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Festival Seating On The Firing Line Promoters Assn. Tackles Issue At Meet

■ BY THOM DUFFY

NEW YORK—The deaths of three teenage fans, caught in the crush of the crowd at an AC/DC show in Salt Lake City, has reignited a debate over the safety of festival seating among promoters, venues, and artist managers.

The North American Concert Promoters Assn., at its scheduled meeting in Phoenix Feb. 1-3, expects to confront the issue and may consider establishing national safety guidelines for such shows, according to NACPA executive director Carl Freed. But the group, whose members promote some 60% of the major concerts in the U.S., is unlikely to call for a ban on festival seating, says

Freed.

The practice also has come under scrutiny in Europe following the 1988 deaths of two fans at the outdoor Monsters of Rock concert in England, resulting in more stringent security measures there. (See related story, page 85.)

Festival seating indoors—in which chairs are removed from an arena

floor and fans pack themselves in front of a concert stage—was implicated in the deaths of three fans at an AC/DC concert Jan. 18 at the Salt Palace (Billboard, Feb. 2). Salt Lake County and Spectacor Management Systems, which runs the county-owned building, have banned the practice at that venue pending further in-

(Continued on page 85)

Labels Say Cassettes Still Secure Despite CD Growth

■ BY KEN TERRY

NEW YORK—Record company executives agree with retailers that CD dollar volume has surpassed that of cassettes (Billboard, Feb. 2), but they do not feel that cassette unit volume has dropped significantly or that the configuration is in danger of fading out within the foreseeable future.

The amount by which the dollar value of CD shipments exceeds that of cassette sales varies from one major-label distributor to another. At WEA, for instance, CD dollar volume is currently running at 61%, with cassettes at 39% of full-length album sales (LPs are less than half a percent). PolyGram Group Distribution's current mix is 60% CD, 39% cassette, and 1% LP.

At Uni Distribution, the spread is somewhat less. For all of last year, CDs brought in 48% of sales dollars, compared with 45% from full-length cassettes; the balance came from cassette singles, 12-inch vinyl singles, and music video. Currently, says Luke Lewis, VP/GM of audio distribution for Uni, CDs are running at more than 50% of the mix.

Sony Music Distribution is also receiving more dollar volume from CDs than from tapes, although the company's president, Paul Smith, declines to be more specific. Cassettes gener-

ated more dollars than CDs at CEMA last year, but CEMA president Russ Bach says he expects the two configurations to run about even in 1991.

CEMA's cassette bonanza last year, says Bach, "was mainly driven

(Continued on page 12)

News, Country Rise In Fall Arbs

■ BY SEAN ROSS

NEW YORK—News/talk and country, two formats one would expect to perform well in somber times, were the clear success stories in the fall ratings, according to Arbitron's and Billboard's quarterly look at national format performance.

N/T, which got a boost last fall from Hurricane Hugo, the Northern California earthquake, and the changes in Eastern Europe, went from 12.5% to 13% of national listening this fall as the Persian Gulf crisis intensified. With the continuing decline of top 40, which was off 13.7-12.8 nationally, N/T has become the second-biggest format in the country behind adult contemporary (which remained No. 1 but went 18.7-18.6).

(Continued on page 18)

Canada's A&A Retail Chain In Receivership

■ BY LARRY LeBLANC

TORONTO—A&A Records and Tapes, one of Canada's largest music retailers, is in receivership after losing \$8 million (Canadian) over the past 18 months. The firm, which handles \$120 million annually, holds a 27% share of the Canadian record market.

Sound Insight Ltd. of Toronto, which owns and operates the 269-store retail chain, intends to make a proposal to creditors to restructure the company. If that proposal is approved, the company says it will be able to come out of the bankruptcy proceedings.

Sound Insight Ltd. is a wholly owned subsidiary of Sound Insight Enterprises Ltd. of Toronto, formerly known as Consolidated Talcop Ltd. Sound Insight is the total source of revenue for the parent company and comprises

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No. 1 IN BILLBOARD

HOT 100 SINGLES		
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TOP POP ALBUMS		
★ TO THE EXTREME	VANILLA ICE	(SBK)
HOT R&B SINGLES		
★ YOU DON'T HAVE TO WORRY	EN VOGUE	(ATLANTIC)
TOP R&B ALBUMS		
★ THE FUTURE	GUY	(UPTOWN)
HOT COUNTRY SINGLES		
★ BROTHER JUKEBOX	MARK CHESNUTT	(MCA)
TOP COUNTRY ALBUMS		
★ NO FENCES	GARTH BROOKS	(CAPITOL)
TOP VIDEO SALES		
★ PRETTY WOMAN		(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS		
★ ROBOCOP 2		(ORION HOME VIDEO)

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— A wonderful, long-awaited bucket of insight. — Gavin Report, October 1990

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"TROUBLE NO MORE" — an album that covers a lot of distance — from Austin to London and back. Features the haunting track, Midnight Train.

