-house jam with a fun twist. It balances Princessa's sassy rhyming with samples from a vintage K-tel dance-instruction record. Remixer **Markus Moser** has turned out a couple of tasty mixes, most notably the jungle-like "Tribal Club" version and the deep "Ambient N.Y." mix.

Mixing elements of house, techno-pop, and hi-NRG is "Tonight" by newcomers **the Hunger** (Alpha International, Philadelphia). Taken superficially, it comes off like a cross between **Erasure** and **Information Society**. Scratch deeper and you'll discover an astute sense of melody and raw lyrics. A slow-grower that requires a couple of spins before you can make a final decision.

Eric Kupper, best known as the programmer/keyboardist behind

such prominent remixers and producers as **Justin Strauss** and **David Morales**, offers "Body To Body," his first effort as an artist under the name **Lucky Strike** (Raw Records, New York).

Teamed with rapper **Angela "Champagne" Lloyd**, Kupper has constructed a trippy hip-house rave that is doused with enough of an electro/bleep vibe to work in cities like New York and Los Angeles, while maintaining a strong enough hook to please more pop-oriented jocks.

Kupper and his label have dedicated this single to the memory of **Chep Nunez**, who died in a fire at the end of 1990.

TID-BEATS: Congrats to **Bobby Shea**, who has been named director of national club and video promotion at **Wax Trax Records**. He replaces **Octavia**, and was most recently director of the **Chicago Music Pool**.

•The **Million Dollar Record Pool** in College Park, Ga., has announced plans for its annual confab, to be held at the **Embassy Suites Airport Hotel** May 23-25. This year five industry executives will be honored, including **East West Records** president **Sylvia Rhone** and **Elektra's** **Leslie Doyle**.

•**Northcott Productions** in New York has picked up London-based **Citybeat Records** for marketing in the U.S. Among the acts on Citybeat are **Joanna Law**, **Hardcore**, and **Musto & Bones**, who are currently on Billboard's Club Play chart at No. 21 with the fab "Dangerous On The Dancefloor."

•**Atco** songbird **Tricia Leigh Fisher**, who has won kudos in hi-NRG circles for her singles "Empty Beach" and "Let's Make The Time," is featured in the just-out **New Line Cinema** film "Book Of Love." She plays the tough-but-tender **Gina Gabooch** in this "coming of age"-themed movie.

Boy George Is Back On The Dance Charts Solo Album To Follow Jesus Loves You 12-Inches

BY LARRY FLICK

NEW YORK—After several years of relative chart silence, **Boy George** has begun to have hit singles again. However, not everyone is aware of that fact.

The former leader of **Culture Club** has been releasing successful 12-inch singles under the name **Jesus Loves You** for nearly a year now.

Throughout Europe, the songs "No Clause 28," "After The Love," and "One On One" have all been high-charting club hits. A sign of renewed interest in George here in the U.S. came last month when "Generations Of Love" reached the top 15 of Billboard's Club Play chart.

Although **Jesus Loves You** has been promoted as a solo project, George credits musician **Mark Brydon** as an equal partner who co-writes and performs much of the music.

"In Mark, I've found the perfect collaborator," he says. "He's closely tuned in to where I am musically at the moment. But at the same time, we give each other all of the space needed to grow."

Despite this harmonious situation, the singer refrains from calling **Jesus Loves You** a band; partly to maintain

the freedom to work with others, but primarily because he does not view bands as being healthy.

"Democracy in a band is a myth," he says. "It always comes down to who can shout the loudest. Music is much too important in my life to squander away in such a stressful environment."

Supporting his theory is the fact that for "The Martyr Mantras," George's new album on **Virgin**, he has resumed using his own headline-grabbing name.

"Although I would have preferred to use **Jesus Loves You** as the name of this album, the record company and I felt that people here would be too inclined to label it as my new band and compare it to **Culture Club**," he says.

On "The Martyr Mantras," George has immersed himself in club-gear house and hip-hop grooves. There is nary a sign of the top 40 radio comeback ploys that hindered his new-jack-framed "High Hat" set in 1989 or 1987's stylistically skewed "Sold." He says this time around he was more interested in strong material than in radio airplay.

"I'm trying hard to counteract the public scrutiny I've been under over the past two years," George says. "I'm looking for a new audience, one which will concentrate more on the music I make than on my personal life. In the clubs, everyone loves to gossip. But at the end of the day, if it isn't in the groove, knowing who I'm sleeping with isn't going to inspire them to dance."

George's new attitude about guarding his personal life, however, has not stopped him from being outspoken about political issues and religion. "No Clause 28" rails against an anti-gay-rights bill in England, while his new U.K. single, "Bow Down Mister," is an homage to **Hare Krishna**.

"I find it interesting that a song like 'Bow Down Mister' is perceived as radical, when it really isn't," he says. "That is unless you consider a song that encourages love instead of hate as being radical. I am continually amazed at how, with all of the knowledge we have as humans, we

continue to be so small-minded."

Though U.K. pop radio may find "Bow Down Mister" too offbeat, London's innovative dance station **Kiss-FM** has added it, as have a number of underground club DJs. In the U.S., a top 40 push is in the offing for "Generations Of Love," while the next club-aimed 12-inch single has yet to be confirmed. Among the front-running choices is a new version of the deep-houser "After The Love."

While the wheels of promotion for the new album kick in, George continues to busy himself by writing songs for other artists—most notably **Gladys Knight**—and running his year-old independent **More Protein** label, which he describes as "quite incestuous at the moment."

"Acts aren't signed to the label on a commercial basis," he says. "It has much more to do with getting on well with the person who is signed. That provides a lot of the motivation for me to keep it going."



Coming Together. Nine major-label dance-department heads recently gathered to discuss the news and issues of the club community at a breakfast meeting hosted by **Billboard**. Shown, from left, are **Geordie Gillespie**, associate director of new music promotion, **EMI**; **Peter Albertelli**, dance promotion manager, **Charisma**; **Cary Vance**, director of dance music, **Virgin**; **Larry Flick**, dance music editor, **Billboard**; **Karen Fulgenzio**, dance chart manager, **Billboard**; **George Hess**, director of dance music, **Arista**; **Dave Jurman**, director of dance music, **Columbia**; **Bruce Carbone**, director of dance music **A&R**, **Mercury**; **Laura Kuntz**, senior director of dance music, **Chrysalis**; **Joey Carvello**, director of dance music, **Atlantic**; and **Bobby Shaw**, VP of dance music promotion, **MCA**.

Hot Dance Breakouts

CLUB PLAY

1. (TOUCH ME) ALL NIGHT LONG
CATHY DENNIS POLYDOR
2. IT'S A SHAME MONIE LOVE WARNER
BROS.
3. DISAPPEAR INXS ATLANTIC
4. DIS YOU KING TEE CAPITOL
5. HOLD YOU TIGHT TARA KEMP BIG BEAT

12" SINGLES SALES

1. WHEN WILL I SEE YOU SMILE AGAIN?
BELL BIV DEVOE MCA
2. JUST A LITTLE BIT LONGER MAXI
PRIEST CHARISMA
3. THIS HOUSE TRACIE SPENCER CAPITOL
4. TREAT 'EM RIGHT CHUBB ROCK
SELECT
5. THUNDER RENEGADE SOUNDWAVE
ELEKTRA

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

Talent

The New 'Light' In Gloria Estefan's Life Latest Disc Inspired By Personal Support

■ BY THOM DUFFY

NEW YORK—Days after the tour bus accident last March that nearly paralyzed her, Gloria Estefan was in a helicopter, flying from one hospital to another, with her husband, Emilio, beside her. As Emilio thought of the months of healing to come, he looked out and saw light break through the clouds.

It was not until months later, Gloria Estefan recalls, that her husband shared that moment with her, and it became the inspiration for "Coming Out Of The Dark," the lead single from her aptly titled new Epic album, "Into The Light."

The single made a Hot Shot Debut as the most-added new record on the Hot 100 Singles chart last week and Estefan is due to perform the song at the American Music

Awards Monday (28). It is a striking track, in part, because of the backing chorus assembled by gospel singer Betty Wright.

"Once we had it written, we knew we wanted a gospel chorus," says Gloria Estefan. "It was very plain to us that gospel music—born of so

'Gospel music—born of so much pain but being so celebratory—was what we wanted'

much pain and suffering but being so celebratory—was what we wanted."

During the months of her therapy and recuperation, Estefan says, "We stayed in touch a lot with [Sony Mu-

sic president] Tommy Mottola and [Epic president] Dave Glew" and many others from her label. "They were here for me as people. It was more of a personal thing. They were not pressuring me for an album or even worrying about it."

As a result, Estefan describes the making of "Into The Light" as "really magical... because we've always been so rushed. This time, we had no pressure; we had no deadline."

As Estefan began writing new material at home—"never in my life have I written so much so soon"—she was joined by friend and hit-maker Diane Warren, who wrote the album track "Heart With Your Name On It" and collaborated with Estefan on "Live For Loving You."

(Continued on next page)



Two Generations Of The Blues. John Lee Hooker, celebrating his induction into the Rock and Roll Hall of Fame, jams with Robert Cray, right. For more views of the Hall of Fame dinner, see page 39. (Photo: Chuck Pulin)

Susanna Hoffs, Ex-Bangle, Explores The Solo Angle

■ BY CRAIG ROSEN

LOS ANGELES—"When You're A Boy," the solo debut disc from Susanna Hoffs, marks a major change for the most visible member of the now-defunct, all-female hit makers the Bangles.

"There's a lot of responsibility that goes along with being on your

'This record is just a different kind of groove'

own," says the singer/songwriter. "It's your name on it. All the work is kind of up to you in a way, and all the decisions ultimately come down to you."

There are, however, a few holdovers from the Bangles' days aboard on Hoffs' first solo effort. Producer/arranger David Kahne previously manned the board for the band's first full-length album, "All Over The Place," released by Columbia in 1984 (after an EP on I.R.S. two years earlier), and on

the group's commercial breakthrough, "Different Light," in 1986.

"My Side Of The Bed," the album's first single, which Columbia is promoting straight to top 40 radio, was written by Hoffs along with Billy Steinberg and Tim Kelly, the team that collaborated with Hoffs on Bangles' hits "Eternal Flame" and "In Your Room."

Columbia Records is marketing the album by keying on Bangles fans familiar with Hoffs' vocal and songwriting talents, as well as her striking looks. A steamy videoclip for "My Side Of The Bed" is receiving play on MTV. And Hoffs is on a promotional tour to set up the album's arrival Tuesday (29).

The album, which features drummer Zachary Alford (B-52's), bassist Randy Jackson (Bob Dylan, Journey), guitarist Rusty Anderson (Animal Logic), former Who bassist John Entwistle, and drummer Carlos Vega, among others, is an obvious departure for Hoffs. Yet it doesn't completely abandon the Bangles' sound.

"There is a tremendous amount

(Continued on next page)

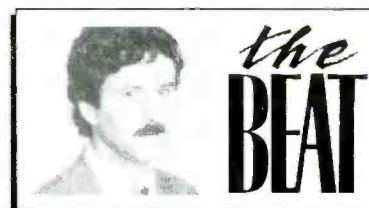
Rock Hall Bash Rolls Amid News Of War; New Dylan Box Due; Max's 'Beat' Goes On

There's a shadow on the faces of the men who send the guns to the wars that are fought in places where their business interest runs "Lives In The Balance"—Jackson Browne

IT WAS A NIGHT for dancing in the face of darkness. Hours after the bombing began in Iraq, the sixth annual Rock and Roll Hall of Fame dinner carried on, but not without comment. The lyrics from Jackson Browne's "Lives In The Balance" were recited by Rolling Stone publisher and hall exec Jann Wenner. Written in anticipation of another war in another land, the lines served to remind how very similar such ventures always are. Word of war first reached most of the press corps at the Waldorf-Astoria Hotel from David Crosby. Sitting in a wheelchair as a result of his recent motorcycle accident, Crosby came out with fellow Byrds members Roger McGuinn and Chris Hillman shortly before 7 p.m. EST and announced, "An airstrike has just started on Baghdad"... During the induction of his group, the Impressions, Jerry Butler said he never believed he'd join the Hall of Fame, never thought that co-founder Curtis Mayfield would be paralyzed as a result of a stage accident, "and I never believed I'd live to see another war"... As the five original Byrds—Crosby, Hillman, McGuinn, Gene Clark, and Michael Clarke—reunited to perform "Turn, Turn, Turn," McGuinn held up a V-fingered sign of hope as he sang "a time for peace, I swear it's not too late." Earlier, McGuinn said how much he always liked that adaptation of Ecclesiastes by Pete Seeger. But as President Bush's speech was carried live to the hotel ballroom, another Seeger song from the '60s inevitably came to mind—"Waist Deep In The Big Muddy."

ON THE BEAT: With Bob Dylan due to receive a Grammy Lifetime Achievement Award Feb. 20 (along with Marian Anderson, Kitty Wells, and the late John Lennon), Columbia Records is preparing a 70-track, four-CD boxed set of previously unreleased Dylan tracks, ranging from the fabled Minnesota hotel sessions to live performances and studio outtakes. A single, "Series Of Dreams," culled from outtakes from

the "Oh Mercy" sessions in 1989, will ship to radio Feb. 21. The full set is due in late March... Former MTV exec Steve Leeds will again offer his class, "Music And The Recording Industry," at the New School For Social Research beginning Feb. 6. Call the New School in Manhattan for registration info... Famous Music, East Coast Rocker, and host Patti Wilkinson present "Youthquake" Monday (28) at the Cat Club in New York with three bands—Toy Cannon, Serious Pilgrim, and Gin Gypsy—whose members' average age is 20.



by Thom Duffy

ON THE BIG BEAT: The small Ludwig snare drum, vintage 1965, was found in a pawn shop, says Max Weinberg, who went on to play it on Springsteen's recording of "Born In The U.S.A." and the 1984-85 world tour that followed. "That big sound came out of this little drum," said Weinberg, as he donated the

snare to the collection of the Hard Rock Cafe in New York. While key to Springsteen's sound for 16 years with the E Street Band, Mighty Max's drumming expertise extends well beyond that identifiable style. That's clear from "The Big Beat," Weinberg's classic study of the great rock drummers, due to be reissued this spring by Billboard Books... Springsteen and Weinberg reunited Jan. 20 onstage at Tim McCloone's RumRunner club in Sea Bright, N.J., joining other Jersey musicians in a benefit for local singer Jim Faulkner, who is recovering from a stroke. Highlights of the surprise set included "Ready Teddy," a blistering "Tobacco Road," "Under The Boardwalk/Jersey Girl," and an apt finale of "Glory Days." A witness reports the Boss and his longtime drummer never sounded better.

"SAVE THE LAST DANCE FOR ME," "This Magic Moment," and "Little Sister" are just three of the classic rock'n'roll hits co-written by Doc Pomus and partner Mort Shuman. Pomus' creativity was matched only by his kindness toward colleagues in the music business. During the Hall of Fame dinner, Sire Records president Seymour Stein noted that Pomus is ailing and would welcome a line or two from well-wishers: c/o NYU Medical Center, Room 1616, 400 E. 34th St., New York, N.Y. 10016.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
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INXS	Palacio De Los Deportes (Sports Palace) Mexico City, Mexico	Jan. 12-14	\$979,000 (2,896,861,000 Mexican pesos) \$40/\$20	40,113 45,861 sellout	Ocesa: E. Jay Enterprises
BELL BIV DEVOE KEITH SWEAT JOHNNY GILL	Madison Square Garden New York	Jan. 11 & 14	\$855,291 \$28	32,170 36,306	A.H. Enterprises
ZZ TOP THE BLACK CROWES	Centrum in Worcester Worcester, Mass.	Jan. 19-20	\$485,573 \$22.50	22,797 sellout	Beaver Prods.
PAUL SIMON	Pacific Coliseum Vancouver, British Columbia	Jan. 9	\$333,434 (\$382,449 Canadian) \$32.50	12,453 15,265	Concert Prods. International Perryscope Concert Prods.
ZZ TOP THE BLACK CROWES	Freedom Hall Kentucky Fair & Exhibition Center Louisville, Ky.	Jan. 9	\$281,873 \$19.50	14,455 sellout	Sunshine Promotions
BELL BIV DEVOE KEITH SWEAT JOHNNY GILL MONIE LOVE	Hampton Coliseum Hampton, Va.	Jan. 5	\$279,146 \$21.50	13,750 sellout	A.H. Enterprises
BELL BIV DEVOE KEITH SWEAT JOHNNY GILL	Richmond Coliseum Richmond, Va.	Jan. 12	\$266,962 \$21.50	12,500 sellout	A.H. Enterprises
THE WHISPERS GERALD ALSTON	Grand Ballroom Trump Taj Mahal Atlantic City, N.J.	Jan. 18-20	\$235,375 \$35	6,725 7,500 sellout	Electric Factory Concerts
BELL BIV DEVOE KEITH SWEAT JOHNNY GILL MONIE LOVE	Freedom Hall, Kentucky Fair & Exhibition Center Louisville, Ky.	Jan. 4	\$223,196 \$21.50	11,103 12,141	A.H. Enterprises
BELL BIV DEVOE KEITH SWEAT JOHNNY GILL	Greensboro Coliseum Greensboro, N.C.	Jan. 13	\$216,643 \$22.50	10,266 10,672	A.H. Enterprises
ANDREW DICE CLAY NOODLES LEVENSTEIN	The Summit Houston	Jan. 18	\$210,258 \$50/\$22.50	9,144 sellout	PACE Concerts
BELL BIV DEVOE KEITH SWEAT JOHNNY GILL MONIE LOVE	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	Jan. 6	\$193,613 \$22.50	9,821 11,956	A.H. Enterprises
GEORGE STRAIT LORRIE MORGAN	Cajundome Lafayette, La.	Jan. 18	\$187,515 \$20.25	9,755 sellout	Varnell Enterprises
SLAYER TESTAMENT	Los Angeles Memorial Sports Arena Los Angeles	Jan. 15	\$173,604 \$18.50	10,400 sellout	Avalon Attractions
BELL BIV DEVOE KEITH SWEAT JOHNNY GILL	Martin Luther King Arena Savannah Civic Center Savannah, Ga.	Jan. 8	\$150,039 \$21	7,629 9,100	A.H. Enterprises
GEORGE STRAIT LORRIE MORGAN	Coliseum Mississippi State Fairgrounds Jackson, Miss.	Jan. 19	\$144,356 \$18	8,222 sellout	Varnell Enterprises
SLAYER TESTAMENT	Arena Henry J. Kaiser Convention Center Oakland, Calif.	Jan. 12	\$143,884 \$22/\$19.50	7,187 7,900	Bill Graham Presents
ANDREW DICE CLAY NOODLES LEVENSTEIN	Kieler UNO Lakefront Arena Univ. of New Orleans New Orleans	Jan. 20	\$126,815 \$35/\$22.50	5,540 sellout	PACE Concerts Charlie Messina Presents
BELL BIV DEVOE KEITH SWEAT JOHNNY GILL	Coliseum, Roanoke Civic Center Roanoke, Va.	Jan. 10	\$103,262 \$20	6,399 9,622	A.H. Enterprises
SAWYER BROWN PATTY LOVELESS	Memorial Hall Joplin, Mo.	Jan. 19	\$98,901 \$16.50	5,994 sellout	Stonebridge Prods.
BOBBY MCFERRIN & VONCESTRA	Zellerbach Auditorium Univ. of California-Berkeley Berkeley, Calif.	Jan. 4-5	\$90,606 \$25/\$22.50	3,724 sellout	Great American Music Hall Presents
JUDAS PRIEST MEGADETH	Providence Civic Center Providence, R.I.	Jan. 12	\$78,465 \$18.50/\$17.50	4,410 9,784	Frank J. Russo
JUDAS PRIEST MEGADETH	A.J. Palumbo Center Duquesne Univ. Pittsburgh	Jan. 18	\$77,597 \$19.75	3,929 5,000	DiCesare-Engler Prods.

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TALENT IN ACTION

THE REPLACEMENTS
THE POSIES
Hollywood Palladium
Hollywood, Calif.

MINNEAPOLIS' once-chaotic Replacements showed signs of finally calming down during a highly professional two-hour set before a gleeful sold-out house Jan. 18. Formerly prone to delivering sets of near-epic disorder, the 'Mats, with new drummer Steve Foley,

blasted through a brilliantly focused show that spotlighted Paul Westerberg's adept songwriting.

Westerberg took some flak last year for the extensive use of side men on the group's last album, "All Shook Down," but the on-stage interplay of the band leader, bassist Tommy Stinson, guitarist Slim Dunlap, and Foley never wavered.

The set was a wide-ranging but never leisurely survey of the band's superior repertoire, with nearly 10 years' worth of material covered. Predictably, the best (Continued on next page)

THE 'LIGHT' IN GLORIA ESTEFAN'S LIFE

(Continued from preceding page)

fan says. "We've known each other for a couple of years and we always said, 'Let's write something together.' It happened when Tommy [Motola] called me and said, 'How would you like to work with Diane Warren?'" The partnership also resulted in a song, "Language Of Love," for the international release of Estefan's album and a Christmas song for the next holiday season.

As the promotional machinery begins rolling once more—with interviews, appearances, and tours all booked—Estefan maintains an unusual attitude toward the whole process.

"I try to look at it as building relationships," she says. "That, for me, is what keeps the human perspective. I just couldn't go out and do those meet-and-greets otherwise. What really helped me through the entire year was I had so much support from

people, as people."

A video for "Coming Out Of The Dark" has been shot, along with a half-hour video special that Epic hopes to see air shortly on VH-1. In addition, the label is negotiating for a network-television special to kick off a U.S. tour in June.

Working again with booking agent Jorge Pinos at the William Morris Agency, Gloria and Emilio Estefan and their band have been booked into at least four sold-out, hometown dates in early March at the Miami Arena. After a few other Florida shows, Estefan is due to perform in Japan, tentatively followed by European dates in April and May.

The U.S. tour, including amphitheater dates, is due to extend through the summer. Says Estefan: "I don't want to be on the road anytime again in the winter."

SUSANNA HOFFS GOES IT ALONE

(Continued from preceding page)

of harmonies on this," she says. "I sang a ton of harmonies and we got together a group of singers."

Then again, don't expect it to sound exactly like a Bangles album. "We were basically kind of a thrashy pop group," Hoffs says of her former band. "It's not that there are any R&B-sounding songs on the record. It's just a different kind of groove."

According to Hoffs, the understated album cut "Something New" recalls her pre-Bangles

days, back when she was in a band with Mazzy Star's David Roback. "We were the original incarnation of what Mazzy Star is," Hoffs says.

As for the cover version of David Bowie's "Boys Keep Swinging," from which the album draws its title, Hoffs reports that "people either love it or hate it."

"It's a lot of people's favorite song [on the album], but the ones that know the Bowie version have a certain kind of reaction to it."



Kid Power. A&M artists Sharon, Lois & Bram, hosts of the "Elephant Show" on Nickelodeon, mark two advance sell-out performances Nov. 10 at the Syria Mosque in Pittsburgh with the promotion team of DiCesare-Engler. Pictured, from left, are Bob Zievers of International Creative Management; Lois Lilienstein; promoter Rich Engler; Sharon Hampson; Ed Traversari of DiCesare-Engler; Bram Morrison; and manager Bob Roper. With the release of their next album, "Sing A To Z," in February, the trio will launch a major national tour beginning on the West Coast.

TALENT

Fla.'s Jammy Awards Are A 'Serios' Affair

ORLANDO, Fla.—The second annual Jammy Awards, honoring the best of Central Florida's live-music scene, were presented here Jan. 7 with the entertainer-of-the-year award going to Dead Serios, a hardcore band with a locker-room sense of humor. Lead singer Dead Lee was named best hardcore vocalist and drummer Bill Erwin was named to the Jammy all-star band.

Staged at the Bob Carr Performing Arts Centre here, the event is sponsored by Jam Entertainment News, a free music monthly. Several bands received multiple awards. Heart Attack Diner was named best original rock band, while co-leader Shawn Fernandez was voted best original rock vocalist and partner Rick Bailey was named as the Jammy all-star-band vocalist.

The Puzzlers were picked as best island-music band, with all-star honors going to horn player Charles Van Riper. Barrage was voted best rock band and group member Jamie Barker was named all-star keyboardist. Randi Paul, singer for Shouts, was named best top 40 vocalist while band mate Paul Howards was picked for the all-star band.

The awards show was preceded by a three-night Jamfest featuring performances by about 100 local bands at 11 clubs. Dead Serios, HeartAttack Diner, and the Bobby Friss Band played a well-attended showcase Jan. 6 at Walt Disney World's Pleasure Island complex.

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2 Live Crew Sitting 'Pretty' After N'ville Case Band's Parody Didn't Infringe Acuff-Rose Copyright

BY EDWARD MORRIS

NASHVILLE—The rap act 2 Live Crew did not infringe Acuff-Rose's copyright with its parody of "Oh, Pretty Woman," a federal judge has ruled. The summary judgment favoring the Luke Records group was issued Jan. 14 by Judge Thomas Wiseman of the U.S. District Court here.

According to Wiseman, the parody of the Roy Orbison/William Dees standard constitutes "fair use" under the Copyright Act. He further ruled that Acuff-Rose had failed to demonstrate that the parody had lessened the value of the copyright.

A spokesman for Acuff-Rose,

which is a division of Opryland Music Group says, "We are reviewing the decision and weighing our options whether to appeal."

In a 20-page memorandum in defense of his ruling, Wiseman noted that 2 Live Crew's manager, Linda Fine, wrote to Acuff-Rose on July 5, 1989, informing the publisher that the act intended to record the parody. Gerry Teifer, an Acuff-Rose official, responded July 17, denying permission. By this time, the parody had already been released on 2 Live Crew's "As Clean As They Wanna Be" album under the title "Pretty Woman." Album and label copy cited Orbison and Dees as the song's writers and

Acuff-Rose as its publisher.

Wiseman further noted that the act's record company had deposited \$13,867 with his court as Acuff-Rose's portion of the song's income. His ruling, he stressed, did not address the issue of whether or not the sum is adequate payment.

In ruling for 2 Live Crew, Wiseman applied four factors to make his fair-use determination: the purpose and character of the use, the nature of the copyrighted work, the amount and importance of the portion of the original copyright used in the parody in relation to the whole, and the effect on the market value of the original copyright.

TALENT IN ACTION

(Continued from preceding page)

songs from "All Shook Down"—"Merry Go Round," "Bent Out Of Shape," "Someone Take The Wheel," "When It Began"—were essayed.

But the 'Mats also reached back for some older favorites. "I Will Dare," from 1984's "Let It Be,"

was the second number played. As the set neared its close, it began to resemble one of the group's shows of old, as such early favorites as "Within Your Reach" and "Unsatisfied" and covers of the Dead Boys' "Sonic Reducer," T. Rex's "Raw Ramp," and the Rolling

Stones' "Happy" were heard. Jonette Napolitano of Concrete Blonde stepped in to guest with Westerberg on a free-swinging encore duet of "My Little Problem."

Throughout the evening, the Replacements demonstrated purposeful assurance and commanding power. The band remains one to cherish.

Seattle's Posies showed off considerable promise and prowess. Openly mocking critical comparisons to the Hollies, the quartet flexed a loud, sinewy sound that recalled such forceful power-popsters as Big Star and the Raspberries. Indeed, leaders Jon Auer and Ken Stringfellow called up such comparisons with versions of the obscure single "I Am The Cosmos" by Big Star's Chris Bell and the show-closing "Feel," from Big Star's first album. But it was the band's scintillating originals—the rocking "Any Other Way," "Apology," and the guitar-driven "Flood Of Sunshine," all taken from its Geffen debut, "Dear 23"—that left the most lasting impression.

CHRIS MORRIS

NEW ON THE CHARTS

New Edition meets Bell Biv DeVoe. That's how Motown Records is describing Another Bad Creation. This '90s version of urban teen quintets like the Jackson 5 has been climbing both the R&B and Hot 100 Singles charts with its debut single, "Iesha." The act hails from Atlanta and includes members Chris, Marc, Red, Dave, and Ro-Ro, who are all under age 13.

The label's overt comparison of Another Bad Creation to New Edition and BBD is intentional since it was a member of those two groups, Michael Bivens, who took an early interest in developing the young troupe. Bivens recently created Biv Entertainment, his own management company, and was searching for fresh talent last year when he was introduced to Another Bad Creation through fellow New Edition veteran Ralph Tresvant. After meeting the band, which includes two brothers and two cousins, he and producer Dallas Austin began

shaping the act's sound and cut "Iesha" in only three days. The group and its producers are currently finishing an album tentatively set for release later this month.

According to Motown product manager Steven Henderson, the single has sold more than 200,000 units and the label is pushing for a gold certification. The label "refused to take no for an answer when going for adds at R&B and top 40 radio stations," he says. Henderson also says an accompanying videoclip widened the act's base, especially since it spent more than a month on Video Jukebox in "People-Powered Heavies" rotation.

The group is currently preparing for a promotional tour that will focus on creating a strong buzz for its debut album and forthcoming second single, "Playground." After a spring appearance on "Soul Train," the band will begin rehearsing for its upcoming summer tour.

JIM RICHLIANO



ANOTHER BAD CREATION. Pictured, from left, are Red, Chris, Marc, Dave, and Ro-Ro.

The Big Gamble: Why Pub Deals Cost So Much

THE LATE SHOW: David Rosner, president of The Bicycle Music Co., which has relationships to the Neil Diamond catalogs, among other holdings, has answered a Billboard Commentary ("Music Publishers 'Go For Broke'") by MCA Music president Leeds Levy published July 14—yes, last July 14! Well, for one reason or another, Rosner never sent his reply to Billboard until several days ago. Words & Music agrees with Rosner that—"datedness notwithstanding"—his reply is worth placing on the record:

"In Leeds Levy's thoughtful Commentary, the questions posed are, 'Why do publishing deals cost so much?' and 'Where is all this leading?'"

"In answering the former, Leeds likens publishers to their

motion picture studio counterparts, and I think this analogy is flawed. When studios buy scripts, they do so with the desire and ability

to make and market movies. But when publishers acquire 'highly speculative rights' to 'new acts' debut albums, they're essentially gambling not merely on talent but on the ability, commitment, and resources of organizations over which they have no control: record companies.

"The prevailing scenario is as close to a horse race as gambling gets—with the bettor unloading his cash before the race and wishing that the jockey/nag combination performs to his hopes and expectations against the competition.

"The Words & Music column in Billboard has often cited examples of publishers enthusiastically about their talent-scouting endeavors, functioning as independent A&R departments, etc., their unceasing search for acts-who-also-write. I'd be sympathetic if the goal were to develop and produce. But the goal most often is to arrive at the betting cage before the horses leave the gate, and—as Leeds illustrates—the betting is fierce and expensive."

A U.S. DISTRICT COURT judge in Los Angeles dismissed a case Dec. 27 in which three publishers, representing a class action, sued CBS Records Inc. (now Sony Music Entertainment), charging CBS' Columbia House direct-mail unit with failing to obtain proper mechanical licenses and, in an earlier phase of the suit, paying them only 75% of statutory rate on mechanicals. Judge Stephen V. Wilson agreed with CBS that it was common practice in the record-club business to rely on an informal licensing system instead of requesting written licenses on songs first marketed in front-line product.

Judge Wilson also held that, in accepting checks for 75% of the statutory rate rather than putting CBS on notice that they were regarded as partial payment, the music publishers had, in effect, agreed to such payments. Plaintiff publishers were Wixen Music, as administrator for Hiraeth Music and K-Kuad Music, and McNoodle Music. They represent songs recorded by Richard Marx, the Doobie Brothers, and Huey Lewis & the News. Judge Wilson reserved payment by the plaintiffs of attorneys fees until an accounting by the defendant. At press time, it could not be learned whether the plaintiffs planned to appeal.

TOGETHER IN COUNTRY: All Nations Music and Makin Music have worked out a deal whereby

Makin will exploit All Nations' country catalog, which contains songs by Merle Haggard, Randy Travis, and Eddie Rabbit, among

others. Also, both companies will seek out new writers and work with the current roster of writers and artists represented by All Nations. All Nations is headed by Billy Meschel in Beverly Hills, Calif., while Chris Dodson runs Makin in Nashville.

WORDS ON WORDS: The Kleban Foundation, created in 1988 after the death of lyricist Ed Kleban to encourage developing lyricists and librettists, will grant an award of \$100,000 in 1991 solely to a lyricist (or lyricist team). For more information and/or an application form, write to The Kleban Foundation Inc., c/o Zissu, Stein & Mosher, 270 Madison Ave., New York, N.Y. 10016.

CATALOGING GROWTH: With rapid growth in the mass-market area, Hal Leonard Publishing has produced a separate catalog of those publications being sold by such stores as Sears, Wal-Mart, Kmart, Target, etc. The 16-page catalog will be mailed to hundreds of buyers at mass-market accounts. Also indicative of a broadening retail base for this kind of product, including recorder, audiotape, and videotape lines, is that it was showcased at the recent Winter Consumer Electronics Show in Las Vegas and will be shown at the Toy Fair in New York, Feb. 14-18.

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

1. Slaughter, Stick It To Ya
2. Faith No More, The Real Thing
3. Twin Peaks, matching folio to soundtrack album
4. Billy Idol, Charmed Life
5. Bonnie Raitt, Nick Of Time

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ZZ Top welcomes the family of the late Jimmy Reed.



Quincy Jones remembers Nesuhi Ertegun.



Phil Spector pays tribute to Ike & Tina Turner.



Atlantic Records chief Ahmet Ertegun welcomes Bobby Brown, who inducts the absent Wilson Pickett.



Dave Bartholomew hoists his Hall award.

ROCK AND ROLL HALL OF FAME CLASS OF '91

NEW YORK—"The show must go on," said Sire Records president Seymour Stein as the Rock and Roll Hall of Fame held its induction dinner here Jan. 16 hours after war began in the Middle East. Billboard photographer Chuck Pulin captured these moments.



Phoebe Snow, left, Chaka Khan, and Bruce Springsteen trade vocal parts.



LaVern Baker expresses delight with her recognition.



Tracy Chapman inducts the Impressions.



The five original Byrds reunite for their induction.



Hall inductee John Lee Hooker takes a bow.

COUNTRY SINGLES A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 60 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
- 43 AMERICAN BOY (Eddie Rabbitt, BMI) HL
- 47 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI)
- 2 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM
- 53 CAN'T HAVE NOTHING' (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung-Fu Grip, BMI) HL
- 51 CHASIN' SOMETHING CALLED LOVE (CBS Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
- 21 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, BMI/Chatham Lane, ASCAP) WBM/HL
- 36 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL
- 5 COME ON BACK (Carboney Tunes, ASCAP/Chrysalis, ASCAP) CLM
- 68 COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL
- 1 DADDY'S COME AROUND (Scalet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
- 69 DOGHOUSE (Shedhouse, ASCAP/Loggy Bayou, ASCAP) HL
- 27 DON'T TELL ME WHAT TO DO (CBS Tree, BMI) HL
- 9 A FEW GOOD THINGS REMAIN (Shedhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- 4 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP
- 32 GHOST IN THIS HOUSE (Careers, BMI)
- 37 HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL
- 64 HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
- 23 I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
- 35 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP)
- 52 IF I BUILT YOU A FIRE (Co-Heart, BMI/Golden Reed, ASCAP/New Clarion, ASCAP)
- 54 IF THE JUKEBOX TOOK TEARDROPS (Royalhaven, BMI/Circle South, BMI/Chatham Lane, ASCAP/Lust-4-Fun, ASCAP)
- 16 IF YOU WANT ME TO (Songwriters Ink, BMI/Foxrest Hills, BMI)
- 56 I GOT IT BAD (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrick Janus, ASCAP/After Berger, ASCAP) WBM
- 39 I GOT YOU (Fame, BMI/Maypop, BMI)
- 49 I MEAN I LOVE YOU (Bocephus, BMI) CPP
- 55 I'M SENDING ONE UP FOR YOU (EMI April, ASCAP/Ideas Of March, ASCAP/Cross Keys, ASCAP) HL
- 34 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM
- 63 IN A DIFFERENT LIGHT (New Haven, BMI)
- 24 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/CBS Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL
- 15 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)
- 11 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL/WBM
- 74 LAY MY BODY DOWN (Music City, ASCAP/Southern Days, ASCAP/Cool Hand, ASCAP)
- 66 LEARNING THE GAME (Peer Int'l, BMI) CPP
- 13 LIFE'S LITTLE UPS AND DOWNS (Makamillion, BMI/Warner-Tamerlane, BMI) WBM
- 22 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL/CPP
- 30 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI)
- 8 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM
- 17 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI) WBM
- 38 LOVING BLIND (Howlin' Hits, ASCAP)
- 50 MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP)
- 19 NEVER KNEW LONELY (Benefit, BMI)
- 57 THE NIGHT'S TOO LONG (Lucy Jones, BMI/Bug, BMI) CLM
- 28 NOW THAT WE'RE ALONE (Coolwell, ASCAP)
- 46 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP)

- HL
- 70 THE PIPER CAME TODAY (Talmont, BMI/Chester Lester, BMI)
- 41 PUT YOURSELF IN MY SHOES (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP
- 58 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM
- 59 ROLLIN' HOME (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamerlane, BMI) WBM
- 3 RUMOR HAS IT (Ensign, BMI/Shedhouse, ASCAP/Millhouse, BMI) CPP/HL
- 31 SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI) WBM
- 48 SOMEONE ELSE'S TROUBLE NOW (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL
- 61 THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey Drinkin', BMI)
- 18 THERE FOR A WHILE (David 'N' Will, ASCAP/Shedhouse, ASCAP) HL
- 42 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP
- 6 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (CBS Tree, BMI) HL
- 75 THINGS ARE MOSTLY FINE (Pick-A-Hit, BMI)
- 25 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL
- 33 TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL
- 45 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP)
- 26 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL

- 10 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/CPP
- 40 UNCHAINED MELODY (Frank, ASCAP) HL
- 62 UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP)
- 7 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
- 72 WATER UNDER THE BRIDGE (Carreau, BMI/Fuji Pacific, BMI/Ensign, BMI)
- 14 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM
- 20 WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL
- 73 WHAT BOTHERS ME MOST (WB, ASCAP/Two Sons, ASCAP/Irving, ASCAP/Hardscratch, BMI) CPP/WBM
- 65 WHAT GOES WITH BLUE (Warner-Tamerlane, BMI/Maypop, BMI)
- 71 WHEELS OF LOVE (Marij Plant, ASCAP)
- 67 YOU JUST GET BETTER ALL THE TIME (Tennessee Swamp Fox, ASCAP)
- 44 (YOU'RE MY) SOUL AND INSPIRATION (Screen Gems-EMI, BMI) WBM
- 12 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP
- 29 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
①	2	6	11	★★ No. 1 ★★ 1 week at No. 1	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ) PAUL OVERSTREET (V) RCA 2707-7
②	6	9	11		BROTHER JUKEBOX M.WRIGHT (P.CRAFT) ♦ MARK CHESNUTT (V) MCA 7-53965
3	4	4	10		RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL) ♦ REBA MCENTIRE (V) MCA 7-53970
4	1	2	12		FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID) ALABAMA (V) RCA 2706-7
5	3	5	15		COME ON BACK H.EPSTEIN (C.CARTER) CARLENE CARTER (C) (V) REPRISE 4-19564/WARNER BROS.
⑥	9	12	13		THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD) ♦ DOUG STONE (C) (V) EPIC 341-73570
⑦	12	14	11		WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN) ♦ MIKE REID (C) (V) COLUMBIA 38T-73623
⑧	13	17	9		LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDO,J.JARVIS,P.OVERSTREET) ♦ THE JUDDS (V) CURB/RCA 2708-7/RCA
9	10	11	13		A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER,P.ALGER) KATHY MATTEA (V) MERCURY 878246-7
10	5	1	14		UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS) GARTH BROOKS (V) CAPITOL 44650
11	8	3	14		I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON) GEORGE STRAIT (V) MCA 53969
⑫	19	21	14		YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK) ♦ AARON TIPPIN (C) (V) RCA 2711-4
13	7	7	15		LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH) RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587
14	14	18	15		WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN) LEE GREENWOOD (C) CAPITOL 4JM-44576
15	11	8	16		IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIRO,C.WATERS) TANYA TUCKER CAPITOL PRO-79338
⑬	22	26	8		IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE) ♦ JOE DIFFIE (C) EPIC 341-46047
⑬	21	22	13		LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON) ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
⑬	25	27	13		THERE FOR A WHILE T.BROWN (C.WRIGHT,A.L.GRAHAM) STEVE WARINER (V) MCA 7-53936
19	16	10	19		NEVER KNEW LONELY T.BROWN (V.GILL) ♦ VINCE GILL (V) MCA 7-53092
⑬	26	29	12		WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY) ♦ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
21	17	15	18		CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE) ♦ ALAN JACKSON (V) ARISTA 2095
⑬	28	33	7		LITTLE THINGS R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART) ♦ MARTY STUART (V) MCA 53975
⑬	31	37	5	★★★ Power Pick/Airplay ★★★	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE) CONWAY TWITTY (V) MCA 53983
⑬	27	32	9		IS IT RAINING AT YOUR HOUSE B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON) VERN GOSDIN (V) COLUMBIA 38-73632
25	23	28	15		THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCE) ♦ SHELBY LYNNE (C) EPIC 341-73521
26	15	13	16		TURN IT ON, TURN IT UP, TURN ME LOOSE PANDERSON (KOSTAS,W.PATTON) ♦ DWIGHT YOAKAM (C) (V) REPRISE 4-19543/WARNER BROS.
⑬	30	34	10		DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES) ♦ PAM TILLIS (V) ARISTA 2129
28	18	19	16		NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL) RODNEY CROWELL (C) (V) COLUMBIA 38T-73569
29	20	16	16		YOU WIN AGAIN J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER) ♦ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567
⑬	33	36	7		LONG LOST FRIEND S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARD,L.STEWART) RESTLESS HEART (V) RCA 2709-7
⑬	35	35	10		SAY IT'S NOT TRUE S.SMITH,T.BROWN (L.CARTWRIGHT) ♦ LIONEL CARTWRIGHT (V) MCA 7-53955
32	24	20	18		GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD) ♦ SHENANDOAH (C) (V) COLUMBIA 38T-73520
⑬	37	39	5		TREAT ME LIKE A STRANGER K.LEHNING (M.BONAGURA,P.MCCANN) ♦ BAILLIE AND THE BOYS (V) RCA 2720-7
⑬	39	51	4		I'M THAT KIND OF GIRL T.BROWN (M.BERG,R.SAMOSEY) ♦ PATTY LOVELESS (V) MCA 53977
⑬	41	59	3		I'D LOVE YOU ALL OVER AGAIN K.STEGALL (A.JACKSON) ALAN JACKSON (V) ARISTA 2166
36	32	25	19		COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK) ♦ K.T. OSLIN (V) RCA 2667-7
⑬	38	46	5		HEART FULL OF LOVE H.DUNN,C.WATERS (KOSTAS) HOLLY DUNN (V) WARNER BROS. 7-19472
⑬	NEW ►	1		★★★ HOT SHOT DEBUT ★★★	LOVING BLIND J.STROUD (C.BLACK) ♦ CLINT BLACK (V) RCA 2749-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
⑬	44	58	3		I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER) SHENANDOAH COLUMBIA PRO 34-73672
⑬	40	42	9		UNCHAINED MELODY B.KILLEN (A.NORTH,H.ZARET) ♦ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
41	29	24	15		PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL) ♦ CLINT BLACK (V) RCA 2678-7
⑬	45	45	8		THERE YOU GO R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY) EXILE (V) ARISTA 2139
43	49	44	19		AMERICAN BOY R.LANDIS (E.RABBITT) EDDIE RABBITT CAPITOL PRO-79398
44	34	31	10		(YOU'RE MY) SOUL AND INSPIRATION R.LANDIS (B.MANN,C.WEIL) ♦ THE OAK RIDGE BOYS (C) (V) RCA 2665-4
⑬	50	72	3		TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER) DON WILLIAMS (V) RCA 2745-7-R
⑬	46	43	7		ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH) ♦ BILLY DEAN CAPITOL PRO-79424
⑬	47	47	9		BLUEBIRD J.CRUTCHFIELD (R.RIVING) ANNE MURRAY CAPITOL PRO-79423
48	43	40	20		SOMEONE ELSE'S TROUBLE NOW P.WORLEY,E.SEAY (P.TILLIS,G.NICHOLSON) HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
49	48	50	5		I MEAN I LOVE YOU B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.) HANK WILLIAMS, JR. (V) WARNER/CURB 7-19463/WARNER BROS.
⑬	62	—	2		MEN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN) THE FORESTER SISTERS (V) WARNER BROS. 7-19450
⑬	51	52	7		CHASIN' SOMETHING CALLED LOVE P.WORLEY,E.SEAY (M.SCHEER,G.BURR) ♦ MOLLY & THE HEYMAKERS (C) (V) REPRISE 4-19517/WARNER BROS.
⑬	53	56	5		IF I BUILT YOU A FIRE N.LARKIN (D.SAMPSON,M.HOLMES) ♦ NEAL MCCOY (C) ATLANTIC 4-87833
53	42	38	11		CAN'T HAVE NOTHIN' J.LEO,R.FOSTER,B.LLOYD (R.FOSTER,B.LLOYD) ♦ FOSTER & LLOYD (C) (V) RCA 2635-4
⑬	68	—	2		IF THE JUKEBOX TOOK TEARDROPS N.LARKIN (M.GRAHAM,D.GOODMAN,N.LARKIN,W.EASTERLING) BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
55	54	67	4		I'M SENDING ONE UP FOR YOU B.BECKETT,T.BROWN (T.BROWN,G.NICHOLSON,R.KENNEDY) T. GRAHAM BROWN CAPITOL PRO-79477
⑬	61	68	4		I GOT IT BAD W.WALDMAN,J.LEO (M.BERG,J.PHOTOGLO) ♦ MATRACA BERG (V) RCA 2710-7
57	55	53	20		THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS) ♦ PATTY LOVELESS (V) MCA 53895
58	56	48	17		ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG) THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
59	52	49	12		ROLLIN' HOME J.STROUD,R.ALVES (ALVES,MCCORVEY,HARRISON) ♦ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
60	57	55	19		AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN) WILLIE NELSON (C) (V) COLUMBIA 38T-73518
61	60	62	10		THAT'S THE WAY LOVE IS B.BECKETT,R.BENSON (L.PRESTON) ASLEEP AT THE WHEEL (V) ARISTA 2122
⑬	75	—	2		UNCONDITIONAL LOVE J.BOWEN,J.CRUTCHFIELD (D.LOWERY,R.SHARP,T.DUBOIS) GLEN CAMPBELL CAPITOL PRO-79494
⑬	67	71	4		IN A DIFFERENT LIGHT J.BOWEN,L.DAVIS (E.HILL,J.YUDKIN) ♦ LINDA DAVIS CAPITOL PRO-79283
⑬	NEW ►	1			HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ) ♦ RANDY TRAVIS (V) WARNER BROS. 7-19469
⑬	NEW ►	1			WHAT GOES WITH BLUE B.MONTGOMERY (P.NELSON,D.GIBSON) TAMMY WYNETTE (C) EPIC 38T-46238
66	59	60	8		LEARNING THE GAME R.FISHER (B.HOLLY) BLACK TIE (V) BENCH BR-2-7/NSD
67	63	63	9		YOU JUST GET BETTER ALL THE TIME T.BROWN (T.J.WHITE,J.CHRISTOPHER) ♦ JAMES HOUSE (V) MCA 7-53934
68	64	64	5		COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE R.PENNINGTON (C.PUTMAN,B.JONES) CLINTON GREGORY (V) STEP ONE 422
69	66	61	8		DOGHOUSE B.LOGAN (K.BEARD,J.BICKNELL,M.GRADY) JOHN CONLEE (C) (V) CURB 4JM-70447
70	70	73	3		THE PIPER CAME TODAY F.FOSTER (C.LESTER) WILLIE NELSON (V) COLUMBIA 38-73655
71	72	75	3		WHEELS OF LOVE R.BENNETT,A.REYNOLDS (M.PLANT) ♦ EMMYLOU HARRIS REPRISE PRO-4535/WARNER BROS.
⑬	NEW ►	1			WATER UNDER THE BRIDGE K.LEHNING (J.MCMEANS,B.BURCH) DAN SEALS (V) CAPITOL 7-7953
73	69	66	4		WHAT BOTHERS ME MOST R.ALBRIGHT,B.MONTGOMERY (T.SEALS,M.D.BARNES) WAYLON JENNINGS (V) EPIC 73647
⑬	NEW ►	1			LAY MY BODY DOWN J.E.NORMAN,E.PRESTIDGE (B.MORRISON,J.HENRY) ♦ KENNY ROGERS (V) REPRISE 7-19504/WARNER BROS.
⑬	NEW ►	1			THINGS ARE MOSTLY FINE J.LEO,L.M.LEE (J.ADRIAN) ♦ DONNA ULISSE (C) (V) ATLANTIC 4-87862

○ Records moving up the chart with airplay gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability, (CD) Compact disc 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	—	—	4	GOD BLESS THE U.S.A. J.CRUTCHFIELD (L.GREENWOOD) LEE GREENWOOD MCA	
2	2	1	4	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER) JOE DIFFIE EPIC	
3	1	—	2	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK) ♦ CONWAY TWITTY MCA	
4	—	—	1	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS) DON WILLIAMS RCA	
5	3	3	3	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS) ♦ HOLLY DUNN WARNER BROS.	
6	4	2	5	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE) GARTH BROOKS CAPITOL	
7	7	8	10	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW) LEE GREENWOOD CAPITOL	
8	5	5	7	TOO COLD AT HOME M.WRIGHT (B.HARDEN) ♦ MARK CHESNUTT MCA	
9	10	10	14	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT) ♦ SHENANDOAH COLUMBIA	
10	8	6	16	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS) ♦ VINCE GILL MCA	
11	6	4	4	YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK) ♦ REBA MCENTIRE MCA	
12	11	7	8	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS) ALABAMA RCA	
13	15	16	20	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER) GEORGE STRAIT MCA	

14	9	9	5	FOOL SUCH AS I K.LEHNING (B.TRADER) BAILLIE AND THE BOYS RCA	
15	13	11	10	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK) CLINT BLACK RCA	
16	16	14	14	GOOD TIMES K.LEHNING (S.COKE) DAN SEALS CAPITOL	
17	19	—	22	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ) ♦ RANDY TRAVIS WARNER BROS.	
18	18	18	4	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD) ANNE MURRAY CAPITOL	
19	14	13	13	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI) TRAVIS TRITT WARNER BROS.	
20	17	17	19	THE DANCE A.REYNOLDS (T.ARATA) ♦ GARTH BROOKS CAPITOL	
21	12	12	11	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS) ♦ RICKY VAN SHELTON COLUMBIA	
22	—	20	11	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG) ♦ ALAN JACKSON ARISTA	
23	21	—	18	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING) RICKY VAN SHELTON COLUMBIA	
24	—	—	5	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET,D.SCHLITZ) RANDY TRAVIS WARNER BROS.	
25	—	24	17	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY) ♦ CLINT BLACK RCA	

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

Country

Academy Of Country Music Names Award Nominees

NASHVILLE—The Academy of Country Music has announced its preliminary slate of nominees for its 26th annual awards presentation, scheduled for April 24 at the Universal Amphitheatre. The two-hour show, which will be broadcast live on NBC-TV, will be hosted by George Strait, Clint Black, and Kathy Mattea.