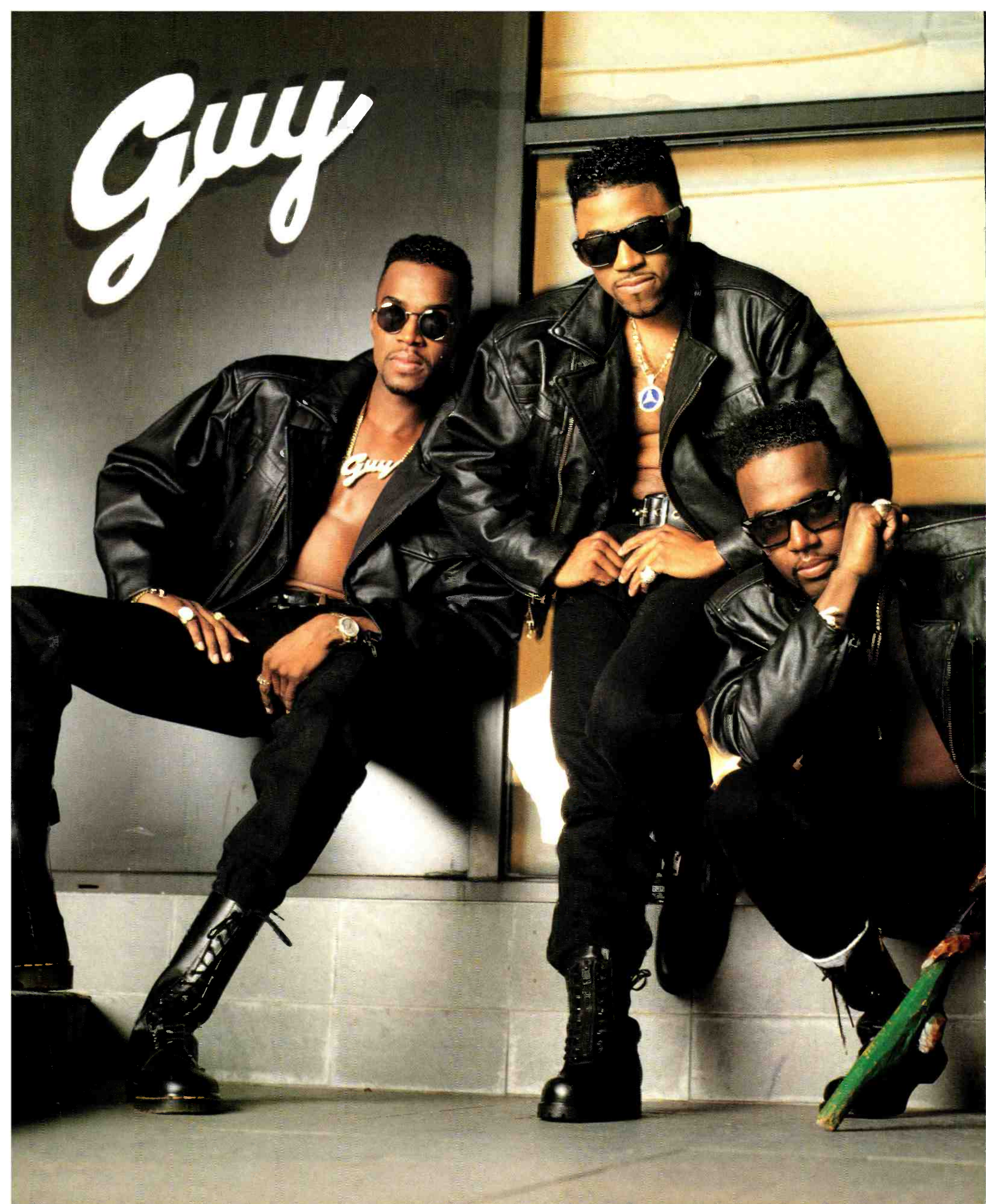
See Darden on tour. On Columbia.

Album Produced by Martin Terepka with Darden Smith. Mike Anderson. Management: Shannon Vale for Jensen/Vale Management. Columbia. Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1991 Sony Music Entertainment Inc.

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smith
trouble
no
more



Guy



THE PAST

A 1988 Double Platinum debut yielding five successive Top 10 hits prompted *The New York Times* to observe that Guy “virtually rewrote black pop by inventing the genre called New Jack Swing.”

THE PRESENT

Four months ago, Teddy Riley, Aaron Hall and Damion Hall moved into *The Future*, an album heralded by *The Village Voice* as “distilling the best of the past with the vitality of the present”—now No.1 on *Billboard*’s R&B chart and already Platinum.

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MCA.