Academy members will vote to select the finalists on ballots that were mailed Jan. 24. Winners will be determined by a balloting of the members that begins March 8.

Preliminary nominees—selected by an academy committee—are:

- Entertainer of the year: Alabama, Garth Brooks, K.T. Oslin, George Strait, Randy Travis, Clint

Black, Reba McEntire, Dolly Parton, the Judds, Hank Williams Jr.

- Top female vocalist: Mary Chapin Carpenter, Holly Dunn, Kathy Mattea, Lorrie Morgan, Dolly Parton, Carlene Carter, Patty Loveless, Reba McEntire, K.T. Oslin, Tanya Tucker.

- Top male vocalist: Clint Black, Rodney Crowell, Alan Jackson, Randy Travis, Ricky Van Shelton, Garth Brooks, Vince Gill, George Strait, Conway Twitty, Hank Williams Jr.

- Top vocal duet: Baillie & the Boys, Foster & Lloyd, Kathy Mattea and Tim O'Brien, Sweethearts Of The Rodeo, Randy Travis and George Jones, the Bellamy Brothers, Vince Gill and Reba McEntire,

Kenny Rogers and Dolly Parton, the Judds, Tanya Tucker and T. Graham Brown.

- Top vocal group: Alabama, Desert Rose Band, Highway 101, Restless Heart, Shenandoah, the Charlie Daniels Band, Exile, the Kentucky Headhunters, Sawyer Brown, the Oak Ridge Boys.

- Top new female vocalist: Matraca Berg, Carlene Carter, Shelby Lynne, Marsha Thornton, Michelle Wright.

- Top new male vocalist: Mark Chesnutt, Joe Diffie, Alan Jackson, Doug Stone, Travis Tritt.

- Top new vocal duet or group: Canyon, McBride & the Ride, Pirates Of The Mississippi, Prairie Oyster, Zaca Creek.

- Single record of the year: "Friends In Low Places" and "Unanswered Prayers," as recorded by Garth Brooks; "Hard Rock Bottom Of Your Heart," Randy Travis; "Here In The Real World," Alan Jackson; "I've Come To Expect It From You" and "Love Without End, Amen," George Strait; "Jukebox In My Mind," Alabama; "Next To You, Next To Me," Shenandoah; "Walkin' Away," Clint Black; "When I Call Your Name," Vince Gill.

- Song of the year: "He Walked On Water," written by Allen Shamblin; "Here In The Real World," Alan Jackson, Mark Irwin; "I Meant Every Word He Said," Claude Putman, Bucky Jones, Joe Chambers; "Friends In Low Places," Dewayne Blackwell,

Earl Bud Lee; "Jukebox In My Mind," Dave Gibson, Ronnie Rogers; "Love Without End, Amen," Aaron Barker; "The Dance," Tony Arata; "Unanswered Prayers," Pat Alger, Larry Bastian, Garth Brooks; "Walkin' Away," Hayden Nicholas, Dick Gay, Clint Black; "When I Call Your Name," Tim DuBois, Vince Gill.

- Album of the year: "Country Club," Travis Tritt; "Here In The Real World," Alan Jackson; "Livin' It Up," George Strait; "No Fences," Garth Brooks; "No Holdin' Back," Randy Travis; "Pass It On Down," Alabama; "Pickin' On Nashville," the Kentucky Headhunters; "RVS III," Ricky Van Shelton; "Rumor Has It," Reba McEntire; "When I Call Your Name," Vince Gill.

Persian Gulf Soundtrack: Strictly Forgettable Rash Of War-Inspired Songs Lacks Artistic Merit

ONE OF THE OTHER HORRORS of war is the quality of music it inspires. The current conflict reaffirms this point. In recent weeks, we have reviewed songs that taunt or laugh at Saddam Hussein, songs that wave the American flag like a reproving forefinger, and songs that give voice to the fears of those left at home when soldiers march away.

What we haven't heard yet are songs that seem to have any staying power. Some of them have been transparently and offensively opportunistic, others simply inept. But all have been too heated in the fires of headlines to solidify into the kind of art that will endure past tomorrow. CNN is the muse-in-residence. And it shows.

Hank Williams Jr.'s Saddam-scolding outburst, "Don't Give Us A Reason" (Warner/Curb) became old news precisely at the moment the first bomb was dropped. And Bill Anderson has lifted T. Texas Tyler's "Deck Of Cards" (Curb) out of mothballs and given the soldier in the recitation a new rationale for turning his deck into a Bible: "Since we can't display our religion in public here..."

Among other such rush refurbishments abroad in the land are Johnny Cash's apocalyptic "Goin' By The Book" (Mercury) and Waylon Jennings' chip-on-the-shoulder "The Eagle" (Epic). Donna Fargo has resurrected "Soldier Boy" (Cleveland International)—which the Shirelles sang before the Vietnam War began.

Artists of lesser rank have also volunteered for lyrical service. There's Donna Mason and her "Military Wives" (Noel), who pledge: "Until Hussein is buried in his lonely desert sand/Together we're united hand in hand." Karen Jeglum Kennedy sings of the soldier's child in "Just You And Me Now, Mom" (Door Knob). "A united fist of steel rises out of the burning desert," so an ecumenical Bob Ellis proclaims in his "Shifitin' Sands" (American). In a notably less menacing tone, Tommy Vale & the Torpedoes offer us the Fraternity Row whimsy of "Iraq And A Hard Place" (Snow City). See what we mean?

This music is neither better nor worse than such earlier war chants as "Over There," "Smoke On The Water," "Ballad Of The Green Berets," or "They

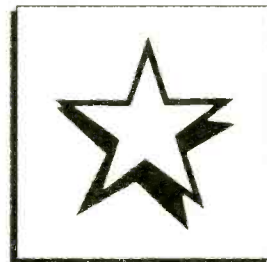
Locked God Outside The Iron Curtain." Perhaps a war has to seep into a songwriter's consciousness and stay there a while before it can yield up the poetry of "Silver Dew On The Bluegrass Tonight" or "Galveston." Or perhaps war isn't something to sing about.

MAKING THE ROUNDS: Mark Bliesener, of Chuck Morris Entertainment, tells us that Nashville guitarist Billy Johnson decided he would fly to Denver and surprise his wife, Nikki Nelson, when she made her stage debut as the new lead singer for Highway 101. And who should be seated next to him on his flight out of Music City but Paulette Carlson, the group's original chief vocalist! Bliesener

adds that Highway 101 has already cut nine new songs with Nelson... Fans of Nashville's early big bands and jazz combos will rejoice in the illustrated history "The Other Music City," written and published privately by P.J. (Paul) Broome and Clay Tucker... The Chuck Wagon Gang, the pioneering Southern gospel group, marked its 54th anniversary recently... Cary Tubb, son of Grand Ole Opry star Justin Tubb, has enrolled in an umpiring school in Daytona Beach, Fla.

SIGNING: Clay Dustin to the Harp Talent Agency for booking and White Horse Enterprises for publicity.

MARK YOUR CALENDAR: Because the Country Music Assn. has scheduled its 1991 awards show for midweek (Wednesday, Oct. 2), ASCAP will move its annual country music presentations up to Saturday, Sept. 28... Randy Travis and Alan Jackson will start their long touring season together Feb. 28 in Huntsville, Ala... Austin, Texas' PBS station, KLRU-TV, will celebrate its 16th year of producing "Austin City Limits" Feb. 9 with a concert by Garth Brooks and Kathy Mattea... Dwight Yoakam commences his 12-country concert tour of Europe in March.



by Edward Morris

'91 Red Man Concert Tour Will Be Busier, Costlier

■ BY EDWARD MORRIS

NASHVILLE—This year's Flavor Of America concert tour, sponsored by Red Man Chewing Tobacco, will start earlier, have more shows, involve participating artists, and feature higher allowable ticket prices than last year's tour.

The 1990 effort—extending from April 6 to Aug. 2—was a 19-date series that involved 20 country acts. The upcoming tour—a total of 40 concerts from Feb. 7 to May 5—stars Ricky Van Shelton and Patty Loveless as headliners, with nine other acts rotating as openers. The support acts are Mark Collie, the Bellamy Brothers, Skip Ewing, Aaron Tippin, Billy Dean, Highway 101, Marty Stuart, T. Graham Brown, and Michelle Wright.

Last year, the top ticket price was \$10, with discounts reducing that cost to as low as \$5. This year, the top ticket is \$15, with coupon reductions bringing it down to a possible \$12.

Pinkerton Tobacco Co., Richmond, Va., maker of the Red Man brand, says it will contribute "close to" \$2.5 million to support the tour. Improved sound and lighting, the company says, are part of the 1991 package.

In each market, the concert is co-sponsored by a local country music radio station. There are in-store as well as radio promotions aimed at attracting audiences.

The tour is being co-produced and promoted by Mitchell Stewart, of the Stewart Agency, and G. Gerald Roy, of North American Tours/Stellar Productions.

This is the third year for the Red Man tour.

A review of video biography 'Waylon—Rebel, Outlaw, Legend'... see page 59

'Tis Sweet To Be Remembered THANK YOU NARAS

MAC WISEMAN



GRASSROOTS TO BLUEGRASS

A VERY SPECIAL COLLECTION

AN ALBUM 15 YEARS IN THE MAKING
DEDICATED TO THE MEMORY OF

MARTIN C. HAERLE, FOUNDER OF CMH RECORDS

Grammy Nominee:
BEST BLUEGRASS RECORDING

CMH

Billboard® TOP COUNTRY ALBUMS

FOR WEEK ENDING FEB. 2, 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
				★ ★ NO. 1 ★ ★	
1	1	1	11	CLINT BLACK ▲ RCA 52372 (9.98)	7 weeks at No. 1 PUT YOURSELF IN MY SHOES
2	2	2	19	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
3	4	4	19	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
4	3	3	18	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
5	5	6	90	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
6	7	8	64	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
7	6	5	10	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
8	9	10	46	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
9	8	9	90	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
10	10	7	56	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
(11)	11	12	11	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
(12)	13	13	18	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
13	12	11	35	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
14	14	14	21	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
(15)	16	16	15	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
16	15	15	53	RICKY VAN SHELTON ● COLUMBIA 45250 /SONY (8.98 EQ)	RVS III
17	17	18	23	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
18	18	19	34	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
19	19	17	14	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
20	20	20	34	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
21	21	21	45	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
(22)	23	27	42	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
23	22	25	14	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
(24)	26	26	85	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
25	25	23	128	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
26	24	22	68	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
(27)	27	30	21	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
(28)	28	28	181	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
(29)	29	34	21	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
(30)	35	37	15	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
31	31	29	13	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
32	32	33	14	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
33	30	24	193	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
34	33	32	22	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
35	34	35	18	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
36	36	38	35	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
(37)	38	31	14	WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
38	39	36	175	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
(39)	52	51	23	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
(40)	45	42	24	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
41	41	43	18	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
42	43	53	25	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
(43)	46	46	29	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
44	40	40	272	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
45	42	44	18	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
46	49	47	86	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
47	44	39	15	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
48	37	41	258	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
49	48	55	28	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
50	51	58	66	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
51	47	50	65	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN
52	55	70	32	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
53	56	—	44	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
54	54	48	13	EMMYLOU HARRIS REPRISE 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
55	50	45	241	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
56	60	66	6	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
(57)	74	62	200	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM
58	66	57	71	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
59	59	67	28	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
60	65	49	108	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
61	63	69	50	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
62	72	64	12	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
(63)	RE-ENTRY	12		MATRACA BERG RCA 52066 (8.98)	LYING TO THE MOON
64	53	52	101	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
65	57	56	93	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
66	62	59	87	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS
67	70	65	20	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
68	61	—	93	SHENANDOAH COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN
69	71	71	61	DAN SEALS CAPITOL 48308 (4.98)	THE BEST
70	67	72	114	RICKY VAN SHELTON ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF
71	69	68	13	TAMMY WYNETTE EPIC 46238*/SONY (8.98 EQ)	HEART OVER MIND
(72)	NEW ►	1		CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
73	64	60	27	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
74	58	61	47	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/SONY (8.98 EQ)	HIGHWAYMAN 2
75	68	75	20	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL

○ 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 list 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.

Indie Label Owner Names MCA In Suit Over Contract Interference

■ BY EDWARD MORRIS

NASHVILLE—Jean Zimmerman, a local music consultant and independent label owner, has sued MCA Records, producer Mark Wright, and others in Chancery Court here, alleging that they took professional control of the Roys, a singing duo, away from her. The Roys are currently signed to MCA and are being produced by Wright. The other defendants are recording engineer Warren Peterson and Leo Roy, the Roys' agent.

In the action filed Jan. 4, Zimmerman asks the court to award her triple compensatory damage plus interest and punitive damages of \$750,000. The specific charges are interference with contract relations, prospective advantage, and lawful business. According to Zimmerman's complaint, she first met with Leo Roy and the brother/sister singing team of Elaine and Lee Roy in September 1989. A week after the meeting, she says, Leo Roy called her and agreed that she would act

as the Roys' producer and would further try to get the act a major recording deal. During the week of Jan. 22, 1990, the complaint continues, Zimmerman took the Roys to Javelina Studios in Nashville and recorded six songs, with Peterson acting as engineer and with Wright present at the sessions. (Formerly with RCA Records, Wright co-produced Clint Black's first album and currently produces MCA's Mark Chesnutt.) Wright, Zimmerman adds, subsequently contacted her

to get Leo Roy's phone number. After the sessions were over, Zimmerman alleges, Peterson was instructed to deliver all tapes, including the master, to Leo Roy or the Roys and that he failed to do so. Zimmerman says in the document that she and the Roys agreed that "Pardon Me If I Don't Cry," one of the songs from the session, would be released as a single on Zimmerman's Sing Me Records. The single, however, was never released on the label, the complaint notes.

Zimmerman contends that Peterson gave copies of the Javelina sessions to Wright, who, in turn, took them to Tony Brown, executive VP and head of A&R at MCA. Even after Wright made contact with Leo Roy, the complaint alleges, Roy agreed that Zimmerman would work in the capacity they had originally agreed on. But, she says, she was never allowed to perform any further duties relating to the Roys' career.

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D-77368

Retail

Sampling Lines Put Surprises On Hold Callers Can Preview Albums, Place Orders

■ BY JIM BESSMAN

NEW YORK—Two new CD sampling services are using different approaches in allowing consumers to listen to music over phone lines.

Bits of Hits Inc., a new mail-order company based in New Rochelle, N.Y., is trying to entice consumers to purchase music from it by providing a toll-free number that accesses an interactive system containing 30-second snippets from every track on about 750 current albums. It then invites the customer to make an order.

Music Access Inc., the other interactive system, focuses exclusively on music from independent labels, allowing consumers to sample music—via a 900 phone number—at a cost of 95 cents a minute. The system contains about 1,000 music segments per month, with each snippet ranging from three to 10 minutes in length. Music Access is based in Brooklyn, N.Y.

"Bits of Hits gives consumers the ability to purchase a CD or tape without leaving the comfort of their home," says Jerome Gilels, who conceived the company's concept with partner Mark Finston after buying a CD containing a song they liked, and finding that the others were "horrendous."

Gilels points out that Bits of Hits is "free to the consumer." He likens his service to "bringing back the old days when record stores had listening rooms." But now, the company puts the listening room in the customer's home. He notes that most of the callers since Bits of Hits' Dec. 1 launch have been over 35—an age, he feels, when record store "intimidation" sets in.

USER FRIENDLY

On the other hand, his at-home and user-friendly free sampling service encourages customers to stay on the phone and listen to albums as long as they want because Bits of Hits is advertiser supported, with one 10-second commercial between every 200 seconds of sampling.

So far, Bits of Hits is available only in the company's home base and New York, where initial advertisers are Steinway Pianos, Rudy's guitar store, and the Westchester Business

phone directory. Eventually, Gilels wants to set up Bits of Hits in every area code.

All a customer has to do is call Bits of Hits on a Touch-Tone phone, and after the system's "welcome" message, key in area code and phone number, which then becomes the caller's membership ID number. First-time callers also provide ZIP code, age, and sex—vital data reported back to advertisers.

The caller then enters the catalog number of the album he/she wants to sample. Gilels says catalogs are readily available at various neighborhood locations, including delicatessen

*"There is a big
"unknown" factor in
this kind of music"*

and supermarkets, and have been placed in local "pennysaver" papers as well as the Iona College paper, the Ionian. "You can also subscribe to the monthly listing, or get it by polling Bits of Hits' fax machine," he adds.

The catalog has some 750 album titles covering current and new titles in the pop/rock, R&B, country, jazz, and classical genres. Only the 30 seconds following the opening 20 seconds of each album track can be sampled, to "equalize everyone," says Gilels.

Once a caller has input a title's catalog number, touching the phone's "pound" button skips the caller to the next album track, while the "star" sends the caller back to the previous cut. To go to another CD, the caller presses "0" three times and enters the catalog number.

Gilels declines to provide any details about the system's custom hardware.

Customers can order selections by pressing "9" four times and "pound" to reach a live order-entry clerk; fulfillment is handled through a direct-marketing company partnered with Bits of Hits.

WHAT IT COSTS

Prices for CD titles, which typically retail at \$13.99, will cost between

\$11.99 and \$13.99 by phone, with shipping and handling charges being \$2.95 per order of one item and 50 cents for each additional item.

Initially, Gilels is purchasing product from one-stops. Eventually, when the business grows, he hopes to purchase directly from manufacturers.

As for why advertisers would pay to place spots on the phone line, Gilels says, "You only pay for what you get. We don't charge advertisers anything unless we deliver a caller, and we can also say exactly who these people are. We deliver in a controlled environment commercials for advertisers who are at their wits' end with ridiculous stories about who they're reaching and how much."

According to Gilels, one 10-second commercial costs the advertiser 10 cents per play. He further notes that for 20 cents a call, advertisers can "sponsor" the system, so that a sponsor's tag is incorporated into the front-end system ID.

He adds that caller and catalog data can also be tracked and supplied to record companies.

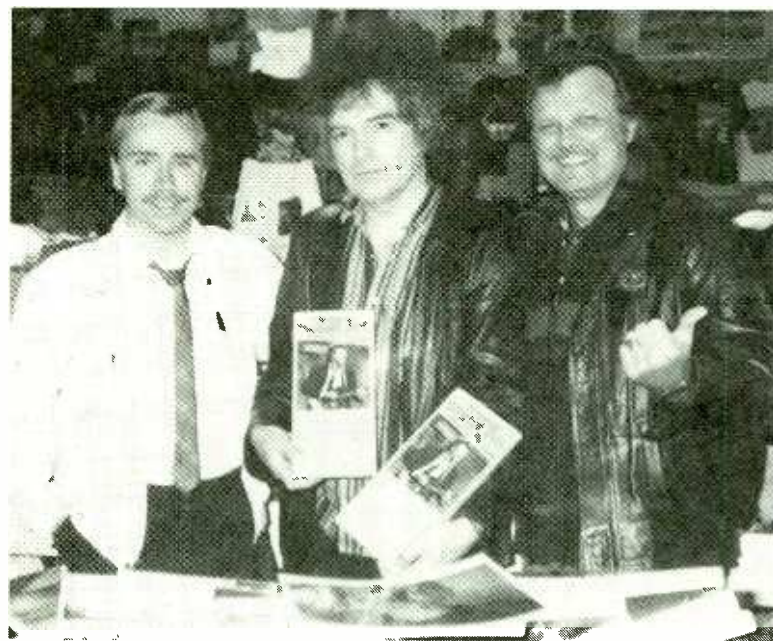
MAGAZINE TIE-IN

The Music Access system, which was launched Nov. 5, is affiliated with magazines and fanzines that review indie product, including Independent Music Network Quarterly, Factsheet Five, and Ear magazine.

Indie labels and artists are encouraged to register promo copies of their releases with Music Access, which assigns a four-digit Music Access number to each title. Then, labels send review copies, including the four-digit Music Access number, to the affiliated publications. If a magazine reviews the title, it includes the Music Access code so the reader can listen to the album if intrigued by the review.

UNKNOWN FACTOR

"There's a big 'unknown' factor in this kind of music, so consumers can now call and hear samples of it so they know what they're getting into," says Music Access president Bar Biszick, formerly assistant director of New York's World Music Institute arts organization. "Its purpose is to enhance print and media promo."
(Continued on page 61)



Guitars Get Dizzy. Tommy Roe, best known for his hits "Dizzy" and "Sweet Pea," stopped by Rochester, N.Y.'s House of Guitars to promote his greatest-hits album on Curb records, "The Best Of Tommy Roe: Yesterday, Today And Tomorrow." Pictured, from left, are Omar Farage of Canterbury Productions, Armand Schaubroeck of House of Guitars, and Roe.

Free Sampler Among Material Issued In Mercury Retail Promo

■ BY TRUDI MILLER

NEW YORK—With the restructuring of Mercury Records almost complete, the label has begun rolling out campaigns to aggressively break new artists, particularly by working them through independent retailers.

The first band to benefit from the label's grass-roots tactic is Material Issue, a pop act whose album, "International Pop Overthrow," is due out Feb. 5, according to director of national pop sales Jim Genova, who came to the company's recently created seven-person sales department from Important/Relativity.

To promote Material Issue, Mercury put together a 15-minute promotional cassette called "Chatter," containing 20-second snippets of songs from the album interspersed with quotes from the band members.

"The tapes were initially made as an internal promo item to give

to product people in the field," Genova says. But it occurred to him that the tape also was a great way to introduce music fans to the band's sound.

So, Mercury pressed 5,000 copies of the tape, which small independent retailers will give away to consumers. Each of PolyGram's nine branches received about 600 tapes, which translates to about 30 tapes per store, Genova says. The stores are due to receive the tapes Monday (28).

"We can't forget that the mom-and-pop is key to breaking new artists," he says. "Obviously the chain stores are important to us, but they're faced with so many new releases, and there's only so many records they can put in their system. If we're just going to shove product in the chains without building a strong base, there's no foundation to build the band on. I said, 'Let's base some campaigns around the mom-and-pops and cool'"
(Continued on next page)



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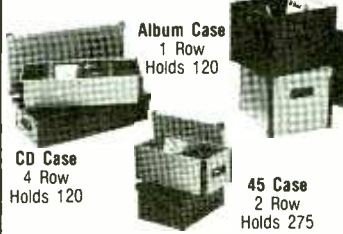
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ALBUM RELEASES

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

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CD Reprise 2-26401
CA 4-26401

BLUE RODEO
Casino
CD East West America 91601-2
CA 91601-4

BOOK OF LOVE
Candy Carol
CD Warner Bros.-Sire 2-26389
CA 4-26389

CHICAGO
Twenty 1
CD Reprise 2-26391
CA 4-26391

CHRIS CUEVAS
Somehow, Someway

MERCURY CAMPAIGN

(Continued from preceding page)

alternative stores, so the kids in the street will start talking about the band and create a buzz."

The cassette is only one part of an overall campaign, says Genova. Two days after the album is released, the band will embark on a headlining tour of clubs, starting in Champaign, Ill. The tour runs through April, after which Mercury will try to get Material Issue a spot as a supporting band to a bigger-name act.

In addition, the single "Valerie Loves Me" will be worked "initially to college radio and modern rock stations; then we'll take it from there," Genova says. "This is a pop record in the true sense of the word. Like the Jam and Cheap Trick, we're gonna break it out of the college market and then cross it over into the mainstream/CHR market."

Genova plans to use the promote-tape idea with other artists, and hopes to create other unusual campaigns. "More things like this are going to develop as time goes on," he says.

CD Atlantic 82187-2
CA 82187-4

DIVINYLS

CD Virgin 91397-2
CA 91397-4

ELEVENTH DREAM DAY
Lived To Tell

CD Atlantic 82179-2
CA 82179-4

FEAR OF GOD
Within The Veil

CD Warner Bros. 2-26301
CA 4-26301

IGNORANCE
The Confident Rat

CD Metal Blade 2-26482
CA 4-26482

THE JUDYBATS
Native Son

CD Warner Bros.-Sire 2-26459
CA 4-26459

THE KNACK
Serious Fun

CD Charisma 91607-2
CA 91607-4

TODD RUNDGREN
Second Wind

CD Warner Bros. 2-26478
CA 4-26478

WORLD ON EDGE
CD Charisma 91420-2
CA 91420-4

COUNTRY

MARTIN DELRAY
Get Rhythm

CD Atlantic 82176-2
CA 82176-4

DEAN DILLON
Out Of Your Ever-Lovin' Mind

CD Atlantic 82163-2
CA 82163-4

JAZZ/NEW AGE/INSTRUMENTAL

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CD Silver Wave SD-608
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CD Golden Gate 71502
CA 71504

RATAU MIKE MAKHALEMELE
Thabang

CD Atlantic Jazz 82147-2
CA 82147-4

QUIET FORCE
Two Worlds

CD Innovative Communication 710114

THOMAS SCHIEDEL
All Alone

CD Blue Orchid Da 2002
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OF L.A.

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- Mory Kante
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- Yousou N'Dour
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Sun Setting On Lieberman's Dallas Branch

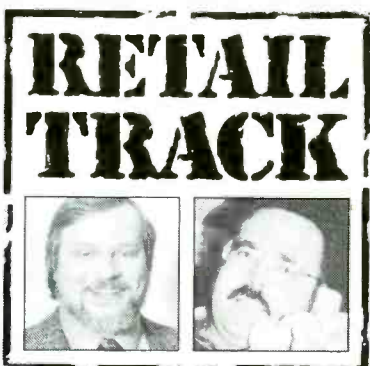
RETREAT: Minneapolis-based Lieberman Enterprises has closed its Dallas branch, apparently because the Wal-Mart stores that were serviced by that unit have been turned over to Western Merchandisers as part of a plan to realign business among Wal-Mart's suppliers. Western, of course, was bought by Wal-Mart last year. A source says other Lieberman Dallas branch accounts will now be serviced from Kansas City, Mo., or Atlanta.

GONE: Jim Errichetti, VP of operations at 110-unit, Pittsburgh-based National Record Mart, has left the chain to join Perfumemania, a 37-unit chain based in Miami. His NRM responsibilities will now be overseen by others there, including VP of advertising George Balicky, who will handle store operations.

ROUND AND ROUND: Camelot Music nears the 300 mark with the closing of the deal for 11 Wall To Wall Sound & Video stores. Lauren Moran, senior director of national sales and field marketing for Arista, is on the mend after a wicked bout with pneumonia. For those of you who think you're too busy to read a book, Simon & Schuster Audio has released a 90-minute audiocassette treatment of "It's Not My Department," the book

by consumer advocate Peter Glen (Retail Track, Nov. 10).

GOSPEL TRUTHS: Word and Reunion, which just moved their secu-



by Geoff Mayfield & Ed Christman

lar-market distribution deals from A&M to Epic and Geffen, respectively (Billboard, Nov. 3 and Jan. 5), are not the only Christian-music labels to change pipelines. The new year also finds Starsong discontinuing its pact with The Sparrow Corp. and Frontline (not to be confused with the management company) ending its arrangement with Benson Co. Retail Track hears that both Starsong and Frontline have signed agreements to be distributed

through Belleville, Mich.-based Spring Arbor, a company that already has a significant catalog of Christian music lines.

Meanwhile, Epic reportedly was interested in Word because it believes that Christian music will be a major growth area in the '90s. This factor wasn't mentioned by our source, but we can also assume the Word line won't get Epic stuck in battles regarding objectionable lyrics and cover graphics.

ANOTHER TV CAMPAIGN: The National Assn. of Recording Merchandisers is your No. 1 source for campaigns that are tied to televised music-awards shows. NARM's roster of award-show campaigns has just expanded from the Grammys, Country Music Assn., American Music Awards, and MTV Video Music Awards to include Don Cornelius Productions' annual "Soul Train Music Awards" show. NARM made available to members posters, flats, and shelf-talkers to support the show, which is slated to feature such acts as Stevie Wonder, Keith Sweat, En Vogue, Johnny Gill, Anita Baker, and Al B. Sure! It will air on different nights in different markets; the broadcast window is March 12-20. NARM's posters and flats can be customized for each market's air date.

RETAIL PEOPLE

Trans World Music Corp. in Albany, N.Y., promotes Edward W. Marshall to senior VP of operations. He was VP of operations for the company. Jeffrey A. Jones is promoted to senior VP of finance and chief financial officer. He was VP of finance for the company. Trans World has also made some changes in its board of directors. The company accepted the resignation of Howard Kaufman, who served as a director since 1983. In addition, the company voted to



EDSTROM



BOWLING



RILEY



HAWVER

expand the board from five to seven, and named Charlotte G. Fischer, president and CEO of the Claire's Boutique subsidiary of Claire's Stores Inc., and Isaac Kaufman, senior VP and chief financial officer of Merry-Go-Round Enterprises Inc., to Trans World's board of directors. The seventh seat on the board is still vacant.

Lieberman Enterprises in Minneapolis announces a number of appointments. Scott Edstrom is named VP of management information systems (MIS); he was formerly group manager of MIS for CVN, a home-shopping cable network. Dusty Bowling is named director of video merchandising; he was senior national buyer of audio for the company. Robert G. Cornell is appointed director of financial planning and analysis; he was assistant controller and director of financial planning and analysis for Taco Bell. Ken Quick is named manager of national inventory management; he was senior merchandising analyst for Target.

(Continued on page 61)

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'Mood' Music From Bob Wills; 'Gator Fete

IN THE MOOD: Long before pop music fans crowned Elvis the king of rock'n'roll, a Texas "playboy" named **Bob Wills** ruled his own rockin' kingdom known as "western swing."

A chunk of that kingdom has been immortalized in the 10-volume "Tiffany Transcriptions" series from El Cerrito, Calif.'s **Kaleidoscope Records**. The recently released ninth volume, "In The Mood," showcases the energetic jazz and blues edge of Wills and his incredible band of **Texas Playboys**.

Kaleidoscope launched the series—available in all three formats—in 1982, and the 10th and final volume, a picture disc, is currently in production.

The series is named for a collection of tracks that Wills and his band recorded for the Tiffany Music radio transcription service in 1946-47. Kaleidoscope label chief **Tom Diamant** unearthed hundreds of original 16-inch acetates in the Oakland, Calif., basement of Tiffany Music founder **Cliff Sundin**, and eventually negotiated a deal with the late Sundin's granddaughter to release the best of about 370 rare tracks.

"This is timeless music; it gets to people," Diamant says. "Wills was a marvelous band leader. His charisma was unbelievable."

That charisma is evident in the rocking, raw, and loose recordings of such classics as "In The Mood," "Sentimental Journey," and "St. Louis

Blues" that appear on Vol. 9. Here, the Texas Playboys' western swing, dominated by Wills' fiddle style, mixed with blues, jazz, and dance band influences, clearly paves the way for the rock'n'roll that soon would follow. The band was so tight that very few second takes even existed in the Sundin archives, says Diamant.

Once the "Tiffany Transcriptions"

GRASS ROUTE



by Deborah Russell

series is complete, Kaleidoscope will launch a CD- and cassette-only collectors' series, designed to delight Wills' most hardcore fans, Diamant says.

HAS IT BEEN THAT LONG? Blues leader **Alligator Records**, based in Chicago, celebrates a milestone this year with the February release of "Alligator Records' 20th Anniversary Collection." The historic package features **Koko Taylor**, **Albert Collins**, **Hound Dog Taylor**, **Lonnie Brooks**, **Son Seals**, **James Cotton**, **Junior Wells**, **Saffire—The Uppity Blues Women**, **Charlie Musselwhite**, and many others. Over the years, the label's recordings have earned a total

of 23 Grammy nominations in blues-related categories, including victories in 1983 and 1986. Meanwhile, Alligator artist **Kenny Neal** is starring in the Broadway musical "Mulebone," co-written by **Langston Hughes** and **Zora Neale Hurston**. The play officially opens Feb. 14 at the **Ethel Barrymore Theater** in New York.

NEW AGE FOR NEW KIDS: San Rafael, Calif.'s **Music West** label is persuading retailers to bin **Jim Chappell**'s new album, "Nightsongs And Lullabies," in the new age section and the children's section. The album, slated for Feb. 8 street date, melds the substance Chappell's adult fans have come to expect with a calmness sure to lull their kiddies into dreamland.

SEEDS AND SPROUTS: Atlanta's **Sky Records** has acquired Athens, Ga.'s **Dog Gone Records** (whose former owner, **Jefferson Holt**, manages **R.E.M.**). The Dog Gone roster includes college radio favorites **Flat Duo Jets**, the **Dangtrippers**, **Mark Bingham**, and **Vibrating Egg**, among others. Flat Duo Jets are scheduled to release their first Sky album, "Go Go Harlem Baby," in February. **Roche En Bloom Music Promotions** is a new Atlanta-based firm specializing in tour support, album promotion, and special-events management. The company is targeting the alternative market.



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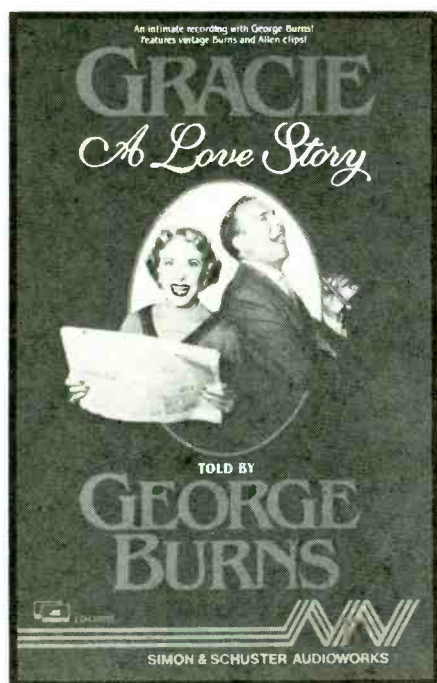
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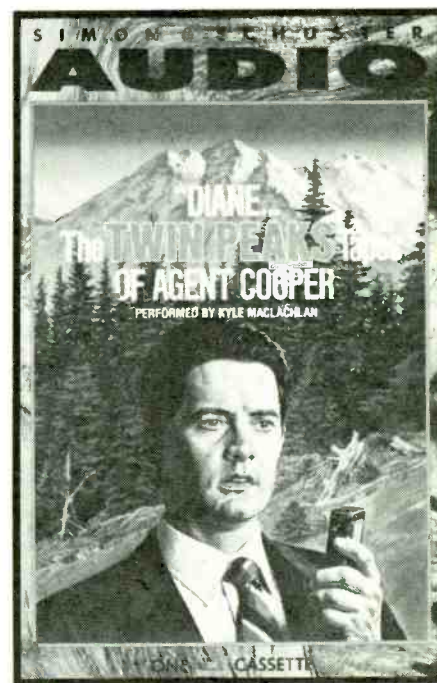
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Music Video

H'wood Records Offers Fresh Approach Label Plans To Use New Talent On Vids

BY MELINDA NEWMAN

NEW YORK—"My only video philosophy is that I want to make clips that are memorable. I don't think that's so different from anyone else," says Stuart Cohn, director of video production for Hollywood Records.

However, the label's plan does differ slightly from others' in its means of achieving that goal. "We're going to stay away from directors like David Fincher and Julien Temple," Cohn says. "We'd rather find new directors that can grow with us. We want to find our own look and find our own bunch of people."

Hollywood's rationale is twofold: it helps the label establish its own look for its artists, and, as Cohn candidly puts it, "We're not in the position to make really big super-budget stuff right now."

He adds that even when the nascent label scores successes, the reasonable-budget theory will probably still hold. "When I heard about what Whitney Houston's last video cost, I just couldn't believe it. At this point we have mostly new artists who are happy that they've been signed. When they get as big as Whitney Houston, we'll cross that bridge."

The only superstar act on Hollywood's roster is Queen. However, Queen owns its videos and therefore doesn't look to the label for guidelines.

For other Hollywood artists, the budget will rarely exceed \$85,000, says Cohn. "If you find the right people to make your videos, you don't have to spend a fortune."

Cohn says that while most artists will have videos made, decisions will be made case by case. One exception is Russell Hitchcock, whose "Swear To Your Heart" single is climbing the Hot Adult Contemporary chart. The song has no video, in part because Hitchcock is not on Hollywood's roster. The "Arachnophobia" soundtrack, from which the song is culled, is. Should the tune start to cross over to top 40 radio, a video isn't out of the question, Cohn says.

Right now, Cohn is completing two projects. One is the third video by the Party, "That's Why," and the other is "Belly Of The Beast," the first single from The Lifers Group, a collection of prisoners from New Jersey's Rahway Prison who were also responsible for the award-winning "Scared Straight" documentary several years ago.

"One of the Lifers, Maxwell Melvins, is friends with Dave Funkle [head of Hollywood's rap label, Hollywood Basic] and he wanted to start a rap-music project recorded in prison by prisoners using hip-hop to reach more minds than 'Scared Straight,'" says Christina Anthony, director of AC and video promotion.

"Belly Of The Beast" due was directed by Penelope Spheeris, best known for "Decline Of Western Civilization, Part II."

Shot in the exercise yard at the penitentiary, the video features the

prisoners rapping about the crimes for which they were institutionalized.

"Initially, the video could probably get more support from urban outlets, but we're sending it out to everyone," says Anthony. "These people aren't glorifying prison; they're talking about how it's probably the worst place on earth. Hopefully, the outlets will feel the need to play it."

"Belly Of The Beast," out the first week in February, and the second video, "The Real Deal," are culled from the longform "Lifers Group, World Tour—Rahway Prison, That's It," due out in March.

In addition to pushing The Lifers Group, Anthony will be plugging the new Party clip. Although many local and regional shows have been supportive of the teen group, Anthony thinks there's room for improvement. "I think people are underestimating

their audience. Their audience wants to see young talented people out there performing great music. The bands aren't over just because programmers don't like the group anymore."

Anthony is hopeful that programmers will be open-minded to a new Queen clip as well.

"Coming from Geffen Records, where we resurrected acts like Aerosmith, Whitesnake, and Cher, I learned that fans are far more loyal than people think," Anthony says. "I don't think anyone has the right to say that anyone's career is over. And with 180 album-rock adds out of the box on the first single, anyone who's questioning the impact of Queen can put their mind to rest."

Though there is no video for the upcoming album's first single, (Continued on next page)



Swingers. Athletes, actors, models, and musicians took to the playing field for MTV and Pepsi-Cola's second annual Rock 'N Jock Softball Challenge, Jan. 12 in Los Angeles. The softball game, which will air on the music channel in April, raised \$15,000 for the T.J. Martell Foundation. Pictured, from left, are Dave Winfield, California Angels; Young M.C.; Stu Schlossman, senior VP, BBD&O; Tony Martell, T.J. Martell Foundation; Corbin Bernsen; Rick Rock, Pepsi-Cola; Abbey Konowitch, MTV; Harriet Seidler, MTV; Wil Smith; Dwight Gooden, New York Mets; Cindy Crawford; John Shea, MTV; Paul Molitor, Milwaukee Brewers; Heather Locklear; and Tommy Lee.



by Melinda Newman

MUTUALLY EXCLUSIVE: Both BET and MTV are claiming they have an exclusive on M.C. Hammer's "Here Comes The Hammer" clip, and, actually, they both do. MTV has an exclusive on the brand-new, eight-minute-plus version that will soon be available on home video (Billboard, Jan. 19). BET has an exclusive on the clip that appears in the Grammy-nominated longform "Please Hammer Don't Hurt 'Em." As far as the new version goes, the prerelease word was that the clip would not be eligible for an MTV exclusive under the channel's arrangement with Capitol because Hammer owns the clip instead of the label. As it stands, MTV's exclusive, which began Jan. 20, will last only two weeks before all outlets, regardless of their status, can play it. BET's exclusive, which began three weeks ago, is for at least 30 days. And while the channel is pleased to have a broadcast-ready version of the home video, it's not what BET expected.

"Around the time that 'Pray' was out, we were told we'd have an exclusive on the next video by Hammer's management," says Lydia Cole, BET director of video programming. "And this is not a true exclusive. If we were going to have an exclusive, it should have been the other version. You don't cut two versions of a music video to try to appease people. When MTV gets an exclusive, as it has on some of Hammer's other videos, BET hasn't gotten another version. This is definitely inequitable. It's not the way I would have expected it to go down by any means."

NEW HORIZONS: With several new labels come several new videos and several new video promotion people. While all the players aren't in place, here's a rundown of who's handling what for the time being and the first clips that should be coming your way.

East West America—This new label is distributed through Atlantic, so its director of video promotion, Linda Ferrando, will be handling EWA re-

leases. First on the agenda: "Til I Am Myself Again" from Blue Rodeo and "Temple Of Love" from Harriet. Similarly, Interscope, which is distributed through Atlantic via EWA, is also being handled by the extremely busy Ferrando. Its first release is "Rico Suave" by Gerardo.

Rincon—This Los Angeles-based label has hired indie and Warner Bros. vet Laurel Sylvanus to handle promotion on first video project "Together We Can Do It (The World Song)," from that ultimate woman, Barbie.

Zoo Entertainment—This label has hired Sue Barbato, formerly of Enigma, to independently promote "Gotta See Your Eyes," the first single from Rhythm Tribe's upcoming album, "Sol Moderno."

Two other new kids on the block, Imago and Morgan Creek Music Group, don't have their first releases until later this spring. Imago has yet to hire anyone and is still deciding if video promotion will be handled by the label or through RCA, which is distributing it. Morgan Creek is still in the process of firming up both its radio and video promotion staffs. More as it develops.

TAME YOURSELF: The first video from "Tame Yourself," the benefit album for PETA (People for the Ethical Treatment of Animals) is in the final stages. The video for the title cut, by a new band called Raw Youth, was directed by Drew Carolan and produced by Dinah Breakell for Squeak Pictures; all waived their fees.

In addition to an array of cameos by pigs, cows, chickens, goats, and other animals, other beings appearing in the clip include B-52's Kate Pierson, Howard Jones, Lene Lovich, Chrissie Hynde, and Jane Wiedlin.

"The basic idea is that we wanted to show all sorts of animals interacting with people in ways which they weren't subjugated," says Dan Matthews, director of special projects for PETA. "We avoided using exotic animals or ones who would be transported long distances. We know it's a real fine line. We wanted animals that were in their natural setting."

In addition to Squeak, Carolan, and Breakell donating their fees, several companies threw in their services. Helping fund the project was John Paul Mitchell Hair Care Company. It is the first major manufacturer of hair-care products not to test on animals. It is also involved in selling the upcoming

album, on RNA, in more than 8,000 of its stores.

RENEGADE WEST: That's the name of the new production company set up by former Film Syndicate producer Maurice DePas and writer/producer Gary Rapp.

The first jobs tackled by the Los Angeles company were three longforms for Island Visual Arts, including one for Dino.

The motivating factor for DePas to make the move was his desire to utilize his talents as a director of photography rather than as a producer. "As a camera man, producing was overpowering and I needed to establish a more creative force than what I was doing."

In addition to short- and longform music videos, Renegade West will focus on nonmusic projects. Directors joining the fledgling company are former Limelight staffer S.A. Baron; director Ana Davidian, who once served as MCA's head of production; and Cindy Keefer, previously with The Film Syndicate.

BOMBARDMENT: MTV altered its programming the first 30 hours after war broke out in what amounted to a very fitting and effective statement. MTV honchos John Reardon, Judy McGrath, Doug Herzog, and Patti Galluzzi were at the Rock and Roll Hall of Fame induction ceremony when word came out that rockets' red glare had started. They phoned Rob Barnett at the channel and literally hand-programmed the channel over the phone, altering the regular rotation to include topical videos such as "War" from Bruce Springsteen, "What's So Funny About Peace, Love & Understanding" from Elvis Costello, and the Peace Choir's "Give Peace A Chance." Such scheduling, which utilized voice-overs instead of VJs, continued through Jan. 17.

MTV also showed President Bush's speech live, marking the first time that the music channel has ever broken format for an international crisis.

Additionally, MTV News breaks were featured twice every hour through Jan. 17. Anchor Kurt Loder and news director Dave Sirulnik basically worked around the clock to come up with salient news stories that presented artists' and the audience's views.

For now, the rotation is back to normal with relevant videos lightly tossed into the mix. Newsbreaks are also back to once an hour, but relevant issues will still be discussed.

Billboard® THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1515 Broadway, New York, NY 10036	
EXCLUSIVE	
M.C. Hammer, Here Comes... *Poison, Ride The Wind Sting, All This Time Winger, Easy Come Easy Go	
BUZZ BIN	
*Bingo Boys, Show Me How To Dance Divinyls, I Touch Myself Jane's Addiction, Been Caught Stealing Jesus Jones, Right Here, Right Now Rembrandts, That's Just The Way...	
HEAVY	
AC/DC, Moneytalks C&C Music Factory, Gonna Make... Mariah Carey, Someday Susanna Hoffs, My Side Of The Bed INXS, Disappear Chris Isaak, Wicked Game Nelson, After The Rain Slaughter, Spend My Life Tesla, Signs Warrant, I Saw Red	
ACTIVE	
Black Crowes, Hard To Handle *Phil Collins, Who Said I Would (Live) Deee-Lite, Power Of Love Joey B. Ellis, Go For It Heart, Secret House Of Lords, Remember My Name Living Colour, Love Rears... Paul McCartney, Sgt. Peppers... The Peace Choir, Give Peace... Iggy Pop, Candy David Lee Roth, A Little Ain't Enough UB40, Here I Am Urban Dance Squad, Deeper... Vanilla Ice, Play That Funky Music	
MEDIUM	
Alias, Waiting... The Cure, Close To Me (Ver. II) Cathy Dennis, Just Another Dream Gerardo, Rico Suave Hall & Oates, Don't Hold Back... Jellyfish, That Is Why King's X, It's Love L.L. Cool J, Around The Way Girl Roger McGuinn, King Of The Hill New Kids On The Block, Games Queensryche, Best I Can Steelheart, I'll Never Let You Go Suicidal Tendencies, Send Me... Trixter, Give It To Me Good *Trixter, One In A Million Steve Winwood, I Will Be Here Neil Young, Over & Over	
BREAKOUTS	
Concrete Blonde, Caroline Faster Pussycat, You're So Vain Deborah Harry/Iggy Pop, Well... Scorpions, Don't Believe... Sisters Of Mercy, More	
IMPACT CLIPS	
Bingo Boys, Show Me How To Dance Divinyls, I Touch Myself M.C. Hammer, Here Comes... Poison, Ride The Wind Sting, All This Time *DENTTES ADDS	
GUIDE	
Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	
CURRENT	
Damn Yankees, High Enough Neil Young, Over & Over Warrant, I Saw Red ZZ Top, Give It Up Jack Mack, It Don't Bother Me Cinderella, She, Her, Me Z King Of Cifer, Movin' On 'Em Paris, The Devil Made Me Do It Ice Cube, Dead Homiez Son Of Berzerk, Change The Style MC Twist, Smokin' Coke The Simpsons, Do The Bartman Van Morrison, Real Real Gone Jellyfish, That Is Why Traveling Wilburys, She's My Baby The Robert Cray Band, The Forecast Stevie B, Because I Love You Whitney Houston, All The Man... Phil Collins, Who Said I Would (Live) Roger McGuinn, King Of The Hill Bell Biv DeVoe, When Will I See... Dokken, Mirror, Mirror	

 Continuous programming 1515 Broadway, New York, NY 10036	
ADDS	
Gloria Estefan, Coming Out Of... Phil Collins, Who Said I Would (Live)	
FIVE STAR VIDEO	
Neville Brothers, In The Still Of...	
ARTIST OF THE MONTH	
Rosanne Cash, What We Really Want	
DEVELOPMENT	
Oleta Adams, Get Here After 7, Heat Of The Moment Breathe, Does She Love That Man Celine Dion, Where Does My... Hall & Oates, Don't Hold Back... Sara Hickman, I Couldn't Help Myself Chris Isaak, Wicked Game Roger McGuinn, King Of The Hill Paul Simon, The Obvious... Steve Winwood, I Will Be Here Styx, Show Me The Way The Traveling Wilburys, Inside Out	
HEAVY	
Mariah Carey, Someday Cher, The Shoop Shoop Song Whitney Houston, All The Man... Janet Jackson, Love Will Never... Surface, The First Time Wilson Phillips, Impulsive	
LIGHT	
Robert Cray, Consequences Dream Academy, Love	
THE JUKE BOX	
Continuous programming 12000 Biscayne Blvd, Miami, FL 33181	
ADDS	
Love & Laughter, I Surrender Mariah Carey, Someday Maxi Priest, Just A Little Bit Longer Next School, Profits Of Unity Pat & Mick, Use It Up Pixies, Dig For Fire/Allison Robert Cray, Consequences Robert Palmer, You're Amazing Shazzy, Giggahoe Skid Row, Youth Gone Wild Slayer, War Ensemble Smooth Ice, Smooth But Def Soup Dragons, Mother Universe Stetasonic, No B.S. Allowed Tony Terry, Head Over Heals Warrant, I Saw Red ZZ Top, Give It Up	
AMERICA'S NO. 1 VIDEO	
Michel'e, Something In My Heart	
PEOPLE-POWERED HEAVIES	
Another Bad Creation, Iesha Big Daddy Kane, Cause I Do It Right C&C Music Factory, Gonna Make... Candyman, Melt In Your Mouth Chubb Rock, Treat 'Em Right Digital Underground, Same Song EPMD, Gold Digger Father MC, I'll Do For You Gerardo, Rico Suave Ice Cube, Dead Homiez Joey B. Ellis, Go For It Keith Sweat, Merry Go Round Led Zeppelin, Over The Hills And... L.L. Cool J, Around The Way Girl Madonna, Justify My Love New Kids On The Block, Games NWA, 100 Miles And Runnin' Pebbles, Love Makes Things Happen Ralph Tresvant, Sensitivity Tony! Toni! Toné!, It Never... Too Short, The Ghetto Vanilla Ice, Play That Funky Music	
FRIDAY NIGHT VIDEOS	
1 hour weekly 888 7th Ave, NY, NY 10106	
CURRENT	
INXS, Disappear Nelson (Medley), Love/After The Rain Led Zeppelin, Over The Hills And... AC/DC, Moneytalks C&C Music Factory, Gonna Make... Mariah Carey, Someday Whitney Houston, All The Man... L.L. Cool J, Around The Way Girl The Peace Choir, Give Peace...	

 Black Entertainment Television	
14 hours daily 1899 9th St NE, Washington, DC 20018	
ADDS	
Ten City, Superficial Ronnie Laws, Morning In My Life Rude Boys, It's Written All Over... Family Stand, Sweet Liberation Caron Wheeler, Blue Is The... Living Colour, Love Rears... Tara Kemp, Hold You Tight Jasmine Guy, Another Like My Lover Marva Hicks, Never Been In... Sid B Town, Deathwish	
HEAVY	
Pebbles, Love Makes Things Happen Surface, The First Time Jeffrey Dsbourne, Only Human En Vogue, You Don't Have... L.L. Cool J, Around The Way Girl C&C Music Factory, Gonna Make... Keith Sweat, I'll Give All My... Michel'e, Something In My Heart Loose Ends, Don't Be A Fool Another Bad Creation, Iesha Bell Biv DeVoe, When Will I See... Dieta Adams, Get Here Black Box, I Don't Know Anybody Else Lalah Hathaway, Baby Don't Cry Whitney Houston, All The Man... Freddie Jackson, Love Me Down Tony! Toni! Toné!, It Never... Tony Terry, Head Over Heals Blaze, So Special Tracie Spencer, This House Johnny Gill, Wrap Your Body Tight Digital Underground, Same Song Anita Baker, Fairy Tales	
MEDIUM	
Barbara Weathers, My Only Love The O'Jays, Don't Let Me Down Guy, I Wanna Get With U Ralph Tresvant, Sensitivity Gerald Albright, My, My, My Kid Frost, That's It Maxi Priest, Just A Little Bit Longer	
CMT	
Continuous programming 704 18th Ave South, Nashville, TN 37203	
ADDS	
Clint Black, Loving Blind Chris Hillman & The D.R.B., Will... Eddie Rabbitt, Tennessee Born... Dean Dillon, Holed Up In Some... Vicki Lynn King, Don't Call Me... The Dillards, Out On A Limb Ian Eaton & Battle River, Born Country	
HEAVY	
Clint Black, Put Yourself In My Shoes Vince Gill, Never Knew Lonely Randy Travis, Heroes & Friends S.Lynne, Things Are Tough All Over Alison Krauss, I've Got That Old Feeling Dwight Yoakam, Turn It On... Michael Murphey, Cowboy Logic Ronnie McDowell, Unchained Melody Pirates/Mississippi, Rollin' Home Alan Jackson, Chasin' That... Reba McEntire, Rumor Has It Ray Stevens, Help Me Make It... Neil McCoy, If I Built You... Mark Chesnutt, Brother Jukebox Molly/Heymakers, Chasin'... Marty Stuart, Little Things Doug Stone, These Lips Don't... Gary Morris, Miles Across... Patty Loveless, I'm That Kind Of Girl Billy Dean, Only Here For A Little While	
MEDIUM	
Lionel Cartwright, Say It's Not True Joe Diffie, If You Want Me To Mike Reid, Walk On Faith Travis Tritt, Put Some Drive In... C. Atkins/M. Knopfler, Poor Boy Blues Ray Kennedy, What A Way To Go Barbara Mandrell, I'll Leave... A.Tippin, You've Got To Stand For... Pam Tillis, Don't Tell Me What To Do Rob Crosby, Love Will Bring... Mark Collie, Let Her Go Martin Delray, Get Rhythm The Judds, Love Can Build A Bridge Tim Ryan, Breakin' All... Emmylou Harris, Wheels Of Love Kevin Welch, True Love Never Dies Vince Gill, Pocket Full Of Gold Sawyer Brown, One Less Pony Mary Chapin Carpenter, You Win Again Kenny Rogers, Lay My Body Down Marsha Thornton, Maybe The... Rhonda Gunn, Safe In The... Rosanne Cash, What We Really Want Oak Ridge Boys, Soul And Inspiration Baillie & The Boys, Treat Me... Donna Ulisse, Things Are Mostly Fine Verlon Thompson, She's The One	

 The Nashville Network	
30 Hours Weekly 2806 Dryland Dr, Nashville, TN 37214	
ADDS	
Donna Ulisse, Things Are Mostly Fine McBride & The Ride, Can I... Clint Black, Loving Blind Kevin Welch, True Love Never Dies Navy Band, We Are With You The Dillards, Out On A Limb Dean Dillon, Holed Up In Some... Jack Barlow, Spirit Of America	
HEAVY	
S.Lynne, Things Are Tough All Over A.Tippin, You've Got To Stand For... Doug Stone, These Lips Don't... Reba McEntire, Rumor Has It Rosanne Cash, What We Really Want Mark Chesnutt, Brother Jukebox Rob Crosby, Love Will Bring... Mike Reid, Walk On Faith The Judds, Love Can Build A Bridge Joe Diffie, If You Want Me To Ray Kennedy, What A Way To Go Randy Travis, Heroes & Friends	
LIGHT	
The Hollenders, I Know A Little Alison Krauss, I've Got That Old Feeling Allman Bros., Seven Turns Verlon Thompson, She's The One Michael Martin Murphey, Red... John Tesh, On American Shores Jimmy Buffett, Jamaica Farewell Kenny Rogers, Lay My Body Down Eddy Arnold, You Don't Miss A Thing Rhonda Gunn, Safe In The... Barbara Mandrell, I'll Leave... Mark Collie, Let Her Go Hoyt Axton, Heartbreak Hotel Indigo Girls, Hammer And A Nail The Vaughan Brothers, Tick Tock The Bumpkins, 2-Steppin' Out On Me Marsha Thornton, Maybe The... Barbie/Shari Belafonte, Together... Tommy Cash, Thoughts On The Flag Martin Delray, Get Rhythm Becky Hobbs, Talk Back... Gary Morris, Miles Across... Tony Toliver, Barstool Fool The Bama Band, My Reckless Heart Jerry Jeff Walker, Navajo Rug Michelle Wright, A Heartbeat Away Jonathan Richman, Since She...	
MEDIUM	
Lionel Cartwright, Say It's Not True Molly/Heymakers, Chasin'... Ronnie McDowell, Unchained Melody Marty Stuart, Little Things Pam Tillis, Don't Tell Me What To Do Neil McCoy, If I Built You... John Conlee, Doghouse Billy Dean, Only Here For A Little While Linda Davis, In A Different Light Sawyer Brown, One Less Pony Baillie & The Boys, Treat Me... Patty Loveless, I'm That Kind Of Girl Ricky Van Shelton, Oh Pretty Woman Matraca Berg, I Got It Bad Vince Gill, Pocket Full Of Gold	
WAT TRACKS	
9 hours weekly 1722 Gower Street, Los Angeles, CA 90028	
ADDS	
Styx, Show Me The Way D Harry/Iggy Pop, Well, Did You Evahl Happy Mondays, Kinky Afro Keith Sweat, I'll Give All My... Alias, Waiting... The O'Jays, Don't Let Me Down Tesla, Signs Bootsauce, Scratching The Whole Timmy T, One More Try UB40, Here I Am ZZ Top, Give It Up	
HEAVY	
Whitney Houston, All The Man... INXS, Disappear Surface, The First Time Celine Dion, Where Does My... Nelson, After The Rain Cathy Dennis, Just Another Dream	
MEDIUM	
Deee-Lite, Power Of Love Another Bad Creation, Iesha Divinyls, I Touch Myself King's X, It's Love Drivin' N' Cryin', Fly Me Courageous Chris Isaak, Wicked Game	

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

M.C. SKAT CAT RETURNS to the video screen in a new Virgin clip, "Skat Strut." The clip marks a reunion between the animated feline and his human dancing partner, Paula Abdul, who puts in a cameo appearance. O Pictures' Michael Patterson and Candace Reckinger directed the shoot with producer Holly Crawford. Fellow O Pictures director Matt Mahurin recently lensed Caron Wheeler's new "Don't Quit" video for the EMI album "UK Blak." Carrie Wysocki produced.

NEW YORK

SHARI BELAFONTE JOINS Barbie (the doll) and a troop of young peace activists in the new video "Together We Can Do It (The World Song)." Fred Meyerson directed Belafonte, Barbie, members of the Wise Kids Choir, and delegates from the Children's Summit in the "peace message" video, complete with singing, dancing, and painting. Meyerson shot footage on location at the Waldorf-Astoria and the Children's Summit in New York. He also produced the clip with Ralph King. The Barbie single comes from the Rincon Recordings album "The Look."

Psychedelic dance act Deee-lite is back with another visual feast in the clip "Power Of Love," directed by Hiroyuki Nakano for Hiro Enter-

prises. The Japanese director follows up "Groove Is In The Heart" with more electro-pop wizardry, featuring myriad dissolves, flips, layers, and special effects. Numerous nature backdrops call attention to the group's environmental concerns. Broadway Video senior editor John Vesey teamed with Nakano in post-production, while Hiro Otsubo produced the Elektra Entertainment video for Hiro Enterprises.

Joeski Love's "Joe Cool" video is the second in a series of director Rich Murray's "Rap Theater" clips. The GPA Films production features a comic-strip set design, placing the rappers in a cartoon "Gotham City" complete with villains, vixens, and visual gags. Kwame throws in a cameo performance. Lenny Grodin produced the Columbia shoot.

OTHER CITIES

ONE HUNDRED EXTRAS formed a giant peace sign atop a snow-covered mountain in Wilmington, Mass., during the filming of Hand Of Fate's new video, "Ashes Of Eve." Winmill Entertainment's Brook Altman and Chip Miller co-directed the shoot for the WTG band, while Chip Miller and Travis Miller produced.

Tommy Boy's Stetsasonic teamed with director Pamela Birkhead to reel "No B.S. Allowed" from the "Blood, Sweat, & No Tears" album. Matthew Cole produced the clip, shot on location in Virginia, for Sound-track City Inc.

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.

ANDY TAYLOR

Stone Cold Sober
Dangerous/A&M
Cathy Hood/VIVID
Tony Vanden Ende

CARON WHEELER

Don't Quit
UK Blak/EMI
Carrie Wysocki/O Pictures
Matt Mahurin

THE WOOTEN BROTHERS

Tell Me
Try My Love/A&M
Tom Lowe, Lyn Healy/VIVID
Bob Kubilos

THE BAMA BAND

My Reckless Heart
Takin' Off The Edge/Capitol-Nashville
Madeline Bell
Jerry Crutchfield, Martin Crutchfield

THE DILLARDS

Out On A Limb
Let It Fly/Vanguard
Carolyn Betts/Dream Ranch Pictures
Greg Crutcher

DRIVIN-N-CRYIN'

Fly Me Courageous
Fly Me Courageous/Island
Joan Weidman, Tina Silvey/Silvey + Co.
Kevin Kerslake

ED O.G. & DA BULLDOGS

I Got To Have It
Life Of A Kid In The Ghetto/PWL-Mercury
Gina Harrell
Kevin Bray

KATMANDU

When The Rain Comes
Katmandu/Epic
Jim O'Bryan
Phil Tuckett

KING OF THE HILL

I Do U
King Of The Hill/SBK
Gene Wagner, Lisa Levine/VIVID
Marc Bienstock

JOESKI LOVE

Joe Cool
Joe Cool/Columbia
Lenny Grodin/GPA Films
Rich Murray

STETSASONIC

No B.S. Allowed
Blood, Sweat, & No Tears/Tommy Boy Music
Matthew Cole/Soundtrack City Inc.
Pamela Birkhead

HOLLYWOOD RECORDS

(Continued from preceding page)

"Headlong," there will be one for the second single, "Innuendo." Hollywood is also servicing Queen's clips for such past hits as "Bohemian Rhapsody" and "Under Pressure" with David Bowie.

Coming from a radio background, Anthony says she sees some similarities between video and radio promotion. "I try to promote videos the same way that I've promoted records. You have to believe in what you're doing and continue to deliver quality. Also, you can't take it for granted that if you've serviced a video, and the programmer likes it, they'll play it. I try to enhance it with anything I can, with other materials on the band, or alerting them to a local radio station that's playing the record. I try to let them know the whole story."

Pro Audio

Smaller-City Studios Enter Big Leagues Lower Prices, Fresher Air Among The Lures

■ BY MALCOLM HOWARD

NEW YORK—New York and Los Angeles may always be the North American meccas for the music recording industries. But many younger, upwardly mobile studio markets, such as Nashville, Atlanta, Seattle, and Austin, Texas, have begun to compete nationally.

By building better rooms and reputations, studios in smaller markets are attracting top producers, songwriters, artists, ad agencies, and film makers, with enticements ranging from cleaner air to lower hotel and studio rates.

While most L.A. and New York studio owners deny any real out-of-town threats to their business, many do not deny that the market has decentralized in recent years.

"L.A., New York, and London remain at the top of the mixing market, but since acts are evenly distributed around the country, they often prefer to work in Minnesota or Detroit during the tracking process," says Kevin Mills, owner of Larrabee Sound in Los Angeles. "In the era of the home studio, you may [cut the tracks] in your hometown. But the big city is where the albums are mixed."

Prince often mixes at Larrabee, but he put Minneapolis on the music map with "Purple Rain" and Paisley Park studios. Prince's hometown promotion (via movies, albums, a world-class production center, and nightclub) has only reinforced the notion that big records can come from small cities.

"Some of the quality rooms in New York and L.A. have never done better," says George Massenburg, a top producer and president of George Massenburg Labs, based in the L.A. area. Producers follow songwriters to cities such as Nashville or New Orleans chiefly for musical reasons, and secondly for the city's lifestyle, spirit, and studios, he said. One reason the recording meccas stay on top,

he says, is their "infrastructure of support," which translates as well-tuned pianos, trained instrument and equipment repair staff, and gophers for guitar strings.

Although he notes that some London, New York, and L.A. stu-

'We're certainly seeing an influx of artists and producers from N.Y. and L.A.'

dios are extraordinarily thorough, Massenburg nevertheless expects to travel in coming weeks to Skywalker Studios, the rather well-tempered George Lucas complex in Marin County north of San Francisco, to work with Flim & the BB's. For new musical ideas, Massenburg looks to cities of diverse spirit and size, from Nashville to Muscle Shoals, Ala.

UNIQUE ATTRIBUTES

Indeed, every recording hotbed has unique attributes. Both Seattle's thrashy-rock and new-age music scenes, for example, have received national attention of late, while Austin's bustling live country, blues, and rock scenes continue to draw A&R people to the Texas capital.

"There's been a lot more major-label activity in the area in the last three-and-a-half years," says Robert Dodds, studio manager of Arlyn Recording Studios, which expects to record Poi Dog Pondering, a local band signed by CBS, in coming months.

"Austin's relatively small recording scene could not support 10 major studios," Dodds says. But the major-label interest at Arlyn means increasing lead time on bookings to 90 days, and boosting rates to \$750 a day—more than half the rate at many L.A. facili-

ties.

Austin's studios, some of which have doubled or tripled in revenues in the last three years, are upgrading rapidly to meet the demand.

"There's a lot of new equipment in town," says Keith Ayres, publisher of Texas Beat magazine and columnist on Lone Star studios. "It used to be that there were a half-dozen eight-track studios here, but now I don't know if there's two. Everybody's gone up to 16 tracks or higher."

QUALITY ON THE RISE

Echoing nationwide trends, quality is growing faster than quantity, as low-tech rooms face tough competition from home studios, says Ayres.

In the Pacific Northwest, some of the factors that led a national magazine to declare Seattle the "most livable U.S. city" contribute

(Continued on next page)



Shop Class. Soundshop owner Buddy Killen, second from left, shows his new Trident Vector console to, from left, CBS artist Michael White, Ronny Robbins, and Curb artist Ronnie McDowell. The new board is part of the studio's \$1 million expansion and renovation.

AUDIO TRACK

NEW YORK

STEVE WINWOOD'S TRACK "One And Only Man" was mixed for Virgin by producer **Junior Vasquez** at **Soundworks NYC**. **Mark Plati** engineered the mixes and programmed keyboards.

Electric Lady had Vasquez in mixing "Shake," (performed by the **Time**) from the "Graffiti Bridge" soundtrack on Warner Bros. Plati engineered the mixes and programmed keys, assisted by **Adam Yellin** and **Jennifer Bette**.

At the Science Lab, producer **David Frank** worked on the track "I Have Slipped" for artist **Bruce Roberts**. The Atlantic project was done at the facility's SSL 400 E-Series console.

At **Power Play**, **Diamond Shell**

completed his debut album for **Cold Chillin'/Warner Bros.** with **Bizmarkie** and **Cool V** producing. **Ivan "Doc" Rodriguez** engineered, assisted by **Everett Ramos**, **Peter Jorge**, and **Rod Curbello**. **Eric B.** and **Rakim** worked on their follow-up album to "Let The Rhythm Hit-Em" with engineers **Anton Pukshansky** and **Greg Gordon**. **Alex Armitage** assisted.

Producer **Wingate** mixed tracks for **Apollo/Motown** artist **Karen Anderson**'s single, "If U Want My Luv," from her upcoming album, at **Unique Recording**. **Tony Sma-lios** engineered.

The Magic Shop made the dive into digital, taking delivery on a **Sony PCM 3324** 24-track recorder with **Apogee** filters.

LOS ANGELES

AT SUNSET SOUND, **Tom Wer-man** mixed the **McQueen Street** album that he produced for **SBK** on the studio's custom **API** console. **Eddie Delena** engineered. **Phil Collins** put down drum tracks for a new **Lamont Dozier** project. Dozier produced and **Reggie Dozier** engineered. **Brian Soucy** assisted. "Til Tuesday was in tracking and overdubbing with producer **Tony Berg**. **Steve Churchyard** engineered, assisted by **Soucy**.

At **A&M Recording Studios**, **Danny Kortchmar** produced five tracks on **Joe Cocker**'s upcoming Capitol album. **Mark Desisto** engineered, with **Brian Schubel** assisting. **Steve Holly** was on drums,

(Continued on page 54)

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 26,1991)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE—SALES
TITLE Artist/ Producer (Label)	THE FIRST TIME Surface/ Surface (Columbia)	LOVE MAKES THINGS HAPPEN Pebbles/ L.A.Reid;Babyface (MCA)	FOREVER'S AS FAR AS I'LL GO Alabama/ J.Leo;L.M.Lee; Alabama(RCA)	ALL THIS TIME Sting/ H.Padgham;Sting (A&M)	JUSTIFY MY LOVE Madonna/ L.Kravitz (Sire)
RECORDING STUDIO(S) Engineer(s)	STUDIO ON WHEELS John Falzarani	ELUMBA Jon Gass	EMERALD Steve Marcantonio	GUILLAME TELL Hugh Padgham Simon Osbourne	UNIQUE Josh Chervokas
RECORDING CONSOLE(S)	Spectrasonic	SSL 6000-E Series	SSL 4000-G Series	SSI 4000-E Series	SSL 6000-E Series SSL 4000-G Series
MULTITRACK RECORDER(S) (Noise Reduction)	3M M79	Studer 800 Mark 3	Mitsubishi X-850	Sony 3348	StuderA-800
STUDIO MONITOR(S)	JBL 4310 Tannoy 6.5	Augsberger Yamaha NS10	Hidley/Kinoshita TAD Components	Acoustic Research 18 Yamaha NS10 TAD Tenoshita	Yamaha NS10 Urei Gauss Speakers
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 467	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	MARATHON RECORDING Bob "Baccy" Broockmann	SUMMA Jon Gass	EMERALD Steve Marcantonio	A&M STUDIOS Hugh Padgham	SOUNDWORKS Goh Hotoda; Shep Pettibone
CONSOLE(S)	Neve V Series	SSL 4000-G Series	SSL 4000-G Series	SSL 6056	Neve V Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR-90/ Sony 3324	Studer 800 Mark 3	Mitsubish 850	Sony 3348	Mitsubishi X-880/ Studer A820
STUDIO MONITOR(S)	Tannoy SSMU	Augsberger Yamaha NS10	Hidley/Kinoshita TAd Components	Acoustic Research 18 Yamaha NS10	Urei 813 B Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Sony 1630	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND Jose Rodregus	FUTURE DISC Tom Baker	STERLING SOUND George Marino	MASTERDISK Bob Ludwig	STERLING SOUND Ted Jensen
PRIMARY CD REPLICATOR (ALBUM)	DADC	Sanyo/ JVC	JVC Disc America	Denon/ DADC	DADC
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Manufacturing	Uni Distribution	Sonopress	Sonopress/ Electrosound	WEA Manufacturing

© 1991, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

SMALLER-CITY STUDIOS ENTERING THE BIG LEAGUES

(Continued from preceding page)

to its growing music scene. Studios report a 30% yearly increase in revenues—the business split roughly 60%-40% between commercial work and local music, respectively.

"It used to be that people would think, 'Omigod, where am I gonna tie my horse up when I get there?'" says Seattle's Steve Lawson, owner of Lawson Productions, a five-room facility that boasts two New England Digital systems and two 24-track music rooms. The 12-year-old studio has continually upgraded since it took over Kaye-Smith Recording in 1989 and now plans to collaborate with the Seattle-based group Heart on a world-class room.

While Vancouver, British Columbia's Little Mountain Sound consistently draws such top acts as Aerosmith and David Lee Roth, Seattle still lacks a world-class recording room and infrastructure of backup services needed to firmly establish it as a major market, says Terry Date, producer of Seattle-based Soundgarden, an up-and-coming band, and Mother Love Bone, whose PolyGram debut received critical praise.

Still, Seattle's independent-label scene (Sub Pop, Nastymix, Poplama, and Mirimar) continues to make life busy for Date. Top Seattle studios, such as London Bridge and Triad Studios, meanwhile, are upgrading steadily and reporting 10%-25% revenue growth as even new age makes an impact.

"There are a lot of people in the new-age genre living up here," says Paul Speer, co-owner of Mirimar Productions, a recording studio/new age video maker that has sold more than a million records. "A lot of studio owners have benefited from people doing new age stuff as sort of a hobby. They'll do a tape and sell it locally. All you need is a MIDI keyboard and a flute and in three or four days you can put out a decent-sounding album."

NONMUSIC REVENUES

Still, it could be argued that many up-and-coming studio markets could not make it on music alone. Most are set in growing cities, where the demands of media and advertising boost revenues.

While Austin floats above the slow Texas oil economy (thanks to the Univ. of Texas, the capital bureaucracy, and several electronics firms), Seattle's Nintendo, Boeing, and Weyerhaeuser corporations fuel development. Economic

health has not hurt commercial business for Seattle studios; nor has it hurt Austin, where a night-club called Antone's doubles as a record label and the music scene is a watering hole for acts as diverse as the Butthole Surfers, Pinetop Perkins, Bonnie Raitt, Willie Nelson, and Asleep At The Wheel.

Likewise, Toronto studios have grown as the city becomes Canada's ad capital. Studios in Miami and other Florida cities, meanwhile, are becoming off-line centers for Disney, Universal, and the international Hispanic broadcast market, as well as prime recording venues for Latin, world beat, and Caribbean music.

Chicago's success with house music complemented its stature in the postproduction and advertising worlds, while Nashville's growing role as a songwriting center aids a country resurgence that now merits a special chapter of the Society of Professional Audio and Recording Services.

ATLANTA BLOSSOMS

Like Chicago and Nashville, such up-and-coming sister cities as Atlanta have developed specialties within a framework of diversification. With talent such as Whitney Houston, Bobby Brown, the Georgia Satellites, an expanding contemporary Christian market, and a healthy amount of commercial work from Turner Broadcasting, Atlanta has blossomed in recent years. "I think Atlanta has the best chance of being the next L.A. in terms of an R&B recording center," says Larrabee's Mills.

While studio rates are somewhat cheaper than those of top New York facilities, Atlanta's renaissance emerges from a growing talent base, most agree. L.A. Reid & Babyface's move from Los Angeles to Lacoco in Atlanta is perhaps the most stunning example of what Mills terms a "self-contained songwriting/producing team" leaving the big-city environment.

"We're certainly seeing an influx of artists and producers from New York and L.A.," says Tom Wright, owner of Cheshire Sound Studios, an Atlanta studio that last year added a new SSL console to its main studio and a new MCI console in Musiplex, its more affordable counterpart. Atlanta's varied music scene affords studio owners such as Wright an average of 10%-15% yearly growth in music-production revenues.

But how much activity in cities
(Continued on next page)

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SMALLER-CITY STUDIOS ENTERING THE BIG LEAGUES

(Continued from preceding page)

such as Austin and Atlanta springs from indigenous musical trends and how much from pure dollars and cents? Lower rents may mean lower overhead for the smaller-city studios, but competition from project studios and discounts to major-label regulars force major-market prices down, and the price of an SSL is the same in Seattle as in Los Angeles, studio owners note.

"To a good extent, I think our rates are similar [to big cities],"

says Peter Caldwell, owner of Doppler Studios in Atlanta, a full-service house that reports more off-line work of late, and revenue increases of 20% from 1989 to 1990.

"The hourly rate may look significantly different right off the book, but there's a lot of rate-shaving going on when booking block times [in the bigger markets]," says Caldwell.

Nevertheless, card rates for mixdown at a top L.A. facility such as Larrabee may be \$2,300 a day,

while top Seattle studios request \$250 an hour, or \$950 a day, on lockout. Top Atlanta postproduction rooms may get \$235 an hour for syncing audio to video, or \$135 an hour for use of a 24-track room, Caldwell notes.

But comparisons on price alone are misleading, many warn. World-class, big-city-studio patrons get what they pay for: the largest base of musicians, the best array of outboard gear, the excitement of a metropolitan artistic environment,

and, most importantly, service, says David Amlen, owner of Sound on Sound in New York. Smaller-city studios, on the other hand, have fewer trombonists on their talent lists, but can offer cheaper hotel bills during monthlong lock-ins.

Studio owners have divergent views on what makes a recording center succeed, but they agree that keeping pace with technology is crucial.

One Atlanta studio owner who

does mainly ad work says teleconferencing patches are already making out-of-town work easier, while fiber-optic telephone lines will allow long-distance, real-time transmission of MIDI files in the near future.

"On one recent job, we had the director for the ad in Seattle, his client in California, and the announcer in our studio, all talking to each other during the session," says George Blackwell, owner of Soundtrack Inc., a Miami studio that just installed Digidesign's Sound Tools. "It gets to the point where everybody's local talent."

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AUDIO TRACK

(Continued from page 52)

T.M. Stevens on bass, Phil Grunday on guitar, and Chris Stainton on keyboards.

At Microplant, Keith Cohen produced and engineered tracks and overdubs for a single by Gary Brown on Capitol. Mariah Carey worked on material for her second album with producer Walter Afanasieff. Steve Deutsch engineered. The Del Rubel Triplets worked on their debut album with Deutsch producing and engineering. Alan Abrahamson assisted.

Lucinda Williams was in Skip Saylor mixing tracks for BMG/RCA with engineer Steve Rinkoff. Chris Puram and Liz Sroka assisted. Tracks recorded by CBS artist Martika, produced by Frankie Blue, were mixed by engineer John "Tokes" Potoker. Sroka assisted. Producer Louil Silas Jr. was in mixing MCA act Junior with engineer Peter Arata.

Recent action at the Rock House included Larry Robinson remixing tracks by T.C. Ellis for Paisley Park. Prince produced the track and Paul Arnold engineered. Jason Roberts assisted.

NASHVILLE

AT MUSIC MILL, Waylon Patton tracked for Capitol with producer Jerry Crutchfield. Jim Cotton and Paul Goldberg engineered. Johnny Cash was in mixing with producer Bob Moore for a PolyGram album. David Ferguson engineered. Roger Miller mixed a project for BMG/RCA with producer Richard Landis. Joe Scaife and Butch Carr engineered.

OTHER CITIES

ARDENT IN MEMPHIS had Paul Lani in mixing the Young Turk album with producer Carl Kennedy. The Geffen project was done on an SSL 6000 E board.

Phil Collins mixed his 2 1/2-hour "Seriously Live!" video, CD, and cassette project at Different Fur Recording, San Francisco. Collins and Rob Colby produced. Paul Gomersall engineered, assisted by Mark Slagle.

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

Billboard® Home Video

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Vestron Label To Come Back To LIVE Resurrection To Include 20 Theatricals

■ BY JIM McCULLAUGH

LOS ANGELES—LIVE Home Video has appointed a director of sales and two regional sales managers in anticipation of reintroducing and raising the profile of the Vestron label, according to Stuart Snyder, senior VP of sales for LIVE.

LIVE expects to close its proposed acquisition of Vestron, still in Chapter 11 reorganization, sometime this year. LIVE, however, under terms of an initial distribution deal, hopes to have Vestron titles in the U.S. marketplace sometime within the next two months.

"The distribution agreement has been signed," says Snyder, "whereby LIVE Home Video in the immediate future will be dis-

posts in the new label setup (see page 58). Three more regional sales managers are expected to come on board during the first half of the year.

"We really want the Vestron label to have its own sales force, energy, and marketing abilities. We will present the product as Vestron and the sales staff will present it as new releases and catalog," he says.

Snyder says he is enthusiastic about the breadth of the Vestron catalog, citing "special-interest,

music video, and comedies" as particularly strong areas.

Vestron's "National Geographic" series has been a perennial best-seller in the nontheatrical area, while the label also had the industry's first major music-video success story with Michael Jackson's "Making Of Thriller" tape. A more recent retrospective on Jackson was also a strong seller.

Among theatrical titles in the catalog are "Dirty Dancing," "Mad Max," and "Prizzi's Honor."



A Private Affair. Keith Carradine and Karen Allen star as clandestine lovers in Vidmark's "Backfire," which the label is rereleasing as part of a 12-title home video promotion. Orders for the titles, which are available at \$29.95 apiece, are due March 5.

Commodore Sails Into Spotlight With CDTV Launch

■ BY CHRIS MCGOWAN

LAS VEGAS—Commodore International took a big share of the limelight at the Winter Consumer Electronics Show with the worldwide launch of its CDTV player, an interactive multimedia unit that marries Amiga computer technology to the compact disc.

Similar in appearance to a CD player, the \$999-list CDTV machine is designed to attract a wide spectrum of consumers by functioning as an easy-to-use, all-purpose entertainment and educational center once it is hooked up to a TV set and home audio system.

CDTV is the "synthesis of consumer electronics and advanced microchip technologies," according to Commodore. With its large data-storage capacity, CDTV can offer sophisticated interactive video games with high-quality animation and digital audio, and also enrich informational titles with audio, video, still pictures, animation, and interactive qualities.

The player has 1 megabyte of RAM, and its programs will be accessed from 550-megabyte CD-ROM discs. The CDTV unit can also play audio compact discs, CD+G (CD + Graphics) discs, and Warner New Media's MIDI/CD discs.

The player accepts NTSC, Super-NTSC, or PAL connectors, and has a floppy-disk-drive interface, serial and parallel ports for a modem and printer, and a port for downloading to composite/Hi-8 and Super VHS video.

A "smart card" will allow consumers to save up to 512 kilobytes of data, and an optional keyboard, 3½-inch floppy-disk drive, and other peripherals will soon be available. In addition, Commodore will make the CDTV player compatible with the Moving Picture Expert Group (MPEG) full-screen, full-motion standard once it is established.

Operated with a simple hand-held remote control, CDTV (an acronym for Commodore Dynamic Total Vision) will provide easy access to a library of multimedia titles that will include such fare as the fully illustrated "American Heritage Encyclopedic Dictionary," an interactive version of "Cinderella," an interactive cookbook, thinking games such as "Sherlock Holmes, Consulting Detective," educational programs, arcade games, and simulation games such as "Sim City" and "Falcon."

The retail launch of CDTV will come this quarter, with 30 CDTV titles (CD-ROM discs) initially available for the player. Spectrum HoloByte, Merit, Icom Simulations, and Xiphias are among those development companies providing the first CDTV programs, which range in price from \$39.95 to \$199.95 apiece.

Other developers and publishers that are working on CDTV programs include LucasFilm, Guinness, Psychosis, Cinemaware, Accolade, and Music Sales. Another 40-50 titles are expected to follow by spring.

And by June, Commodore expects to introduce a CD-ROM expansion box for roughly \$600 that will give CDTV capacity to Amiga computers with at least 1 megabyte RAM. There are an estimated 2 million current owners of Amigas.

With CDTV, Commodore hopes to tap into schools, video-game users, and the computer literate. Plus, an important new market may consist of adults who want to provide multimedia interactive systems for their families, but do not want to grapple with a conventional computer or spend

money on limited game machines.

"Computing power without computer complexity" is one of the CDTV slogans of Nolan Bushnell, GM of Commodore's interactive-consumer-products division. He also claims CDTV will change TV "from a passive to an active medium" as well as "create an entirely new software industry" and become a "multi-billion-dollar business within five years."

Bushnell says the initial CDTV roll-out in the U.S. will come in New York, Los Angeles, Chicago, San Francisco, Dallas, and Denver through such participating retailers as Montgomery Ward, Video Concepts, McDuff, and Software Etc.

In the U.K., Dixons will be one of the participating chains in the first quarter. CDTV will be launched in Canada and Europe soon thereafter.

'It's a little early to talk strategy, but we are moving forward'

tributing the Vestron catalog. It's still a little early to talk about specific marketing strategy, but we are moving forward."

He does say that Vestron programming will be treated as a separate label with its own identity.

Snyder adds that "we will be introducing the catalog at all price points, as well as issuing new releases." Vestron reportedly has close to 20 theatrical features that have not been released to the home-video market so far. Those titles, says Snyder, would be priced in line with current rental-pricing strategies.

Snyder says more Vestron-related personnel will be added as time goes by. Kevin Kasha, who had been Vestron's national sales manager for the U.S. and Canada, will be director of sales. At the same time, Steve Nurme and Scott Fields, formerly Vestron regional sales managers, will resume those

The video retail biz in Canada, still in its relative infancy, is experiencing some growing pains ... see page 69

Laserdisc Sampler Created To Promote Hardware, Software

LOS ANGELES—MGM/UA Home Video and Pioneer LDCA Inc. are teaming up to promote laserdisc hardware and software with a sampler that features 63 classic films as well as information about how the technology works.

Pioneer will have exclusive use of the sampler—believed to be the first of its kind—for the next six months as a hook around which to build promotions, according to George Feltenstein, executive producer of the sampler and MGM/UA's executive in charge of domestic home video, sales and marketing.

In addition to using the disc as a basis for promotions, Pioneer is expected to supply it to key hardware retailers for in-store play.

"We wanted to create a disc that would not only show off the versatility of laser players, but the MGM/UA releases also," says Feltenstein, noting that "it's ideal to get people to buy both the software and the hardware." Scenes from

such films as "Casablanca," "Rain Man," "Ben-Hur," and "Gone With The Wind" are included.

Feltenstein says he hired Bud Friedgen and Michael Sheridan, associate producer and assistant editor, respectively, of "That's Entertainment," to assemble the disc, since "they know our library better than anyone. It's not just a clip reel but it shows people how to utilize their players. All the various functions of the player are featured, such as letterboxing and multichannel functions. It also lets viewers know that many discs have all sorts of supplementary features on them, such as trailers, outtakes, and production featurettes. We also think it's the type of program people will want to see again and again. There's a repeatability factor."

After six months, explains Feltenstein, the disc will be available as a promotional disc through other distribution avenues.

JIM McCULLAUGH

Paramount Shows Slight Decline, But Figures Don't Reflect 'Hunt' Sales

Paramount Communications Inc. says its home video income "declined slightly" in the fiscal year that ended Oct. 31. However, since videocassettes of "The Hunt For Red October" were not shipped until the end of the fourth quarter, revenues and income from the hit release were not included in the results. The home video division shipped more than 435,000 units of the title, which is priced at \$99.

Operating income from Paramount's entire entertainment unit was down in the year, although revenues rose to \$2.44 billion from \$2.07 billion in the previous year. (Home video numbers are not broken out from the totals.)

For the fiscal year, the New York-based entertainment and publishing company reports overall net profit of \$259.1 million on revenues of \$3.87 billion, compared with profit of \$1.46 billion on revenues of \$3.39 billion in the previous year. (In 1989, Paramount booked a gain of \$1.24 billion from the sale of a financial services subsidiary.)

In the fourth quarter, net profit plunged to \$110 million from \$1.23 billion the year before. Revenues rose to \$1.17 billion from \$968 million.

Meanwhile, Paramount and Pioneer Electronic Corp. have put to rest rumors that they will make the next marriage of a U.S. entertainment software company and a Japanese hardware corporation. Paramount, with \$1.6 billion in cash, has been the continuing focus of speculation about mergers and acquisitions.

DON JEFFREY

MGM-Pathé Averts Default On Junk Bonds

MGM-Pathé Communications Co. has overcome its first financial crisis since Pathé acquired MGM/UA for \$1.3 billion late last year. By paying \$26 million in interest payments before Jan. 15, the company averted default on two MGM/UA junk-bond issues. Beverly Hills, Calif.-based MGM-Pathé postponed the payments in December because of higher-than-expected expenses associated with layoffs at MGM/UA Home Video.

D.J.

Rentrak Gets \$2 Million Credit Line

Rentrak Corp., the pay-per-transaction home video supplier, says it has obtained a \$2 million revolving credit line from a private investor whom it declines to identify. The Portland, Ore.-based company says the money will be used for working capital. Terms of the loan, which are not disclosed, are described by Rentrak as "very satisfactory."

Buena Vista Goes Sell-Thru On 'Jungle'

Sources close to Buena Vista Home Video confirm that the company will release "The Jungle Book" to the sell-through market. A May 3 street date has been targeted. Sources add that the decision was based on the sizable \$44 million box office gross resulting from a recent theatrical rerelease. Disney, the sources say, is also preparing to model "The Jungle Book" campaign on the scope of last year's "The Little Mermaid" effort. Disney broke the first-half sell-through ice by recently announcing that "Ducktales: The Movie—Treasure Of The Lost Lamp" will be released March 15 at \$22.99 (Billboard, Jan. 19). In other Disney news, "The Little Mermaid" and "Sing Along Songs: Under The Sea" were awarded 1990 Parent's Choice awards for home video titles.