More U.S. Acts Ax European Tours Fear Of Terrorism Taking Toll On Biz

■ BY HUGH FIELDER

LONDON—L.L. Cool J, En Vogue, Dionne Warwick, Great White, and Winger joined the list of American acts to cancel scheduled European dates last week for fear of terrorist attacks. And several tours planned for February and March are looking increasingly doubtful as U.S. authorities advise their citizens not to travel.

But several acts already touring Europe, such as Iggy Pop, Robert

Cray, and Joe Ely, are carrying on regardless. And Bob Dylan, David Lee Roth, Alexander O'Neal, and Garth Brooks are all determined to fulfill European dates already set.

While M.C. Hammer has canceled his promotional tour set for later this month, his May dates remain confirmed. And Vanilla Ice, who blew out his trip to MIDEM, is believed to be lining up a European tour for April.

Sony Music reports that Harry Connick Jr.'s promotional tour is off

and visits by Susanna Hoffs and C&C Music Factory have been cut back.

L.L. Cool J pulled out of his U.K. tour days before it was due to start. And En Vogue, which had previously canceled European dates to join the M.C. Hammer U.S. tour in November, also canceled on short notice as the group was unwilling to travel.

"There seems to be a fear of flying among Americans at the moment," says Byron K. Orme, of BOP, who was promoting both acts. "But if you've been here already, then you don't seem to harbor the same fears as when you're sitting in middle America," he adds.

He points to O'Neal's recent promotional visit for evidence and adds that new Chrysalis act Gang Starr, which pulled out of a promotional tour that would have included a MIDEM show immediately after the start of Gulf hostilities, is going ahead with its planned European tour in March. "If I thought that there were any security problems, I wouldn't advise acts to come," he says.

Hard-rock and metal acts appear to be leading the retreat from Europe. In addition to Cinderella and Slaughter, who headed home after the U.K. dates of their European tour (Billboard, Feb. 2), promoter Tim Parsons of MCP says he has also lost tours by Great White and Winger, although he was hopeful that Megadeth would go ahead with its March dates and has little doubt that Roth will fulfill

(Continued on page 87)

'90 Canada Music Market: Revenues Flat, Units Down

■ BY NICK KREWEN

TORONTO—Sales figures for the Canadian record industry were up by just more than \$2 million (Canadian), or less than 1% last year.

According to audited figures released by the Canadian Recording Industry Assn., net sales for the year were valued at \$390.5 million, barely more than the 1989 tally of \$387.5 million. But December's sales figure of \$32.1 million was actually 4% higher than the \$30.8 million figure for the prior-year period.

Overall shipments dropped 9% from 56.88 million units in 1989 to 51.6 million units in 1990. The CD, however, enjoyed a 33% increase,

shipping 15.83 million units for 1990, compared with 11.92 million units in 1989. December figures showed a 20% increase to 1.32 million units, resulting in a sales increase of 32% to \$15.05 million, compared with \$12.12 million in December 1989. The sales growth of the CD in 1990 continued with a net sales value of \$185.84 million, up 28% from 1989.

Cassette sales continued to slump, posting a 1990 value of \$196.6 million, down 7% from \$210.96 million in 1989. Only 31.44 million units were shipped in 1990, down 13% from 36.19 million in '89.

Even the month of December, the

(Continued on page 86)

New York State Bows 1st '91 Labeling Bill Sale By Retailer Would Be Fined As Misdemeanor

■ BY BILL HOLLAND

WASHINGTON, D.C.—A freshman Republican senator in the New York legislature has introduced the first state labeling bill of the new year—but one that does not apply to any records already carrying the industry-wide standardized voluntary warning sticker.

Instead, the bill, S. 1286, introduced Jan. 23 by Sen. Joseph Holland, forbids the sale to persons under 16 of any controversial unstickered album—unless it carries a state sticker.

The restrictions also do not apply to mail-order sound recordings.

The state sticker for recordings with violent, explicit sexual, or alcohol- or drug-related lyrics would read: "Warning: This recording may contain offensive lyrics which may not be suitable for young children. Parental Guidance Is Advised."

The legislation carries no criminal penalties. Violators would be subject to a misdemeanor civil penalty "of up to \$250" per sale. Wording of the bill would target retailers, although the phrase "those who sell," as the representative said, "could perhaps be interpreted as going all the way up the [manufacturer/distributor] chain."

Holland represents the 38th New York District, which includes prosperous Westchester County. He replaced Sen. Edward Levy, who died unexpectedly of leukemia in July. Levy introduced a similar measure in April 1990, but it gathered little support

and was not taken up by the committee.

Holland, a former assemblyman, kept Levy's staff, which suggested reintroduction of the bill.

A tougher companion bill was also introduced last session in the state Assembly by Republican Robert D'Andrea. It called for heavier penalties and required unstickered albums to carry a florescent-colored sticker with a detailed description of offen-

sive subjects. There were also confiscation provisions. That bill died in committee.