RCA/Columbia, Nelson To Co-Promote Vids

One more title from the consumer wish-list will be released as RCA/Columbia Pictures Home Video is planning an April 3 street date for "The Last Picture Show," made in 1971. Even more interesting is that two competitors—RCA/Columbia and Nelson Entertainment, which has home video rights to the sequel, "Texasville"—will co-promote each other's title. A trailer for the \$59.95-listed "The Last Picture Show" will appear at the head of the "Texasville" cassette, arriving in stores April 25, and vice versa. Printed marketing and ad material will also co-promote the titles. The Peter Bogdonovich-directed original earned eight Academy Award nominations, including best picture and best director, and won Oscars for Cloris Leachman (best supporting actress) and Ben Johnson (best supporting actor). "Texasville," the recent theatrical sequel with director Bogdonovich and most of the cast returning, picks up the lives of the same characters some 25 years later.

Kagan Seminar Scheduled For Feb. 13

Media analyst Paul Kagan's annual "The Future Of Home Video" seminar is scheduled for Feb. 13 at the Beverly Hills Hotel in Los Angeles. Among speakers already lined up are Jim Gianopolos, senior VP, business affairs and international, Paramount Pictures; Richard Cohen, executive VP, Buena Vista Home Video; Scott Beck, chief operating officer and vice chairman, Blockbuster Entertainment Corp.; Paul Culberg, chief operating officer and executive VP, RCA/Columbia Pictures Home Video; David Mount, CEO and president, LIVE Home Video; Bruce Pfander, VP of marketing, CBS/Fox Video; Jack Silverman, president, CEVAXS, U.S.; and Scott Young, CEO and president, Wherehouse Entertainment Inc. The daylong seminar will cover three major areas: supply-side issues in the U.S. market, foreign-market home video revenues, and the U.S. retail scene. More information can be obtained through Kagan Seminars, 126 Clock Tower Place, Carmel, Calif. 93923-8734.

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store rental reports.			Year of Release	Rating
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★				
1	1	4	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	PG
2	2	4	ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990	R
3	3	9	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
4	4	9	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
5	11	3	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
6	7	12	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
7	5	14	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
8	6	11	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
9	8	4	GREMLINS 2: THE NEW BATCH	Amblin Entertainment Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13
10	16	2	THE ADVENTURES OF FORD FAIRLANE	CBS-Fox Video 1840	Andrew Dice Clay	1990	R
11	9	10	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
12	10	9	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R
13	13	9	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
14	12	5	GHOST DAD	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG
15	14	8	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
16	15	5	HENRY V	CBS-Fox Video 6163	Kenneth Branagh	1989	PG
17	17	4	LAST EXIT TO BROOKLYN	Neue Constantin Film RCA/Columbia Home Video 90633	Stephen Lang Jennifer Jason Leigh	1990	R
18	NEW ►		DELTA FORCE 2	Media Home Entertainment M012458	Chuck Norris	1990	R
19	20	11	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
20	19	17	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
21	21	5	ERNEST GOES TO JAIL	Touchstone Pictures Touchstone Home Video 1065	Jim Varney	1990	PG
22	35	3	LONGTIME COMPANION	Vidmark Entertainment	Bruce Davison Stephen Caffrey	1990	R
23	31	2	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R
24	23	13	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
25	39	2	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R
26	18	4	TIE ME UP! TIE ME DOWN!	Miramax Films RCA/Columbia Home Video 90903	Victoria Abril Antonio Banderas	1990	NC-17
27	24	13	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
28	22	4	SHORT TIME	Live Home Video 68922	Dabney Coleman Matt Frewer	1990	PG-13
29	28	10	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R
30	25	12	MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R
31	26	13	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
32	29	25	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
33	NEW ►		ODDS AND EVENS	Warner Bros. Inc. Warner Home Video 35101	Terence Hill Bud Spencer	1978	PG
34	27	27	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
35	33	14	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
36	32	9	BLIND FURY	Tri-Star Pictures RCA/Columbia Home Video 70253-5	Rutger Hauer	1990	R
37	37	7	DADDY'S DYIN' ... WHO'S GOT THE WILL?	MGM/UA Home Video M902089	Beau Bridges Beverly D'Angelo	1990	PG-13
38	NEW ►		RIDING THE EDGE	HBO Video 90227	Raphael Sbarge Catherine Mary Stewart	1989	R
39	NEW ►		YOUNG GUNS II	CBS-Fox Video 1902	Emilio Estevez Kiefer Sutherland	1990	PG-13
40	NEW ►		WHISPERS	Live Home Video 68945	Victoria Tennant Jean Le Clerc	1990	R

◆ 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.

Super Club Chain Plans To Sticker 'Inappropriate' Vids

■ BY MOIRA McCORMICK

CHICAGO—Super Club N.A. has adopted the labeling system initiated by one of its subsidiary video chains, Dayton, Ohio-based Video Towne, for chainwide use.

Called Family Guard, the stickering scheme aims to keep young customers away from movies and music videos deemed inappropriate by the Dallas-based chain, which operates more than 470 music and video stores in the U.S.

Under the Family Guard system, any customer under 17 who attempts to rent or purchase stickered movies—or any customer under 18 who tries to purchase stickered music product—is refused at the register.

The movie stickers are yellow pentagons outlined in black, with the words "Family Guard" in the center and the letters S, L, and V (for sex, explicit language, and violence) in the pentagon's top three corners. Music stickers are yellow squares that read, "You must be 18 or older to buy this item. ID required."

Video Towne, which recently stopped carrying adult movies altogether, reviews NC-17-rated movies on a case-by-case basis to determine whether or not they will be stocked, says Williams.

So far, no such movies have been deemed unsuitable for the chain's inventory. Unlike Blockbuster Video, which recently announced its decision not to stock any NC-17 titles, Video Towne is not adopting an across-the-board ban on these releases (Billboard, Jan. 26).

Some music and comedy titles are not carried by Video Towne, including videos by 2 Live Crew, Andrew Dice Clay, and Sam Kinison. "If people want to buy those titles, they can go elsewhere—we don't have to carry them in our store," Williams says. "We don't want to be seen as a place where adolescents can get hold of inappropriate material."

Williams and his wife, Jan, video Towne's co-founders, had been reviewing and stickering movies since they began the Family Guard campaign four years ago. Now, since Super Club adopted the system, a pair of review committees have been formed, one for movies and one for music.

The committees consist of "four or five representatives from each subsidiary of Super Club," according to a Super Club spokeswoman. Those subsidiaries, in addition to Video Towne, are Alfalfa Video, Turtle's, The Record Bar/Tracks, Movies At Home, and the newly acquired MovieLand. The committees keep in touch via "phone, fax, and Federal Express," says Williams.

The Family Guard system has not adversely affected rentals on any of the stickered movies, Williams says. In fact, he adds, it has probably enhanced interest among many adult customers. "Nothing sells quicker," he says, "than something with 'banned in 32 countries' written on the box."

Super Club N.A. is a subsidiary of Belgium-based Super Club N.V.

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• Mickey's Monkey
• OOO Baby Baby
• Dancing In The Streets
• Reach Out I'll Be There
• Stop! In The Name Of Love
• You Beat Me To The Punch
PLUS MANY MORE!

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All Work & No Play At An Issue-Oriented VSDA Confab

VSDA HITS ISSUES: This year's Video Software Dealers Assn. Regional Leaders Conference was not fun and games (see separate story). Even the hotel for the event, the La Jolla Marriott in San Diego, is located in a business park, not on the beach near the many distractions this city has to offer.

The emphasis was on industry issues rather than the internal workings of VSDA. (A year ago, in Las Vegas, the trade group's new policy on regional trade shows sparked endless discussion.) Even this

year's buzz topic, VSDA splitting administratively from its affiliated group, the National Assn. of Recording Merchandisers, was not a topic. Again, issues. "We have plenty of topics—we don't need to get bogged down in VSDA's internal affairs," said Tom Warren, whose

North Carolina Chapter will hold its own regional meetings around the state once a month until June. Most attention focused on the manufacturer/distributor/retailer round-tables, where

(Continued on page 60)



by Earl Paige

VIDEO PEOPLE

Danny Kopels, former president of Magnum Entertainment, has been named executive VP of distribution for VPI/Harmony, Los Angeles.

Joseph R. Baczko is named president/chief operating officer of Blockbuster Entertainment Corp. He was previously president of the international division of Toys "R" Us.

Marsha K. King joins Warner Home Video, Los Angeles, in the new post of VP of business affairs and general counsel, worldwide. She was previously senior counsel for Twentieth Century Fox Film Corp.

Roderic Kavanagh, formerly GM of Bennett Marine Video, has been named VP of marketing and advertising for Legacy Home Video, Ventura, Calif.

Nancy Jones-Nalty and **Joe Amodei** have been promoted to regional positions as director of sales for LIVE Home Video, part of a restructuring of the sales department. Amodei, who has been with the company as a regional sales representative since 1987, will be director of sales, East Coast, while Nalty, who



JONES-NALTY

AMODEI

KELLEY

will be LIVE's director of sales, West Coast, had been West Coast sales manager. Filling the position for LIVE's director of sales in the Midwest is **Pamela Kelley**, formerly Midwest regional sales manager.

er for Warner Home Video. Replacing Nalty in her previous position is **Carolyn Diemer**, who will serve as the company's West Coast sales manager. Diemer was a regional manager for Virgin Vision/MCEG Home Entertainment. Also, **Craig Van Gorp** and **Roy Millonzi** join the company as directors of national accounts. Van Gorp was director of national accounts for MGM/UA Telecommunications, while Millonzi was national accounts manager, Easter U.S., Vestron, Inc.

At the same time, LIVE Home Video appoints **Kevin Kasha** as director of sales, and **Steve Nurme** and **Scott Fields** as regional sales managers for the Vestron Video label. Kasha was formerly national sales manager for Vestron, while Nurme and Fields were regional sales managers for Vestron.

Richard Marks is named senior VP, business and legal affairs, at Media Home Entertainment, Los Angeles. He had been counsel to the motion picture division of Walt Disney and Touchstone Pictures.

George Page, formerly Southeast regional sales manager for MGM/UA Home Video, is named Southeast regional sales manager for Hanna-Barbera Home Video, Los Angeles. At the same time, **Mark Matlock**, formerly with MGM/UA Home Video in various regional sales capacities, is named Southwest regional sales manager.

Nancy Coleman has been promoted to the post of manager, human resources, at LIVE Home Video. She had been human resources administrator.

Tim Fournier, formerly national accounts manager, Eastern U.S., MGM/UA Home Video, is named national sales manager for Avid Home Entertainment, LIVE Home Video's new midline label.

Top Video Sales™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	14	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	2	18	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
3	4	5	MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR	9.98
4	3	11	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
5	6	36	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
6	5	15	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
7	7	9	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
8	8	20	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
9	9	228	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
10	12	124	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
11	16	16	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆	Warner Home Video 616	Richard Simmons	1990	NR	19.98
12	11	19	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
13	19	15	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
14	10	14	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
15	26	3	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	29.95
16	20	5	PLAY THAT FUNKY MUSIC WHITE BOY	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
17	14	12	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
18	15	11	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
19	24	16	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
20	22	17	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
21	21	14	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
22	23	12	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
23	18	8	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR	19.95
24	30	18	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
25	29	3	SKID ROW: OH SAY CAN YOU SCREAM	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
26	25	7	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98
27	17	7	FRANK SINATRA: THE REPRISE COLLECTION	Warner Reprise Video 3-38196	Frank Sinatra	1990	NR	69.98
28	32	2	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98
29	40	156	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
30	RE-ENTRY		PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
31	13	4	THE GODFATHER: 1902-1959, THE COMPLETE EPIC	Paramount Pictures Paramount Home Video 8480	Marlon Brando Al Pacino	1981	NR	99.95
32	NEW ►		PLAYBOY VIDEO CENTERFOLD: TAWNNI CABLE	Playboy Video HBO Video 424	Tawnni Cable	1990	NR	14.99
33	37	7	BON JOVI: ACCESS ALL AREAS	PolyGram Music Video 082-767-3	Bon Jovi	1990	NR	29.95
34	33	20	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
35	35	17	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
36	NEW ►		PRIDE AND JOY	CBS Music Video Enterprises 17V-49069	Stevie Ray Vaughan	1990	NR	17.98
37	RE-ENTRY		PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
38	27	33	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
39	NEW ►		TEEN MUTANT NINJA TURTLES: ATTACK ...	Family Home Entertainment 27344	Animated	1989	NR	14.95
40	28	8	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR	14.95

● 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 cert. 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 cert. for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1991, Billboard/BPI Communications Inc.

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Home Alone (20th Century Fox)	11,069,157	2,112 5,241	9	194,760,234
2	Awakenings (Columbia)	7,678,279	1,311 5,857	4	20,228,866
3	Kindergarten Cop (Universal)	6,987,630	1,886 3,705	4	62,138,550
4	Dances With Wolves (Orion)	5,759,572	1,301 4,427	10	86,834,177
5	Flight of the Intruder (Paramount)	5,725,133	1,489 3,845	—	5,725,133
6	White Fang (Buena Vista)	5,640,712	1,108 5,091	—	5,640,712
7	Lionheart (Universal)	4,882,814	1,485 3,288	1	13,872,127
8	Green Card (Buena Vista)	3,743,721	341 10,979	4	6,300,281
9	Hamlet (Warner Bros.)	3,406,300	522 6,525	4	4,250,628
10	Edward Scissorhands (Fox)	3,325,397	1,319 2,521	6	42,906,516
11	The Godfather Part III (Paramount)	3,322,298	1,358 2,446	4	56,472,860
12	Not Without My Daughter (MGM/UA)	3,101,451	1,141 2,718	1	8,063,555
13	Eve of Destruction (Orion)	2,163,024	985 2,196	—	2,163,024
14	Mermaids (Orion)	2,142,346	1,154 1,856	5	27,373,936
15	Look Who's Talking Too (Tri-Star)	1,748,825	1,167 1,499	5	38,962,538
16	Misery (Columbia)	1,573,047	891 1,765	7	50,395,363
17	Three Men And A Little Lady (Buena Vista)	1,278,130	828 1,544	8	63,190,319
18	The Russia House (MGM/UA)	1,090,630	537 2,031	4	19,616,509
19	Ghost (Paramount)	1,042,544	648 1,609	27	211,066,378
20	Rescuers Down Under (Buena Vista)	517,855	719 720	9	25,210,329
21	Warlock (Trimark)	512,851	168 3,053	1	1,515,288
22	Rocky V (MGM/UA)	335,472	351 934	9	39,753,881
23	Once Around (Universal)	309,571	16 19,348	—	309,571
24	Predator 2 (Fox)	302,330	320 945	8	28,317,513
25	The Sheltering Sky (Warner Bros.)	252,624	66 3,828	5	1,443,972
26	Cyrano de Bergerac (Orion Classics)	219,968	31 7,096	9	1,770,611
27	Havana (Universal)	199,125	225 885	5	9,077,604
28	Cadence (New Line)	173,601	31 5,600	—	173,601
29	The Rookie (Warner Bros.)	164,984	147 1,122	6	20,419,506
30	Come See the Paradise (Fox)	145,249	97 1,497	4	684,524
31	The Grifters (Miramax)	125,195	6 3,560	—	258,928
32	Vincent & Theo (Hemdale)	122,361	59 2,074	9	1,568,129
33	The Bonfire of the Vanities (Warner Bros.)	116,939	114 1,026	4	15,268,764
34	Alice (Orion)	113,053	3 37,684	4	758,633
35	GoodFellas (Warner Bros.)	108,002	35 3,086	17	40,751,064
36	Men of Respect (Columbia)	82,841	33 2,510	—	82,841
37	Hidden Agenda (Hemdale)	77,466	53 1,462	8	723,953
38	Jacob's Ladder (Tri-Star)	72,030	105 686	11	25,848,776
39	Avalon (Tri-Star)	63,683	61 1,044	15	15,605,026
40	Almost an Angel (Paramount)	57,050	105 543	4	6,625,484

MUSIC VIDEO REVIEWS

"Gary Moore: An Evening Of The Blues," Charisma/Virgin Home Video, 75 minutes, \$19.98.

Former Thin Lizzy guitarist ignites the stage during this concert video, filmed at London's Hammersmith Odeon. Taking material primarily from his latest album, "Still Got The Blues," Moore astonishes the viewer with his incendiary playing and the sheer joy that it brings him, the band, and the audience. Interwoven through the songs are interviews, shot in black and white, with Moore and two of his heroes, Albert Collins and Albert Lee. Later, both share the stage with Moore, together and separately, in a bonanza for not only guitar fans or blues fans, but just fans of great playing.

Produced and directed by Phil Tuckett of NFL Films, this video smartly relies on guitar pyrotechnics rather than fancy lighting or special effects to keep the viewer's fascination. **MELINDA NEWMAN**

"The Stop The Violence Video—Overcoming Self Destruction," Zomba/BMG Video, 60 minutes, \$16.98.

Seen as the third stage of the Stop The Violence movement, this hourlong video documents the making of the first step—the "Stop The Violence" 12-inch. Although that record came out almost two years ago, black-on-black and gang violence is more prevalent than ever, unfortunately making this project extremely relevant. The documentary largely uses the talking-head style, as several rappers—ranging from KRS-One, who spearheaded the project, to M.C. Lyte—explain what prompted the movement and how it happened. This video will appeal largely to fans of the participating rappers or the song, but it might get a bit tedious for others, no matter how concerned they are about the cause. The longform culminates in the actual "Stop The Violence" video. Proceeds from the video go to The National Urban League. **M.N.**

"Waylon—Rebel, Outlaw, Legend," Hallway Productions, 62 minutes, \$29.95.

This authorized biography documents the career of outlaw country music great Waylon Jennings, from his beginnings as a radio jock and bass player for Buddy Holly's Crickets through his rebellious Nashville days and his well-publicized drug habits. As is typical of Hallway, the video includes some classic and, in some cases, never-before-seen footage of Jennings, including scenes with Holly and even earlier. Home movies and photographs are supported by interviews with such contemporaries as Johnny Cash, George Jones, Hank Williams Jr., Willie Nelson, wife Jessi Colter, and Chet Atkins, who produced Jennings in Nashville. All in all, "Waylon—Rebel, Outlaw, Legend" is a first-class effort and a must for music historians and fans of one of country music's most original and influential artists. **RAY WADDELL**

Billboard.

FOR WEEK ENDING FEBRUARY 2, 1991

Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	9	THE IMMACULATE COLLECTION Warner Reprise Video 3-38195	Madonna	LF	19.98
2	2	5	JUSTIFY MY LOVE Warner Reprise Video 38224	Madonna	SF	9.98
3	3	11	HAMMER TIME Capitol Video 40012	M.C. Hammer	LF	19.98
4	4	7	PLAY THAT FUNKY MUSIC WHITE BOY SBK Music Video K5VA-07339	Vanilla Ice	SF	12.98
5	6	9	THE RHYTHM NATION COMPILATION A&M Video 7502-61737-3	Janet Jackson	LF	19.95
6	5	33	STEP BY STEP ▲ ²¹ CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF	19.98
7	7	13	THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	C	19.95
8	8	7	ACCESS ALL AREAS PolyGram Music Video 082-767-3	Bon Jovi	D	29.95
9	9	9	DR. FEELGOOD: THE VIDEOS Elektra Entertainment 40117-3	Motley Crue	SF	14.98
10	10	5	OH SAY CAN YOU SCREAM A*Vision Entertainment 3-50179	Skid Row	C	19.98
11	12	9	SERIOUSLY LIVE A*Vision Entertainment 3-50170	Phil Collins	C	19.98
12	14	17	THE THREE TENORS IN CONCERT ● London 071-223-3	Carreras - Domingo - Pavarotti	C	24.95
13	11	77	HANGIN' TOUGH ▲ ²³ CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF	14.95
14	13	61	HANGIN' TOUGH LIVE ▲ ²⁴ CBS Music Video Enterprises 19V-49030	New Kids On The Block	C	19.98
15	20	3	LOVE CAN BUILD A BRIDGE MPI Home Entertainment MP6096	The Judds	LF	19.98
16	15	25	PLEASE HAMMER DON'T HURT 'EM ▲ ³ Capitol Video C540001	M.C. Hammer	LF	19.98
17	21	7	THE REPRISE COLLECTION Warner Reprise Video 3-38196	Frank Sinatra	C	69.98
18	16	7	LIVE AT YANKEE STADIUM CBS Music Video Enterprises 19V-49061	Billy Joel	C	19.98
19	18	9	STRANGE TOO Warner Reprise Video 38181	Depeche Mode	SF	16.98
20	19	7	PRIDE AND JOY CBS Music Video Enterprises 17V-49069	Stevie Ray Vaughan	LF	17.98
21	17	21	ELVIS: VOL. 1-CENTER STAGE ▲ ³ Buena Vista Home Video 1032	Elvis Presley	D	19.99
22	24	7	COMING OUT OF THEIR SHELLS TOUR GoodTimes Home Video 6091	Teen Mutant Ninja Turtles	C	9.99
23	29	9	TWISTS OF FATE Arista Records Inc. 6 West Home Video 5713	Taylor Dayne	LF	16.98
24	25	9	LIVE AROUND THE WORLD A*Vision Entertainment 3-50171	Debbie Gibson	C	19.98
25	22	21	ELVIS: VOL. 2-THE MAN AND THE MUSIC ▲ ³ Buena Vista Home Video 1033	Elvis Presley	D	19.99
26	28	3	ANTHRAX THROUGH TIME Island Visual Arts PolyGram Music Video 440082-835-3	Anthrax	D	19.95
27	26	9	CHRONICLES PolyGram Music Video 082-765-3	Rush	LF	19.95
28	27	5	FROM THE BEGINNING Chrysalis Video 25038	Slaughter	LF	16.98
29	23	11	HOME FOR CHRISTMAS ▲ CBS Music Video Enterprises 17V-49059	Johnny Mathis	LF	17.98
30	RE-ENTRY		WILSON PHILLIPS: THE VIDEOS SBK Music Video K5VA-93745	Wilson Phillips	SF	12.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1991, Billboard/BPI Communications, Inc.



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STORE MONITOR

(Continued from page 58)

several topics were broached, including sell-through, rental, moratorium titles, co-op advertising, pay-per-view/new technologies, piracy and Macrovision, point-of-purchase/screening tapes, laserdiscs, 8mm/Super VHS, and the NC-17 rating.

ON THE BUS: The most recent word is that the **Sacramento Chapter** may put two buses on its store tour, says **Paul Puliz**, chapter VP and owner of **Video World** of Folsom, Calif., because of the high level of enthusiasm expressed for the planned outing (Billboard, Jan. 26). Initially, Puliz and chapter secretary **Barry Weiser**, who has his own audio/video consultancy, toured candi-

date stores. "We would go in and look around. Obviously, we eliminated some right away. If the store seemed like it would fit, then we approached the owner. We were never turned down once we had decided on a store and talked to the owner," said Puliz, who added that the bus cost is \$150.

IN THE BOOK: Even though "Dances With Wolves" is months from being available in video stores, it's moving briskly for **Video Station** in Laguna Hills, Calif.—in paperback form. Via book distributor **Entertainment Clearing House**, veteran store owners **Laura and Glen Powers** are offering a number of paperback titles in a countertop rack that

are keyed to theatrical releases that may be months or at least weeks away from street date. **Laura Powers** says it's a way to capitalize on all the theatrical hoopla and get an early feel on how various titles may do in video form. It also gets across the idea "that this store is where they have the movies and know all about them," she says.

INSIDE STORY: When **Video Station** founder **George Atkinson** started offering his quasi-franchise concept 11 years ago, **Laura and Glen Powers** were among the first to sign up. They've been on **Alicia Parkway** in Laguna Hills, Calif., ever since, four years in an 800-square-foot store and seven years at the present spot,

only a block away but double the size (another independent video store occupies the old site). The Powers' secret? **Laura**, who manages the store most of the time, heaps credit on husband **Glen**. "He's such an organized person," working out promotion concepts and systems procedures. While there may be any number of time-tested strategies bulwarking their success, the Powers stress catalog turnover. "You won't see us using standees up front or posters in the

windows. There's enough pressure on new releases. We can't buy 50 copies of a title. So I would rather they come in and let me talk them into an older title." **Glen** does, however, post a coming-attractions list, again understated and not in plain sight (arranged by title alphabetically, rather than by street date, as is common practice). Displays from titles out more than a year line ceiling-high shelves, so that the store "can push older movies."

Billboard.

FOR WEEK ENDING FEBRUARY 2, 1991

Top Videodisc Sales™

Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release
★ ★ NO. 1 ★ ★						
1	1	11	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990
2	4	3	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990
3	5	5	PETER PAN	Walt Disney Home Video Image Entertainment 960	Animated	1953
4	2	11	TOTAL RECALL	Carolco Home Video Image Entertainment ID7779IV	A. Schwarzenegger	1990
5	NEW ▶		DICK TRACY	Touchstone Pictures Image Entertainment 1066	Warren Beatty Madonna	1990
6	6	3	GREMLINS 2: THE NEW BATCH	Warner Bros. Inc. Warner Home Video 11886	Zach Galligan Phoebe Cates	1990
7	3	9	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 40979	Michael J. Fox Christopher Lloyd	1990
8	8	7	ANOTHER 48 HRS.	Paramount Pictures Pioneer LDCA, Inc. 32386	Eddie Murphy Nick Nolte	1990
9	7	7	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990
10	13	23	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989
11	12	17	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989
12	NEW ▶		PLANET OF THE APES	CBS-Fox Video Image Entertainment 1054-80	Charlton Heston	1968
13	NEW ▶		RAGING BULL	Criterion Collection CC1230L	Robert De Niro	1980
14	9	17	THE LITTLE MERMAID	Walt Disney Home Video Image Entertainment 913	Animated	1989
15	20	7	CLOSE ENCOUNTERS OF THE THIRD KIND	Criterion Collection CC1241L	Richard Dreyfuss	1977
16	18	3	THE JAMES DEAN 35TH ANNIV. COLLECTION	Warner Bros. Inc. Warner Home Video 35326	James Dean	1990
17	24	3	THE ANDROMEDA STRAIN	Universal City Studios MCA/Universal Home Video 13001	Arthur Hill James Olson	1970
18	15	36	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989
19	NEW ▶		LAST EXIT TO BROOKLYN	Neue Constantin Film Pioneer/Image Ent. 90636	Stephen Lang Jennifer Jason Leigh	1990
20	17	4	THREE TENORS IN CONCERT	London 071-223-1LH	Carreras - Domingo - Pavarotti	1990
21	NEW ▶		TIE ME UP! TIE ME DOWN!	Miramax Films Pioneer/Image Ent. 90906	Victoria Abril Antonio Banderas	1990
22	NEW ▶		FANTASTIC VOYAGE	CBS-Fox Video Image Entertainment 1002-80	Stephen Boyd Raquel Welch	1966
23	11	15	RETURN OF THE JEDI	CBS-Fox Video Image Entertainment 1425-85	Mark Hamill Harrison Ford	1983
24	16	18	GREMLINS ▲	Amblin Entertainment Warner Home Video 11388	Zach Galligan Phoebe Cates	1984
25	NEW ▶		GODFATHER PART II	Paramount Pictures Pioneer LDCA, Inc. 8459	Al Pacino Diane Keaton	1974

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

Sweet 'Dreams': Warner Bowing Kurosawa Title

■ BY CHRIS MCGOWAN

WARNER will launch **Akira Kurosawa's** "Dreams" on laserdisc March 20 in a widescreen edition that will list for \$34.98. The acclaimed 1990 film is the 28th by the Japanese master director, who will be celebrating his 81st birthday three days after the disc's release.

Kurosawa's work has influenced many of the world's great directors, including such Americans as Francis Ford Coppola, Martin Scorsese, George Lucas, and Steven Spielberg. A number of Kurosawa's works are available on laserdisc. **CBS/Fox** has "Ran" (\$44.98), while **Voyager** offers "Rashomon" (\$49.95), "Seven Samurai" (CLV \$59.95, CAV \$124.95), "Yojimbo" (widescreen, \$49.95), "Ikiru" (\$59.95), and "The Hidden Fortress" (widescreen, CAV, \$89.95). **Voyager** is also launching Kurosawa's "Red Beard" (widescreen, \$69.95) this month.

PIONEER has picked up the laserdisc rights to **Saul Zantz Co.'s** "Amadeus" and "One Flew Over The Cuckoo's Nest." Both titles are currently available and are priced at \$29.95.

IMAGE has announced that in the third fiscal quarter (October through December), its revenues exceeded \$13 million, and were up 72% over revenues from the same period last year. The laser distributor's sales are being led by the breakout titles "Dick Tracy" and "Pretty Woman." **Image** marketing VP **David DelGrosso** expects about 50,000 units of each Touchstone movie to be sold on disc in January alone. He predicts "RoboCop 2" will do even better.

COMMODORE'S CDTV interactive multimedia player caused quite a stir at the Winter Consumer Electronics Show in Las Vegas. The \$999 unit hooks up to a TV and home audio system; it is easy to use and plays interactive programs (games and informational and educational fare) accessed from CD-ROM discs, as well as standard CDs and CD+G (CD + Graphics) discs.

What if in the near future they introduce a unit that plays 12-inch laserdiscs as well?

NEW RELEASES: **Image** just launched "Airtro And Flora Purim" (\$29.95), a concert starring the famed Brazilian jazz artists; **Jean Luc Godard's** "Contempt" (\$49.95), with **Brigitte Bardot** and **Jack Palance**; the sci-fi classic "The Day Of The Triffids" (widescreen, \$49.95); **Andrzej Wajda's** "Danton" (\$49.95); "A Gathering Of Men" (\$49.95), with **Bill Moyers** and **Robert Bly**; "Ivan The Terrible" (widescreen, \$49.95), with the **Bolshoi Ballet**; the haunting tale "Macario" (\$49.95); **Josef Von Sternberg's** peculiar thriller "The Shanghai Gesture" (\$39.95); and **Ken Russell's** "Women In Love" (\$49.95).

In February, **Paramount** will bow a letterboxed "Chinatown" (\$49.95) as well as its sequel, "The Two Jakes" (widescreen or panscan, \$39.95). **RCA/Columbia** is launching "Flatliners" (widescreen, \$34.95), "The Last Picture Show" (widescreen, \$34.95), and "Pump Up The Volume" (\$34.95). **Warner** will release "Summer Of '42" (\$34.98), "Quick Change" (\$24.98), "Willy Wonka And The Chocolate Factory" (\$34.98), and "The Witches" (\$24.98).

In March, **MCA** will bow "Henry And June" (widescreen, side 3 CAV, \$39.98), "Slapshot" (side 3 CAV, \$39.98), "Dracula '79" (widescreen, \$34.98), and "White Palace" (\$34.98). Also that month, look for **Warner's** "White Hunter, Black Heart" (\$24.98).

And, in April, **Republic** will release several classics at \$29.98 apiece on its **Landmark Laservision** label: **Fritz Lang's** "Siegfried: The Nibelungenlied Part I" and "Kriemhilde's Revenge" (the two titles are from Lang's two-part 1924 interpretation of the Teutonic saga "Nibelungenlied"), **Robert Wiene's** influential 1919 psychodrama "The Cabinet Of Dr. Caligari," and **Sergei Eisenstein's** 1925 masterwork "Battleship Potemkin." Soundtrack music has been added to each of these remarkable silent movies, which helped to develop the language of cinema.

LASER SCANS

Latin Notas



by Carlos Agudelo

JUDGING BY THE EVENTS THAT HAVE taken place in Miami lately, there can hardly be any doubt that this city has become the center of the Latin music industry in the U.S. Unlike New York, where a string of big concerts in 1990 were held with mediocre results in terms of attendance, Miami continues to be host to well-attended festivals, tributes, homages, awards, and all types of celebrations. Hundreds of acts participate each year in mammoth events, many of them free, that attract thousands upon thousands of live and broadcast audiences. This multi-artist concertmania, without parallel in the country, is being fueled by the rivalry among groups of radio stations (the city has three AM-FM combos plus another FM station and other minor AM outlets) as well as the local affiliates of the two main Spanish-language television networks in the country, Telemundo and Univision, all of them trying to outdo each other by the magnitude of their shows. By contrast, New York still has only one FM station broadcasting in Spanish, and only one of the three AM stations airing in this language has a music-based format.

The year in Miami started with a big concert at Bayfront Park, sponsored and organized by radio stations WQBA AM-FM, better known as Super Q. The free concert, which followed the traditional Three Wise-men parade Jan. 6, attracted an audience estimated at between 80,000 and 100,000 people. A total of 10 acts participated in the six-hour event. They included **Menudo**, sporting the two new members who replaced those fired after they were reportedly caught with marijuana at the Miami airport; **Rudy La Scala**; **Hansel**; **Johnny Pacheco**; and the **Miami Aragon** orches-

tra, headed by **Rene Llorente**, the flutist of the original **Orquesta Aragon** from Cuba, who defected to the U.S. during the summer. According to WQBA's **Lazaro Maigret**, the show, which included a playground area for kids that boasted horses and an ice-skating rink (in Miami!), cost close to a quarter of a million dollars to stage.

Another recent event, which was taped for broadcast Feb. 20 (the night of the Grammys) through the Univision network, was "La Noche De Los Grandes" (The Night Of The Great), hosted by WXDJ radio personality **Betty Pino**. It drew an impressive array of stars, including **Julio Iglesias**, **Raphael**, **Dyango**, **Braulio**, **Vikki Carr**, **Roberto Carlos**, **Maria Conchita Alonso**, **Luis Enrique**, **Chayanne**, and **Lucia Mendez**.

WCMQ AM-FM, meanwhile, will hold its traditional aplauso concert April 18 at the Miami Arena. A total of 15 top artists are so far confirmed for the show, ac-

Miami has become a hotbed of mammoth music festivals

cording to WCMQ's **Maria Iglesias**. They include **Juan Luis Guerra y la 440**, **Jose Luis Rodriguez**, **Jose Jose**, **Rocio Durcal**, **Daniela Romo**, **Myriam Hernandez**, and **Julio Sabala**, among others.

All these events, however, are dwarfed by Miami's huge Calle 8 Carnival to be held in March. In it, hundreds of artists appear on dozens of stages set all along that famous street in Little Havana. The stages are sponsored not only by broadcast outlets but also by consumer-product brands and corporations interested in reaching the attendees at what may very well be the biggest party in the U.S. WQBA alone plans to have 10 acts in two stands, while its rivals, WCMQ and WXDJ-FM with its sister station WAQI, will be present at three and eight stands, respectively.

Stay tuned: Next week, Calle 8 and the ultimate concertmania madness.

TELEPHONE SERVICES OFFER ALBUM SAMPLES

(Continued from page 44)

tion so as to minimize the risk of mail-ordering hard-to-find independent music by developing artists that are not represented in retail stores."

Factsheet Five co-editor Mike Gunderloy adds, "We have 500 one-paragraph music reviews per issue, and most of the artists you've never heard of. It's tough to describe in print what a band sounds like, and by punching up the [corresponding] Music Access number, you learn what our writers mean by 'postpunk' or 'modern' or whatever."

The Music Access system, a customized interactive computer database involving software designed to store music, uses a higher-than-average sampling rate and direct audio input to provide quality sound over regular voice lines. To put the system together in terms of writing software and purchasing hardware cost more than \$100,000, according to Biszick.

Retailers benefit because an informed consumer will purchase more independent product, Biszick says. "We also offer a database which aids retailers and distributors in selecting indie product by providing verified geographically specific call counts on particular product," she adds.

What's more, the company would like to place its systems in music stores, which would provide shoppers with a sampling device. "The system needs no floor space, equipment investment, or staff time."

Music Access allows callers to readily move about the genre-based menu—which is divided into rock/pop, jazz/blues, folk/country, classical, international, and children's, as well as spoken word—in sampling

the various selections, pausing, fast-forwarding, and controlling volume.

Besides accessing the music, consumers can leave comments and purchase inquiries, or participate in discussions on community topics.

MONTHLY DIRECTORY

A monthly Music Access directory distributed by subscription or via magazine and retail affiliates lists the system offerings and user instructions. Among the indie labels currently represented, along with ordering details, are Lyricord, Flying Fish, Music For Little People, World Room, Rave On, and Folkways.

For the labels, Music Access operates an interactive 800 and 900 telephone service bureau, offering leased lines for one-off record promotions or

RETAIL PEOPLE

(Continued from page 48)

Also, **Steve Weed** is appointed national audio buyer; he joined the company in 1989 as national budget buyer. **Lori Ertl** is named national audio buyer; she, too, was national budget buyer for the company. **Debbie Abbott** is appointed corporate rebuyer; she was associate merchant of the company. **Amy Schulz** is promoted to corporate rebuyer of budget product; she was budget associate trainee of the company.

Lieberman also appoints several branch managers: **Doug Fawcett** is named branch manager in Hawaii, **Scott Heiss** in New Jersey, and **Buddy Parker** in Nevada. They were sales managers for the company.

periodic catalog promotions.

"It's ideal for esoteric, specialized music like ours," says Nick Fritsch, president of world music label Lyricord Discs, who is promoting half of his 200-title catalog on the service.

In addition to providing information to the consumer, Music Access says its goal is to try and set up an entire network that will support the independent-label community. The company will plow revenue from the 900 phone line into other services that will benefit independent labels and developing artists, Biszick says.

For instance, she says she would like to compile a database of magazines serving the national music community. Also, she envisions providing artists and labels with mailing lists of potential customers at a low cost.

In other appointments, **Steve Farrington** is named EDI programming specialist; he was marketing representative for EDI products and services at St. Paul Software. **Lawrence Harvey** is named data center manager of MIS; he was corporate data manager at the Minnetonka Corp. **Mary Riley** is named manager of compensation and benefits, and **Patricia Hawver** is named manager of staffing and organizational development. They were, respectively, generalist at the human resources department at Data Card Corp. and First Band Systems, and manager of human resources at Cerberus Technologies.

Billboard.

FOR WEEK ENDING FEBRUARY 2, 1991

Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
1	1	1	14	ANA GABRIEL SONY	★★ NO. 1 ★★	ES DEMASIADO TARDE 9 weeks at No. One
2	2	4	7	EMMANUEL SONY		BELLA SENORA
3	3	6	9	JOSE LUIS RODRIGUEZ SONY		LA FIESTA
4	4	3	11	ROBERTO CARLOS SONY		PAJARO HERIDO
5	5	2	13	MARISELA ARIOLA		Y SE QUE VAS A LLORAR
6	6	11	8	MYRIAM HERNANDEZ CAPITOL-EMI LATIN		TE PARECES TANTO A EL
7	7	16	4	CHAYANNE SONY		TIEMPO DE VALS
8	10	15	3	BANDA BLANCA SONOTONE		SOPA DE CARACOL
9	14	—	2	JUAN LUIS GUERRA Y LA 440 KAREN		ESTRELLITAS Y DUENDES
10	8	5	13	RUDY LA SCALA SONOTONE		CUANDO YO AMO
11	13	13	19	BRONCO FONOVISA		CORAZON DURO
12	15	12	7	YORDANO SONOTONE		MADERA FINA
13	NEW ►	1		ROBERTO CARLOS SONY DISCOS	★★★ HOT SHOT DEBUT ★★★	TENGO QUE OLVIDAR
14	12	8	20	LUIS MIGUEL WEA LATINA		ENTREGATE
15	24	18	31	JUAN LUIS GUERRA Y LA 440 KAREN		BURBUJAS DE AMOR
16	18	—	2	JUAN GABRIEL ARIOLA		POPURRI DEBO HACERLO
17	16	10	12	ROCIO DURCAL ARIOLA		LA BALANZA
18	30	19	8	ALEJANDRA GUZMAN FONOVISA	★★★ POWER PICK ★★★	◆ TEN CUIDADO CON EL CORAZON
19	22	29	10	JOSE FELICIANO CAPITOL-EMI LATIN		NO PUEDO ESTAR SIN TI
20	9	9	14	BRAULIO SONY		EL TRIBUNAL DEL AMOR
21	NEW ►	1		LOURDES ROBLES SONY DISCOS		QUE LASTIMA
22	35	—	2	RAMIRO AGUILAR SATURNO		CRUZ DE CEMENTO
23	17	35	3	GUILLERMO DAVILA TH-RODVEN		YO NESECITO MAS DE TI
24	26	27	7	ALVARO TORRES CAPITOL-EMI LATIN		MI VERDADERO AMOR
25	20	14	15	GLORIA ESTEFAN SONY		RENACER
26	19	32	3	BEATRIZ ADRIANA FONOVISA		TU GABAN
27	11	7	13	JOSE JOSE ARIOLA		ATRAPADO
28	21	25	10	LUNA CAPITOL-EMI LATIN		UN AMOR COMO EL MIO
29	NEW ►	1		VICENTE FERNANDEZ SONY DISCOS		EL DESCINFLE
30	23	31	17	LOS TEMERARIOS TH-RODVEN		CREO QUE VOY A LLORAR
31	27	28	11	BRONCO FONOVISA		LOS CASTIGADOS
32	NEW ►	1		PALOMA SAN BASILIO CAPITOL-EMI LATIN		DEMASIADO HERIDA
33	NEW ►	1		YOLANDITA MONJE SONY DISCOS		CANTARE
34	32	34	22	LOS TEMERARIOS TH-RODVEN		SOLO TE QUIERO A TI
35	36	24	7	WILFRIDO VARGAS SONOTONE		BACHATA MERENGUE
36	31	—	2	MARIANA GARZA MELODY		ALCANZAR UNA ESTRELLA
37	33	23	9	GILBERTO SANTA ROSA SONY		PERDONAME
38	25	26	16	ANGELICA MARIA SONY		REINA Y CENICIENTA
39	29	30	14	VICENTE Y ALEJANDRO FERNANDEZ SONY		AMOR DE LOS DOS
40	28	33	3	LIZA M Y LA DUENDE BAND PRIME		PUM PUM

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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Top Jazz Albums™				
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
1	2	27	★★ NO. 1 ★★ HARRY CONNICK, JR. ● COLUMBIA 46146	6 weeks at No. 1 WE ARE IN LOVE
2	1	15	MACEO PARKER VERVE 843 751*/POLYGRAM	ROOTS REVISITED
3	3	13	BETTY CARTER VERVE 843 991*/POLYGRAM	DROPPIN' THINGS
4	4	13	JON HENDERICKS AND FRIENDS DENON 6302*/A&M	FREDDIE FREELOADER
5	5	11	KENNY GARRETT ATLANTIC 82156	AFRICAN EXCHANGE STUDENT
6	7	7	DAVE HOLLAND ECM 841 778*/POLYGRAM	EXTENSIONS
7	6	9	MARK WHITFIELD WARNER BROS. 28321	THE MARKSMAN
8	12	5	THE PARIS ALL-STARS A&M 5300	HOMAGE TO CHARLIE PARKER
9	11	7	THE MANHATTAN PROJECT BLUE NOTE 94204*/CAPITOL	THE MANHATTAN PROJECT
10	13	3	WYNTON MARSALIS COLUMBIA 47044	TUNE IN TOMORROW: THE ORIGINAL SOUNDTRACK
11	8	17	GEORGE BENSON WARNER BROS. 26295	BIG BOSS BAND FEATURING THE COUNT BASIE ORCHESTRA
12	9	31	WYNTON MARSALIS COLUMBIA 46143	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
13	10	23	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792	MUSIC FROM "MO' BETTER BLUES"
14	NEW▶		MARCUS ROBERTS NOVUS 3109/RCA	ALONE WITH THREE GIANTS
15	NEW▶		BRIAN MELVIN TRIO GLOBAL PACIFIC 79335*/MESA-BLUEMOON	STANDARDS ZONE

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	13	★★ NO. 1 ★★ JOE SAMPLE WARNER BROS. 26138	9 weeks at No. 1 ASHES TO ASHES
2	3	7	GERALD ALBRIGHT ATLANTIC 82087*	DREAM COME TRUE
3	2	9	BOBBY MCFERRIN EMI 92048*	MEDICINE MUSIC
4	4	19	DAVID BENOIT GRP 9621*	INNER MOTION
5	6	13	LOU RAWLS BLUE NOTE 9384/CAPITOL	IT'S SUPPOSED TO BE FUN
6	5	17	TAKE 6 REPRISE 25892	SO MUCH 2 SAY
7	7	11	SOUNDTRACK ANTILLES 422 846*/ISLAND	THE HOT SPOT
8	8	21	ACOUSTIC ALCHEMY GRP 9614*	REFERENCE POINT
9	11	9	KIM PENSYL OPTIMISM 3233*	PENSYL SKETCHES #3
10	18	3	SAM RINEY SPINDLETOP 133*	PLAYING WITH FIRE
11	10	21	BOBBY LYLE ATLANTIC 82138*	THE JOURNEY
12	9	21	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618	WELCOME TO THE ST. JAMES' CLUB
13	16	7	NELSON RANGELL GRP 9624*	NELSON RANGELL
14	14	27	ANITA BAKER ▲ ELEKTRA 60922	COMPOSITIONS
15	13	17	MICHAEL BRECKER GRP 9622*	NOW YOU SEE IT ... NOW YOU DON'T
16	17	5	BRIAN BROMBERG NOVA 9031*	BASSICALLY SPEAKING
17	22	3	DAVE KOZ CAPITOL 91643*	DAVE KOZ
18	21	3	GAL COSTA RCA 2214*	PLURAL
19	19	9	MICHAEL PAULO GRP 9623*	FUSEBOX
20	20	12	TOM COSTER HEADFIRST 384*/K-TEL	FROM ME TO YOU
21	12	31	MICHAEL FRANKS REPRISE 26183	BLUE PACIFIC
22	15	11	FATTBURGER ENIGMA 73581*	COME & GET IT
23	RE-ENTRY		KENNY G ▲ ARISTA 8613	LIVE
24	NEW▶		SHAKATAK VERVE FORECAST 847 017*/POLYGRAM	PERFECT SMILE
25	25	7	PHIL SHEERAN SONIC 80031*	BREAKING THROUGH

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



by Jeff Levenson

MICHAEL BRECKER'S CURRENT label biography boasts that in the last two decades he has appeared on more than 600 records. It's a stunning piece of information on a hired hand-cum-jazzman (not to mention leader) who rides into a session, sizes up the music before him, and embellishes it with some sturdy tenor. Big ears and a musically generous disposition are, of course, requisites for the job.

Well before 1987, when Brecker issued the first of three successful albums as a leader (a chart-topping effort for MCA, eponymously titled), he had earned industry respect as a stalwart studio marksman. The artists with whom he recorded cover a wide variety of popular music categories: Frank Sinatra, Charles Mingus, Parliament-Funkadelic, Herbie Hancock, Frank Zappa, Bruce Springsteen, and Paul Simon are among those who have benefited from his musicianship.

Simon in particular shares a close relationship with Brecker. In various fanzine interviews, prior to his full-time romance with world music, Simon described his records as having a certain "New York jazz" feel. To be sure, he was referring to the contributions of guys like Brecker and drummer Steve Gadd and keyboardist Richard Tee, and to albums such as "Still Crazy After All These Years" that had a pronounced urgency (hear Brecker's impassioned solo on the title track) that may have been the perfect expression of the '70s' urban zeitgeist.

Brecker is Philadelphia-born, but his "New York jazz" feel is a featured element in Simon's 45-city "Born At The Right Time" tour, which is currently weaving its way across the Sun Belt. The music is

drawn from Simon's entire career, including his Simon & Garfunkel days. The band is a 17-piece aggregate of musicians from three continents—Africa, North America, and South America—reflecting the leader's burgeoning global interests.

The shows are formatted to give Brecker a segment in the spotlight. Thus far, the saxman (who doubles on EWI—that's electric wind instrument) has been performing "Dogs In The Wine Shop" (penned by piano pal Don Grolnick) from his latest GRP release, "Now You See It ... Now You Don't."

"It's been exciting playing before large audiences," Brecker said by phone the other day before taking the stage at the Desert Sky Pavilion in Phoenix. "Paul's fans obviously appreciate the music. The response to my spot on the program has been extremely good."

"Part of the reason I wanted to work in this band,"

Brecker adds 'New York jazz' feel to Paul Simon's tour

he continued, "is that I wanted to play with Africans and Brazilians at close range. They've affected me musically, particularly Arman Sabal [the African bassist from Cameroon]. We're at an early stage of the tour, but already I'm learning rhythmic and harmonic things from the experience. That process, of soaking in music from other cultures, of growing with the music, is very important to me."

MAXIMUM DRUMMER: Never one to rest on his tom toms, Max Roach is currently scoring an Amiri Baraka "bopera," "The Life And Life Of Bumpy Johnson." Performances will begin Wednesday (30) at the San Diego Repertory Theatre. Roach, incidentally, has just been honored by the National Guild of Community Schools of the Arts. The organization's Samuel Rosenbaum Award was presented to the trapster in recognition of his lifelong dedication to music education.

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Look for "Just Friends — A Gathering in Tribute to Emily Remler" Volume Two, in September 1991.

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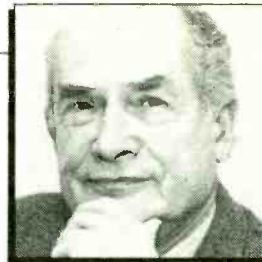
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★ ★ NO. 1 ★ ★	
1	1	19	IN CONCERT • LONDON 430 433-2*	17 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)
2	2	45	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
3	3	39	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ
4	4	29	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
5	6	7	CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC*	EVGENY KISSIN
6	7	7	VIVALDI: THE FOUR SEASONS ANGEL CDC-49767*	NADJA SALERNO-SONNENBERG
7	5	17	HANSON CONDUCTS HANSON MERCURY 432-008-2*/PHILIPS	EASTMAN-ROCHESTER ORCHESTRA (HANSON)
8	8	15	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819*	ITZHAK PERLMAN/DANIEL BARENBOIM
9	14	3	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108*	ITZHAK PERLMAN
10	13	33	RACHMANINOFF: VESPERES TELARC CD-80172*	ROBERT SHAW FESTIVAL SINGERS
11	9	11	COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC*	SAINT LOUIS SYMPHONY (SLATKIN)
12	10	21	IVES: SYMPHONY NO. 2 DG 429-220*	NEW YORK PHILHARMONIC (BERNSTEIN)
13	12	19	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557*	NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA
14	11	13	DINNER FOR TWO SONY CLASSICAL MFK 46355*	VARIOUS ARTISTS
15	15	31	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740*	DMITRI HVOROSTOVSKY
16	21	5	THE COMPLETE CARUSO RCA 60495-2-RG*	ENRICO CARUSO
17	16	11	ITALIAN OPERA ARIAS ANGEL CDC-54062*	KIRI TE KANAWA
18	17	19	COPLAND: THE TENDER LAND VIRGIN VCD-91113-2*	PLYMOUTH MUSIC SERIES (BRUNELLE)
19	18	31	CLASSICS OF THE SILVER SCREEN TELARC CD-80221*	CINCINNATI POPS (KUNZEL)
20	23	194	HOROWITZ IN MOSCOW DG 419-499*	VLADIMIR HOROWITZ
21	NEW		DONIZETTI: L'ELISIR D'AMORE DG 429 744-2*	BATTLE, PAVAROTTI
22	22	11	RUTTER: TE DEUM COLLEGIUM 112*	CAMBRIDGE SINGERS/LONDON SINFONIA (RUTTER)
23	19	11	BRUCKNER: SYMPHONY NO. 7 DG 429 226-2*	VIENNA PHILHARMONIC (KARAJAN)
24	20	11	GRANADOS GOYESCAS RCA 60408-2-RC*	ALICIA DE LARROCHA
25	RE-ENTRY		VIRTUOSO DUETS ANGEL CDC-49406*	CHRISTOPHER PARKENING/DAVID BRANDON

TOP CROSSOVER ALBUMS™

			★ ★ NO. 1 ★ ★	
1	1	7	THE CIVIL WAR ELEKTRA NONESUCH 79242-2*	3 weeks at No. 1 SOUNDTRACK
2	2	17	OEPIDUS TEX & OTHER CHORAL CALAMITIES TELARC CD-80239*	P.D.Q. BACH
3	6	5	THE CIVIL WAR: ITS MUSIC AND ITS SOUNDS PHILIPS 432 591-2*	EASTMAN WIND ENSEMBLE (FENNELL)
4	3	37	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567*	BOSTON POPS (WILLIAMS)
5	5	15	KISS ME KATE ANGEL CDC-54033*	HAMPSON, BARSTOW, CRISWELL (MCGLINN)
6	4	9	THE STAR WARS TRILOGY SONY CLASSICAL SK 45947*	JOHN WILLIAMS
7	8	13	MY FUNNY VALENTINE ANGEL CDC-54071*	FREDERICA VON STADE
8	7	11	FIESTA! TELARC CD-80235*	CINCINNATI POPS (KUNZEL)
9	10	28	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2*	JOSE CARRERAS
10	9	11	PUBLIC TELEVISION'S GREATEST HITS RCA 60470-2-RC	U.K. SYMPHONY
11	12	34	BERNSTEIN: WEST SIDE STORY DG 415-253	TE KANAWA, CARRERAS (BERNSTEIN)
12	13	11	AN OLD SONG RESUNG ANGEL CDC-54051*	THOMAS HAMPSON
13	15	11	MANCINI IN SURROUND: MOSTLY MONSTERS... RCA 60471-2-RC*	HENRY MANCINI/MANCINI POPS ORCHESTRA
14	RE-ENTRY		1712 OVERTURE TELARC CD-80210*	P.D.Q. BACH
15	RE-ENTRY		HENRY V SOUNDTRACK ANGEL CDC-49919*	CITY OF BIRMINGHAM SYMPHONY (RATTLE)

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Classical KEEPING SCORE



by Is Horowitz

FIRST FRUIT of Capriccio Records' recent deal with the Academy of St. Martin-in-the-Fields will be harvested in April when the label releases pairings of Dvorak's Symphonies Nos. 7 & 8 and Tchaikovsky's Symphonies Nos. 1 & 2, with Sir Neville Marriner conducting. Complete cycles of the Dvorak and Tchaikovsky symphonies are called for under the agreement, representing a new stress on large-scale symphonic works by the orchestra.

Marriner, whose work for Capriccio includes a growing catalog with the Stuttgart Radio Symphony, continues his association with the latter orchestra. Due from that source this spring is a Rachmaninoff Symphony No. 2 and a Mahler Fourth, the latter with soprano Mitsuko Shirai as soloist.

Meanwhile, Capriccio continues to sell an occasional DAT title, says **Jerome Stine**, marketing chief. The label was the first to issue a sizable batch of DAT cassettes several years back, before music-industry fear of uncontrolled digital-dubbing stalled introduction of consumer models of the machines. Even though DAT players are now easily available, software sales have not picked up to any degree, says Stine. There are no plans at this time to issue more titles, but copies of the original catalog of 40 classical DATs are still available from inventory, he says.

NIMBUS SHIFTS: Peter Elliott leaves his BMG Classics marketing post Feb. 11 to become VP of sales and marketing for Nimbus Records, with offices in Charlottesville, Va., where the label's warehouse and CD-manufacturing facilities are located. He will report to VP Antony Smith, who will return to the Nimbus home base in the U.K. later in the year.

Nimbus has given up its New York offices and **Sharon Korot**, marketing and promotion manager, will also be moving to Charlottesville. **Deborah Plummer** will be moving over to the record operation from the Nimbus manufacturing facility, as marketing assistant.

BATON & BOW: Joseph Swenson will give up performing as a concert violinist at the end of the current season to devote himself more fully to a burgeoning career as a conductor. Swenson has had a number of recordings on RCA Victor, both of concerto and chamber repertoire, and plans to continue to perform as chamber musician and, occasionally, as conductor/soloist. Still in the can at BMG and due for release next year is a Swenson recording of the Sibelius Violin Concerto with

Dvorak, Tchaikovsky works to bloom in April on Capriccio

Jukka-Pekka Saraste and the Finnish Radio Orchestra, and a set of Bach violin and harpsichord works with **John Gibbons** as partner.

As for BMG Classics' new deal with **Pinchas Zukerman**, his first recordings for the label, a disc of Mozart Violin Sonatas with **Marc Neikrug**, and a program of Bach Concertos in which Zukerman is both soloist and conductor, are due out in March. The release date was incorrectly reported earlier. Most of Zukerman's BMG recordings are produced by **Jay Saks**.

PASSING NOTES: EMI/Angel recording sessions scheduled for January included an album of Mozart opera and concert arias performed by **Placido Domingo**, with the Bavarian Radio Symphony conducted by **Eugene Kohn**. **Mariss Jansons** was due to continue his survey of the Shostakovich symphonies with the Oslo Philharmonic. Nos. 6 and 9 were scheduled. And on the early music front, **The Hilliard Ensemble** had two CDs of Spanish music on its January recording docket, to be released next year during celebrations marking the 500th anniversary of Columbus' discovery of America.

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International

French Music Biz Grew 10% In 1990 Music Video Up; Cassette Singles Slated

■ BY MIKE HENNESSEY

CANNES—The wholesale value of the French prerecorded music market grew 9.9% in 1990. It was worth \$1.04 billion (5.35 billion francs), compared with \$954 million the previous year. The rate of increase was down from 30% in 1989 and 35% in 1988.

Patrick Zelnik, president of record-industry association SNEP and head of Virgin France, announced the figures during MIDEM. "There

was no way we could expect the market to progress at the same [growth] rate," he said, but he noted that France was catching up to the U.K. and Germany as a music market. The SNEP statistics include sell-through music video.

Per capita expenditure on music carriers in France is running at 120 francs (\$23.50), compared with 150 francs (\$29.40) in Germany and 170 francs (\$33.30) in the U.K. (All figures in this story employ an exchange rate of 5.10 francs to the U.S. dollar.)

**MIDEM
REPORT**

The most dramatic feature of the statistics for 1990 was the decimation of the vinyl LP market, down a massive 59% vs. the 1989 figure—from \$97.7 million to \$40.1 million. Unit sales dropped from 16.2 million in 1989 to 6.7 million last year.

Vinyl-single, maxi-single, and EP sales were down 23.9% from 1989 but, even so, they outstripped LP sales by 70% at \$68.5 million.

Zelnik announced plans for an industrywide campaign to promote the cassette single as a replacement for the vinyl single. Meanwhile, the CD-single market showed growth of 78.3% to \$6.6 million, but the carrier's rate of progress has slowed significantly in the last few months. Sales in December, amounting to

(Continued on page 69)



Bee Gees' Best. The Bee Gees visit Tower Records at Piccadilly Circus in London to sign copies of their platinum Polydor album, "The Very Best Of The Bee Gees." Shown, from left, are store manager Craig Martin and Maurice, Robin, and Barry Gibb.

Belgian Indie ARS, Sony Sign Licensing Deal

■ BY JEFF CLARK-MEADS

CANNES—Belgium's hottest dance independent, ARS, is stepping to a Sony groove. The label has signed a worldwide licensing deal with the multinational to cover Europe (excluding the Benelux territories), Japan, and Australia.

**MIDEM
REPORT**

Under the agreement, Sony Music International will handle the ARS roster—which includes Technotronic, Cartouche, and Hi Tek 3—in those markets. The deal was consummated on the first day of MIDEM by Sony Music's European president, Jorgen Larsen, and ARS managing director Patrick Busschots.

Says Larsen: "It's certainly the biggest deal made at MIDEM. If you make a deal with somebody whose best-selling group, Technotronic, sold 6.5 million albums on their first release, you're talking about a major financial and moral commitment. We're very pleased to have that long-term commitment with Patrick Busschots."

This link with ARS will be seen as a substantial step into the dance market for Sony. Asked whether the deal is an indication of an increasing dance orientation, Larsen says, "I wouldn't say this is part of an overall strategy at all."

"Obviously, if we find other labels that work in a way that we think is professional and also fill a gap in the range of repertoire we have, or should have, we'll possibly make a similar deal. But we're not necessarily going out searching for labels."

ARS has been operating as a production unit for three years. Its 14-act roster is mainly composed of artists from the Benelux.

(Continued on page 68)

Music-Vid Future Bright, Seminar Says

CANNES—Music video can be as big a seller as compact disc, with unit volume quadrupling in four years, a MIDEM seminar here was told.

Jean-Yves Mirski, head of business development at French record industry association SNEP, said the European market is believed to have broken the 10-million barrier last year.

In 1989, 6.5 million music videos were sold and Mirski said that growth pattern was a repeat of statistical trends seen at the introduction of the CD. "There is the same potential for music video as there was for CD," he said. "From 1988 to 1992, we will see a 400% increase in the music video market."

Mirski pointed out that at present, the U.K. accounts for 70% of all European music video sales. British customers are reckoned to have bought 7 million music videos last year while the French purchased 1.2 million and the Germans took home 1 million.

Throughout Europe, Mirski said, buyers between the ages of 15 and 24 made 50% of those purchases.

"The average age of buyers is still falling, so figures are now much the same for video and for records."

The seminar, which addressed the whole music video market, also heard from Geoff Kempin, managing director of Castle Music Pictures and one of the acknowledged pioneers of music video in the U.K.

He said there was a danger of the music industry missing video's full potential because of the doubt as to whether music video is part of the music industry or the home video industry.

He argued that sales could be maximized by fully exploiting the longform video. He felt some customers were put off buying repackaged videoclips because of their perceived promotional element. He advocated longforms being made specifically for the sell-through market and clips being extracted for television use, possibly in conjunction with a single.

Kempin also argued for more co-

**MIDEM
REPORT**

operation in production between video companies and television stations.

"Less than 5% of VCRs have stereo playback," he said, "yet virtually all videos have a stereo soundtrack."

"Perhaps now laserdisc should be considered the fifth format. Sound quality is built into the format just as it is built into CD," he continued.

Earlier, SNEP's Mirski had stated that the U.K. was a precursor for the larger European video market. When asked by Billboard whether this meant, in view of the failure of the format in the U.K., that laserdisc would fail across the whole continent, Kempin pointed to Japan, where it is the primary music video carrier. "If hardware is there at the right price and software is available, people will buy it in any country," he said.

Philippe Laco, head of PolyGram Music Video in France, added that the U.K. was the only country in which CDV/laserdisc had not succeeded. He said it did not catch on because of a lack of software.

JEFF CLARK-MEADS

New Managing Director Named At EMI France

■ BY ADAM WHITE

LONDON—Once again, EMI France is undergoing change at the top. On April 1, Gilbert Ohayon will take over as managing director of the \$220 million company, moving from a European marketing post at EMI Music's headquarters in London.

He will succeed Noel Castaing, who is leaving EMI France after 18 months at the helm. Castaing took over from longtime chief Guy Deluz in September 1989, and restructured the company into two divisions—marketing and operations—last summer.

Ohayon has been marketing director/international repertoire for EMI in Continental Europe since last January. He was previously VP of Southern European operations for CBS/Fox Home Video, based in Paris.

Castaing will continue to run EMI France through March, and a separate announcement of his future plans is expected soon. The company had annual revenues of 1.1 billion francs (\$218 million at prevailing exchange rates) and profits of about 48 million francs (\$9.5 million) in 1989, according to French business publication Strategies. Its employee count is approaching 500. The firm will move into new headquarters in Issy-les-Moulineaux in the summer.

In his new post, as in his current job, Ohayon will report to Alexis Rotelli, managing director of EMI Music's Continental European sector.

Topping his "long list" of priorities is the ongoing development and success of local repertoire. The executive suggests it is too early to comment further.

Greek Labels Feel Elation Over Compilations

■ BY JOHN CARR

ATHENS, Greece—A joint marketing campaign by three major record labels here has shown back-catalog international repertoire is still a potential gold mine if the advertising blitz is heavy enough.

EMI, BMG, and Warner Music, which control some 60% of international catalog here, have topped the national compilations chart with a jointly produced album, "Italian Collection," featuring "Volare" and other hits dating back to 1954.

This is the third joint effort by the three majors. The first, dubbed "Weekender Classics Collection" after the noted footwear firm, was released in December 1989 and has re-

mained a record-breaking 56 weeks on the Greek IFPI compilations chart. A year later came volume two of the same title, with oldies from such names as Nat "King" Cole.

The "Italian Collection" was released at the same time, leading to industry predictions that nostalgia could well be here to stay.

EMI Greece chief executive Tony Salter says, "The success of all three albums gives the Greek market a firm upward push this year, despite economic recession and falling cassette sales."

Certainly that success heralds an era when Greece's record companies, traditionally fiercely independent, are pondering the pluses of cooperation.

"One company hasn't the reper-

toire to put together a really effective compilation list," says Miltos Karadas, BMG Greece chief. "The three of us had a gentleman's agreement to work together on the concept."

Ion Stamboulis, Warner Music's managing director in Greece, says, "It was a triumph of textbook marketing. At first we had to overcome heavy dealer mistrust, especially since the launch shipment of the first album went out with no sale-or-return facility."

Dealers opted to take only 3,000 copies. But then the sale-or-return clause was reinstated, and sales zoomed. All in all, it contributed to making December one of the best months in a long time for the Greek record industry.

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Smash U.K. Label PWL Signs 1st U.S. Act

Stateside Success Has Thus Far Eluded Record Firm

BY JEFF CLARK-MEADS

LONDON—PWL, the British record-company phenomenon that has never truly taken off in the U.S., has established a new avenue for closeness with its American trading partners.

The company has signed an American act for the first time, the five-woman singing group Boy Crazy, which may bring about a new trans-Atlantic empathy.

So far, the company's unashamedly pop products have not scored the same success in the U.S. as in the U.K. and internationally. On this side of the Atlantic, PWL's 100 top-75 singles in its first five years of trading is believed to be unprecedented. In addition, in 1989 it had three consecutive U.K. No. 1 singles—a feat that had not been achieved for 24 years.

Managing director David Howells has a theory for why that level of achievement has not been repeated in the U.S.: He argues that Americans do not understand the youth market.

PWL, set up around the talents of writer/producers Matt Stock, Mike Aitken, and Pete Waterman (known universally as S/A/W), produces uncomplicated, straightforward pop music aimed at teenagers on down. While its combining of strong dance beats and squeaky-clean, youthful performers has dominated the markets in Europe, Australia, Southeast Asia, and Japan, the U.S. has been indifferent.

In the U.K., the company began having hits virtually from its inception in 1985. From March 1986 to October 1990, a S/A/W composition or production was continually in the top 100 singles. After a week's hiatus, that sequence resumed in November and has continued to the present.

Asked why such a run has not been repeated in the U.S., Howells says, "America is the only country

in the world that insists on changing pop music for its marketplace.

"The record companies over there constantly wish to fine-tune everything to make it—as they would see it—more appropriate to their market. In reality, I believe Americans buy British records because they are British and have something uniquely British about them. If you tamper with them and constantly remix them, they lose that essential Britishness and become just another piece of American product.

"Each market produces something that is seen as magically exotic in another country," he continues. "It really is as simple as that. The Beatles were seen as exotic in America because they were so British, just as Prince is seen as exotic over here just because he is so American.

"We firmly believe that pop music is an international language. If our artists can be a hit in 23 countries, I find it difficult to believe that they can't be a hit in the 24th."

Britain's Object Taking On New Name, Midprice Label

CANNES—British budget music company Object Enterprises is taking on a new identity beginning in February, the same time it is launching a new, vinyl-free mid-price label.

Object becomes The Music Collection Friday (1), taking on the corporate identity of sister company The Video Collection. The Music Collection says it is eager to get away from the reputation many budget companies have in neglecting royalty payments.

Music Collection marketing manager Steve Bunyan says: "Object did have a certain reputation under previous managements. I

Howells says the prime market for PWL's products is the 3-17 age range, and continues, "I think America ignores the youth marketplace. Indeed, I don't think they understand the youth marketplace.

"There's a great danger in growing older, in growing more sophisticated that you start exercising your taste on the people around you. We here at PWL believe that the customer is right. We listen to our audience and give them what they want—not what we want to give them."

At present, its artists—the most prominent of whom are Kylie Minogue and Jason Donovan—are marketed in the U.S. on a label-by-label basis. PWL does have its own subsidiary in the U.S. but this company is occupied entirely with releasing its own signings. Its debut product is from Ed O.G. & Da Bulldogs, with distribution via PolyGram.

Boy Crazy's first product is due out in the U.K. before the spring and in the U.S. thereafter.

want to kill that reputation."

Some Music Collection CDs retail for just less than two pounds sterling (\$3.80), and Bunyan says: "Even at that price, everybody gets royalties.

Yes, there might have been a somewhat cavalier attitude to certain aspects of the business in the past—but that's not a problem with us.

"We're moving on to the royalty accounting system The Video Collection has. That's second to none. Our royalty accounting is now spot on. That's a very deliberate move on our part."

The company's new label is Music Club, which is being launched with 16 titles from Village People, Gladys Knight & the Pips, Howard Keel, the Zombies, and Alex Harvey, among others. All product will be on cassette and CD only. CDs will be dealer-priced at the equivalent of \$6.97 and cassettes at \$4.64.

"We simply do not feel there is a continuing large market for vinyl," says Bunyan. "As long as this company has been trading, we have felt the potential is in CD."

ARS/SONY DEAL

(Continued from page 66)

lux countries.

Larsen continues: "Our deal provides for a minimum number of album releases per year, but other than that, ARS is free to sign, record, and release whatever it wants."

Sony is not obliged to pick up all ARS releases but retains first refusal on all forthcoming material.

Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	NEW	INNUENDO	PARLOPHONE	QUEEN
2	5	3 A.M. ETERNAL	KLF COMMUNICATIONS	KLF 1/CHILDREN OF THE REVOLUTION
3	1	SADENESS—PART 1	VIRGIN INTERNATIONAL	ENIGMA
4	2	CRAZY	ZTT/WEA	SEAL
5	3	GONNA MAKE YOU SWEAT	COLUMBIA	C&C MUSIC FACTORY
6	NEW	WIGGLE IT SBK		2 IN A ROOM
7	11	I CAN'T TAKE THE POWER	COLUMBIA	OFF-SHORE
8	10	(I'VE HAD) THE TIME OF MY LIFE	RCA	BILL MEDLEY & JENNIFER WARNES
9	12	MERCY MERCY ME/I WANT YOU	EMI	ROBERT PALMER
10	4	THE GREASE MEGAMIX	POLYDOR	OLIVIA NEWTON JOHN & JOHN TRAVOLTA
11	NEW	DO THE BARTMAN	GEFFEN	THE SIMPSONS
12	8	ALL TOGETHER NOW	PRODUCE/PINNACLE	THE FARM
13	6	ICE ICE BABY	SBK	VANILLA ICE
14	NEW	CRY FOR HELP	RCA	RICK ASTLEY
15	7	INTERNATIONAL BRIGHT YOUNG THING	FOOD/EMI	JESUS JONES
16	26	HIPPYCHICK	S&M/SONY MUSIC	SOHO
17	13	ALL THE MAN THAT I NEED	ARISTA	WHITNEY HOUSTON
18	27	CAN I KICK IT?	JIVE/BMG	A TRIBE CALLED QUEST
19	21	SENSITIVITY	MCA	RALPH TRESVANT
20	14	CRAZY	MCA	PATSY CLINE
21	20	PREACHER MAN	LONDON/POLYGRAM	BANANARAMA
22	16	PRAY	CAPITOL	M.C. HAMMER
23	25	SUMMER RAIN	VIRGIN	BELINDA CARLISLE
24	15	X Y & ZEE	RCA	POP WILL EAT ITSELF
25	18	ALL TRUE MAN	TABU/SONY MUSIC	ALEXANDER O'NEAL
26	31	FORGET ME NOTS	SYNCOPE/EMI	TONGUE 'N' CHEEK
27	34	GET HERE	FONTANA/POLYGRAM	OLETA ADAMS
28	NEW	COMING OUT OF THE DARK	EPIC	GLORIA ESTEFAN
29	36	I'M NOT IN LOVE	EPIC	WILL TO POWER
30	17	MARY HAD A LITTLE BOY	ARISTA	SNAP
31	35	SATAN	frt/POLYGRAM	ORBITAL
32	9	BRING YOUR DAUGHTER TO THE SLAUGHTER	EMI	IRON MAIDEN
33	NEW	OUTSTANDING	COOLTEMPO	KENNY THOMAS
34	19	YOU'VE LOST THAT LOVIN' FEELING	VERVE/POLYDOR	RIGHTEOUS BROTHERS
35	NEW	DEDICATION	VERTIGO	THIN LIZZY
36	NEW	SUMMERS MAGIC	4th + B'WAY	MARK SUMMERS
37	40	MISS AMERICA	EAST WEST	THE BIG DISH
38	24	JUSTIFY MY LOVE	SIRE	MADONNA
39	22	ALL THIS TIME	A&M	STING
40	23	THE TOTAL MIX	deCONSTRUCTION/BMG	BLACK BOX

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	3	ENIGMA	VIRGIN INTERNATIONAL	MCMXC A.D.
2	1	MADONNA	SIRE	THE IMMACULATE COLLECTION
3	2	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF ...
4	NEW	DAVID LEE ROTH	WARNER BROS.	A LITTLE AIN'T ENOUGH
5	4	WHITNEY HOUSTON	ARISTA	I'M YOUR BABY TONIGHT
6	NEW	CHRIS ISAAK	REPRISE	WICKED GAME
7	5	PHIL COLLINS	VIRGIN	SERIOUS HITS ... LIVE!
8	6	VANILLA ICE	SBK	TO THE EXTREME
9	7	PAVAROTTI, DOMINGO, CARRERAS	DECCA	IN CONCERT
10	12	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
11	9	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL.1
12	8	JIMMY SOMERVILLE	LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
13	10	MICHAEL BOLTON	COLUMBIA	SOUL PROVIDER
14	26	SNAP	ARISTA	WORLD POWER
15	11	INXS	MERCURY	X
16	21	ROBERT PALMER	EMI	DON'T EXPLAIN
17	14	RIGHTEOUS BROTHERS	VERVE/POLYDOR	THE VERY BEST OF ...
18	19	HAPPY MONDAYS	FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLIES
19	13	PETER GABRIEL	VIRGIN	SHAKING THE TREE: 16 GOLDEN GREATS
20	18	BEE GEES	POLYDOR	THE VERY BEST OF ...
21	17	STATUS QUO	VERTIGO/PHONOGRAM	ROCKING ALL OVER THE YEARS
22	15	THE BEAUTIFUL SOUTH	GO! DISCS	CHOKE
23	20	PAUL SIMON	WARNER BROS.	THE RHYTHM OF THE SAINTS
24	16	CLIFF RICHARD	EMI	FROM A DISTANCE ... THE EVENT
25	23	BLACK BOX	deCONSTRUCTION	DREAMLAND
26	38	STRANGLERS	EPIC	GREATEST HITS 1977-1990
27	25	KYLIE MINOGUE	PWL	RHYTHM OF LOVE
28	22	CARPENTERS	A&M	ONLY YESTERDAY
29	27	LUCIANO PAVAROTTI	DECCA	THE ESSENTIAL PAVAROTTI
30	31	INNOCENCE	COOLTEMPO	BELIEF
31	28	BETTY BOO	RHYTHM KING	BOOMANIA
32	37	BELINDA CARLISLE	VIRGIN	RUNAWAY HORSES
33	32	SINEAD O'CONNOR	ENSIGN/CHRYSALIS	I DO NOT WANT WHAT I HAVEN'T GOT
34	NEW	PATSY CLINE	MCA	SWEET DREAMS
35	24	LED ZEPPELIN	ATLANTIC	REMASTERS
36	NEW	GANG STARR	COOLTEMPO	STEP IN THE ARENA
37	30	ROXETTE	EMI	LOOK SHARP!
38	29	IRON MAIDEN	EMI	NO PRAYER FOR THE DYING
39	34	TV SOUNDTRACK	WARNER BROS.	MUSIC FROM TWIN PEAKS
40	NEW	SIR GEORG Solti & DUDLEY MOORE	DECCA	ORCHESTRA!



The King And Mee. Paul King, right, former head of the Outlaw group, joins forces with marketing and media consultant Michael Crompton to form Mee & Co. The company will promote festivals and concerts in the U.K., with an emphasis on the north of England.

Growing Pains For Canada's Video Biz

Obscenity, Piracy Need To Be Addressed

■ BY KIRK LaPOINTE

OTTAWA—If you want to understand today's Canadian home video business, think of the U.S. business four or five years ago.

Those were the days of the emerging chains, the development of a lobbying presence, the early steps toward sell-through, the growth of store diversification, and the burgeoning consumer awareness.

There are some 6,000 video retailers in Canada, the vast majority of them small and independently operated. Chains are beginning to take hold, however, and the pressure on the smaller competitors has become fierce. And video retailers are increasingly flirting with other offerings—music, merchandise, and food—to lure the entertainment consumer.

But they are facing huge challenges—financial, logistical, and legal—in their relative infancy:

- Pressures abound for video classification, a factor only recently addressed by retailers, who are making headway on national standards.

- Canadian case law has yet to define what constitutes obscenity on video, and many stores are being raided while their neighboring competitors still stock the same material.

- The video-piracy business is perhaps as rampant as the recording piracy business, and police seem ill-equipped to fight it despite solid copyright laws to penalize it.

"We are looking at a sophisticated, widespread business that is taking away tens of millions of dollars a year from the video retailers and distributors," says Norman Ouimet, who runs the anti-piracy office of the Canadian Motion Picture Distributors' Assn. "And we are fighting the problem with minimal force."

Compounding the challenge is the fact that the Canadian video industry will have to face a slumping economy in the coming year. Only the well-heeled, or the mightily innovative, will prosper.

On the one hand, that should hurt, but some economists believe this will be a "cocooning" recession, in which home entertainment will flourish and live or event entertainment will flounder. However, VCR penetration in Canada already has reached roughly 70% of all households—about the same level seen in the U.S.

"There is concern about survival in the recession, but our expectation is for modest growth in the year," says Karen Lander, who manages the Canadian office of the Video Software Dealers Assn. in Toronto. "But everyone has to be cautious, not to have too much excess inventory, so purchasing habits may not be the same."

A tougher time may face Quebec retailers in 1991, because the provincial government was expected early in the year to introduce legislation that would guide the question of video dubbing, and in particular protect Quebec-based distributors.

An earlier move by the province prompted Paramount Pictures to withdraw temporarily from the market.

Fears are that national legislation is coming in this regard, a move that Lander believes will not occur. During the Canada-U.S. free-trade talks, there was concern about a proposed bill that would have given an upper hand to Canadian distributors in Canada. The bill never proceeded, and Lander says the VSDA has been assured that no new bill is in the works.

One thing that VSDA is developing in conjunction with the government, though, is a promotional campaign for Canadian video. To date, the profile of domestic material in stores has been low. The Canadian government already helps campaigns for Canadian books and other forms of entertainment, and Lander hopes for a similar deal on video.

"There hasn't been a deliberate effort to carry Canadian video," she says. "I believe the retailers are going to stock what sells, but we'd like to make Canadian video a higher priority."

And video, in general, may cost less for the consumer in the coming year. The new 7% retail Goods And Services Tax is replacing the 13.5% manufacturer-level Federal Sales Tax. Overall, Lander says, "Video should actually cost less."

It's small advantages like that that an infant industry needs.

Kirk LaPointe is Billboard's former Canadian correspondent. He recently joined the Canadian Press in Ottawa.

Attic Cuts 3 Staffers, Cites Recession Woes

TORONTO—In the midst of a recession, the Attic Music Group has pared its staff from 14 to 11 full-time staffers and one part-timer.

"We're just a leaner company," explains Al Mair, president of Attic. "They weren't integral. One was an assistant, one was in a warehouse, and the third was in the publishing area."

The cuts may come as a surprise to industry observers, considering Attic's success in the dance market with Maestro Fresh Wes and Digital Underground, and the domestic breakthrough of hard-rocker Lee Aaron. Mair says the cuts are based

on a tight economic plan.

"We had our best year ever, but we don't fly by the seat of our pants," says Mair. "Our projections are looked at monthly and are based on our upcoming releases."

Mair cites as contributing factors the currently gloomy retail scene, the goods-and-services tax imposed Jan. 1 by the federal government, and the loss of sub-publishing rights in Canada of Filmtrax Music Publishing.

"Everybody's sales are down," says Mair. "Everybody is off their [sales] projections, even with the hit albums."

NICK KREWEN

FRENCH MUSIC BIZ GREW 10% IN 1990

(Continued from page 66)

\$529,000, were up only 2.7% vs. the figure for December 1989.

The album-length CD enjoyed a sales increase of 32.8% to \$615.6 million and currently accounts for more than 60% of sales.

Full-length cassette sales were up 3.2% to \$294.1 million, but their market share declined from 30% in 1989 to 28% last year.

Zelnik reported that sales of national repertoire lost ground, dropping from 47.4% in 1989 to 42.5% in 1990, while international repertoire rose, from 40.4% to 45.9%. Sales of classical repertoire dropped from 12.2% to 11.6%.

Music-videocassette sales grew 87.4%, from \$10.3 million in 1989 to \$19.2 million in 1990. But while CD-video sales also increased—by 29%, from \$2.1 million to \$2.7 million—there was a dramatic 31.4% drop in December compared with December 1989, from \$392,000 to \$274,500.

Looking to the future, Zelnik said that, although the current economic

and political climate does not encourage optimism, he was confident that this year the French market would again achieve a growth rate of 10%. He added that the government's agreement to a further reduction of the Value Added Tax on sound carriers from 18.6% to 5.5%, the same level as for books, would make a major contribution to sustaining the growth rate.

Zelnik emphasized the need for the industry to invest in new talent, even during a period of economic recession, and he underlined the enormous sales potential of French artists.

But he also acknowledged the inadequate support given to new talent by the broadcasting media and the special character of the French retail market, in which hypermarkets and department stores, which concentrate on established talent and top 40 repertoire, have a substantial share.

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MUSIC
&
MEDIA

EUROCHART HOT 100 1/26/91

SINGLES	
1	SADENESS—PART 1 ENIGMA VIRGIN
2	ICE ICE BABY VANILLA ICE SBK
3	JUSTIFY MY LOVE MADONNA SIRE
4	MARY HAD A LITTLE BOY SNAP LOGIC
5	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
6	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
7	CRAZY SEAL ZTT
8	UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
9	PRAY M.C. HAMMER CAPITOL
10	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
11	PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM
12	THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR
13	LA BERCEUSE DU PETIT DIABLE ROCH VOISINE ARIOLA
14	KEEP ON RUNNING MILLI VANILLI HANSA/ARIOLA
15	UNE FEMME AVEC UNE FEMME MECANO ARIOLA
16	IT TAKES TWO ROD STEWART & TINA TURNER WARNER BROS.
17	SHOW ME HEAVEN MARIA MCKEE EPIC
18	UNBELIEVABLE E.M.F. PARLOPHONE
19	DON'T WORRY KYM APPELBY PARLOPHONE
20	BEINHART TORFROCK POLYDOR
21	3 A.M. ETERNAL KLF KLF COMMUNICATIONS
22	QU'EST-CE QU'ON FAIT MAINTENANT BENNY B PLR
23	FANTASY BLACK BOX GROOVE GROOVE MELODY
24	IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBEVILIEN TALAR
25	THE JOKER STEVE MILLER BAND CAPITOL
26	I'LL BE YOUR BABY TONIGHT ROBERT PALMER/UB40 EMI
27	ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA
28	ALL TOGETHER NOW THE FARM PRODUCE
29	INTERNATIONAL BRIGHT YOUNG THING JESUS JONES FOOD/EMI
30	TO LOVE SOMEBODY JIMMY SOMERVILLE LONDON
ALBUMS	
1	ELTON JOHN THE VERY BEST OF... ROCKET
2	PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN/WEA
3	MADONNA THE IMMACULATE COLLECTION SIRE
4	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
5	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
6	ENIGMA MCMXC A.D. VIRGIN
7	VANILLA ICE TO THE EXTREME SBK
8	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
9	WESTERNHAGEN LIVE WARNER BROS.
10	PETER GABRIEL SHAKING THE TREE: 16 GOLDEN GREATS VIRGIN
11	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON
12	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
13	AC/DC THE RAZORS EDGE ATCO
14	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
15	INXS X MERCURY
16	VAYA CON DIOS NIGHT OWLS ARIOLA
17	SOUNDTRACK PRETTY WOMAN EMI
18	SUPERTRAMP THE VERY BEST OF... A&M
19	HERBERT GRONEMEYER LUXUS ELECTROLA
20	PAUL McCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE
21	PATRICK BRUEL ALORS REGARDE RCA
22	THE POLICE THEIR GREATEST HITS 1977-1983 A&M
23	BEE GEES THE VERY BEST OF... POLYDOR
24	ZZ TOP RECYCLER WARNER BROS.
25	PET SHOP BOYS BEHAVIOR PARLOPHONE
26	MICHAEL BOLTON SOUL PROVIDER COLUMBIA
27	BAP X FUER EU ELECTROLA
28	JULIO IGLESIAS STARRY NIGHT COLUMBIA
29	LUCIO DALLA CAMBIO RCA
30	SOUNDTRACK DIRTY DANCING RCA

JAPAN (Courtesy Music Labo) As of 1/28/91

SINGLES	
1	AI WA KATSU KAN POLYDOR
2	ANGEL OTOKOGUMI BMG/VICTOR
3	GINGIRA PARADISE B.B. QUEENS BMG/VICTOR
4	SHAKE HIP KOME KOME CLUB CBS/SONY
5	JULIAN PRINCESS PRINCESS CBS/SONY
6	SILENT EVE MIDORI KARASHIMA FUN HOUSE
7	KOHUTATSUZURI TAKAO HORIUCHI POLYSTAR
8	ZUTTO MARIKO NAGAI FUN HOUSE
9	ODORU PONPOKORIN B.B. QUEENS BMG/VICTOR
10	SUDARA DENSETSU HITOSHI UEKI FUN HOUSE
ALBUMS	
1	PRINCESS PRINCESS PRINCESS PRINCESS CBS/SONY
2	KAN YAKYUSENSHU GA YUMEDATTA POLYDOR
3	YUMI MATSUOTOYA HEAVEN'S DOOR TOSHIBA/EMI
4	MARIKO NAGAI POCKET FUN HOUSE
5	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM TOSHIBA/EMI
6	TAKAKO OKAMURA AFTER TONE 2 FUN HOUSE
7	DREAMS COME TRUE WONDER 3 EPIC/SONY
8	B'Z RISKY BMG/VICTOR
9	MADONNA ULTRA MADONNA/GREATEST HITS WARNER/PIONEER
10	MIHO NAKAYAMA COLLECTION 2 KING

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 1/27/91

SINGLES	
1	ICE ICE BABY VANILLA ICE SBK/EMI
2	UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
3	I TOUCH MYSELF DIVINYLS VIRGIN/EMI
4	SHOW ME HEAVEN MARIA MCKEE EPIC/SONY
5	I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI/EMI
6	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
7	CHERRY PIE WARRANT COLUMBIA/SONY
8	PRAY M.C. HAMMER CAPITOL/EMI
9	FROM A DISTANCE BETTE MIOLER ATLANTIC/WARNER
10	STEP BACK IN TIME KYLIE MINOGUE MUSHROOM/FESTIVAL
11	JUSTIFY MY LOVE MADONNA SIRE/WARNER
12	FANTASY BLACK BOX deCONSTRUCTION/BMG
13	I'M FREE SOUP DRAGONS POR/POLYGRAM
14	CANDY IGGY POP VIRGIN/EMI
15	DON'T CALL ME DUDE SCATTERBRAIN VIRGIN/EMI
16	BURN FOR YOU JOHN FARNHAM RCA/BMG
17	ALWAYS AND EVER SOUTHERN SONS RCA/BMG
18	MIRACLE JON BON JOVI PHONOGRAM/POLYGRAM
19	LOVE WILL NEVER DO JANET JACKSON A&M/POLYDOR
20	LOVE TAKES TIME MARIAH CAREY COLUMBIA/SONY
ALBUMS	
1	ELTON JOHN THE VERY BEST OF... PHONOGRAM/POLYGRAM
2	MADONNA THE IMMACULATE COLLECTION SIRE/WARNER
3	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA/POLYGRAM
4	BILLY JOEL SOUVENIR/THE ULTIMATE COLLECTION COLUMBIA/SONY
5	JANET JACKSON RHYTHM NATION 1814 A&M/POLYDOR
6	JOHN FARNHAM CHAIN REACTION RCA/BMG
7	RIGHTEOUS BROTHERS NEW GREATEST HITS POLYDOR/POLYGRAM
8	MARIAH CAREY MARIAH CAREY COLUMBIA/SONY
9	HUNTERS AND COLLECTORS COLLECTED WORKS MUSHROOM/FESTIVAL
10	PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WARNER
11	MARGARET URlich SAFETY IN NUMBERS COLUMBIA/SONY
12	TAYLOR DAYNE CAN'T FIGHT FATE ARISTA/BMG
13	VANILLA ICE TO THE EXTREME SBK/EMI
14	WARRANT CHERRY PIE COLUMBIA/SONY
15	AC/DC THE RAZORS EDGE ALBERT/SONY
16	BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WARNER
17	CARPENTERS THEIR GREATEST HITS A&M/POLYDOR
18	JIVE BUNNY & MASTERMIXERS IT'S PARTY TIME CONCEPT
19	JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
20	KYLIE MINOGUE RHYTHM OF LOVE MUSHROOM/FESTIVAL

GERMANY (Courtesy Der Musikmarkt) As of 1/15/91

SINGLES	
1	SADENESS—PART 1 ENIGMA VIRGIN
2	BEINHART TORFROCK POLYDOR
3	ICE ICE BABY VANILLA ICE SBK
4	MARY HAD A LITTLE BOY SNAP LOGIC/BMG ARIOLA
5	KEEP ON RUNNING MILLI VANILLI HANSA/BMG ARIOLA
6	HELLO AFRICA DR. ALBAN LOGIC/BMG ARIOLA
7	UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
8	PRAY M.C. HAMMER CAPITOL
9	DON'T WORRY KYM APPELBY PARLOPHONE
10	UNBELIEVABLE E.M.F. PARLOPHONE
11	GO FOR IT (HEART AND FIRE) JOEY B. ELLIS & TYNETTA HARE CAPITOL
12	JUSTIFY MY LOVE MADONNA SIRE
13	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
14	A BETTER LOVE LONDONBEAT ANXIOUS/RCA
15	HERZLEIN RUDOLF ROCK & DIE SCHOC BMG ARIOLA
16	THE JOKER STEVE MILLER BAND CAPITOL
17	I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI
18	FANTASY BLACK BOX POLYDOR
19	MAH NEH NAH VAYA CON DIOS ARIOLA
20	BEING BORING PET SHOP BOYS PARLOPHONE
ALBUMS	
1	PHIL COLLINS SERIOUS HITS... LIVE! WEA
2	WESTERNHAGEN LIVE WARNER BROS.
3	ELTON JOHN THE VERY BEST OF... ROCKET
4	ENIGMA MCMXC A.D. VIRGIN
5	HERBERT GRONEMEYER LUXUS ELECTROLA
6	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
7	BAP X FUER EU ELECTROLA
8	SOUNDTRACK WERNER-BIENHART POLYDOR
9	AC/DC THE RAZORS EDGE ATCO/EAST WEST
10	MADONNA THE IMMACULATE COLLECTION WEA
11	VAYA CON DIOS NIGHT OWLS ARIOLA
12	PETER GABRIEL SHAKING THE TREE: 16 GOLDEN GREATS VIRGIN
13	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
14	BEE GEES THE VERY BEST OF... POLYSTAR
15	SUPERTRAMP THE VERY BEST OF... A&M/POLYSTAR
16	MATTHIAS REIM REIM POLYDOR
17	TO THE EXTREME VANILLA ICE SBK
18	SCORPIONS CRAZY WORLD MERCURY
19	THE POLICE THEIR GREATEST HITS 1977-1983 A&M/POLYSTAR
20	PET SHOP BOYS BEHAVIOR PARLOPHONE

SPAIN (Courtesy TVE/AFYVE) As of 1/16/91

SINGLES	
1	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA
2	SADENESS—PART 1 ENIGMA VIRGIN
3	KEEP ON RUNNING MILLI VANILLI ARIOLA
4	ARE YOU DREAMING? TWENTY 4 SEVEN BLANCO Y NEGRO
5	THINK INFORMATION SOCIETY DRO
6	JUSTIFY MY LOVE MADONNA SIRE/WEA
7	SACRIFICE ULTRAMATIC GINGER BOY
8	MARY HAD A LITTLE BOY SNAP ARIOLA
9	RITMO DE LA NOCHE MYSTIC FONOMUSIC
10	SO HARD PET SHOP BOYS EMI
ALBUMS	
1	ELTON JOHN THE VERY BEST OF... POLYGRAM
2	VARIOUS ARTISTS LO MAS DISCO ARIOLA
3	VARIOUS ARTISTS BOOM 6 EMI
4	SOUNDTRACK PRETTY WOMAN HISPAPVOX
5	HEROES DEL SILENCIO SENDEROS DE TRACION EMI
6	MADONNA THE IMMACULATE COLLECTION SIRE/WEA
7	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
8	PHIL COLLINS SERIOUS HITS... LIVE! WEA
9	SOUNDTRACK GHOST PDI
10	XUXA XUXA RCA

CANADA (Courtesy The Record) As of 1/28/91

SINGLES	
1	WIGGLE IT 2 IN A ROOM VIRGIN/A&M
2	FREEDOM GEORGE MICHAEL SONY/SONY
3	BECAUSE I LOVE YOU STEVIE B LMR/RCA
4	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA/BMG
5	LOVE TAKES TIME MARIAH CAREY COLUMBIA/SONY
6	JUSTIFY MY LOVE MADONNA SIRE/WEA
7	TOM'S DINER DNA FEATURING SUZANNE VEGA VIRGIN/A&M
8	PLAY THAT FUNKY MUSIC VANILLA ICE CAPITOL/CAPITOL
9	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY/SONY
10	SENSITIVITY RALPH TRESVANT MCA/MCA
11	DISAPPEAR INXS WEA/WEA
12	WORLD JUST KEEPS ON TURNING CANDI & THE BACKBEAT I.R.S./MCA
13	KNOCKIN' B'DOTS CANDYMAN EPIC/SONY
14	SHELTER ME CINDERELLA POLYGRAM/POLYGRAM
15	IMPULSIVE WILSON PHILLIPS CAPITOL/CAPITOL
16	STILL BEATING WORLD ON EDGE A&M/A&M
17	LET'S TRY IT AGAIN NEW KIDS ON THE BLOCK COLUMBIA/SONY
18	DOING THE DO BETTY BOO SIRE/WEA
19	FEELS GOOD TONY! TONI! TONE! POLYGRAM/POLYGRAM
20	ISAWRED WARRANT SONY/SONY
ALBUMS	
1	MADONNA THE IMMACULATE COLLECTION SIRE/WEA
2	VANILLA ICE TO THE EXTREME SBK/EMI
3	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
4	AC/DC THE RAZORS EDGE ATCO/WEA
5	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS./WEA
6	PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WEA
7	MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
8	SIMPSONS SIMPSONS SING THE BLUES GEFEN/GEFFEN
9	NEW KIDS ON THE BLOCK NO MORE GAMES SONY/SONY
10	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
11	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/SONY
12	TRAVELING WILBURYS VOL. 3 WARNER BROS./WEA
13	BLUE RODEO CASINO WEA/WEA
14	BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA
15	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
16	DEEE-LITE WORLD CLIQUE ELEKTRA/WEA
17	POISON FLESH AND BLOOD ENIGMA/CAPITOL
18	BLACK BOX DREAMLAND RCA/BMG
19	VARIOUS ARTISTS RED HOT + BLUE CHRYSALIS/MCA
20	X ATLANTIC/WEA

FRANCE (Courtesy of Nielsen/Europe 1) As of 1/19/91

SINGLES	
1	IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBELIVIER ZONE/BMG
2	SADENESS—PART 1 ENIGMA VIRGIN
3	PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM
4	LA BERCEUSE DU PETIT DIABLE ROCH VOISINE GM/BMG
5	KATAL CHICO & ROBERTA CARRERE
6	UNE FEMME AVEC UNE FEMME MECANO BMG
7	NUIT FREDERICKS, GOLDMAN, JONES COLUMBIA
8	TONIGHT NEW KIDS ON THE BLOCK COLUMBIA
9	QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. PLR/SONY
10	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
11	LA PETITE SIRENE ANNE DISNEY/ADES
12	LA LEGENDE DE JIMMY DIANE TELL WEA
13	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
14	EDDY STEADY GO ROZLYNE CLARKE ARS/CARRERE
15	MARIE JEANNE MICHEL SARDOU TREMA/EMI
16	WHISPERS ELTON JOHN PHONOGRAM
17	TEARS OF THE EARTH DAVID HALLYDAY SCOTTI BROS./PHONOGRAM
18	WIND OF CHANGE SCORPIONS MERCURY
19	ALORS REGARDE PATRICK BRUEL RCA/BMG
20	ROCKIN' OVER THE BEAT TECHNOLOGIC f/YA KID K ARS/SONY
ALBUMS	
1	FREDERICKS, GOLDMAN, JONES FREDERICKS, GOLDMAN, JONES COLUMBIA
2	PHIL COLLINS SERIOUS HITS... LIVE! WEA
3	PATRICK BRUEL ALORS REGARDE RCA/BMG
4	MICHEL SARDOU LE PRIVILEGE TREMA/EMI
5	ROCH VOISINE DOUBLE RCA/BMG
6	FRANCOIS FELDMAN UNE PRESENCE PHONOGRAM
7	RONDO VENEZIANO MASQUERADE POLYDOR
8	PATRICIA KAAS SCENE DE VIE COLUMBIA
9	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
10	SCORPIONS CRAZY WORLD MERCURY
11	UB 40 LABOUR OF LOVE PART II VIRGIN
12	ALAIN SOUCHON NICKEL VIRGIN
13	MECANO DESCANDO DOMINICAL BMG
14	PIERRE BACHELET QUELQUE PART C'EST AILLEURS BMG
15	FRANCIS CABREL SARBACANE COLUMBIA
16	VARIOUS ARTISTS KNEBORTH THE ALBUM POLYDOR
17	ROCH VOISINE HELENE GM/BMG
18	ANNE LA PETITE SIRENE DISNEY/ADES
19	ELMER FODD BEAT 30 CM POLYDOR
20	INXS X PHONOGRAM

ITALY (Courtesy Musica e Dischi) As of 1/21/91

SINGLES	
1	ATTENTI AL LUPO DJ LELEWEL GROOVE GROOVE MELODY/DISCOMAGIC
2	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
3	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
4	JUSTIFY MY LOVE MADONNA SIRE/WEA
5	IT TAKES TWO TINA TURNER & ROD STEWART WARNER BROS.
6	SADENESS—PART 1 ENIGMA VIRGIN
7	ALL THIS TIME STING A&M
8	ARE YOU DREAMING TWENTY 4 SEVEN FIVE/CGD
9	GROOVE IS IN THE HEART DEEE-LITE ELEKTRA/WEA
10	TI SPACCO LA FACCIA GABIBBO EMI
ALBUMS	
1	LUCIO DALLA CAMBIO PRESSING/BMG ARIOLA
2	ELTON JOHN THE VERY BEST OF... ROCKET/POLYGRAM
3	PHIL COLLINS SERIOUS HITS... LIVE! WEA
4	PAUL McCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE
5	PINO DANIELE UN UOMO IN BLUES CGD
6	POOH 25/LA NOSTRA STORIA CGD
7	SUPERTRAMP THE VERY BEST OF... A&M
8	CLAUDIO BAGLIONI OLTRE COLUMBIA
9	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
10	MADONNA THE IMMACULATE COLLECTION SIRE/WEA

Record-Biz Results Rise 20% In Belgium

BRUSSELS, Belgium—Record-industry results in Belgium were up 20% last year compared with 1989, with local repertoire dominating the albums market. Figures just released by the IFPI's Belgian group show that sales in 1990 were worth \$150 million. The organization had been hoping, though, to break the 5-billion-franc (\$166 million) mark.