D'Andrea's office says no bill has been reintroduced but did not know whether there are future plans to sponsor a bill.

In Florida, an obscenity "harmful to minors" display or access bill has been introduced by Florida Democratic Rep. Willie Logan Jr. of Ocala.

(Continued on page 85)

VSDA's HQ Buy Fuels Talk Of Early Split With NARM

■ BY EARL PAIGE
and PAUL VERNA

NEW YORK—The Video Software Dealers Assn.'s acquisition of a new headquarters building in Moorestown, N.J., is fueling talk that the trade group may be accelerating its planned separation from its affiliate group, the National Assn. of Recording Merchandisers.

The two groups, which have shared common office space, first in Cherry Hill, N.J., and later in nearby Marlton, since the inception of VSDA in 1982, announced their separation Nov. 19. Although no timetable was given at that juncture, a three-year contract signed by

NARM and VSDA in 1989 states that either side can end the union, provided it gives the other one year's notice at the end of the fiscal year, which for both is Feb. 28. Consequently, the split would become official Feb. 28, 1992; but all indications point to an unofficial split before that date.

VSDA's move, according to president Jack Messer, may occur "at the earliest, after [NARM's March] convention, and at the latest, after our convention" in July. However, he denies that VSDA is precipitating the divorce, saying instead that "we understand [NARM] want[s] to accelerate things."

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CHECKS & BALANCES AT POLYGRAM

PolyGram N.V. has sold \$200 million worth of bonds in a move to balance its books after the acquisitions of Island Records in 1989 and A&M Records last year. Financial editor Don Jeffrey reports. **Page 9**

CHRYSLIS UPROOTING RECORD PLANT

A casualty of Chrysalis Group's long-term strategic plan is the Los Angeles-based Record Plant. Chrysalis is discontinuing operations at the historic recording facility, which will be put on the block. Pro audio editor Susan Nunziata has the story. **Page 10**

CASSETTE-SINGLE PRICES GOING UP

Following MCA's lead, Sony Music and BMG Distribution are hiking up the wholesale prices on their cassette singles. And as retail editor Ed Christman reports, retailers are none too pleased with the news. **Page 12**

CHANGES FOR POLYGRAM, A&M IN CANADA

Gerry Lacoursiere, the new chairman of the PolyGram Group in Canada, is wasting no time beginning a restructuring of PolyGram and A&M there that will see the two labels melded into a single entity. Contributor Larry LeBlanc is on the scene. **Page 75**

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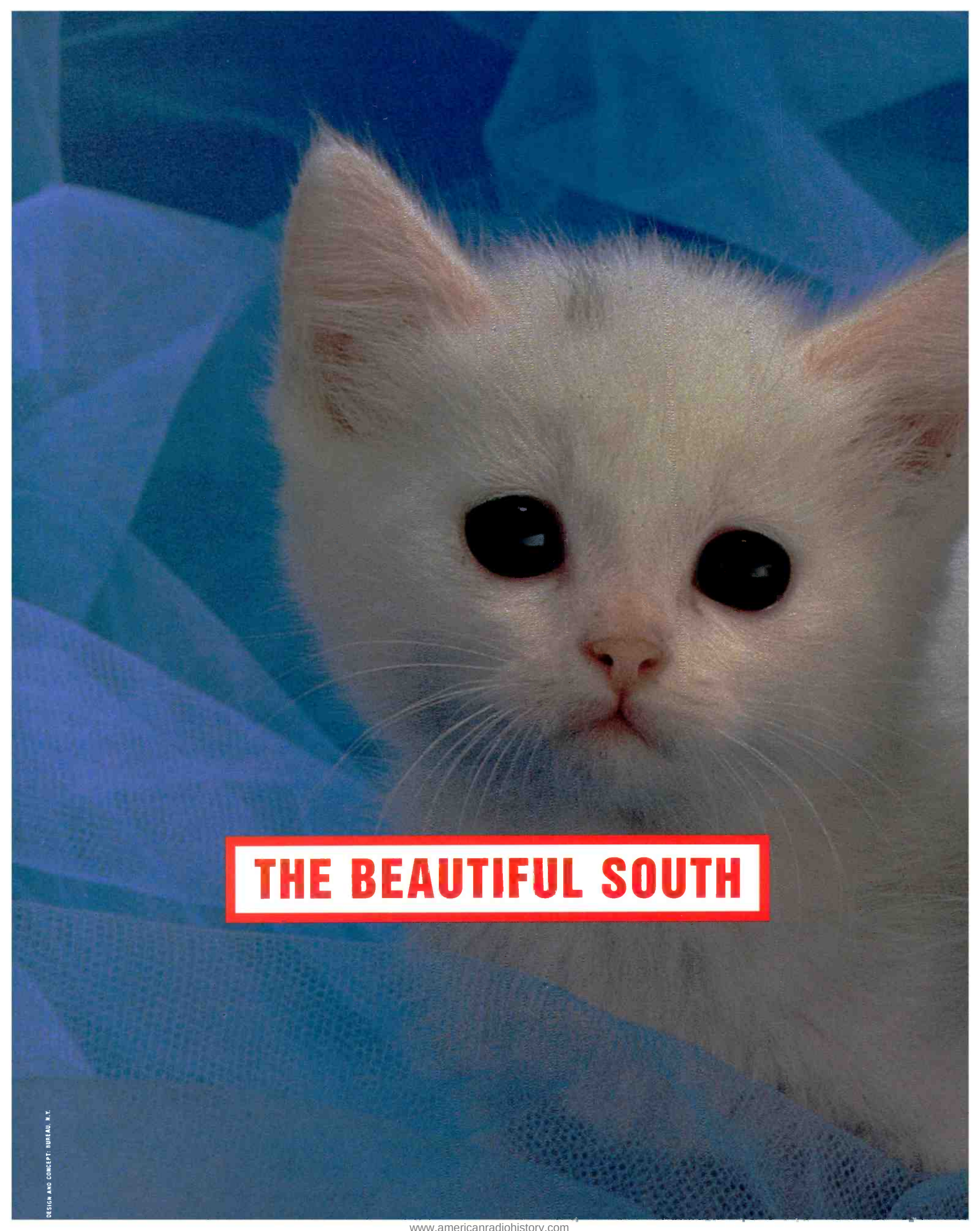
CLASSIFIED/REAL ESTATE