However, there was consolation in the fact that 27 of the year's top 75 best-selling singles were Belgian productions. In the albums category, the top three titles were all local repertoire: Clouseau albums were first and third, with Vaya Con Dios' "Night Owls" taking the second slot ahead of Phil Collins and Eros Ramazzotti.

BMG Ariola was the top singles company last year with 30% of the market. Companies that specialize in French or Flemish product—CNR, Carere, and Distrisound—took 10% each.

BMG was also the leading albums company with one-quarter of all the titles in the top 50 chart. That success was achieved partly through Mecano's "Descanso Dominical" and Roch Voisine's "Helene," each of which was on the chart throughout the year.

MARC MAES

PolyGram Steps Up Mktg. In Germany

HAMBURG, Germany—PolyGram here is restructuring its internal divisions with the aim of concentrating its marketing resources.

To that end, it has set up the Polymedia Marketing Group to coordinate the activities of Polystar, PolyGram Video, Polyphon, Karussell, special marketing, international music services, merchandising, product exploitation, business and legal affairs, and media cooperation.

PolyGram Germany president Wolf D. Grammatke states, "New media, different ways of distribution, and innovative sound-carrier strategies are demanding of PolyGram a more flexible coordination of marketing activities. It is important to market our resources of repertoire—which seem to be inexhaustible—in such an effective way that we maximize our potential."

Polymedia Marketing Group is being headed up by Werner Close, who was previously in charge of PolyGram's Karussell Musik & Video. He says the new structure will allow PolyGram to respond rapidly to marketing opportunities and to concentrate the company's expertise in various departments.

WOLFGANG SPAHR

More 'Lost' Lennon, Beatles Tapes Surface At MIDEM

BY JEFF CLARK-MEADS

CANNES—Among the plethora of music products on sale here at MIDEM, only one man was claiming to offer unreleased Beatles material and previously unheard John Lennon songs.

Bruce Bierman, head of California-based production company Marble Hill, had a demo tape full of material he says was given to him by Lennon. In all, he maintains, he has about 25 hours of music.

The material is said to feature Lennon singing and playing acoustic guitar, Beatles' rehearsal tapes, and studio outtakes. He says some of the tracks on which only Lennon is heard are original compositions that the singer's estate has never consid-



ered releasing.

When asked to verify their authenticity, Bierman played his digital au-

diotape sampler of the songs—which sound as if it is Lennon singing.

Bierman says he met Lennon when the former Beatle produced an album by David Peel and the Lower East Side in 1972 on which Bierman played. Bierman has a publicity photograph of himself with the band at that time and also pictures of him with Lennon.

"I don't know what rights I have on this material. Friends of mine are helping me go through the procedures to see what my rights are—if

any," he says.

"If it's possible, what I want to do is get it released to the general public through a major source. A percentage of proceeds would go to John's favorite charities."

Bierman says he is relaxed about marketing the material. He says he has played the songs to only a small number of people and will put them on general release only if all conditions are right.

He has not yet contacted Lennon's estate or the surviving Beatles.

Reggae Station Captures Jamaicans' Fancy—And Ears

BY MAUREEN SHERIDAN

OCHO RIOS, Jamaica—After less than six months on the air, IRIE-FM, heralded as "the world's first reggae radio station," has captured a 22% share of the Jamaican listening market, according to Market Research Services Ltd. here.

The success does not surprise Karl

Young, network chairman, who says, "It's a simple business situation. Reggae is the music of the Jamaican people, the masses. Selling reggae to them isn't difficult."

But despite its popularity, reggae has historically been given little support by the Jamaican broadcasting establishment. There has never before been a reggae station here. The

small amount of reggae broadcast has been basically "dance hall," the rap form of the genre that has a reputation of owing much of its airplay and chart success to payola.

Classical, or "conscious," reggae by such artists as Bob Marley, Peter Tosh, Bunny Wailer, Burning Spear, and others, not part of any payoff scenario, has been largely ignored by

the broadcasters, which preferred to air R&B-style international product.

Says Young: "Prior to IRIE-FM, no one was really showcasing the type of reggae that is currently hot internationally, by artists like Aswad, Maxi Priest, and Third World. Only DJs were being heard. Dance-hall music was forced down people's throats."

He says his station couldn't compete with "the big guys," meaning the two island networks, government-owned JBC (Jamaica Broadcasting Company) and RJR (Radio Jamaica Rediffusion). "We went for broad appeal with quality sound and flexible playlists. Advertisers, many initially opposed to our all-reggae format, now give us great support."

He notes with satisfaction that the chance to reach more consumers has overcome ideological objections that date back to reggae's rasta, rebel, and reefer origins.

The IRIE-FM chief says he applied for a broadcasting license on a whim, then learned the business the hard way. He owns the Coconut Grove entertainment complex, of which IRIE-FM is now a part, and which also takes in the Grove recording studio, a record label, sundry Grove tourist attractions, and an outdoor venue, White River Reggae Park.

Market Research Services stresses that the station's 22% audience slice is a remarkable success because IRIE-FM is not heard islandwide, though it covers most of the northern coast and Kingston, the capital.

3 KILLED AT AC/DC CONCERT IN RUSH TO STAGE

(Continued from page 12)

adding, "this grief has been compounded by erroneous news reports that the band continued to perform with callous disregard for the safety of the audience. Nothing could be further from the truth."

The statement went on to say that "once the gravity of the situation was communicated to the band, they immediately stopped performing, but stayed onstage in an effort to minimize confusion."

Lead singer Brian Johnson made several requests for fans to clear the area, said the statement. After

15 minutes and consultation with the fire marshal, the performance resumed "to maintain calm and order among the thousands of fans who were unaware" of what had occurred, the statement continued.

Attendance for the AC/DC concert was 13,294, below the hall's self-imposed capacity of 13,920, Yaillen says. There were 4,450 tickets sold for general-admission nonseating floor access; the remainder were reserved seats. To make sure that only general-admission ticket holders were allowed on the floor, nontransferable wristbands

were distributed.

An investigation into the accident is ongoing, says a spokesperson for the Salt Lake county attorney's office.

According to a Salt Palace statement, "pending the outcome of the county attorney's investigation, all future concerts at the Salt Palace will be by reserved seating only."

At press time, no lawsuits had been filed against Spectacor or United Concerts, the promoter of the show, Yaillen says.

Upcoming dates at the Salt Palace include the Teenage Mutant Ninja Turtles, Feb. 4; Bell Biv DeVoe, Feb. 11; and the Scorpions, tentatively scheduled for Feb. 24. Yaillen says he was unsure if the arena would book heavy-metal acts in the future.

On Dec. 3, 1979, 11 fans were killed in a stampede at a Who concert at Riverfront Coliseum in Cincinnati. That event also featured nonreserved "festival seating."

SOUL TRAIN AWARDS NOMINATIONS

(Continued from page 10)

Moraes of "Entertainment Tonight" will direct, and jazz artist/producer George Duke will serve as musical director.

A full list of nominations follows.

Best R&B/urban contemporary single, female: "Talk To Me," Anita Baker (Elektra); "Vision Of Love," Mariah Carey (Columbia); "Alright," Janet Jackson (A&M); "All Around The World," Lisa Stansfield (Arista).

Best R&B/urban contemporary single, male: "Whip Appeal," Babyface (Solar); "My, My, My," Johnny Gill (Motown); "U Can't Touch This," M.C. Hammer (Capitol); "I Don't Have The Heart," James Ingram (Warner Bros.).

Best R&B/urban contemporary single, group, band, or duo: "Ready Or Not," After 7 (Virgin); "Poison," Bell Biv DeVoe (MCA); "Hold On," En Vogue (Atlantic); "The Secret Garden," Quincy Jones featuring El DeBarge, James Ingram, Al B. Sure!, and Barry White (Qwest/Warner Bros.).

Best R&B/urban contemporary album of the year, female: "Compositions," Anita Baker (Elektra); "Mariah Carey" (Columbia); "Michel'le" (Ruthless/Atlantic); "Affection," Lisa Stansfield (Arista).

Best R&B/urban contemporary album of the year, male: "Private Times... And The Whole 9!", Al B. Sure! (Warner Bros.); "Johnny Gill" (Motown); "Please Hammer Don't Hurt 'Em," M.C. Hammer (Capitol); "I'll Give All My Love To You," Keith Sweat (Vintertainment).

Best R&B/urban contemporary album of the year, group, band, or duo: "Poison,"

Bell Biv DeVoe (MCA); "Born To Sing," En Vogue (Atlantic); "The Revival," Tony! Toni! Toné! (Wing); "More Of The Night," the Whispers (Capitol).

Best rap album: "AmeriKKKa's Most Wanted," Ice Cube (Priority); "Mama Said Knock You Out," L.L. Cool J (Def Jam/Columbia); "Please Hammer Don't Hurt 'Em," M.C. Hammer (Capitol); "Fear Of A Black Planet," Public Enemy (Def Jam/Columbia).

Best jazz album: "Compositions," Anita Baker (Elektra); "Music From Mo' Better Blues," Branford Marsalis Quartet/Terence Blanchard (Columbia); "Tokyo Blue," Najee (EMI); and "So Much 2 Say," Take 6 (Reprise).

Best gospel album: "State Of Mind," Commissioned (Benson); "Live," Tramaine Hawkins (Sparrow); "So Much 2 Say," Take 6 (Reprise); and "Return," the Winans (Qwest/Warner Bros.).

Best R&B/urban contemporary song of the year: "Vision Of Love," Mariah Carey (Columbia); "Hold On," En Vogue (Atlantic); "My, My, My," Johnny Gill (Motown); and "U Can't Touch This," M.C. Hammer (Capitol).

Best R&B/urban contemporary new artist: "Rhythm Of Love," Oleta Adams (Fontana/Mercury); "Love Takes Time," Mariah Carey (Columbia); "Hold On," En Vogue (Atlantic); and "Ice Ice Baby," Vanilla Ice (SBK).

Best R&B/urban contemporary music video: "Hold On," En Vogue (Atlantic); "Alright," Janet Jackson (A&M); "U Can't Touch This," M.C. Hammer (Capitol); and "911 Is A Joke," Public Enemy (Def Jam/Columbia).

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ALBUM REVIEWS

POP

WORLD ON EDGE
PRODUCER: Mike Jones
Charisma 91420

Canadian quartet bears more than a passing resemblance to fellow country mate Glass Tiger. Polished poppy upbeat fare is aided by strong production that adds little twists and turns to keep things interesting, but never cluttered. The singing, especially on "Wash The Rain," is also notches above many projects in this genre. Deserves a chance.

THE THROBS
The Language Of Thieves And Vagabonds
PRODUCERS: Bob Ezrin & Dick Wagner
DGC 24316

New York hard-rock quartet sports an interesting mix of sounds on debut set; group pounds out a sophisticated, melodic style that gives the nod to such precursors as Aerosmith, the Rolling Stones, and (unsurprisingly, given former associations of producers Ezrin and Wagner) Alice Cooper. Track with the easiest shot here is "Ecstasy," with guest Little Richard on piano; "Underground" and "Dreamin'" also have album rock potential.

ORIGINAL MOTION PICTURE SOUNDTRACK
Queen's Logic
PRODUCERS: Various
Epic 46940

Soundtrack to ensemble movie starring Kevin Bacon, John Malkovich, Ken Olin, Tom Waits, and Jamie Lee Curtis contains a collection of '70s chestnuts including "Let's Get It On" and "Thank You (Falletinme Be Mice Elf Again)." The only new recording is Henry Lee Summer's strong remake of Elvin Bishop's "Fooled Around And Fell In Love," complete with Joe Walsh guitar solo.

SAVOY BROWN
Live And Kickin'
PRODUCERS: Neil Norman, Robert Margouleff
GNP 2202

Aged Brit blues outfit has the goods both musically and in terms of personnel: original guitarist Kim Simmonds is joined on this lengthy live set by singer Dave Walker, who belted the blues during the group's mid-'70s glory days. Album should further appeal to fans who've picked up on PolyGram's concurrent CD reissues of group's prime material.

VIGILANTES OF LOVE
Driving The Nails
PRODUCERS: Bill Mallonee, Keith Dressel & Preston Samford
Core 9137

Vigilantes is the group moniker for Georgia singer/writer/acoustic guitarist Mallonee, whose material runs the gamut from extremely raw-boned Dylan-esque folk/rock material to more melodically complex but still homespun Springsteenlike street tales. Not everything on this 14-track album is first-rate, but title cut, "Casualty," "Sanctuary," and "Don't Lose Your Guns" stand out as modern rock possibilities.

THE CHILDREN
Every Single Day
PRODUCER: Carl LaFong
Scale Of Miles/Sky 2015

Second release from this Long Island,

N.Y., four-piece further explores its tuneful evocation of '60s folk/pop—following in the paths of such past practitioners as the Searchers and the Mamas & the Papas—with naïve, acoustic-flavored hooks, astute vocal harmonies, and the lightest brushes of psychedelia. Alternative programmers should listen closely to such standouts as the title track, "Shame," "Are You In Love," "Hurry," "How Can He Complain," and "Only Child, Only Man."

ELVIS PRESLEY
Hits Like Never Before (Essential Elvis, Vol. 3)
REISSUE PRODUCER: Don Wardell
RCA 2229

Label skims the vaults again and comes up with some buried treasure that will light up Elvisphiles. Set features 16 previously unreleased or alternate tracks from 1958, with majority drawn from Hollywood sessions for the film "King Creole." Not everything here is top-flight Elvis, but best tracks (especially up-tempo numbers) illuminate the King's hit-making procedures.

R&B

▶ EPMD
Business As Usual
PRODUCERS: Erick Sermon & Parrish Smith; George Spivey
Def Jam/Rush Assoc./Columbia 47067

New York duo follows up 1989's gold "Unfinished Business" with its major label debut without sacrificing any of its edge. Street language and content have earned this one a warning sticker but there's lots worse stuff out there that doesn't have nearly the groove, smart sampling, or scratching that this effort possesses from start to finish. Debut single "Gold Digger" is already doing well and is surely the first in a long line.

▶ ABSOLUTE
For All Seasons
PRODUCERS: Dennis Nelson; Belva Haney; Rickey "Freeze" Smith; Ray Barnes & Tony Coleman
Solar/Epic 75313

Duo of Tiarra LeMacks and Carolyn Griffey (Dick Griffey's daughter) delivers the goods on debut. While they win no points for originality, they come out way ahead in delivery and danceability with such tunes as the jack-swinging first single "Cheap Shot" and smooth ballad "Imaginary Love."

DANCE

▶ SLAM SLAM
Free Your Feelings
PRODUCERS: Slam Slam
MCA 10147

U.K. act, fronted by former Style Council chanteuse Dee C. Lee, enjoyed U.S. club success last year with the deep house anthem "Move (Dance All Night)." Full-length debut comes on strong with a new dance-floor hit, "Something Ain't Right," as

NEW AND NOTEWORTHY

SUSANNA HOFFS
When You're A Boy
PRODUCER: David Kahne
Columbia 46076

Ex-Bangle's solo debut is laden with potential hit singles. Hoffs' breathy, childlike delivery is perfect for her cover of "Unconditional Love" (which could be this record's "Eternal Flame"); the wistful "No Kind Of Love," Monkees-like pop ditty "This Time," and first single "My Side Of The Bed." Just the right pop record to ward off the winter chill and bring on the warm breezes of spring.

B I L L B O A R D

SPOTLIGHT



GLORIA ESTEFAN
Into The Light
PRODUCERS: Emilio Estefan Jr., Jorge Casas & Clay Ostwald
Epic 46988

Consider this "Gloria Estefan's Rhythm Nation 1991." The songs that sound like her old hits have socially conscious lyrics. Those that don't dart from genre to genre like the snappy, guitar-driven "Seal Our Fate," the synth-funk "Sex In The '90s," or slinky midtempo "Heart With Your Name On It." Clearly, Estefan's convalescence last year made her more somber—there are many lyrics here about life's twisted path. The nice surprise is the emergence of some actual melisma on "Heart" and the first single, the gospel-inflected "Coming Out Of The Dark." While some may be surprised at the changes, Estefan has accumulated enough bonus points with her fans to pull this off.

well as several pumped raves, including the single-worthy "You'll Find Love" and "What Dreams Are Made Of." For quieter moments, there are jazz-inflected slow jams like "Round And Round" and "Giving It Up," both of which are warmed with lovely strings and flute fills.

MALCOLM McLAREN PRESENTS THE WORLD FAMOUS SUPREME TEAM SHOW
Round The Outside, Round The Outside
PRODUCERS: Malcolm McLaren, Shake City Productions
Virgin 91599

Rap act that jammed on earlier McLaren albums offers a quirky and effective collection of hip-hop and house tracks that combines poetic fragments from Shakespeare with street-smart rhymes. Sample-laden "Romeo & Juliet," fueled with a sound bite from the Pointer Sisters hit "Fire," is set's best bet for club acceptance, though revamped version of mid-'80s hit "Buffalo Gals" and Hamlet-inspired "I Be Or Not I Be" could fly given the right remix.

JAZZ

▶ PHIL WOODS QUINTET
All Bird's Children
PRODUCER: Bill Goodwin
Concord 4441

Woods' hot streak of Concord releases continues here, with trombonist Hal Crook successfully replacing much-missed trumpeter Tom Harrell, now gone solo. Appropriately dubbed collection will apparently be the last to feature respected pianist Hal Galper; album will thus appeal to anyone who has witnessed this quintet's spectacular live show and wants a rehearsing. A splendid set.

▶ RICK MARGITZA
Hope
PRODUCERS: Matt Pierson & Rick Margitza
Blue Note 94858

Young tenorist/sopranoist flexes his soulful style, reminiscent of early John Coltrane, on second solo album. Excellent support is offered by a large band that includes guitarist Steve Masakowski, bassist Marc Johnson, drummer Peter Erskine, and

percussionist Airtio Moreira. Most material here would play well on either straight-on or contemporary jazz outlets.

★ **CHARLIE HADEN & THE LIBERATION MUSIC ORCHESTRA**
Dream Keeper
PRODUCER: Hans Wendt
Blue Note 95474

Second sequel to bassist/composer Haden's celebrated 1969 classic again combines traditional Spanish works with contemporary originals for a strong emotional tug. Carla Bley conducts; huge complement of sidemen includes Dewey Redman, Joe Lovano, Branford Marsalis, Tom Harrell, Amina Claudine Myers, Mick Goodrick, and Paul Motian. Splendid set, while demanding at times, is essential listening.

WORLD MUSIC

▶ **RAY LEMA**
Gaia
PRODUCERS: Paul "Groucho" Smykle & Ray Lema
Mango 539895

Second label release from this clever, ceaselessly creative Zairean singer/composer/arranger further expands his distinctive multicultural sound, artfully matching an Afrocentric musical base with some very cosmopolitan perspectives. Dominated throughout by Lema's commanding vocals, standouts include the guitar-driven Afro-rock of "Dada M'Penzi," the infectious, staggered beats of "N'Dila," and the powerful choruses and muscular horns of the title track. Lema's ability with softer grooves is evident on such cuts as "Africa Mokili Mobimba," "Tato Wa Bisio," and "Nalelela." A world-beater.

STEPHAN MICUS
Darkness And Light
PRODUCER: Stephan Micus
ECM 847272

A proponent (and sometimes inventor) of unconventional instruments, Micus creates a timbrally rich, highly original three-part opus that blurs the borders between world music, jazz, modern composition, and—in its rootless, arhythmic quality—new age as well. Using wind and stringed instruments from such places as India, Ireland, Siberia, Bali, and Japan, his orchestrally flavored pieces contain multidirectional, melancholy melodies framed by soaring tones and buzzing drones.

NEW AGE

▶ **PETER KATER**
Rooftops
PRODUCER: Peter Kater
Silverwave Records 0608

Pianist's latest soars with glistening tunes such as the sparkling "Easy Like Spring," radio-friendly "Hot Tin," and gently elegant "With Ever Smile." Kater's eight compositions are greatly enhanced by a strong brace of musicians, most notably saxophonists Bob Rebholz and Mark Miller (who doubles on flute), percussionist Gary Sosias, and bassist Greg Overton.

▶ **ALEX DE GRASSI**
Deep At Night
PRODUCERS: Alex De Grassi & Cookie Marengo
Windham Hill 1100

After a long absence, solo guitarist returns with a 10-song offering that will please fans with its grace and range. De Grassi's playing is sure throughout, whether on the spry "Charlotte" or wistful "Indian Summer." This shows just how effective a voice one man and a guitar can make.

GARY LAMB
Distant Fields
PRODUCER: Gary Lamb
Golden Gate Records 70592

Keyboardist Lamb takes the listener on a relaxing, evocative stroll through nature and other things organic on his latest release. Though many of the compositions have a sloping, easy feel to them, they never cross the line into simplistic or complacent. Strongest cuts: "The Journey & The Wind," "Say It With Your Heart," and "Distant Fields."

BILLY JOE WALKER JR.
The Walk
PRODUCER: Billy Joe Walker Jr.
Geffen 24315

Guitarist Walker, originally heard on MCA's Master Series, jumps to Geffen with a nearly all-instrumental program spotlighting leader's picking, which combines jazz, country, and new age elements. Tracks like title cut, "Mystery Man," and "Street Dancing" show lots of cross-format potential.

COUNTRY

▶ **MARTY STUART**
Tempted
PRODUCERS: Richard Bennett, Tony Brown
MCA 10106

This is leagues ahead of the rockabilly rut of Stuart's last album. There's more variety and more chance for Stuart's versatility to shine through—as it does so well in "I'm Blue, I'm Lonesome," "Get Back To The Country," and the title cut.

▶ **DANIELE ALEXANDER**
I Dream In Color
PRODUCER: Harold Shedd
Mercury 846917

Alexander has a strong pop voice that enables her to bend material to her will. Label mate Butch Baker provides harmony on three of the selections here. Best cuts: "It Wasn't You, It Wasn't Me," "I Know What I Know," and "Who Can She Turn To."

CLASSICAL

J.C.F. BACH: 4 EARLY SINFONIAS
Orchestra of St. Luke's, Davies
Musicmasters 70622

These are not works that will stand the test of time, but they fill a neglected slot in the repertoire and will provide modest pleasure for curious collectors. The scores were only recently rediscovered and they are played with enthusiasm and good spirits by the St. Luke's group.

MISTRESS MINE
Frederick Urrey, Ronn McFarlane
Dorian DOR-90136

A generous collection of 27 English lute songs and lute solos from the 16th and early 17th centuries are performed knowingly by tenor Urrey, with McFarlane providing an even more attractive plucked accompaniment. Mostly Dowland, with works by other composers of the period, the collection will benefit most from occasional listening, rather than end-to-end audition. Lutenist McFarlane has been featured in a number of prior recordings that have generated good interest.

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.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"THE FIRST TIME" by **Surface** (Columbia) is No. 1 overall for the second time. "Love Will Never Do" by **Janet Jackson** (A&M) is still No. 1 in airplay by a comfortable margin, but sales are slipping (No. 11), so it drops to No. 3 overall. "Gonna Make You Sweat" by **C&C Music Factory** (Columbia) is No. 1 in sales by a good margin and improves to No. 5 in airplay, so it has a good chance to displace "First" next week. "Play That Funky Music" by **Vanilla Ice** (SBK) is No. 2 in sales—certified gold—and improves in airplay to No. 13, but at No. 5 overall it is still a long way from No. 1. The singles by **Whitney Houston** and **Timmy T.** are the biggest point gainers on the entire chart and potential No. 1's.

THE BIGGEST AIRPLAY GAINER below No. 20, and therefore the Power Pick/Airplay, is "Show Me The Way" by **Styx** (A&M), which now has an 88% chance of being Styx's first top five record since 1983. It's already top five at six stations, including **WOKI** Knoxville, Tenn. (13-2). The single has been aided by a special version with lyrics relating to the war. Also aided by sentiments generated by the war is "From A Distance" by **Bette Midler**, which jumps back up from No. 18 to No. 12 on the Top 40 Radio Monitor (page 76), based on actual airplay in the top 68 markets. On the Hot 100 airplay-only chart, however, based on official playlists, it drops from No. 19 to No. 28. The Monitor has been clearly shown to be more accurate than any accumulation of playlists. We haven't yet used it for the Hot 100 because we need a broader survey of the country than 68 markets to do a representative chart. Expansion of monitored markets is coming, however, so watch this space for updates.

THE HOT SHOT DEBUT is "I'll Be By Your Side" by **Stevie B** (LMR), entering at No. 81 with 61 adds. The most-added single is "My Side Of The Bed" (Columbia), the first solo effort by former **Bangle Susanna Hoffs**. "Bed" has 67 adds but debuts slightly lower than "Side," at No. 88, because "Side" has more adds at the heavy-weighted platinum, gold, and silver stations. "Mother's Pride" by **George Michael** (Columbia), which is the B side of the No. 43 record, "Waiting For That Day," also debuts. Early radio jumps for "Pride" include 19-10 at Mix 96.5 Houston. Billboard's policy is that B sides should chart separately, so relative popularity of each song can be followed. It is difficult, of course, for stores to determine which side is selling the single, and when we begin obtaining actual piece counts of units sold we will re-examine this policy.

QUICK CUTS: Two new artists, both Hispanic, make their Hot 100 bows. **Lisette Melendez** enters at No. 92 with "Together Forever" (RAL), already a big hit at several stations. It shoots up from 20-11 at Q106 San Diego and jumps 8-5 at Hot 97 in the singer's hometown of New York. **Gerardo**, originally from Ecuador, enters at No. 96 with his bilingual rap "Rico Suave," the first Hot 100 single from new label Interscope, distributed by another new label, East West. "This Is Ponderous" by **2nu** (Atlantic) moves up eight places to No. 50 without gaining enough points to bullet this week, but it's a top 10 hit at 10 stations, including **KISN** Salt Lake City (No. 3) and **WDFX** Detroit (No. 7).

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 244 REPORTERS	TOTAL ON
MY SIDE OF THE BED SUSANNA HOFFS COLUMBIA	5	8	54	67	67
I'LL BE BY YOUR SIDE STEVIE B LMR	6	14	37	57	61
ONE MORE TRY TIMMY T. QUALITY	2	8	32	42	182
RIDE THE WIND POISON ENIGMA	1	5	28	34	41
EASY COME EASY GO WINGER ATLANTIC	2	3	29	34	37
SHOW ME THE WAY STYX A&M	5	11	16	32	161
COMING OUT OF THE DARK GLORIA ESTEFAN EPIC	2	6	22	30	194
HOLD YOU TIGHT TARA KEMP GIANT	1	9	17	27	113
JUST THE WAY IT IS, BABY THE REMBRANDTS ATCO	0	3	24	27	28
RESCUE ME MADONNA SIRE	1	6	19	26	213

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

Hot 100 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	1	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	2	1	1	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	3
2	3	PLAY THAT FUNKY MUSIC	VANILLA ICE	5	2	2	THE FIRST TIME	SURFACE	1
3	2	THE FIRST TIME	SURFACE	1	3	3	SENSITIVITY	RALPH TRESVANT	4
4	8	AFTER THE RAIN	NELSON	6	4	5	I'M NOT IN LOVE	WILL TO POWER	7
5	11	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	8	5	7	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	2
6	4	SENSITIVITY	RALPH TRESVANT	4	6	8	AFTER THE RAIN	NELSON	6
7	10	I'M NOT IN LOVE	WILL TO POWER	7	7	4	HIGH ENOUGH	DAMN YANKEES	10
8	14	JUST ANOTHER DREAM	CATHY DENNIS	9	8	10	JUST ANOTHER DREAM	CATHY DENNIS	9
9	9	AROUND THE WAY GIRL	L.L. COOL J	19	9	13	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	8
10	15	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	11	10	12	DISAPPEAR	INXS	12
11	6	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	3	11	15	WHERE DOES MY HEART BEAT NOW	CELINE DION	13
12	13	LOVE MAKES THINGS HAPPEN	PEBBLES	18	12	18	SOMEDAY	MARIAH CAREY	17
13	7	JUSTIFY MY LOVE	MADONNA	15	13	14	PLAY THAT FUNKY MUSIC	VANILLA ICE	5
14	5	HIGH ENOUGH	DAMN YANKEES	10	14	11	DO THE BARTMAN	BART SIMPSON	—
15	21	DISAPPEAR	INXS	12	15	17	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	11
16	25	WICKED GAME	CHRIS ISAAK	20	16	21	ONE MORE TRY	TIMMY T.	14
17	20	I DON'T KNOW ANYBODY ELSE	BLACK BOX	23	17	25	RESCUE ME	MADONNA	—
18	27	ONE MORE TRY	TIMMY T.	14	18	9	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	24
19	19	I SAW RED	WARRANT	16	19	20	I SAW RED	WARRANT	16
20	28	WHERE DOES MY HEART BEAT NOW	CELINE DION	13	20	6	JUSTIFY MY LOVE	MADONNA	15
21	12	IESHA	ANOTHER BAD CREATION	34	21	23	HEAT OF THE MOMENT	AFTER 7	22
22	12	FROM A DISTANCE	BETTE MIDLER	21	22	34	SHOW ME THE WAY	STYX	30
23	33	CANDY	IGGY POP WITH KATE PIERSON	28	23	31	ALL THIS TIME	STING	31
24	36	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD	32	24	27	IF YOU NEEDED SOMEBODY	BAD COMPANY	26
25	32	IT NEVER RAINS...	TONY! TON! TONE!	37	25	30	WICKED GAME	CHRIS ISAAK	20
26	31	MONEYTALKS	AC/DC	25	26	16	IMPULSIVE	WILSON PHILLIPS	33
27	23	THE SHOOP SHOOP SONG (IT'S IN HIS KISS)	CHER	42	27	39	COMING OUT OF THE DARK	GLORIA ESTEFAN	38
28	—	SOMEDAY	MARIAH CAREY	17	28	19	FROM A DISTANCE	BETTE MIDLER	21
29	18	THE WAY YOU DO THE THINGS YOU DO	UB40	40	29	35	WAITING FOR LOVE	ALIAS	39
30	—	THIS HOUSE	TRACIE SPENCER	29	30	22	MILES AWAY	WINGER	27
31	34	I'LL DO 4 U	FATHER M.C.	44	31	33	MONEYTALKS	AC/DC	25
32	16	TOM'S DINER	DNA FEATURING SUZANNE VEGA	35	32	38	WAITING FOR THAT DAY	GEORGE MICHAEL	43
33	—	HEAT OF THE MOMENT	AFTER 7	22	33	40	LOVE MAKES THINGS HAPPEN	PEBBLES	18
34	17	MILES AWAY	WINGER	27	34	—	THIS HOUSE	TRACIE SPENCER	29
35	26	WIGGLE IT	2 IN A ROOM	55	35	37	SHELTER ME	CINDERELLA	36
36	—	SIGNS	TESLA	45	36	—	AROUND THE WAY GIRL	L.L. COOL J	19
37	—	SHELTER ME	CINDERELLA	36	37	—	HOLD YOU TIGHT	TARA KEMP	51
38	—	IF YOU NEEDED SOMEBODY	BAD COMPANY	26	38	28	LOVE TAKES TIME	MARIAH CAREY	52
39	30	THE GHETTO	TOO SHORT	64	39	26	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	47
40	—	SPEND MY LIFE	SLAUGHTER	48	40	—	GET HERE	OLETA ADAMS	41

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

6 AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM	11 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP) WBM	5 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP/EMI April, ASCAP)
8 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	7 I'M NOT IN LOVE (Man-Ken, BMI)	57 POWER OF LOVE (Delovey, ASCAP/Virgin, ASCAP)
31 ALL THIS TIME (Magnetic, BMI/Blue Turtle, ASCAP) HL	33 IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP/WB, ASCAP/Magnified, ASCAP) WBM/HL	73 REMEMBER MY NAME (Warner Chappell/Empire, ASCAP/Longitude, BMI) WBM
79 ANYTHING IS POSSIBLE (Deborah Ann's, ASCAP/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM/HL	47 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL	96 RICO SUAVE (Mo' Ritmo, ASCAP/Louis St., BMI)
19 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Del Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	16 I SAW RED (Virgin Songs, BMI/Dick Dragon, BMI) CPP	93 RIDE THE WIND (Cyanide, BMI/Willesden, BMI)
24 BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	37 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL	46 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
28 CANDY (James Osterberg, BMI/Bug, BMI)	61 I'VE BEEN WAITING FOR YOU (Colgems-EMI, ASCAP/Barter, ASCAP/Chrysalis, ASCAP/Scott Cutler, ASCAP/EMI April, ASCAP/Tom Sturges, ASCAP) WBM/CLM	89 SECRET (Virgin Songs, BMI/Chesca Tunes, ASCAP/Bee Hee Boy, ASCAP)
68 CHASIN' THE WIND (Realsongs, ASCAP)	66 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)	4 SENSITIVITY (Flyte Tyme, ASCAP) WBM
100 CLOSE TO ME (Fiction, ASCAP) WBM	94 JEALOUSY (MCA, ASCAP) HL	36 SHELTER ME (Chappell & Co., ASCAP/Eve, ASCAP) HL
32 COMING OUT OF THE DARK (Foreign Imported, BMI)	62 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP) CPP	42 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) (Alley, BMI/Trio, BMI/Hudson Bay, BMI) HL
12 DEEPER SHADE OF SOUL (BMG, ASCAP) HL	99 JUST ANOTHER DREAM (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM	30 SHOW ME THE WAY (Grand Illusion, ASCAP/Almo, ASCAP) CPP
59 DOES SHE LOVE THAT MAN? (Virgin, ASCAP) CPP	15 JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP) WBM	45 SIGNS (Ensign, BMI/Aguila, BMI)
53 DON'T HOLD BACK YOUR LOVE (WB, ASCAP/Ali-Aja, ASCAP/O'Brien, ASCAP/Sold For A Song, CAPAC/David Tyson, P.R.O./EMI Blackwood (Canada), BMI) WBM	98 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windwept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM	91 SO CLOSE (Hot-Cha, BMI/Careers, BMI/Full Keel, BMI/EEG, ASCAP/Kortchmar, ASCAP/New Jersey Underground, ASCAP/Polygram, ASCAP) HL
95 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenskirt, BMI) HL	18 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI) HL	17 SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI)
78 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	52 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)	64 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
1 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	3 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM	55 SOMETHING TO BELIEVE IN (Cyanide, BMI/Willesden, BMI) HL
49 FOR YOU (John Spinks, ASCAP/Tony Lewis, ASCAP/MCA, ASCAP) HL	69 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM	48 SPEND MY LIFE (Topless, BMI/Chrysalis, BMI) CLM
67 FREEDOM (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	27 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP	63 STRANDED (Wrensong, ASCAP) WBM
21 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, BMI) CPP	80 MIRACLE (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	74 SURE LOOKIN' (Virgin Songs, BMI/My Idumea, BMI/WB, ASCAP/Gamson, ASCAP/Lemans, ASCAP) WBM/HL
82 GENTLE (New Trend, BMI)	25 MONEYTALKS (J.Albert & Son, ASCAP)	29 THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP) WBM
41 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	77 MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP/Warner-Tamerlane, BMI/Could Be Music, ASCAP/Rico, BMI) WBM	50 THIS IS PONDEROUS (2nu, ASCAP)
64 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	87 MOTHER'S PRIDE (Morrison Leahy, ASCAP/Chappell & Co., ASCAP)	92 TOGETHER FOREVER (Berrios, ASCAP/King Reyes, ASCAP/Funny Bear, ASCAP)
2 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civillies, ASCAP) CPP	88 MY SIDE OF THE BED (EMI Blackwood, BMI/Miranda Jasper, BMI/Denise Barry, ASCAP/Billy Steinberg, ASCAP)	35 TOM'S DINER (Waitersongs, ASCAP/AGF, ASCAP) CLM
75 GROOVE IS IN THE HEART (Delovey, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)	60 NEW YORK MINUTE (Cass County, ASCAP/Kortchmar, ASCAP/Dobbs, ASCAP) WBM	76 UNCHAINED MELODY (Frank, ASCAP) HL
97 HANG IN LONG ENOUGH (Philip Collins, ASCAP/Hit & Run, ASCAP) WBM	86 NIGHT AND DAY (Noa-Noa, ASCAP/Glass Sea, ASCAP)	39 WAITING FOR LOVE (Walker Avenue, ASCAP/Leitaphone, ASCAP/Songs Of PolyGram, BMI) HL
90 HARD TO HANDLE (Irving, BMI) CPP	58 NO MATTER WHAT (Tosha, ASCAP/Barbsa, ASCAP/Hit & Run, ASCAP/Jobete, ASCAP/Hit & Hold, ASCAP) CPP/WBM	43 WAITING FOR THAT DAY (Chappell & Co., ASCAP/Abkco, BMI/Morrison Leahy, ASCAP) HL
22 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI) HL	84 ONE AND ONLY MAN (F.S., BMI/Warner-Tamerlane, BMI/Freedom, BMI/Warner Chappell) WBM	40 THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP
56 HERE COMES THE HAMMER (Bust-It, BMI) CLM	14 ONE MORE TRY (RMI, BMI) WBM	70 WHEN WILL I SEE YOU SMILE AGAIN? (Whole Nine Yards, ASCAP/Tim Tim, ASCAP/Wokie, ASCAP)
10 HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM	98 ON THE WAY UP (Gribbles, ASCAP/Controversy, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Michael Anthony, ASCAP/David Z., ASCAP) WBM/CLM	13 WHERE DOES MY HEART BEAT NOW (Hit List, ASCAP/Dejamas California, ASCAP/Taylor Rhodes, ASCAP) HL
51 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)		83 WHO SAID I WOULD (Philip Collins, PRS/Hit & Run, ASCAP)
85 HOUSE FULL OF REASONS (Coleision, BMI/EMI Blackwood, BMI) WBM		20 WICKED GAME (Isaak, ASCAP)
23 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL		55 WIGGLE IT (Cutting, ASCAP/Groove On, ASCAP/Dose Rocks, ASCAP)
34 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)		72 YOU GOTTA LOVE SOMEONE (Big Pig, ASCAP/Famous, ASCAP/Intersong, ASCAP) HL/CPP
26 IF YOU NEEDED SOMEBODY (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM		71 YOU'RE AMAZING (Heavy Nova, ASCAP/Zomba, ASCAP/WB, ASCAP/Sitting Pretty, ASCAP/EMI Blackwood, BMI) WBM

Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 110 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
			★ ★ NO. 1 ★ ★
1	1	12	LOVE WILL NEVER DO JANET JACKSON (A&M) 5 weeks at No. 1
2	3	14	THE FIRST TIME SURFACE (COLUMBIA)
3	2	21	LOVE TAKES TIME MARIAH CAREY (COLUMBIA)
4	6	20	HIGH ENOUGH DAMN YANKEES (WARNER BROS.)
5	5	14	SENSITIVITY RALPH TRESVANT (MCA)
6	4	18	BECAUSE I LOVE YOU STEVIE B (LMR/RCA)
7	7	9	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)
8	13	5	ONE MORE TRY TIMMY T. (QUALITY)
9	12	7	SOMEDAY MARIAH CAREY (COLUMBIA)
10	9	15	JUST ANOTHER DREAM CATHY DENNIS (POLYDOR/PLG)
11	21	10	RESCUE ME MADONNA (SIRE/WARNER BROS.)
12	18	18	FROM A DISTANCE BETTE MIDLER (ATLANTIC)
13	15	14	AFTER THE RAIN NELSON (DGC)
14	8	16	I'M YOUR BABY TONIGHT WHITNEY HOUSTON (ARISTA)
15	11	23	FEELS GOOD TONY! TON! TONE! (WING/MERCURY)
16	16	21	THE WAY YOU DO THE THINGS... UB40 (VIRGIN)
17	14	17	IMPULSIVE WILSON PHILLIPS (SBK)
18	17	28	CAN'T STOP AFTER 7 (VIRGIN)
19	20	12	I'M NOT IN LOVE WILL TO POWER (EPIC)
20	24	5	ALL THE MAN THAT I NEED WHITNEY HOUSTON (ARISTA)
21	22	20	STRANDED HEART (CAPITOL)
22	23	9	DISAPPEAR INXS (ATLANTIC)
23	28	7	WHERE DOES MY HEART BEAT NOW CELINE DION (EPIC)
24	10	12	JUSTIFY MY LOVE MADONNA (SIRE/WARNER BROS.)
25	25	11	HEAT OF THE MOMENT AFTER 7 (VIRGIN)
26	29	10	I'LL GIVE ALL MY LOVE TO YOU KEITH SWEAT (ELEKTRA)
27	32	4	THIS HOUSE TRACIE SPENCER (CAPITOL)
28	31	17	MILES AWAY WINGER (ATLANTIC)
29	34	4	HOLD YOU TIGHT TARA KEMP (GIANT)
30	26	18	SOMETHING TO BELIEVE IN POISON (ENIGMA/CAPITOL)
31	46	2	ALL THIS TIME STING (A&M)
32	38	7	I SAW RED WARRANT (COLUMBIA)
33	33	9	ROUND AND ROUND TEVIN CAMPBELL (PAISLEY PARK/WB)
34	35	9	I DON'T KNOW ANYBODY ELSE BLACK BOX (RCA)
35	39	8	AROUND THE WAY GIRL L.L. COOL J (DEF JAM/COLUMBIA)
36	37	5	PLAY THAT FUNKY MUSIC VANILLA ICE (SBK)
37	50	4	I'VE BEEN THINKING ABOUT YOU LONDONBEAT (MCA)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	1	2	GIVING YOU THE BENEFIT PEBBLES (MCA)
2	—	1	GROOVE IS IN THE HEART DEE-LITE (ELEKTRA)
3	3	3	CLOSE TO YOU MAXI PRIEST (CHARISMA)
4	2	2	MORE THAN WORDS CAN SAY ALIAS (EMI)
5	4	7	SOMETHING HAPPENED ON THE... PHIL COLLINS (ATLANTIC)
6	8	9	RUB YOU THE RIGHT WAY JOHNNY GILL (MOTOWN)
7	5	5	I DON'T HAVE THE HEART JAMES INGRAM (WARNER BROS.)
8	7	9	LOVE AND AFFECTION NELSON (DGC)
9	9	3	KNOCKIN' BOOTS CANDYMAN (EPIC)
10	6	2	ICE ICE BABY VANILLA ICE (SBK)
11	10	9	KING OF WISFUL THINKING GO WEST (EMI)
12	11	9	U CAN'T TOUCH THIS M.C. HAMMER (CAPITOL)
13	12	9	VOGUE MADONNA (SIRE/WARNER BROS.)
14	13	9	DO ME! BELL BIV DEVOE (MCA)
15	15	9	IT MUST HAVE BEEN LOVE ROXETTE (EMI)
16	14	9	DON'T WANNA FALL IN LOVE JANE CHILD (WARNER BROS.)
17	21	7	EVERYBODY EVERYBODY BLACK BOX (RCA)
18	—	6	HOLD ON WILSON PHILLIPS (SBK)
19	19	9	SENDING ALL MY LOVE LINEAR (ATLANTIC)
20	16	8	TWO TO MAKE IT RIGHT SEDUCTION (VENDETTA/A&M)
21	—	1	GOD BLESS THE U.S.A. LEE GREENWOOD (MCA)
22	18	9	POISON BELL BIV DEVOE (MCA)
23	23	4	POLICY OF TRUTH DEPECHE MODE (SIRE/REPRISE)
24	—	1	BLACK CAT JANET JACKSON (A&M)
25	24	9	ESCAPEE JANET JACKSON (A&M)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

UPDATE

LIFELINES

BIRTHS

Girl, Amanda Catherine, to Billy and Rochelle White, Jan. 6 in De Soto, Texas. He is a recording artist and free-lance guitarist.

Boy, James Franklin, to Bobby and Cheryl Jackson, Jan. 11 in Jefferson City, Mo. He is program director of top 40 KTXV (Y107) there.

Girl, Maxine Naomi, to David and Esther Renzer, Jan. 11 in Englewood, N.J. He is VP/GM of the music publishing division of Zomba Enterprises Inc. She is head of her own marketing firm.

Girl, Elena Stephanie, to Gene and Pam Bennett, Jan. 13 in Dallas. He is a district merchandiser for Target Stores music and movies division.

Girl, Alexis Faye, to Michael and Karen Faye Mitchell, Jan. 15 in Los An-

geles. He is VP of communications and media for Motown.

MARRIAGES

Christen Violette to Ellen Silverstein, Dec. 25 in Los Angeles. He is a recording engineer. She is a songwriter whose most recent song appears on the current Diane Schuur album.

Doug Brown to Robin Wroe, Dec. 31 in Duluth, Minn. He is president of the Good Music Group, a booking/management/studio complex in Minneapolis.

Miles Etchart to Tasha Mack, Jan. 5 in Litchfield Park, Ariz. She is local promotion manager for Capitol Records in Phoenix.

Ray De La Garza to Susan Horny, Jan. 12 in Los Angeles. He is producer of "Dave Sholin's Insider," a weekly music countdown show syndicated by Premiere Radio Networks, and

DEATHS

Miles Copeland Sr., 74, of heart failure, Jan. 14 in Oxfordshire, England. Copeland was the father of booking agent Ian Copeland, president of Frontier Booking International; Miles Copeland Jr., manager of Sting and chairman of I.R.S. Records; Stewart Copeland, former drummer with the Police and now a composer; and daughter Lennie Copeland, a film producer. In his 20s, Miles Copeland Sr. was an arranger and trumpet player for the Glenn Miller Orchestra before becoming a CIA agent and political consultant. Aside from his children, he is survived by his wife, Lorraine.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 25-29, 48th Annual National Religious Broadcasters Convention, Sheraton Washington Hotel, Washington, D.C. 201-428-5400.

Jan. 28, 18th Annual American Music Awards, Shriners Auditorium, Los Angeles. 213-655-5960.

Jan. 30-Feb. 2, Pollack Programming/Management Conference, Bel Age Hotel, Los Angeles. Carole Holt, 213-459-8556.

Jan. 31, Miami Rocks, Too! Vol. 3, the Button South, Hallandale, Fla. 305-939-7541.

Jan. 31-Feb. 3, Radio y Musica Convention, Universal City Hilton, Universal City, Calif. Alfredo Alonso, 813-931-1396.

FEBRUARY

Feb. 1-3, Society for the Preservation of Bluegrass Music of America Awards, Sheraton Music City, Nashville. 816-665-7172.

Feb. 6-9, Urban Network Power-Jam, Stouffer Concourse Hotel, Los Angeles. Steve Cummings, 818-843-5800.

Feb. 6-10, International Radio & Television Society's 19th Annual Faculty/Industry Seminar, "Breaking The Rules: Finding New Frontiers," Halloran House Hotel, New York. 212-867-6650.

Feb. 7-10, Performance Magazine's 11th Annual Summit Conference, Hyatt Regency Westshore, Tampa, Fla. Shelly Watkins, 817-338-9444.

Feb. 12, NARAS Gala Fund-raising Dinner for MUSICARES, Waldorf-Astoria, New York. Sylvia Weiner, 212-947-0515.

Feb. 19-22, AES Convention, Palais de Congress, Paris. 212-661-8528.

Feb. 20, 33rd Annual Grammy Awards, Radio City Music Hall, New York. 212-947-0515.

Feb. 20-21, Video Software Dealers Assn. Regional Expo, Orange County Convention Center, Orlando, Fla. Dana Kornbluth, 609-596-8500.

FOR THE RECORD

The name of the conductor Vladimir Spivakov was misspelled on the Jan. 26 Album Reviews page.

MARCH

March 7, NABOB Seventh Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. Ava Sanders, 202-463-8970.

March 12, 1990 Soul Train Awards, Shrine Auditorium, Los Angeles. 213-858-8232.

March 12-16, Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 13-14, VSDA Regional Expo, Metro Toronto Convention Center, Toronto. Dana Kornbluth, 609-596-8500.

March 22-25, 33rd Annual NARM Convention, Hilton Hotel, San Francisco. 609-596-2221.

APRIL

April 12-14, National Assn. of Black-Owned Broadcasters Broadcast Management Conference, location to be announced, Las Vegas. Ava Sanders, 202-463-8970.

April 15-18, National Assn. of Broadcasters Annual Convention, Las Vegas Convention Center, Las Vegas, Nev. 202-429-5300.

April 24, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 213-462-2351.

April 28-29, VSDA Regional Expo, Oregon Convention Center, Portland, Ore. Dana Kornbluth, 609-596-8500.

A DIVERSE SLATE OF NEW RELEASES FOR FEBRUARY

(Continued from page 12)

Atlantic act the Escape Club follows its certified gold set, "Wild Wild West," with "Dollars & Sex" Feb. 26. The album was produced by Peter Wolf and will be kicked off at radio with the single "Call It Poison."

Island chanteuse Mica Paris follows up her critically acclaimed 1989 debut, "So Good," with "Contribution" Feb. 19. Word has it that Paris blended the jazz and R&B styles of her last effort with elements of house and hip-hop in order to appeal to a broader audience.

U.K. pop/dance act Londonbeat has already caused a radio and club stir here with its debut single, "I've Been Thinking About You." Its MCA album, "In The Blood," due out Feb. 5, has already scored well in England and various parts of Europe. A U.S. promotional tour gets under way in mid-February.

Also on the dance beat comes the Atlantic recording debut of producer/remixer Jellybean, "Spillin' The Beans." The set features vocals by former Madonna backing singer Niki Haris, who fronts the first single, "What's It Gonna Be," and Cindy Valentine and DeAnna Eve. Jellybean himself makes his singing debut on the songs "Love Is A Contact Sport" and "Absent Minded Lover."

Charisma unveils "MCMXC A.D." by German dance act Enigma Feb. 12. The group has made German recording history with "Sadness," the country's fastest-selling single ever. The track was released here last

week and is already in the top 30 of Billboard's Club Play Chart.

The new MCA-distributed Impact Records will be christened Feb. 19 with "Ink," the latest from the Fixx. The band, which has contributed such modern rock radio staples as "One Thing Or Another" and "Saved By Zero," is said to be taking a more direct pop/rock stance this time around. The first single, "How Much Is Enough," will be released Feb. 4.

Speaking of modern rockers, expect widespread alternative radio interest in the debut of I.R.S. act Havana 3 A.M., with Paul Simonon of the Clash and Gary Myrick.

On the rap tip, controversial female rhymers Bitches With Problems make their full-length album debut with "B.Y.T.C.H.E.S." on No Face/Rush Associated/Columbia. The leadoff track, "Two Minute Brother," has already raised a few eyebrows and grabbed a few headlines.

Other rap releases of note include "Steady B V," by Steady B, and "Bag It And Bone It," from U.T.F.O., both on RCA (Feb. 26). Young rhymers Another Bad Creation make their MCA debut Feb. 12 with "Coolin' In The Playground, You Know," produced by Bell Biv DeVoe's Michael Bivens.

Assistance in preparing this story was provided by Trudi Miller in New York and Deborah Russell in Los Angeles.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of radio playlists.				
1	2	13	★ ★ NO. 1 ★ ★ THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE 1 week at No. 1
2	3	15	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
3	6	11	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
4	4	8	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
5	5	7	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
6	1	14	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B
7	8	12	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	◆ CHER
8	7	2	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
9	9	5	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
10	14	17	CRAZY IN LOVE REPRISE 7-19504	KENNY ROGERS
11	13	16	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
12	12	9	IMPULSIVE SBR 07337	◆ WILSON PHILLIPS
13	10	10	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
14	11	6	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
15	15	13	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
16	20	21	SHOW ME THE WAY A&M 1536	◆ STYX
17	18	19	DOES SHE LOVE THAT MAN? A&M 1535	◆ BREATHE
18	16	15	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
19	25	—	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
20	22	25	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
21	17	18	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
22	24	33	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
23	27	34	DON'T HOLD BACK YOUR LOVE ARISTA 2157	DARYL HALL JOHN OATES
24	28	—	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
25	26	32	ALWAYS COME BACK TO YOU ATLANTIC 4-87776	NATASHA'S BROTHER
26	30	35	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAK
27	31	31	FAIRY TALES ELEKTRA 4-64910	◆ ANITA BAKER
28	19	14	ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
29	29	29	WHEN WAS THE LAST TIME THE MUSIC ... WARNER BROS. 4-19783	JAMES INGRAM
30	21	24	FOR YOU MCA 53935	◆ THE OUTFIELD
31	23	20	STRANDED CAPITOL 44621	◆ HEART
32	33	22	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
33	38	—	NIGHT AND DAY ATLANTIC 4-87825	BETTE MIDLER
★ ★ ★ POWER PICK ★ ★ ★				
34	45	—	CHASIN' THE WIND REPRISE 7-19466	CHICAGO
35	43	—	ALL THIS TIME A&M 1541	◆ STING
36	41	46	WAITING FOR THAT DAY COLUMBIA 38-73663	GEORGE MICHAEL
37	39	41	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	◆ JANET JACKSON
38	32	23	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	◆ UB40
39	37	30	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
40	36	28	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	◆ PHIL COLLINS
41	35	26	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	◆ DAN FOGELBERG
42	34	27	I DON'T HAVE THE HEART WARNER BROS. 4-19911	◆ JAMES INGRAM
43	42	44	HOUSE FULL OF REASONS REPRISE 4-19530	JUDE COLE
44	47	—	ANASTASIA'S EYES FULL MOON LP CUT/EPIC	DAN FOGELBERG
45	48	47	LOVE MAKES THINGS HAPPEN MCA 53973	◆ PEBBLES
46	44	37	SAY A PRAYER A&M 1519	◆ BREATHE
47	40	36	TIME OF THE SEASON CHARISMA 4-98890	BRENT BOURGEOIS
48	46	39	FREEDOM COLUMBIA 38-73559	◆ GEORGE MICHAEL
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
49	NEW	1	I CAN'T TELL YOU WHY ELEKTRA 4-64908	HOWARD HEWETT
50	50	38	REAL REAL GONE MERCURY LP CUT	◆ VAN MORRISON

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

TERRORISM THREAT SPAWNS TOUR CANCELLATIONS, TIGHTER SECURITY

(Continued from page 1)

that would have required travel to or from the U.S. For example, the Swedish band Roxette, which was scheduled to make a promotional tour here in advance of the release of its second EMI album, pushed the tour back from mid-January to early February in the wake of the Persian Gulf war.

"It was put back a few weeks because of their concern, and strong advice not to fly then," says a spokesman for EMI Records, the group's U.S. label. "Obviously they've had some time to think about it, and it's three weeks later."

The label source says the delay in promotional activities spurred the label to push back the release date for Roxette's album and first single. The war "definitely had an impact on one of our major releases of the year," he says.

Concerns about terrorism also prompted Chrysalis rap group Gang Starr to cancel a MIDEEM performance and a European promotional tour encompassing Sweden, Germany, the Netherlands, and London. "They said they were receiving a lot of pressure from family and friends not to go," says a Chrysalis representative.

Also canceling appearances at MIDEEM were Ray Charles and Albert Collins, among others (see story, page 9).

Love & Rockets band member Daniel Ash considered postponing a promotional jaunt to the U.S. next month in support of his upcoming RCA/Beggars' Banquet solo album but elected to make the trip, says an RCA representative.

FOR SOME, THE SHOW GOES ON

European tour plans remained in place for other acts either currently on the road overseas, such as Robert Cray and Iggy Pop, or those due to launch tours in coming weeks, such as Sting, Bryan Adams, David Lee Roth, and Whitney Houston.

"David Lee Roth's touring equipment has left America and we have every intention of starting and finishing the tour as planned," says Pete Angelus of Angelus Entertainment, who manages Roth.

Roth's opening act, Warrant, however, was still undecided about joining the European tour at press time. "I'm waiting on a couple of calls from Europe before I [decide whether to] pull the plug," says Tom Hulett, Warrant's manager. "I have grave concerns about whether we should be working in that part of the world at this time."

"None of us want to be put in a position of any danger. No question, this is affecting the business," he says.

Arnold Stiefel, of Stiefel Phillips Management, says that plans remain unchanged for imminent European promotional tours by Susanna Hoffs and Rod Stewart and for Stewart's four-month European concert tour, slated to begin in late March.

"These are all set and firm, but, like everything else, they could be affected by what happens tomorrow," Stiefel says. "If world events make [those trips] impossible, they'll be making a lot more impossible than Susanna Hoffs' promotional tour of Europe."

SECURITY UP AT VENUES

Meanwhile, U.S. concert venues have responded to the increased threat of political violence related to the war. Most arena officials decline to provide details of their precautions, including the cost and additional personnel required, saying publicity could undermine security efforts.

"We've obviously been aware of the situation," says a spokesman for Madison Square Garden in New York. The day after bombing in Iraq began, police in New York reported 136 bomb threats against public sites, 10 times the average number. No concert venues were affected.

In Detroit, officials are particularly security-conscious in light of the city's large Arab population. "Our own procedures were reviewed by the Detroit police department," says a representative of Motown's Joe Louis Arena. "We felt that extra precautions are a good idea."

Cory Meredith, owner of Staff Pro, a major West Coast security company based in Los Angeles, says, "Most of

the major facilities are concerned" about the possibility of terrorism.

Among Staff Pro's clients are the Great Western Forum, the Shrine Auditorium, and the Wilmet Theatre in Los Angeles; the Cow Palace, Oakland-Alameda Coliseum, and the Shoreline Amphitheatre in the San Francisco Bay area; the San Diego Sports Arena; and Long Beach Arena.

"All the facilities are basically taking precautions," Meredith says. "If [terrorists are] going to do something, they're going to do it to the public."

He adds, "The metal detectors will be instituted ... They're really paying attention about who's being let in."

Meredith says his staff members also are making bomb sweeps of halls: "We'll walk around, see if there are any strange items lying around."

Claire Rothman, GM of the Great Western Forum, says the venue is evaluating security on a show-by-show basis, but that measures are being beefed up in certain instances.

"We're saying, 'Perhaps we should have a few more people observing,'" Rothman says. "We're tightening up at various levels ... It's a general fine-tuning."

Without revealing any numbers, Rothman says that the Forum is increasing security at the hall's doors and major entrances.

She adds, "Before we're opening the doors, we're checking the hall in the same manner as if we had a bomb threat."

She concludes, "It's become such a simple thing to do, we have nothing to lose by being a little more cautious."

Moss Jacobs, GM of major Southern California concert promoter Avalon Attractions, says that there has been no increase in security manpower at the company's shows.

However, Jacobs adds, "There's an obvious diligence factor that's going to be in place. People are going to be on their toes ... The security people at all of our shows are going to be conscious of what's going on in the world and how it can affect things."

ROCK IN RIO II FEST ROLLS ON DESPITE SHADOW OF WAR

(Continued from page 12)

Guns N' Roses, Faith No More, and Idol the following night.

While war jitters caused some artists to switch flights to non-U.S. carriers, all acts were present except Robert Plant, who reportedly had laryngitis. In addition, rap group Snap could not perform because one of its members was stuck in Spain after mechanical trouble on his flight.

The bombs, which police said were "related to the war in the Gulf," exploded in a church and a synagogue. There were apparently no injuries.

Artists at the mammoth music fest seemed unperturbed. "I don't think anyone will target a music event. There are better ways to send a message," said Morten Harket of a-Ha. He said he was not too concerned about his own safety. "I'm more worried about the Allied troops and Iraqi people than myself," he said. Nonetheless, security has been beefed up.

Thanks to the availability of CNN on hotel-room TVs, the war stayed very much on the artists' minds. Members of Run-D.M.C., using the trip to shoot a video, said they would go to the famous statue of Jesus

Christ overlooking the city and "pray for our boys in the Middle East."

Michael Long, tour manager for Aussie rockers INXS, said, "There were three bomb threats in Sydney as we left. So we're obviously being more careful. We changed from [U.S. carrier] Pan Am to [Brazilian carrier] Varig."

While travel concerns were on everybody's mind, Mark Friedman of the metal band Megadeth (whose current single, ironically, is "Holy War") put it in perspective. "We can be scared about travel, but the soldiers in the Gulf, that's the true meaning of scared. We're just going around playing songs."

Early logistical problems that delayed several performances—INXS did not reach the stage until 2 a.m.—seem to have been solved relatively quickly. Radio Vision president Kevin Wall, who is producing the Rock In Rio TV specials that will be broadcast to 500 million viewers in 35 countries, said, "I'm surprised by how organized it is. Much better than we expected, but it's such a huge project that you have to stay on top of it."

Some moments in particular bore out Idol's description of the event as "a modern Woodstock." Guns N' Roses lead singer Axl Rose chanted, "We don't want your war no more" as 125,000 fans waved peace signs in the air. Another poignant moment was Prince performing "Nothing Compares 2 U" solo on piano.

Lighter moments included Run-D.M.C. playing its pop breakthrough hit "Walk This Way" with New Kids On The Block, of all people; Faith No More performing the Nestlé Crunch commercial theme; and Guns N' Roses guitarist Slash playing a rocking version of the theme from "The Godfather."

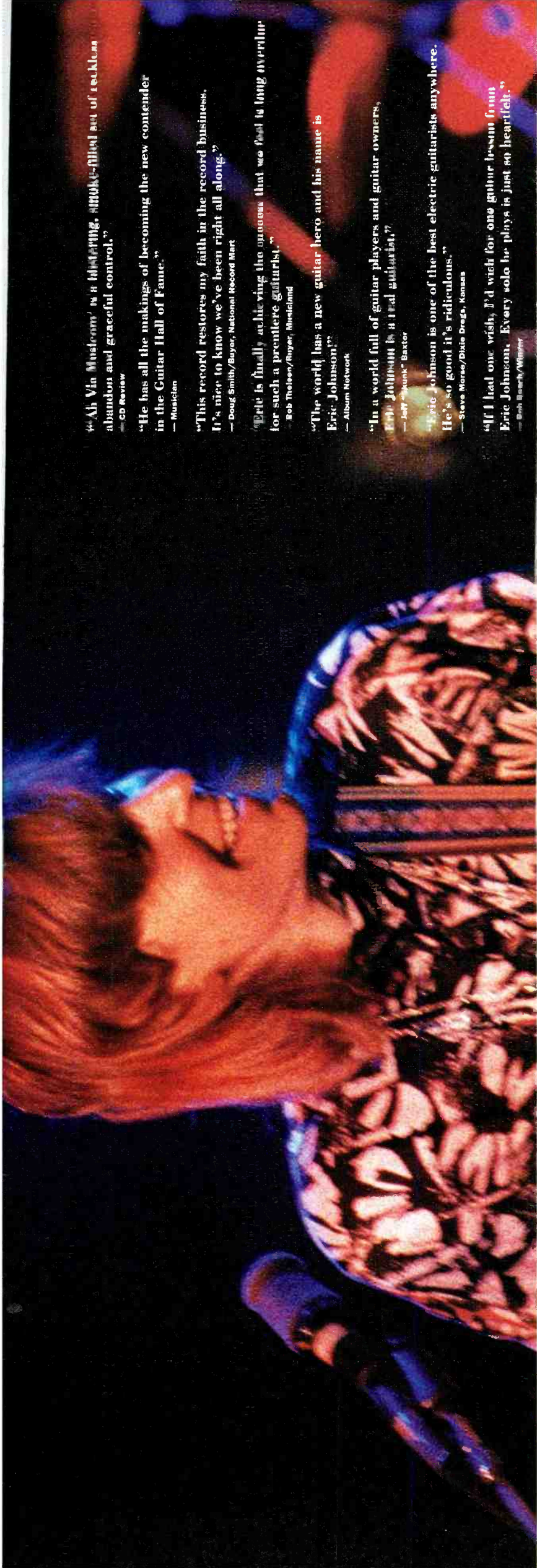
MTV has domestic rights to the show and will air a three-hour special in February. Roberto Medina, the show's promoter, has 5,000 people on hand each night working on the event, about 500 of whom are involved in the TV production.

Jeffrey Jolson-Colburn is a Los Angeles-based staff writer with *The Hollywood Reporter*.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	20	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME 13 weeks at No. 1
2	2	3	10	MADONNA SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
(3)	5	5	32	MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
4	3	4	7	THE SIMPSONS GEFLEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
5	4	2	48	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
6	6	6	11	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
7	8	9	18	AC/DC ▲ ATCO 91413 (9.98)	THE RAZORS EDGE
8	7	7	43	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
9	9	8	17	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
10	10	10	14	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
11	12	12	11	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS... LIVE!
12	11	11	19	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
(13)	14	15	46	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
14	13	13	70	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
(15)	15	18	45	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
(16)	16	20	10	GUY UPTOWN 10115/MCA (9.98)	THE FUTURE
(17)	19	19	9	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
(18)	22	28	29	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
19	18	16	14	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
(20)	21	27	10	TESLA GEFLEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
21	17	14	28	POISON ▲ ² ENGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
22	20	17	44	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
23	25	30	18	INXS ▲ ATLANTIC 82140 (9.98)	X
24	23	21	19	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
25	27	29	9	CINDERELLA MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
26	26	24	20	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
(27)	40	62	4	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
28	24	23	44	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
29	29	25	11	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
30	30	32	29	HARRY CONNICK, JR. ● COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
31	28	22	9	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
32	32	34	21	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
33	31	31	12	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
34	36	39	18	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
35	33	26	12	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
36	34	41	5	ICE CUBE PRIORITY 7230 (6.98)	KILL AT WILL
(37)	52	71	15	CHRIS ISAAK REPRISE 25837 (9.98)	HEART SHAPED WORLD
(38)	38	47	23	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
(39)	46	49	22	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
40	35	36	51	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
(41)	45	42	15	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
(42)	42	44	11	SCORPIONS MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
43	37	38	23	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
44	43	40	12	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
45	44	46	20	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
(46)	NEW ►		1	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
47	41	37	24	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
(48)	50	51	37	TONY! TONI! TONE! ● WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
49	39	35	17	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
(50)	53	57	32	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
(51)	57	58	7	PETER GABRIEL GEFLEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
52	47	43	18	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/PLG (9.98 EQ)	IN CONCERT
53	49	45	11	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
(54)	58	59	29	STEVIE B ● LMR 2307 /RCA (9.98)	LOVE & EMOTION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	51	53	56	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
(56)	62	75	26	BLACK BOX RCA 2221 (9.98)	DREAMLAND
57	56	56	19	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
58	60	48	33	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
59	48	33	13	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN
60	54	50	81	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
61	61	61	19	PEBBLES ● MCA 10025 (9.98)	ALWAYS
62	55	52	10	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
63	66	68	11	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
(64)	75	73	26	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
(65)	65	79	4	SOUNDTRACK GEFLEN 24310 (10.98)	MERMAIDS
66	64	63	40	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
67	68	74	29	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
(68)	NEW ►		1	EPMD RAL 7067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
69	59	54	44	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
(70)	71	77	11	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
(71)	88	107	24	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
(72)	81	100	10	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
73	69	80	27	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
(74)	95	105	32	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
75	63	55	11	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
76	70	78	62	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
77	74	67	39	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
(78)	87	88	28	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
79	72	72	72	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD
80	85	89	17	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
81	73	87	7	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
82	76	82	7	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
(83)	98	114	13	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
(84)	90	102	30	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
85	67	64	23	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
86	77	60	12	EDIE BRICKELL & NEW BOHEMIANS GEFLEN 24304 (9.98)	GHOST OF A DOG
87	79	66	10	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
88	83	86	82	DON HENLEY ▲ ² GEFLEN 24217 (9.98)	THE END OF THE INNOCENCE
(89)	191	—	2	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
90	82	85	15	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
(91)	111	151	17	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
(92)	103	115	11	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
93	80	81	16	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
(94)	NEW ►		1	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
(95)	113	125	13	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
(96)	96	95	11	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
97	86	84	17	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
98	89	65	42	HEART ▲ ² CAPITOL 91820 (9.98)	BRIGADE
99	92	94	17	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
(100)	119	174	3	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN ACTION
(101)	127	148	20	STEELHEART MCA 6368 (9.98)	STEELHEART
(102)	104	98	45	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
(103)	134	126	8	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
104	91	83	19	SOUNDTRACK ● WARNER BROS. 26316* (9.98)	TWIN PEAKS
105	105	92	9	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
106	78	70	50	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
(107)	120	149	28	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
108	93	91	44	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
(109)	123	137	8	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS

○ 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 list 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.



“‘Ah Via Musicom’ is an artistic triumph as powerful a statement for Eric Johnson as ‘Electric Ladyland’ was for Jimi Hendrix.” —Guitar Player

“‘Ah Via Musicom’ is a masterpiece, a knockout set of reckless abandon and graceful control.”
— CD Review

“He has all the makings of becoming the new contender in the Guitar Hall of Fame.”
— Musician

“This record restores my faith in the record business. It’s nice to know we’ve been right all along.”
— Doug Smith/Buyer, National Record Mart

“Eric is finally achieving the success that we feel is long overdue for such a premiere guitarist.”
— Bob Tolson/Buyer, Musicland

“The world has a new guitar hero and his name is Eric Johnson!”
— Album Network

“In a world full of guitar players and guitar owners, Eric Johnson is a real guitarist.”
— Jeff “Bunk” Baxter

“Eric Johnson is one of the best electric guitarists anywhere. He’s so good it’s ridiculous.”
— Steve Morse/Dixie Dregs, Kansas

“If I had one wish, I’d wish for one guitar lesson from Eric Johnson. Every solo he plays is just so heartfelt.”
— Bob Baskin/Winter

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“Cliffs Of Dover”
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R&R's #3 AOR Hot Track for 1990
(the highest year-end rank ever for an instrumental)
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“Righteous”
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Eric Johnson
R&R's AOR New Male Artist of 1990
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1991 GRAMMY NOMINEE

**BEST ROCK
INSTRUMENTAL PERFORMANCE**
“Ah Via Musicom”

Produced by Eric Johnson
Management: Joe Prieauitz

On Capitol cassettes,
compact discs and records



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Billboard® **Top Pop Albums™** *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	107	112	60	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
111	84	69	14	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES . . . AND THE WHOLE 9!
112	97	90	20	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
113	102	108	4	SOUNDTRACK COLUMBIA 47078 (10.98)	GODFATHER III
114	106	110	10	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
(115)	115	140	38	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
116	100	97	12	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
(117)	132	147	15	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
118	94	76	19	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
(119)	131	124	28	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
120	126	109	13	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
121	133	132	22	ANTHRAX ● MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
122	118	116	11	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
123	116	130	65	HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY . . . "
124	110	103	71	AEROSMITH ▲ ⁴ GEFEN 24254 (9.98)	PUMP
(125)	143	139	18	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
126	101	93	87	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
127	140	150	9	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
128	117	117	21	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
129	121	131	34	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
(130)	157	183	3	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
131	142	171	7	VARIOUS ARTISTS A&M 5339* (8.98)	JAM HARDER
132	112	121	35	CONCRETE BLONDE I.R.S. 82037* (9.98)	BLOODLETTING
133	125	136	68	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
134	122	99	11	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
135	114	113	16	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
(136)	192	—	2	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
137	147	128	12	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY
138	146	133	36	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
139	124	96	11	ELTON JOHN MCA 10110* (39.99)	TO BE CONTINUED . . .
(140)	155	169	20	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
141	136	120	13	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
142	139	145	14	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
143	135	156	36	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
(144)	165	158	13	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
145	109	106	23	N.W.A ● RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
146	156	173	12	EVERY MOTHER'S NIGHTMARE ARISTA 8633 (9.98)	EVERY MOTHER'S NIGHTMARE
147	128	127	87	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
148	108	111	12	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
149	149	159	23	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
(150)	162	163	19	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
(151)	172	188	11	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA
152	154	154	95	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
153	137	122	12	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
154	129	123	11	SLAUGHTER CHRYSALIS 21816* (6.98)	STICK IT LIVE
155	144	119	128	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH

FOR WEEK ENDING FEBRUARY 2, 1991

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	99	104	10	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE 7
157	130	101	66	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
(158)	182	192	3	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
159	160	152	10	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
(160)	175	186	12	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
161	145	129	74	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/PLG (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
162	141	143	107	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
163	138	118	8	FRANK SINATRA REPRISE 26340* (59.98)	THE REPRISE COLLECTION
164	159	134	18	JUDAS PRIEST ● COLUMBIA 46891 (9.98 EQ)	PAINKILLER
165	168	190	18	ALIAS EMI 93908* (9.98)	ALIAS
166	170	—	2	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
167	167	142	16	IRON MAIDEN ● EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
168	163	138	61	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
169	152	157	9	FRANK SINATRA CAPITOL 94777 (59.98)	THE CAPITOL YEARS
(170)	RE-ENTRY		43	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
171	158	161	6	PARIS TOMMY BOY 1030 (9.98)	DEVIL MADE ME DO IT
172	150	141	48	ORIGINAL LONDON CAST POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
173	180	177	13	THE CONNELLS TVT 2580 (8.98)	ONE SIMPLE WORD
(174)	193	—	2	SOUNDTRACK MCA 10133* (10.98)	EDWARD SCISSORHANDS
175	173	153	18	COCTEAU TWINS 4.A.D. 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
176	166	170	18	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
177	151	155	7	2 IN A ROOM CUTTING 91594* (9.98)	WIGGLE IT
178	176	185	11	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
179	188	—	2	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404*/REPRISE (9.98)	BACK TO HAUNT YOU
(180)	194	168	10	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
181	178	144	79	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
182	184	180	20	BREATHE A&M 5320 (8.98)	PEACE OF MIND
183	153	166	8	PAUL MCCARTNEY CAPITOL 95379* (10.98)	TRIPPING THE LIVE FANTASTIC HIGHLIGHTS
184	189	181	80	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
(185)	RE-ENTRY		33	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
186	148	135	38	BILLY IDOL ▲ CHRYSALIS 21735 (9.98)	CHARMED LIFE
187	164	146	133	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
188	171	175	64	BILLY JOEL ▲ ² COLUMBIA 40121 (11.98 EQ)	GREATEST HITS VOL. I & II
(189)	NEW ►		1	WILL TO POWER EPIC 46051 (9.98 EQ)	JOURNEY HOME
190	179	179	7	KING DIAMOND ROADRACER 9346 (9.98)	THE EYE
191	161	160	155	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA
(192)	NEW ►		1	THE TRASH CAN SINATRAS LONDON 28201*/PLG (8.98)	CAKE
193	183	164	22	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
194	185	—	2	TOY MATINEE REPRISE 26235* (9.98)	TOY MATINEE
195	174	176	5	JIMI HENDRIX REPRISE 26435* (39.98)	LIFELINES: THE JIMI HENDRIX STORY
196	197	198	34	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
197	195	189	14	INFORMATION SOCIETY TOMMY BOY 26258/REPRISE (9.98)	HACK
198	177	165	124	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK
199	186	172	14	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
200	181	187	15	SLAYER DEF AMERICAN 24307 (9.98)	SEASONS IN THE ABYSS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

2 In A Room 77 The 2 Live Crew 100, 184 Paula Abdul 187 AC/DC 7, 198 Oleta Adams 91 Aerosmith 124 After 7 133 Alias 165 Anthrax 121 Chet Atkins & Mark Knopfler 142 Bad Company 74 Anita Baker 67 Bell Biv DeVoe 22 Black Box 56 The Black Crowes 13 Clint Black 29, 126 Michael Bolton 60 Jon Bon Jovi 47 Breathe 182 Edie Brickell & New Bohemians 86 Garth Brooks 26, 77 Jimmy Buffett 148 Candyman 41 Mariah Carey 3 Mary-Chapin Carpenter 199	Carreras - Domingo - Pavarotti 52 C&C Music Factory 27 The Charlatans U.K. 83 Cinderella 25 Cocteau Twins 175 Phil Collins 11, 76 Concrete Blonde 132 The Connells 173 Harry Connick, Jr. 30, 123 The Cure 33 Damn Yankees 15 Deee-Lite 32 Deep Purple 141 Cathy Dennis 109 Depeche Mode 69 Digital Underground 94 Celine Dion 158 Drivin' N' Cryin' 166 En Vogue 115 EPMD 68 Every Mother's Nightmare 146 Faith No More 106 Father M.C. 72	Kenny G 168 Peter Gabriel 51 Debbie Gibson 87 Johnny Gill 66 Vince Gill 119 Guy 16 Daryl Hall John Oates 90 M.C. Hammer 5 The Jeff Healey Band 196 Heart 98 Jimi Hendrix 195 Don Henley 88 House Of Lords 151 Whitney Houston 6 Ice Cube 36 Billy Idol 186 Julio Iglesias 62 Indigo Girls 99 Information Society 197 INXS 23 Iron Maiden 167 Chris Isaak 37 Freddie Jackson 70 Janet Jackson 14 Alan Jackson 102	Jane's Addiction 39 Jellyfish 160 Billy Joel 157, 188 Elton John 139 Eric Johnson 78 Robert Johnson 80 Judas Priest 164 The Judds 144 Big Daddy Kane 153 The Kentucky Headhunters 110 King's X 95 L.L. Cool J 34 Led Zeppelin 59 LeVert 180 Living Colour 128 Loose Ends 127 Lynch Mob 120 Madonna 2 Mannheim Steamroller 156 Bob Marley And The Wailers 147 Kathy Mattea 140 Paul McCartney 75, 183 Reba McEntire 112 Bobby McFerrin 178 Roger McGuinn 89	Megadeth 93 George Michael 12 Michel'e 185 Bette Midler 9 Gary Moore 84 Morrissey 122 Van Morrison 63, 143 Mottley Crue 79 N.W.A 145 Nelson 18 New Kids On The Block 31, 58, 155, 181 Sinead O'Connor 108 ORIGINAL LONDON CAST Phantom Of The Opera 191 Phantom/Highlights 172 Jeffrey Osborne 103 K.T. Oslin 134 The Outfield 96 Robert Palmer 114 Paris 171 The Party 176 Pebbles 61 Pet Shop Boys 116 Poison 21	Iggy Pop 107 Maxi Priest 73 Prince 193 Queensryche 45 Bonnie Raitt 152 The Rembrandts 130 The Righteous Brothers 161 The Robert Cray Band 125 David Lee Roth 46 Run-D.M.C. 105 Scorpions 42 Ricky Van Shelton 170 Carly Simon 97 Paul Simon 10 The Simpsons 4 Frank Sinatra 163, 169 Sisters Of Mercy 159 Slaughter 40, 154 Slayer 200 Snap 129 SOUNDTRACK Beaches 162 The Civil War 82 Dances With Wolves 81 Edward Scissorhands 174	Ghost 85 Godfather III 113 Mermaids 65 Pretty Woman 28 Twin Peaks 104 The Soup Dragons 135 Steelheart 101 Stevie B 54 George Strait 138 Styx 117 Al B. Sure! 111 Surface 92 Keith Sweat 50 Timmy T. 136 Tesla 20 Tony! Toni! Tone! 48 Too Short 57 Toy Matinee 194 The Trash Can Sinatras 192 Traveling Wilburys 35 Randy Travis 118 Ralph Tresvant 17 Trixter 38 UB40 55 Urban Dance Squad 71	Vanilla Ice 1 VARIOUS ARTISTS Jam Harder 131 Red Hot & Blue 44 Vaughan Brothers 49 Vicious Base 179 Warrant 24 Keith Whitley 149 Will To Power 189 Wilson Phillips 8 Winger 64 Steve Winwood 53 Yanni 43 Dwight Yoakam 137 Neil Young & Crazy Horse 150 ZZ Top 19
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ANTHRAX

STANDING THE TEST OF TIME

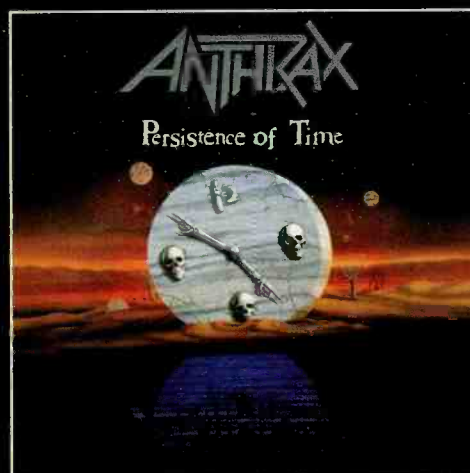
GRAMMY NOMINATION!

BEST METAL PERFORMANCE

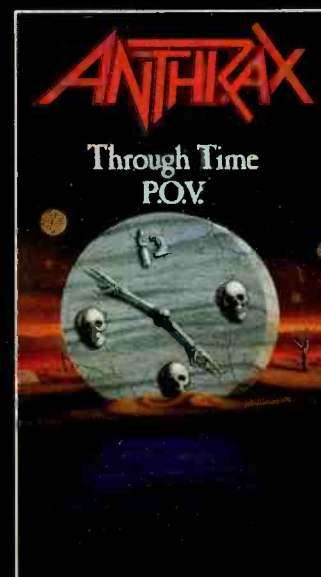
"PERSISTENCE OF TIME"

CATCH ANTHRAX ON TOUR WITH IRON MAIDEN

JANUARY 26, NEW HAVEN, CT
JANUARY 28, SPRINGFIELD, MA
JANUARY 29, PHILADELPHIA, PA
JANUARY 31, PITTSBURGH, PA
FEBRUARY 1, FAIRFAX, VA
FEBRUARY 2, CHARLESTON, WV
FEBRUARY 4, AUBURN HILLS, MI
FEBRUARY 5, RICHFIELD, OH
FEBRUARY 6, CINCINNATI, OH
FEBRUARY 8, MIAMI, FL
FEBRUARY 9, ORLANDO, FL
FEBRUARY 10, TAMPA, FL
FEBRUARY 13, ATLANTA, GA
FEBRUARY 15, HOUSTON, TX
FEBRUARY 16, DALLAS, TX
FEBRUARY 17, SAN ANTONIO, TX
FEBRUARY 19, SAN DIEGO, CA
FEBRUARY 20, LONG BEACH, CA
FEBRUARY 22, LONG BEACH, CA
FEBRUARY 23, PHOENIX, AZ
FEBRUARY 24, ALBUQUERQUE, NM
FEBRUARY 25, DENVER, CO
FEBRUARY 27, KANSAS CITY, MO
FEBRUARY 28, SIOUX FALLS, SD
MARCH 1, MINNEAPOLIS, MN
MARCH 3, ST. LOUIS, MO
MARCH 4, CHICAGO, IL
MARCH 6, MANITOBA, CANADA
MARCH 8, EDMONTON, CANADA
MARCH 10, SALEM, OR
MARCH 11, SEATTLE, WA
MARCH 13, SACRAMENTO, CA
MARCH 14, SAN FRANCISCO, CA



"PERSISTENCE OF TIME"
(GOLD!)



THEIR NEW VIDEO "P.O.V."
(ALREADY GOLD!)



"FISTFUL OF METAL"
(CAROLINE RECORDS)



"ARMED AND DANGEROUS"
(CAROLINE RECORDS)



"SPREADING THE DISEASE"



"AMONG THE LIVING"
(GOLD)



"I'M THE MAN"
(GOLD)



"STATE OF EUPHORIA"
(GOLD)



"N.F.V.
ON VIDEO"
(PLATINUM)

MEGAFORCE
WORLDWIDE

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LABEL CHART SHARE

POP ALBUMS

Jan. 7, 1989 to Dec. 23, 1989 LABEL (titles) Chart Share	Jan. 6, 1990 to Dec. 22, 1990 LABEL (titles) Chart Share
1. Columbia (54) 10.2%	1. Columbia (61) 11.4%
2. MCA (49) 9.3%	2. Atlantic (42) 7.5%
3. Atlantic (48) 9.0%	3. Warner Bros. (56) 7.1%
4. Warner Bros. (60) 8.8%	4. Capitol (42) 6.9%
5. Geffen (25) 7.1%	5. MCA (56) 6.4%
6. Elektra (27) 6.4%	6. Epic (38) 5.5%
7. Epic (47) 6.2%	7. Geffen (33) 5.5%
8. Capitol (36) 5.5%	8. Arista (28) 5.5%
9. RCA (42) 4.9%	9. Reprise (27) 4.8%
10. Mercury (29) 4.5%	10. Elektra (26) 4.8%
11. Arista (24) 4.4%	11. RCA (38) 3.9%
12. Virgin (25) 4.2%	12. Virgin (17) 3.8%
13. Island (5) 3.1%	13. Mercury (28) 3.1%
14. Reprise (27) 3.0%	14. EMI (16) 3.1%
15. EMI (16) 2.9%	15. Chrysalis (13) 3.0%
16. A&M (33) 2.1%	16. A&M (25) 2.8%
17. Polydor (28) 1.4%	17. SBK (6) 2.8%
18. Priority (3) 1.1%	18. Atco (8) 1.5%
	19. Island (15) 1.4%
	20. Polydor (15) 1.4%

R&B ALBUMS

Jan. 7, 1989 to Dec. 23, 1989 LABEL (titles) Chart Share	Jan. 6, 1990 to Dec. 22, 1990 LABEL (titles) Chart Share
1. MCA (16) 11.6%	1. Atlantic (17) 8.2%
2. Columbia (18) 8.8%	2. Columbia (22) 8.1%
3. Warner Bros. (26) 8.0%	3. Warner Bros. (18) 7.5%
4. Capitol (14) 6.7%	4. MCA (17) 7.4%
5. Atlantic (18) 6.2%	5. Motown (12) 6.5%
6. Motown (12) 5.4%	6. Capitol (15) 5.7%
7. Arista (12) 5.1%	7. Epic (9) 5.0%
8. Epic (13) 4.5%	8. RCA (14) 4.7%
9. RCA (10) 4.5%	9. Arista (12) 4.6%
10. Virgin (10) 4.3%	10. Virgin (10) 4.5%
11. EMI (13) 3.3%	11. Elektra (5) 4.1%
12. Island (9) 2.9%	12. A&M (5) 3.6%
13. Polydor (8) 2.7%	13. EMI (9) 2.8%
14. Profile (6) 2.6%	14. Reprise (9) 2.5%
15. Elektra (7) 2.5%	15. Profile (6) 2.3%
16. Priority (3) 2.3%	16. Island (9) 2.2%
17. Sleeping Bag (7) 2.2%	17. Polydor (6) 2.2%
18. Select (4) 2.2%	18. Tommy Boy (3) 2.0%
19. Luke (5) 1.9%	19. Priority (5) 1.7%
20. Reprise (7) 1.8%	20. Mercury (3) 1.7%
21. A&M (5) 1.6%	21. Malaco (5) 1.5%
22. Geffen (3) 1.5%	22. SBK (4) 1.3%
23. Tommy Boy (3) 1.3%	23. Next Plateau (3) 1.2%
24. Mercury (5) 1.0%	24. Luke (2) 1.1%
25. Next Plateau (4) 1.0%	25. Geffen (4) 1.0%

COUNTRY ALBUMS

Jan. 7, 1989 to Dec. 23, 1989 LABEL (titles) Chart Share	Jan. 6, 1990 to Dec. 22, 1990 LABEL (titles) Chart Share
1. MCA (38) 22.3%	1. Sony (CBS) (42) 22.0%
2. RCA (34) 21.5%	2. RCA (31) 20.3%
3. Warner Bros. (37) 21.3%	3. Warner Bros. (33) 19.9%
4. Sony (CBS) (30) 21.1%	4. MCA (34) 17.4%
5. Capitol (16) 6.3%	5. Capitol (18) 9.2%
6. Mercury (8) 3.7%	6. Mercury (8) 6.7%
7. Atlantic (2) 1.6%	7. Arista (3) 2.3%
	8. Atlantic (6) 1.5%

The above lists represent a ranking of distributing labels. Distributing labels are defined by Billboard as those that actively work their own releases and, in most cases, the releases of other labels on both the promotion and marketing fronts. The tables list only distributing labels that accumulate 1.0% chart share or more for the year. In cases of chart share ties, the labels with more releases are ranked higher.