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CHEAP
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NO BRUTAL
NOISE...
SOME OF THE
CRAFTIEST,

MOST GRACEFUL
AND MOST SELF-AWARE CHART
MUSIC
AROUND."

MELODY
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Platinum Woman. EMI president/CEO Sal Licata presents Disney executives with a quintuple-platinum plaque for the soundtrack to Touchstone Pictures' "Pretty Woman." The soundtrack, which includes a No. 1 hit from Roxette and a top five hit from Go West, has sold more than 5 million copies worldwide. Shown, from left, are Ken Antonelli, VP of sales, EMI; Chris Montan, senior VP of music, motion pictures, and television, Walt Disney Pictures; Steve Reuther, independent film producer; David Hoberman, president, Touchstone and Walt Disney Pictures; Mitchell Leib, VP of A&R, West Coast, EMI; Licata; and Ron Fair, senior VP of A&R, EMI.

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Rick Daniels is named VP of BPI Communications Inc. in New York. He was director of planning and development of Affiliated Publications.

RECORD COMPANIES. Andy Allen is appointed senior VP/GM of Island Records in New York. He was senior VP of promotion for the label.

Mercury Records in New York names Peter Takiff executive VP/GM of the label and Tony Anderson executive VP/GM of the label's Rhythm & Black Music Group. They were, respectively, executive VP of administration for PolyGram and VP of R&B promotion for Arista.



ALLEN



TAKIFF



ANDERSON



WILLIAMS

Sony Classical in New York promotes Laraine Perri to VP of product marketing and Jim Gavigan to VP of U.S. sales. They were, respectively, director of product marketing and director of U.S. marketing for the label.

Paul Williams is appointed VP of international product development at RCA Records in New York. He was head of international A&R and marketing for RCA U.K.

Atlantic Records appoints Tony Mandich VP of artist relations and media development, West Coast, in Los Angeles, Bob Heatherly director of



SIMON



BRONSTEIN



MOINET



SHELLEY

marketing in Nashville, and Bill Hendrickson Northeast regional marketing manager in Bridgeport, N.J. They were, respectively, West Coast senior director of artist relations and television for the label, director of promotion for the label, and field sales manager for WEA.

Jayne Neches Simon is named VP of marketing and sales for Zoo Entertainment in Los Angeles. She was VP of sales at Enigma.

Jeff Panzer is promoted to VP of video development for SBK Records in Los Angeles. He was director of creative services for the label.

Charisma Records in Los Angeles promotes Lenny Bronstein to VP of album promotion and Al Moinet to VP of pop promotion. They were, respectively, national director of album promotion and national director of pop promotion for the label.

Barbara Shelley is appointed VP of publicity for Rhino Records in Los Angeles. She was VP of media and artist relations at Chameleon.

PUBLISHING. Warner Bros. Publications promotes Sy Feldman to senior VP/GM and Bill Reilly to VP/controller. They were, respectively, VP/GM and controller of the company.

RELATED FIELDS. Graham Hallett is appointed president of Harman Kardon in Los Angeles. He was president of Gould Marketing, a Canadian distributor.

Mike Krum is named senior VP of promotion for Platinum Music, an independent record promotion firm in Los Angeles. He was VP of promotion at Enigma.

P'Gram Sells Bonds To Balance Books Cost Of Island, A&M Acquisitions Cited

■ BY DON JEFFREY

NEW YORK—PolyGram N.V. has sold \$200 million worth of bonds to help balance its books after the acquisitions of Island Records and A&M Records.

Attempting to increase its U.S. market share, PolyGram acquired Island in 1989 for \$272 million and A&M last year for \$460 million.

In what it describes as a "unique deal," Netherlands-based PolyGram has sold to private investors (principally big insurance and leasing companies in the U.S., Europe, and Japan) subordinated notes that may be converted into preferred shares of a PolyGram subsidiary in Luxembourg.

The stock is targeted for Luxembourg because tax laws in that country are favorable for investors, according to a PolyGram representative in London.

The company says the deal was undertaken to improve its balance sheet. The acquisitions of the record companies both inflated the dollar value of assets and reduced the amount of equity on its books.

The representative says the bond issue "provides us with a shock absorber" against fluctuations in the value of the dollar against the Dutch guilder, the currency of the Netherlands. It will do that by reducing the dollar amount of assets on PolyGram's books from about \$400 million to \$200 million.

PolyGram also says the deal will replace equity on the balance sheet

that had to be written off as goodwill after the acquisitions.

Goodwill is the amount representing the difference between the price a company pays to acquire another firm and the book value of that firm's assets. The Netherlands law requires that goodwill be written off from equity right after the acquisitions. The amount attributable to the buyouts was about \$300 million. "This issue replenishes the equity that was written off as goodwill," says the repre-

sentative.

In addition, some of the proceeds of the bond sale will be used to pay off debt. To buy the two record companies, PolyGram took on about \$100 million in short-term debt, in addition to using cash raised in its initial public offering of stock.

About 80% of the equity of PolyGram N.V. is owned by Philips N.V., the Netherlands-based consumer electronics conglomerate that sold

(Continued on page 85)

Some Radio PDs Upset Over Lack Of Retail Information

NEW YORK—The decision of the 1,000-unit Musicland chain, the nation's largest record retailer, to stop giving sales information to radio stations has alarmed some top 40 and album rock programmers. But most pop radio stations place less reliance on retail information than ever before in deciding what to program.

Musicland's deal with point-of-sale monitoring system SoundScan, co-owned by researcher Mike Shallett, stipulates that the chain's music sales and ranking information belong exclusively to SoundScan. Station researchers who call their local Musicland outlets are now being referred to the SoundScan of-

fices. "All the radio stations are going through SoundScan," says a spokesman for the Minneapolis-based chain.

Musicland's sales data for cassettes, cassette singles, CDs, and 12-inch vinyl—previously quoted free to PDs over the phone—is now available from SoundScan for a fee.

Some stations say that they also gather regional sales data from other retail chains as well as local mom-and-pop stores. However, N. Canton, Ohio-based Camelot Music has declined to supply sales data to radio for some time, and it has been reported that other webs signing on with SoundScan—including Amaril-

(Continued on page 67)

24-Hour Indecency Ban Comes Under Scrutiny Appeals Court Dissatisfied With FCC Arguments

■ BY BILL HOLLAND

WASHINGTON, D.C.—A three-judge U.S. Appeals Court panel here sharply questioned an FCC attorney Jan. 28 about the need for a 24-hour ban on indecent broadcasts and expressed irritation over the commission's failure to deliver requested information.

The FCC and a coalition of groups opposed to the ban presented oral ar-

guments in a case brought by the coalition against a 1988 congressional order to the commission to ban such broadcasts around the clock. Among the groups challenging the law's constitutionality are First Amendment organizations, Action For Children's Television, and several broadcasters, including Infinity Broadcasting, whose Howard Stern show has been cited by the FCC for indecency.

The judicial panel, while aware the

FCC must carry out a congressional mandate, expressed dissatisfaction with the FCC's legal arguments. They cited the Supreme Court decision in the '70s Pacifica case, which allowed broadcasts such as the now-famous George Carlin "Seven Dirty Words" monolog to be broadcast at hours when few children would be listening.

"Assertions and assumptions [for the legality of the ban] are not proof enough," Judge Harry T. Edwards warned FCC general counsel Robert Pettit.

At another point, Judge Abner Mikva, suggesting "a lack of reasoning" on the part of the commission brief, asked Pettit if the FCC had felt "constrained" by the congressional order, but Pettit ducked the question.

Coalition lawyer Timothy Dyk argued that the 24-hour ban would restrict adult access to guaranteed free speech on radio and TV, and that the FCC had not shown specifically at what hours children might be at risk.

Back in 1989, the court had asked the FCC for specific information concerning the percentage breakdown of children in the listening and viewing audience at various hours. The fact that the FCC had not compiled that data seemed to annoy the judges.