COLUMBIA CLIMBS IN 1990 CHART-SHARE STATS

(Continued from page 1)

The chart share of Uni, formerly MCA Distribution, fell more than two percentage points to 7.5% in 1990. But the company expects its position to be bolstered considerably for this year, now that it is distributing Geffen. PGD also probably expects to pick up chart share in 1991, when it will have a full year of distributing A&M and Island. In 1990, it showed a slight increase in pop-chart share, with a 6.6% total.

Independent distributors gave up a precious percentage point, dropping to 5.2% for the year.

For R&B albums, WEA increased its industry-leading chart-share total to 29% in 1990, up from the 26.4% it posted in 1989. Indie distributors as a group finished second with a 17.9% chart share, down one-tenth of a percentage point from 1989's total. Uni, on the other hand, lost the most ground among R&B distributors, dropping to 13.9% in 1990 from 1989's showing of 17%. Although PGD brought up the rear with 5.7%, it posted an increase from the meager 3.6% showing it had in 1989.

In country, BMG, which ranked third with 21.6% in 1989, took over the lead with a 22.6% chart-share total, unseating WEA, which saw its slice of the market drop to 21.8% from 1989's 23.6%. Uni again lost the biggest portion of market share, dropping from 1989's 23.3% total to 17.7%.

CEMA and BMG appeared to gain Uni's lost market share. CEMA finished the year with 9.2%, up from 1989's 6.8%, while PGD tallied 6.7%, which is slightly more than a three-percentage-point increase from 1989's performance.

The chart-share figures are based on Billboard's exclusive point system used in its year-end charts. An explanation of the methodology appears below. The results are based strictly on the charts and do not take into account catalog sales or other music categories such as jazz or classical.

RANKING THE LABELS

Label rankings involve all distributing labels, which are defined as those that actively work their own re-

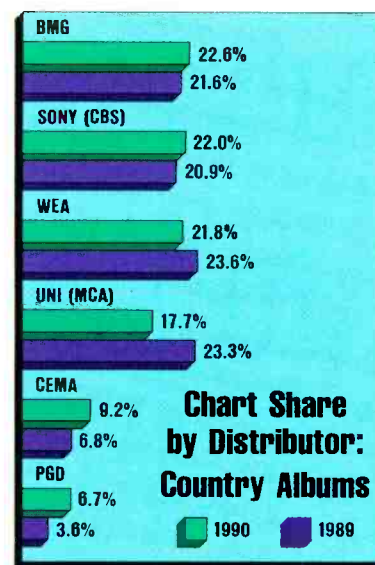
leases on both the promotion and marketing fronts. They may also work releases for other labels.

(Billboard has refined its program for calculating label chart share. As a result, 1989 figures in the current issue might vary slightly from those previously published.)

Among distributing labels, Columbia was one of the few major labels to show an increase in pop-chart share. The label generated an 11.4% performance in 1990, up from the leading 10.2% total it garnered in 1989. Even though both lost chart share in 1990, Atlantic and Warner Bros. jumped one spot each to second place and third place, respectively. Atlantic scored a 7.5% share, down from the 9% it gathered in 1989, while Warner came in at 7.1%, a decrease of almost two percentage points.

MCA suffered the biggest loss in percentage points, dropping to 6.4% and fifth place. Last year, the label was second with 9.3%.

While most pop-chart label shares slipped in 1990, imprints that benefited were Chrysalis, SBK, and Atco, which gained nearly seven percent-



Note: Indie distributors accumulated less than 1% of chart share in 1990.

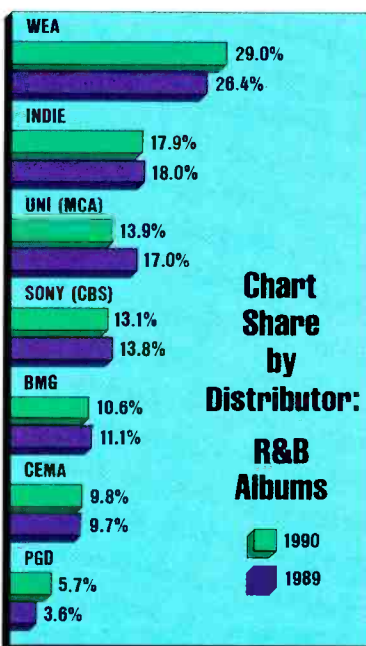
age points among them. Chrysalis, thanks to albums from Sinead O'Connor, Slaughter, and Billy Idol, closed 1990 with a total of 3%; in 1989, it had 0.8% chart share. SBK was started in 1989 and scored less than 1% during that year. In 1990, thanks to Vanilla Ice, the imprint snared the 17th spot with a 2.8% tally. The reactivated Atco placed eight titles on the pop albums chart for a 1.5% total.

In R&B, Atlantic catapulted to the top spot with an 8.2% chart share, an increase of two percentage points over its 1989 total. Columbia and Warner Bros. maintained their holds on the second and third spots, respectively, with 8.1% and 7.5% performances. On the other hand, MCA's loss of more than four percentage points in 1990 dropped it to fourth with a 7.4% share. In 1989, the label held the No. 1 ranking for R&B albums.

Profile was the top independent label in R&B chart share, garnering a 2.3% piece of the action. The other independent labels that scored more than 1% were Tommy Boy, at 2%; Priority, 1.7%; Malaco, 1.5%; Next Plateau, 1.2%; and Luke, 1.1%.

In country music, Sony landed on top of the pile, with a 22% slice of the chart. RCA and Warner Bros. again came in second and third, respectively, while MCA slipped from the top spot it held in 1989 to fourth with a 17.4% chart share. Capitol, thanks somewhat to the acts it picked up from Universal, saw its chart share jump almost three percentage points to 9.2%, which was good enough for a fifth-place ranking. Mercury also enjoyed an increase, closing the year with a 6.7% total. Arista, which started a country division in 1990, snared a 2.3% slice of the action, placing three albums on the country chart.

Assistance in preparing this story was provided by Bob Benjamin, Michael Ellis, Janine McAdams, Trudi Miller, Edward Morris, Terri Rossi, and Jim Richliano.



Explanation Of Chart-Share Calculations

The data on these pages was compiled by computer from Billboard's pop, R&B, and country albums charts for the 1989 and 1990 calendar years. The tables are based on the point system used for Billboard's "Year In Music" issue. That issue, published Dec. 22, reflects results from Nov. 18, 1989, to Nov. 17, 1990.

In calculating chart share, points are given to each album for each week on the chart, in a complex inverse relation to the chart position. The totals represent the accumulation of all points—based

on the number of weeks on the chart plus position attained—that respective distributors and labels have received for their charted recordings during the eligibility period. The percentages expressed represent the share of total points for the period earned by the distributor or label.

The bar charts illustrate chart share for the six major distributors, while lumping all other distributors together in the independent category. The label chart share tables illustrate share of the chart for distributing labels.

SELECT-O-HITS MIGHT JOIN INDI FOLD

(Continued from page 12)

St., where it has been throughout its 30-year existence, to larger quarters at 181 Fletcher Creek Drive. Select-O-Hits will keep the old building, which figures prominently in the history of Sun Records, established by Phillips' uncle, Sam Phillips.

As part of its expansion program, Phillips reports, the firm has added

two regional salesmen to its staff: Dave Van Ingen in Nashville and Ted Williams in Atlanta. Van Ingen's territory will include Nashville, Owensboro, Ky., Cincinnati, and Indianapolis; Williams will handle Atlanta, the Carolinas, and Florida. The company is also planning to hire a full-time advertising manager who will also do

work for Select-O-Hits' accounts.

This year could turn out to be the company's most profitable one to date, Phillips speculates, if first-quarter activity is a reliable indicator.

Assistance in preparing this story was provided by Deborah Russell.

ERRATIC VID STREET DATES MIFF RETAILERS

(Continued from page 1)

stretched out from eight weeks to three months, a practice that is said to be causing confusion and frustration.

The street-date issue was the subject of vigorous discussion between free-flowing, informal workshops at the chapter leaders conclave here, which drew the heads of 52 VSDA chapters in the U.S. and Canada, 11 VSDA national board members, principals from eight distributor firms, and executives of 26 video suppliers.

Participants offered a number of examples of street-date delays. For instance, they said "The Lemon Sisters" was originally scheduled for Jan. 6, delayed a full month to Feb. 6, and ultimately released Jan. 23. "Wild At Heart," initially scheduled for March 8, is now set for March 22 release.

Other examples of erratic street dates cited by dealers include: RCA/Columbia Pictures Home Video's "Last Exit To Brooklyn," delayed from Dec. 12 to Dec. 19; LIVE's "Short Time," pushed to Dec. 21 from Dec. 7, and both "Repossessed" and "Whispers," delayed from Jan. 10 to Jan. 17; "The Gamble" and "Willies" from Paramount Home Video, both delayed from Dec. 28 to Jan. 17; Warner Home Video's "Hardware," delayed from Jan. 23 to Feb. 7; and Vidmark's "Backstreet Dreams," delayed from Feb. 6 to Feb. 17.

One reason for retailer concern is that erratic street dates can bracket an important selling period. Mitch Lowe, Northern California VSDA chapter president and head of the three-store Video Droid chain, recalled one such incident: "The distributor called about 'Cadillac Man,' saying it would be released after Thanksgiving. I told them there is a world of difference between before Thanksgiving and after. Thankfully, it did come out before."

Retailers also said they manage their buying budget based on a steady flow of what is expected each week. "When something is delayed, it affects our whole planning," added Rich Thorward, head of the northern New Jersey VSDA chapter.

"We need a sheet each week in the distributor mailings listing all the changes in street dates," agreed Ken Dorrance, who operates a trio of Video Station outlets near San Francisco. "You can't plan, you can't set up promotions."

According to others, delays in new releases also creates consumer confusion in that viewers are alerted to originally announced street dates by such publications as TV Guide and syndicated dealer-giveaway magazines.

Dealers here said that these publications print the original street date, which results in angry calls to stores when customers discover these movies are not yet available.

Said Larry DuVono, senior VP, Sight & Sound Distributors, St. Louis, "There are a tremendous amount of date changes. If there is too much stuff slotted, [dealers] will cut their purchase orders. So suppliers are jockeying for position. [Suppliers] are also extending dates because they may not have had adequate sales time to begin with. It's a difficult chess game for the suppliers."

DuVono agreed solicitation periods on many lesser titles have been extended dramatically in distributor mailers. "Everyone has asked for the longer sell period," he said.

MULTILAYERED PROBLEM

Kirk Kirkpatrick, senior VP of sales, WaxWorks/VideoWorks, Owensboro, Ky., regarded the situation as "difficult" but added that the problem is multilayered.

"A third of all the changes are pre-order dates only, and the reason is that the studios don't have all their sales numbers," he said. "They figure if they can get another week, they will hit their numbers. That's a problem in a whole pile of problems."

Another reason suppliers are jockeying with street dates, continued Kirkpatrick, is because "they are basing it on what is coming out that week." As an example, he said, both "Die Hard 2" and "Navy SEALs" had a Jan. 31 street date. "A studio

might say 'oops, maybe we ought to back off one week,'" he noted.

"There has been a rash of changes, also," he added, "based on the convenience of the manufacturers because of industry consolidation." He cited Warner Home Video's new involvement with MGM/UA, and CBS/Fox's new distribution arrangement with Media Home Entertainment.

"We can keep up with the changes relatively easy," he says, "But we can't send a fax to 4,000 customers."

The manufacturers do not seem eager to tackle this difficult and sensitive issue. Thorward noted that it was brought up at several round-table discussions, "but no one really wanted to get into it."

Commenting obliquely on the mat-

ter, Bill Mechanic, president of international theatrical and worldwide home video for Walt Disney Home Video, said Disney may get off easy because it waits longer than most studios to announce street dates. "This can put distributors under some pressure and sometimes there is a problem in communication" that could lead to confusion, he said.

Stuart Snyder, senior VP of sales for LIVE Home Video, said, "We never like to [delay street dates]. It's a last course of action. We understand that when a street date is changed it creates some confusion and frustration for retailers. Sometimes there are timing factors that come into play, and sometimes sales figures may not be what a supplier

wants. There is definitely conversation out there about this issue, and I can fully understand retailers' concerns about it."

Some retailers say the avalanche of increasingly thicker distributor mailers only serves to heighten the expectations of releases, further exacerbating the street-date confusion.

"We don't need to be sold a hundred times on a movie and then have it end up not coming out when it should," said Tom Warren, North Carolina chapter president.

The round-table format, expanded to a full day here, worked so well it will be vastly enlarged and made a central part of VSDA's annual convention in Las Vegas July 14-17, said Jack Messer, VSDA president.

WAR-RELATED VIDS CAPTURE CONSUMER INTEREST

(Continued from page 9)

orders since war broke out. "There was a marked improvement in orders starting Jan. 17," says Cathy Mantegna, VP of marketing for the Santa Monica, Calif.-based company. Although the company would not release sales figures, Mantegna says that retail demand for the \$9.98 tape is strong enough that Strand VCI has put in a duplication order for more units.

Most of Strand VCI's titles move through rackjobbers, but Mantegna says key accounts serviced directly through the company have been ordering heavily. "We've also had peo-

ple calling our 800 number to find out about the tape," she says. "People are very hungry for news on this subject."

Though no decision has been made, Turner Home Entertainment is also thinking about releasing a video about the war, according to the Atlanta-based company. Among the ideas under consideration is a program called "The War Begins." The video would detail the first few hours of the war, drawing upon footage from CNN, Turner's sister company.

While Strand VCI is not ruling out putting out more tapes about the Per-

sian Gulf crisis, it has no plans to do so. It is continuing its relationship with International Television News, which provided the company with much of the footage for its documentary.

MORE ON THE WAY

On the other hand, Plymouth, Minn.-based Simitar has two other Persian Gulf titles in the works.

"The Jets Of Desert Storm," which looks at the U.S. equipment and air assaults, will be released Feb. 1. Another video, "Desert Storm—Air Assaults," which examines the first

week of the war, will be available as soon as Feb. 10, according to Smetanka. All three titles will retail for \$9.95.

Both "The Jets" and "Air Assaults" may include news footage from CNN and other networks, according to Smetanka. Such clearance is handled by Video Ordnance, the company that produces the long-forms for Simitar.

In addition to the Persian Gulf tapes, Goetz says Simitar has nine other military videos in its 500-title catalog. He adds that the company has the full cooperation of the Pentagon for obtaining material and footage.

"We have titles on tanks, helicopters, submarines, four different warfare tapes, even one on the U.S.S.R.'s air-combat status."

Although portions of "Desert Shield" were shown on The Discovery Channel, Simitar has sought no other publicity for the product and still seeks to maintain a low profile, says Goetz.

Like Strand VCI, Simitar has had no problem in keeping up with demand because it duplicates its own product. "We are able to achieve very fast delivery that way," Goetz says. "We're really sophisticated and highly computerized."

VID DEALERS UNSURE OF EFFECT DRAWN-OUT WAR WOULD HAVE ON BUSINESS

(Continued from page 9)

tion, but by Thursday we were doing double what we did on Wednesday." Since then, he adds, Action Video has been "turning in really nice totals."

Palmer Video president Peter Balner says the 130-store, Union, N.J.-based chain experienced a falloff of about 30% in the opening days of Operation Desert Storm, but that business has since picked up. Although he admits that "no one knows what's going to happen" in the Middle East, he says "customers will not be riveted to their TV sets for much longer."

Dobbe adds, "It depends on how this whole thing goes. If there's some major ground movement and big

news, sales will drop off. But if it continues at the pace it is now—if there is no big news and if things are going well [in the war]—sales might pick up."

Some executives believe that the war could actually help the rental industry. Special-interest supplier Simitar Entertainment has already successfully introduced a tape documenting the early stages of the war against Iraq and plans to release a second tape within days (see story, page 9).

At Stars & Stripes Video, a 31-unit chain headquartered in Decatur, Ill., merchandise manager Bob Knight reports that "action movies and war

movies like 'Top Gun' started moving, and Nintendo went to bombers and war games." Knight adds that "Lawrence Of Arabia," the "Delta Force" tapes, and Schwarzenegger titles like "The Terminator" and "Total Recall" are moving so well that the company is considering starting a war section. "If anything," says Knight, "people are going to come back to video."

Assistance in preparing this story was provided by Craig Rosen in Los Angeles and Earl Paige in San Diego.

SHOW-BIZ STOCKS CONTINUE TO SLIDE

(Continued from page 9)

ment. Four stocks were unchanged in price.

Entertainment securities have lost value for several reasons: consumers' discretionary spending has declined with the recession, companies' profits have plunged, and stock prices have ceased to be inflated by takeover speculation. Some analysts say music suppliers and retailers will continue to be sluggish until major new releases create excitement among consumers. And they say film companies will remain unattractive until they get the burgeoning costs of making movies under control.

Although retailers and distributors have not fared well in the past year, one of the biggest percentage and dollar gainers among entertainment issues was the Albany, N.Y.-based music and video chain Trans World Music. Its stock went up \$3.25, or 25.5%, to \$16 a share in three weeks

this year. The stock had been trading as high as \$33 last year before it took its free fall. Analysts believe that at \$12.75 at year's end, the stock was a bargain for investors.

In dollar terms, the biggest advancer was Matsushita Electric Industrial, which rose \$4, or 3.38%, to \$122. At the end of the year, it became a major force in the entertainment industry by acquiring the movie, home video, and record company MCA for \$6.59 billion.

REVERSE FOR RENTRAX

One of the biggest percentage decliners this year was last year's big winner in percentage terms—Rentrak. Shares of the Portland, Ore.-based pay-per-transaction home-video distributor fell 17.9%, or 87.5 cents, to \$4.

Another big loser was Orion Pictures, parent of Orion Home Video,

which slid 16%, or \$2.125, to \$11.125. The company recently posted a large net loss for the third quarter. In addition, shares fell after rumors of an acquisition by South Korea's Samsung Group were put to rest.

Among the relatively large percentage gainers was Westwood One, a radio syndication company, whose shares rose 14.3%, or 25 cents, to \$2. The debt-burdened broadcaster recently completed a bond swap that will reduce its interest payments.

Other companies whose prices went up in the first three weeks (with percentage gain and closing price on Jan. 22) were Blockbuster Entertainment, 6.28%, \$27.50; Sony, 6.39%, \$45.75; TDK, 9.75%, \$33.75; Time Warner, 1.75%, \$87.25; Recoton, 18.3%, \$3.625; Price Communications, 100%, 37.5 cents; New Line Cinema, 9.72%, \$9.875; Jacor Communications, 5.55%, \$2.75.

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INSIDE TRACK



Edited by Irv Lichtman

SUN GIVES OFF HEAT: The British media have once more latched onto an alleged chart scandal. The Sun, Britain's Rupert Murdoch-owned largest daily newspaper, caused a stir Jan. 23 with a two-page story headlined "How They Fiddled The Top 40," reporting "an astonishing under-the-counter bribery racket" and charging U.K. labels with providing free goods to stores that send UPC-collected data to the national charts compiled by Gallup. There was an immediate denial from Chart Information Network (CIN), which bankrolls the sales-based top 40. CIN is owned by the parent company of U.K. trade paper Music Week, itself part of the publishing group that offers a tabloid competitor to The Sun.

WANTED: The Video Software Dealers Assn. is seeking an executive VP to replace Pam Horovitz, who has served in that position at VSDA and its affiliated trade group, the National Assn. of Recording Merchandisers. With the two groups now formally split up, Horovitz will stay with NARM but relinquish her duties at VSDA. Applicants should contact VSDA executive director Linda Lauer at 609-596-8500.

TRACK HEARS that BIB Distributing Co. of Charlotte, N.C., might be going out of business. However, president Bill Norman denies that the longstanding distributor and one-stop is closing up shop. He does acknowledge, however, that the company has sold 50% of its trucking routes to Justin Entertainment, an Atlanta-based distributor, and that the remaining 50% will be sold in the coming week. Norman estimates that the trucking routes made up 15% of BIB's overall business.

FREEMAN GOES UNDER: Charles Freeman, the Florida retailer who gained nationwide attention in June of last year when he was arrested for selling the controversial 2 Live Crew album "As Nasty As They Wanna Be," says financial woes have forced him to close his E-C Records outlet in Fort Lauderdale. Debbie Bennett, spokesperson for Crew leader Luther Campbell, says the rapper is considering participating in a benefit to help bail out the troubled retailer.

THE CREW MEETS THE CRUE: In other 2 Live Crew news, the controversial rappers have united with metal megastars Motley Crue for the title cut on the soundtrack to the upcoming New Line Cinema film "Hangin' With The Homeboys." The album, due for March release, will also contain tracks by Tony! Toni! Toné! and Maxi Priest.

TRACK MOURNS the death of Mike Spence, VP/regional branch manager at the WEA office in Cleveland, who died Jan. 19 of a long illness at the age of 62. Spence joined WEA in 1971, the year it was founded.

MORE LAYOFFS, FINAL LAYOFFS? Enigma Entertainment finished a companywide layoff Jan. 16 with the dismissal of 10 more staffers. According to publicity VP Cary Baker, only 15 remain from a staff of 70, with senior executives making up most of the current number. Among those departing was promotion VP Mike Krum, hired only last September to replace Sam Kaiser. Baker says discussions continue regarding Enigma's split with joint venture partner Capitol-EMI Music, but that nothing has been finalized. He adds that after the two companies part ways and a new distributor is finalized, Enigma will likely undergo a name change and move its HQ from Culver City, Calif., to Hollywood.

RE-UPPING: "Soldier Boy," a 1962 hit by the Shirelles, is getting renewed attention because of the war in the Persian Gulf. One of two new recordings of the song has a connection with the original in Wally Roker, exec VP of CEMA-distributed American Sound Records. In 1962, Roker was national promotion chief of Scepter Records, for whom the Shirelles recorded. The American Sound version is by Boston Dawn, whose brother Lt. Col. Michael Dawn is stationed in Saudi Arabia. The singer's album is due next month. There's also a Donna Fargo version on Cleveland International, and the Shirelles, now on tour, are featuring "Soldier Boy,"

which was penned by former Scepter owner Florence Greenberg (listed on the song credits as "Florence Green") and Shirelles producer Luther Dixon.

LABEL IN WAITING: Although RCA Records still hasn't settled on a name for its new country label, it is rapidly putting together a staff and looking forward to releasing product by spring or early summer. Hired so far to serve under GM Ric Pepin are Dave Wheeler, who will be in charge of sales and retain his RCA title as VP of national accounts; Ken Van Durand, director of promotion; Jim Della Croce, manager of artist development; and Cassandra Tynes, promotion coordinator.

PUTTING OUT THE SHINGLE: Jim McKeon, who left a West Coast promotion slot at RCA to settle in Seattle (as a local RCA rep), has opened McKeon Music Marketing, also known as M3, to do contemporary music promotion. McKeon has also held various promo posts at the Columbia and Epic labels, in addition to programming slots at radio stations in Detroit and Los Angeles... Jeff Birnbaum, a former Arista staffer, has formed Relentless Management in New York. Birnbaum served in Arista's business affairs department.

LOOK FOR Mickey Eichner, former major A&R exec at Columbia Records, to enter into a joint venture with SBK/EMI's Charles Koppelman and Marty Bandier.

MCA MOVES: On the heels of MCA's co-venture label Impact with management firm Left Bank comes word that similar deals will be cut by MCA with Stiefel-Philips (which handles Prince and Rod Stewart, among others) and manager Gary Kurfirst.

GEORGIA IS THE latest state to consider a lip-synching-disclosure bill. A measure was introduced in the state senate Jan. 15 by state senator Hildred Shumake of Atlanta that would require promoters to place disclaimers on tickets, signs, and ads for concerts. Shumake is said to have proposed the legislation after complaints by several of his constituents that a recent Janet Jackson concert appeared to be partially lip-synched.

VETERAN PRODUCER/writer George "Shadow" Morton has filed a claim in New York Supreme Court that PolyGram Records has failed to properly account to him for royalties on masters featuring early-'60s favorites the Shangri-Las, known for such hits as "Leader Of The Pack" and "Remember (Walkin' In The Sand)." PolyGram obtained rights to these masters as a result of its acquisition of Mercury Records in 1972, with Mercury having had an agreement with Morton before the acquisition. The action charges that starting around 1978, PolyGram failed to properly account for royalties or to protect against unauthorized use of the masters by third parties. Damages in excess of \$2.5 million are claimed. PolyGram had no comment.

RETIREE: After working for the King Karol retail set-up in N.Y. for 20 years, Morris Weissman has headed south to Sunrise, Fla., with his wife, Martha. Weissman, who leaves as VP, has spent 35 years in the business, 15 of them with Lou Klayman's former wholesaling setup. Friends can contact Weissman at 305-742-8649.

EXIT: Jonathan "P" Fine has left his post as director of street A&R for 4th & B'way/Island Records. Fine, who also lectures as an adjunct professor in the music business and technology program at New York Univ., can be reached at 212-995-1608.

AMAZING JOB DESCRIPTION: Not long after Famous Music was formed as a unit of Paramount Pictures in the late '20s, Sidney Herman became one of its staffers. That was 60 years ago Jan. 24, and Herman, as senior VP, remains very much a part of the company's operations in New York.

PAYOFF FOR PAYCHECK: Looking healthy, relaxed, and immeasurably relieved, singer Johnny Paycheck recounted lessons he had learned in prison at a press conference held Jan. 22 at George Jones' home near Nashville. Locked up for wounding a man in a bar fight, Paycheck said he had used his two years inside to finish his high school education, quit smoking, and sort out his goals. The 52-year-old performer has recorded a duet single with Jones ("The Last Outlaw Is Alive And Doing Well") and is shopping for a record deal.

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CD DOLLAR SALES SURPASS CASSETTES

(Continued from page 5)

just below cassettes." In units, he adds, tapes are outselling CDs by a ratio of 60:40.

But Eugster expects the CD market to expand this year. "As anticipated, we're getting more households and more kids involved with CDs, and that will continue to grow for a while yet," he says.

The key to the growth of the CD market is hardware sales, which are still increasing rapidly. According to the latest estimate from the Electronics Industries Assn., approximately 9 million CD players were sold in the U.S. last year. The EIA figures that market penetration has risen to 25% from 19% a year ago, and it projects that another 10 million machines will be sold during 1991.

Since many CD players were purchased as Christmas gifts, some retailers, including MusiCland and the Detroit-based Harmony House web, noticed a surge in CD software sales during December. Even more marked has been the boom in CD sales since Christmas.

At the 110-unit, Pittsburgh-based National Record Mart chain, for example, cassette sales represented 49% of the chain's dollar volume from April through the end of 1990, while CDs accounted for 38%. But in the first week of January, CD sales were responsible for 44.3% of total volume, vs. 43.4% for cassettes. In the following week, the figures were 43% for CDs and 44% for cassettes, "so it is still pretty even," says George Balicky, NRM's VP of advertising. But, he adds, "As the year goes on, I expect a lot higher CD ratio."

CHANGING DEMOGRAPHICS

Since the advent of the CD a decade ago, the market's demographics have been older than the average music buyer—and that is still the case. But evidently, enough CDs are now being sold to teens and other demos to counterbalance this factor.

Chuck Papke, VP of marketing and purchasing for the 33-store Harmony House chain, points out that 85%-90% of the sales of big pop titles by Vanilla Ice, M.C. Hammer, and the Simpsons are on cassette. But his overall sales figures tell a different story: "CD was just under 45% of our total business in December, as compared with 33% on cassette." In units, he adds, the configurations "are probably pretty close now."

At 31-unit, Chicago-based Rose Records, only 26% of the chain's dollar volume comes from cassette sales, while CDs account for 56%. Dave Roger, CEO of Rose, says this large gap reflects the nature of the chain's clientele.

"[The Rose chain] is dealing with an older and higher-income demographic, while the cassette seems to be targeted toward a younger demographic and hit product. Cassette doesn't have the longevity that the [vinyl] album did and CD does. Our customers are building libraries."

Another limiting factor has been the relatively low CD penetration of the country, R&B, and hard rock markets. For instance, at Nova Distributing, a one-stop based in Norcross, Ga., CDs bring in only 33.2% of dollar volume, compared with 44.4% for cassettes. Nova president Steve Libman attributes that largely to the fact that his account base includes many black retailers. "We are heavily black-oriented and have always been," he notes. "And apparently, the

urban or black market is lagging a little behind in conversion to CDs."

But other one-stops are experiencing an upswing in CD sales. At Valley Record Distributors in Woodland, Calif., for instance, assistant purchasing director Jim Collier says 55%-60% of the one-stop's dollar sales are coming from CDs, and he cites a broadening of demand from his accounts for much of this new business.

"What we're noticing now is that, on country acts that have always done more in cassettes, their percentage of CDs is getting closer to the cassettes," says Collier. "We're noticing that with black acts as well." He adds that hard rock is still heavily weighted toward tapes, but other teen-oriented artists are selling more on CDs than they used to.

Even in the South, where CDs have caught on more slowly than elsewhere, the mix of configurations is changing. The 138-unit, Owensboro, Ky.-based Disc Jockey chain, for instance, had a same-store increase in CD dollar volume from 27% of recorded music sales in 1989 to 34% in 1990. Cassette sales for the same periods dropped from 51% to 46%.

METEORIC RISE

If CDs have actually surpassed cassettes in dollar volume, their rise to the top has been nothing less than meteoric. In 1989, according to figures released by the Recording Industry Assn. of America, CDs represented 40% of the dollar value of net music shipments and only 26% of the units shipped. For the first half of 1990, they represented 44% of dollar volume and 31% of units. Now it appears that they may have snagged more than half of sales in dollars and 40%-45% of units.

The only thing that could slow the advancing CD and help maintain cassettes, say retailers, are the new digital formats on the horizon, such as Philips' digital compact cassette system.

"If they come up with a cassette that has the sound quality of CD," says Streetside's Davis, "that could stave off some of the decline of the tape. And until CD car players come down to a more reasonable price level, I don't think cassettes will decline that fast." He notes that CD car players still cost \$500-\$600, vs. a range of \$200-\$250 for high-quality cassette machines.

But Stan Goman, Tower's senior VP of operations, feels the writing is on the wall for prerecorded cassettes. "People used to buy the LP for the house and cassettes for the car," he says, "Now, people are buying the CD for the house and the cassette for car. But eventually I can see the customer just buying one piece of software. Either they will put CD players in the car, or they will record the CD on cassette for the car."

Camelot's Garrett also believes that the increasing portability of CDs could reduce demand for tape formats, including DCC. "One could probably make the argument that with CD boom boxes and the availability of CD players in cars, if you had those formats available to you, why would you need a cassette?"

Although he admits that today's CD players cannot record, he points to the advent of the recordable CD in the next few years as "something else to consider."

Assistance with this story was provided by Edward Morris.

NEWSMAKERS



Heart Of Gold ... And Platinum. Capitol recording group Heart is honored with a triple-platinum award for worldwide sales of its album "Brigade," a double-platinum award for domestic sales of the album, and a gold award for the Grammy-nominated single "All I Wanna Do Is Make Love To You." The presentation was made prior to Heart's sold-out performance at the Los Angeles Forum. "Secret," the fourth single from "Brigade," was released Jan. 7. Shown, from left, are Mark Andes, Heart; Capitol Records president Hale Milgrim; and Denny Carmassi, Nancy Wilson, Ann Wilson, and Howard Leese, Heart.



Star-Studded Announcement. Announcing this year's Grammy nominations at NARAS' Jan. 10 press conference at New York's Hard Rock Cafe, from left, are Dr. John, Wynton Marsalis, Ronnie Spector, Sting, Jon Hendricks, Paul Hipp (of the Broadway musical "Buddy") and Peter Schickele. John, Marsalis, Hendricks, and Schickele are all Grammy nominees this year; Sting is a four-time Grammy winner. (Photo: Chuck Pulin)



Primat Acquires Canada. Primat America president Sam Trust, left, announces that the company's ASCAP affiliate, Primat Music Inc., has signed a long-term publishing agreement with singer/songwriter Peter Canada, right, and his company, Pecan Music. Also shown are Primat director of talent acquisition Tami Lester and Primat VP/creative director Brooks Arthur.



Land Of The Free. Cuban trumpet virtuoso Arturo Sandoval, center, who defected to the U.S. last year, signs with GRP Records. His debut album, "Flight To Freedom," will be released internationally March 19. Shown with him are GRP director of A&R Carl Griffin, left, and GRP president Larry Rosen.

French Police Stage Key Raid At MIDEM

Once Again, Product Is Seized From A Fair Exhibitor

BY JEFF CLARK-MEADS

CANNES—French police believe they struck a substantial blow against international piracy at MIDEM Jan. 22 when they seized a quantity of product thought to be pirated from a stand at the world music fair here.



For the second year in a row, armed officers came into the exhibition hall while material from a stand was removed by detectives and staff from French copyright body SPP. Last year, allegedly illicit Beatles CDs were seized from a stand booked by TNT Enterprises of Frankfurt, Germany (Billboard, Feb. 3, 1989).

The detective who coordinated this year's raid said he and his staff were a Paris-based unit working exclusively on record piracy. He declined to tell Billboard his name but said he had been engaged in the current case for more than a year. He added that the company in question had proved elusive and that MIDEM had presented an excellent opportunity to "solve the

problem."

The detective declined to name the company but described it as a "Danish operation based in Germany." At the time the raid was said to be taking place, early on Jan. 22, Billboard observed two policemen at the stand of Patricia Records while material was being removed. Patricia's registered office is in Landsbyhaven, Denmark.

The material taken away by the police included record sleeves and catalogs. Not all of the catalogs were on display.

The detective said there will be a hearing in a lower French court against the company in question.

Meanwhile, criminal proceedings are continuing in Grasse, the town next to Cannes, against TNT, the target of last year's raid. TNT was not represented at MIDEM '91.

Two other raids were carried out on MIDEM stands this year; again, the identities of the firms involved were kept secret. Although fair participants did not report seeing illicit product on any stands, they said a number of dealers in counterfeit goods were trading from the hotels near the Palais des Festivals. As in

other years, the Palais was filled with stories of executives who had been offered unlicensed product from a suite in one of Cannes' expensive hotels.

Following pressure from the IFPI, MIDEM's exhibitor contract has been tightened to keep out convicted pirates. Under French free-trade legislation, however, MIDEM could not exclude those awaiting trial or who are reputed to be shady operators.

Although this second series of raids embarrassed MIDEM's management, a spokesman said, "We do have a system which is starting to work. We restate our publicly held position, which is to give unequivocal support to the music industry in its fight against piracy."

"We have a situation which is rather like the chicken and the egg. People have to be proven to be pirates before we can act."

IFPI spokesman Mark Kingston said, "We appreciate the help from the MIDEM organization. However, unfortunately some pirates have slipped through the net. We and the SPP will continue to be vigilant. We are working on the elimination of piracy from this event."

IMPACT RECORDS BOWING IN FEBRUARY

(Continued from page 10)

tionship with MCA to that of Motown, says that the label—which so far has not hired a head of sales—will be working with the sales staff of MCA. "That doesn't mean that we're not out there doing sales and it doesn't mean we won't end up with a salesperson. But we have our head of marketing; he's doing the marketing on the record and he's working with the distribution. We're responsible for our stuff, and we're working closely with Richard Palmese."

Kovac says he does not view Left Bank's involvement in both artist management and a new record label as a potential conflict of interest. Asked if he would be inclined to steer the artists Left Bank manages to Impact, Kovac says, "I think I'd answer it the way Irving Azoff answered it when he had Chicago and Dan Fogelberg on Full Moon. I think he said to them he'd make sure their careers went well, and he'd try to make the decisions that he thought were best for everyone, and he was their adviser. And I think it's in my interest, as it is the artists', to make the most successful decision and give the best advice."

Impact president Sydney, former West Coast GM at PolyGram, acknowledges that the constant flow of

new labels may be causing a crowded field, but cites Left Bank's internal structure as one factor that will make Impact unique.

"Left Bank has always been a company of specialists who more or less mirrored the departments of a record company," says Sydney. "For years, we've been accustomed to having our own marketing, publicity, and promo-

Impact's first year should see between 8 and 10 new releases

tion departments. And I think that has made us able as a management company to break artists from scratch, in a way that's not typical of management companies."

Aside from Left Bank's artist-management interests, the company also maintains a co-venture publishing company with Warner/Chappell called Could Be/Green Lantern, and a record-producer management division handling such clients as Sturken & Rogers, Dave Thoenen, Elliot Wolff, Kevin Beamish, and Scott Cutler.

GULF WAR IMPACTS MIDEM ATTENDANCE, SHIFTS EMPHASIS FROM BIG U.S. FIRMS

(Continued from page 9)

Of the fair itself, Derek Green, former managing director of A&M Records U.K. and now head of London-based independent China Records, said, "I find it less distracting by the Americans not being here. Because they represent half the world's popular music market, that's where the big deals are. As soon as they enter the room, you take your mind off everything else you are doing, because you're distracted by all those extra noughts [i.e., zeros in dollar figures]."

"The atmosphere hasn't suffered because the Americans aren't here," he adds. "It's a very professional MIDEM. People are more sure why they are here and more sure about what they hope to achieve than at any MIDEM I can remember."

'MORE CONVIVIAL'

Martin Griffith, managing director of Benson & Hedges Music, agreed. "We're fairly classic MIDEM punters because we're looking to do the obvious things," he said. "We want to license in and, at the same time, we want to develop relationships with partners in other territories. To that extent, MIDEM has been good. It's been more convivial this year. There's room to move."

"I rather despise the U.K. majors for not being here, but I accept it was

possibly outside their control," he continued. "I can't blame the Americans for not coming. It's their war."

However, Anthony Wilson, chairman of leading British indie label Factory Communications, said, "I haven't noticed the lack of Americans here. But this just goes to prove what we already know—that their sense of geography is appalling. They haven't come because they think Cannes is near Riyadh. That's completely bloody stupid."

Wilson continued, "Personally, I have never found any use for MIDEM at all. But our new MD, Eric Longley, thinks MIDEM is great, and Factory is doing lots of business. It seems to me that every company here is doing lots of deals. We're not distracted, we've got more room for maneuver and it makes a more professional event."

STRONG CANADIAN CONTINGENT

The largest group of people who did cross the Atlantic were the Canadians. Their national stand was due to represent 24 companies, eight of which eventually pulled out. One set of delegates actually reached Paris before deciding to return home on seeing heightened airport security there.

Marc Durant of Montreal-based

Kardiak Productions said Canadians were more likely to travel than their American neighbors because of Canada's lower profile in the Gulf. He also pointed to his country's traditional trading links with France as another incentive to travel and to the fact that Canadians do not come to MIDEM to make deals with Americans.

As for the Australians, Austrade commissioner Archie Wilson said all 33 companies originally booked to be present were represented at MIDEM. "They're all reporting good business," he said. "Everyone has noticed the Americans' absence, but I think it has meant we are able to talk to Europeans more—and that's a real bonus."

"This is a big year for the independents because the material they are getting is good stuff, and I think the Americans will miss out as a result."

Wilson added that MIDEM is an essential event for the Australians because it is one of their few opportunities in a year to discuss and negotiate face-to-face with companies from other territories. Nerves about flying near the Gulf were calmed, he says, when national air carrier Qantas announced it was changing its routings to give a wide berth to the war zone.

GOOD FOR EASTERN EUROPEANS

MIDEM was also a good event for the Eastern Europeans, many of whom had their first opportunity to show their wares and procedures as newly privatized independent operations. Most companies were trying to sell product to the West, but the main priority was to secure licenses for their home territories.

The new, united Germany was also represented at MIDEM for the first time through a joint publishers'

stand, but overall, 50% of Germans who had registered did not come.

A dozen of the 30 publishers due to take part in the joint stand did not show, but publishers' spokesman Heinz Stroh said, "With those of us who are in Cannes, it's business as usual." However, Ulrike Schon of Hamburg, Germany-based Moorea Music said, "If none of my business friends are going to be here, attending MIDEM will not be worthwhile."

A substantial number of Americans were present at the show, but many in individual capacities rather than as representatives of companies. ASCAP regional director James Fisher said, "I think there was an awful lot of pressure from the families of those people who had intended to be here but in the end haven't come."

He said the attitude of ASCAP was that staff safety was paramount, and he pointed out that he and the rest of his London-based colleagues were given the final decision as to whether they should attend.

For the MIDEM organization, the

whole process was frustrating and demoralizing. Chief executive Xavier Roy said that the week before the show was particularly unpleasant because of the number of faxes that arrived in the office to cancel stands. "But it's all relative," he stated, "and you can't be too sad for us when you look at what's happening elsewhere in the world."

Roy admitted he was discouraged by the number of concerts and special events that had been planned to celebrate MIDEM's 25th anniversary this year but were canceled for security reasons. He says the civil authorities in Cannes had asked that the number of venues for events be kept to a minimum, which meant concert activities had to be curtailed. In addition, American stars Ray Charles and Albert Collins did not want to travel.

"Some of the events we had planned are irreplaceable and we cannot try to run them again in future years," said Roy. "But some have only gone for this year."

PROFIT UP, REVENUES DOWN FOR ELECTRO SOUND

(Continued from page 5)

12-inch [single] is still doing fairly well." But he adds, "The 7-inch [single] is almost dead."

The company does not duplicate compact discs.

For the first six months of the current fiscal year, Electro Sound reports that net profit plunged 78.4% to \$132,000 on a 28.3% drop in revenues to \$10.7 million. Profit was down because in the previous year the company recorded a \$418,000 gain from the sale of some assets.

Electro Sound is based in Haup-

pauge, N.Y., where it has a manufacturing facility that duplicates music video and audiocassettes. A facility in Shelbyville, Ind., duplicates vinyl and cassette records.

The company's stock has been trading thinly this year at about 25 cents a share on the American Stock Exchange.

On the company's balance sheet is \$4 million in long-term debt, mostly in industrial revenue bonds and subordinated notes.

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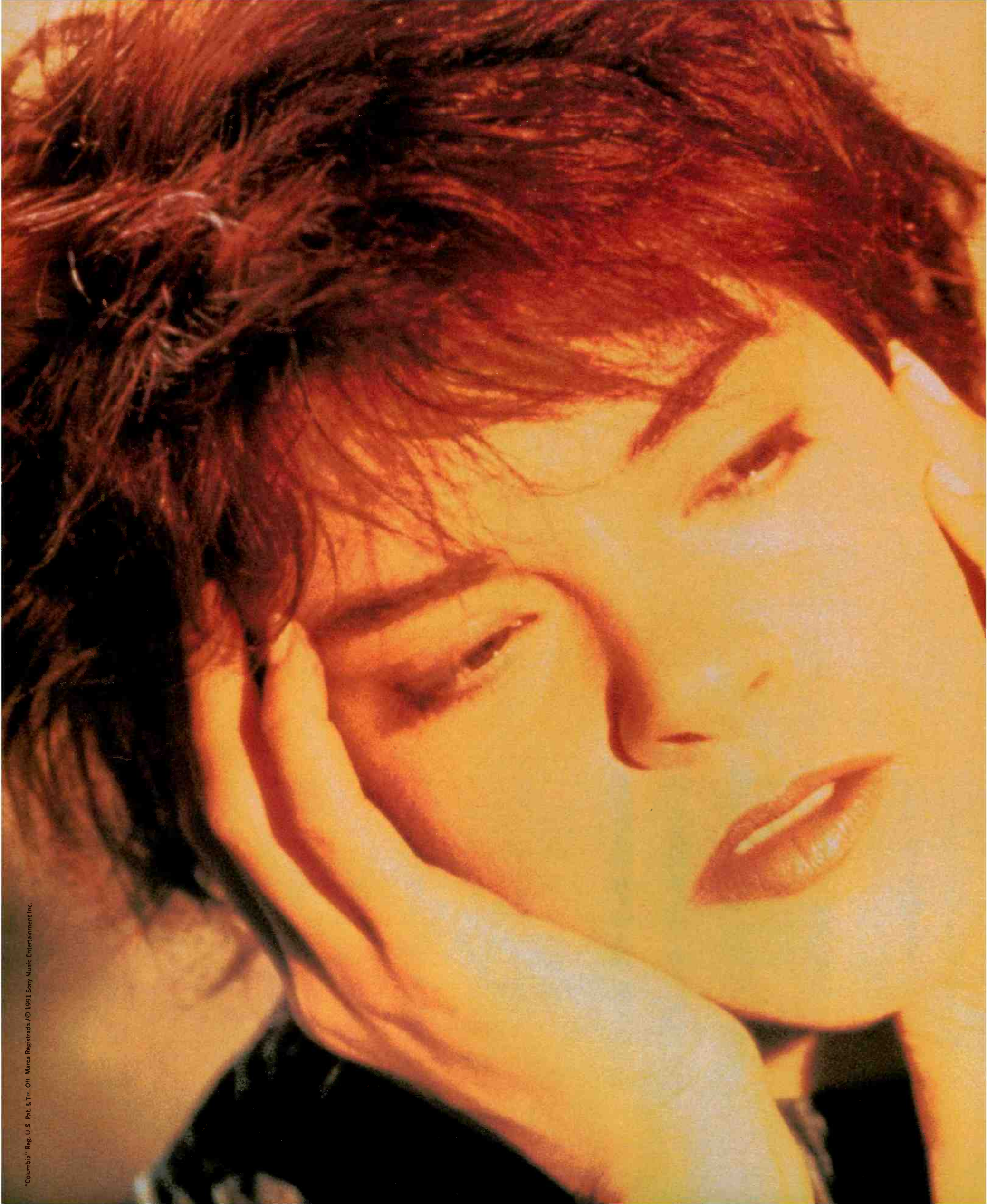
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