"You didn't even get us what we asked for last time around," Judge Edwards said. "Whether it was convenient or not [for the commission], you were charged with finding data showing that [the 24-hour ban] is nar-

(Continued on page 84)

In Shift, NARM Board Calls For Smaller CD Package

■ BY CRAIG ROSEN

LOS ANGELES—The National Assn. of Recording Merchandisers has changed its position on the 6-by-12-inch package for compact discs. Though not willing to give up the package, it is urging suppliers to reduce the size of the package about an inch in both length and width.

Following a Jan. 23 board meeting in New York, NARM issued a statement asking suppliers of pre-recorded music to adopt "a packaging size of approximately 5-by-11-inch for the compact disc." The statement went on to offer concessions for both camps in the longbox battle.

The statement requested that suppliers "not forget retailers' needs in packaging," but also stated that the packages should be "environmentally friendly" and "made from recycled material where possible and strive for a minimum amount of discarded material and a maximum amount of retained material." The board closed its statement by recommending that suppliers "investigate available prototypes and institute plans for packaging which meets the new recommended size before the end of 1991."

A&M has already created a prototype package called the Digitrak

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Music Awards A Rapper's Delight Hammer, Ice, BBD Among Big Winners

■ BY PAUL GREIN

LOS ANGELES—Rap performances and awards dominated the 18th annual American Music Awards, which were presented Jan. 28 at the Shrine Auditorium here.

M.C. Hammer, who opened the show with his current hit, "Here Comes The Hammer," was the night's big winner with five awards. Vanilla Ice and the rap-influenced Bell Biv DeVoe, which also performed on the show, each won two prizes. New Kids On The Block added to the show's trendy, teen-oriented

sensibility by performing their rap single, "No More Games."

To a large extent, the show's rap emphasis merely reflected the state of pop music last year. Between them, Hammer and Ice have monopolized the No. 1 spot on the Top Pop Albums chart for 35 straight weeks. But the absence of such mainstream pop and rock favorites as Phil Collins, Michael Bolton, Aerosmith, and Janet Jackson made the show appear top-heavy with rap.

Jackson was second only to Hammer with three awards. She was named favorite dance artist and also

won as favorite female artist in both pop/rock and soul/R&B. That made Jackson the only artist to win in three different fields.

Winning two awards each were Aerosmith, Collins, Reba McEntire, Ice, and Bell Biv DeVoe. Ice was named favorite new artist in both pop/rock and rap; BBD won the new-artist awards in both soul/R&B and dance.

Hammer swept the soul/R&B and rap awards, but was shut out in the pop/rock field by Collins. The British singer—also a front-runner in several key categories in the upcoming Grammy Awards—was named favorite male pop/rock artist and had the favorite pop/rock album, "... But Seriously."

The award for favorite pop/rock
(Continued on page 87)



Gloria's Glory. Epic recording artist Gloria Estefan is presented with a plaque commemorating double-platinum sales of her album "Cuts Both Ways"—the third double-platinum album of her career. Estefan's new album, "Into The Light," released Jan. 29, was preceded by the first single, "Coming Out Of The Dark." Shown, from left, are Epic senior VP of marketing Larry Stessel; Epic VP of product development Dan Beck; Epic senior VP of promotion Polly Anthony; album co-producer Jorge Casas; manager and album co-producer Emilio Estefan; Gloria Estefan; Epic VP of media and artist development Glen Brunman; Epic president Dave Glew; Teddy Mullett of Miami Sound Machine; and album co-producer Clay Ostwald.

Chrysalis Closing Down Record Plant Studio In L.A.

■ BY SUSAN NUNZIATA

NEW YORK—Record Plant, the historic Los Angeles recording facility founded more than 20 years ago, is discontinuing operations.

On Jan. 28, Chrysalis Group PLC, Record Plant's owner, announced the decision to sell the studio's business assets and real estate.

According to Joe Kiener, CEO and vice chairman of Chrysalis USA, the move is part of a long-term strategic plan at Chrysalis and is no reflection on the financial success of the facility. Recent Record Plant clients include Guns N' Roses, Bruce Spring-

steen, Bonnie Raitt, and Neil Diamond.

Kiener notes that Chrysalis has chosen to focus its studio-related activities on Lyndhurst Hall, a new audio/video/performance complex slated to open in London in spring 1992. The new facility, headed by producer George Martin, is a joint venture of Air Studios, owned by Chrysalis, and Pioneer, the Japanese electronics company.

"We looked at where we want to be long term, and where our strengths are long term," says Kiener. "We feel that being in a midsize—albeit well-"
(Continued on page 84)

Brooks, Gill Lead List Of TNN/MCN Awards Nominees

NASHVILLE—Garth Brooks and Vince Gill swept the TNN Music City News Country Awards nominations, announced here Jan. 31. Brooks collected seven nods, Gill six. Ricky Van Shelton and Randy Travis earned five nominations each. Winners will be announced June 10 on a TNN special.

The Statler Brothers, who dominated the awards when they were conferred exclusively by Music City News, are in the running for just two prizes. Clint Black is logged in for only one.

The nominees, representing 13 categories, were picked through two

rounds of balloting of subscribers to Music City News, a monthly country-music fan magazine. The final winners will be picked by a combination of mail votes from the magazine's subscribers and phone-in votes from TNN viewers.

There were a few surprises among the nominations, the chief one being the inclusion of comedians Williams & Ree in the vocal-duo-of-the-year category. A TNN spokesperson said the two had started as singers but had long ago abandoned it for comedy. He credited their frequent exposure on TNN as the reason for the

(Continued on page 87)

CMT's Programming Plans Vid Channel To Boast Wide Playlist

■ BY EDWARD MORRIS

NASHVILLE—"Widest playlist in the industry, no gold, limited recurrences"—that's Robert H. Baker's summary of Country Music Television's new programming philosophy. Baker is director of operations for CMT, the around-the-clock country music video service recently purchased by Opryland USA and Group W Satellite Communications.

Baker says CMT will put its emphasis on playing contemporary country videos and helping break new acts. Operationally, this means departing from CMT's old formula of

heavy, medium, light, and occasional rotation and moving to heavy and light only. Heavy rotation now, according to programming director Ric Trask, means four plays a day, and light means two. As in the past, viewer response will largely determine the ranking.

"We're still very involved with our viewers," Trask says. "We're still going to answer 90% to 95% of our fan mail." The chart and the weekend Top 10 countdown program will both be based on viewer response, she says. Fan feedback will also help the programming committee determine

(Continued on page 85)

Albums Chart Feels Sting Of 'Soul Cages'; Londonbeat Goes On To No. 52 On Hot 100

STING's third solo album, "The Soul Cages," enters the Top Pop Albums chart at No. 30. It's the highest entry in three months and it's higher than either of Sting's first two solo albums. The Englishman's 1985 solo debut, "The Dream Of The Blue Turtles," opened at No. 41; his 1987 follow-up, "Nothing Like The Sun," bowed at No. 54. Both albums went top 10 and yielded top 10 singles; both, too, were nominated for the Grammy for album of the year.

Sting's last studio album with the Police, "Synchronicity," entered at No. 17 in 1983.

"The Soul Cages" is one of five albums in the top 30 carrying a \$10.98 list price or equivalent. The others are the "Pretty Woman" soundtrack and albums by Whitney Houston, George Michael, and Bell Biv DeVoe.

The first single from Sting's album, "All This Time," jumps to No. 25 in its fourth week on the Hot 100. Which leads us to this strange-but-true letter from Daniel Tobias of Shreveport, La. Tobias notes that Sting is the second chart-topping vocalist who was born Oct. 2 and who goes by a one-word name to reach the top 40 with a song called "All This Time." The first: Tiffany, whose "All This Time" hit the top 10 two years ago.

DEBUT ALBUMS by Vanilla Ice and Mariah Carey hold down the top two spots on the pop albums chart this week. It marks the first time that debut albums have monopolized the top two spots since Paula Abdul's "Forever Your Girl" and Milli Vanilli's "Girl You Know It's True" a year ago.

Ice's "To The Extreme" logs its 14th week at No. 1, matching the achievement of "Whitney Houston" in 1986. Only one debut album has spent more weeks at No. 1 since the stereo and mono charts were combined in 1963—Men At Work's "Business As Usual," which topped the chart for 15 weeks in 1982-83.

"Mariah Carey" jumps to No. 2 in its 33rd week on the chart. It's the highest ranking the album has achieved to date. And Carey's album may well go all the way: It's the only bulletted entry in the top 10 for the second straight week.

FAST FACTS: Columbia Records becomes the first label in nearly two years to land back-to-back No. 1 singles on the Hot 100. Columbia achieves the feat as "Gonna Make You Sweat" by C&C Music Factory Featuring Freedom Williams seizes the top spot from Surface's "The First Time." The last label to land back-to-back No. 1 singles was Atlantic, which scored in April 1989 with

hits by Debbie Gibson and Mike + the Mechanics. This is the first time that Columbia has had back-to-back chart-toppers since the year 1987 B.I. (Before Jenner).

Keith Sweat lands his second top 10 pop hit as "I'll Give All My Love To You" jumps to No. 10 on the Hot 100. "I Want Her" reached No. 5 in April 1988.

Londonbeat's "I've Been Thinking About You" is the top new entry on the Hot 100 at No. 52. The single reached No. 2 in the U.K. in October.

Tesla's "Five Man Acoustical Jam" jumps from No. 20 to No. 16 on the pop albums chart, becoming the band's highest-charting album to date. Tesla's previous release, "The Great Radio Controversy," reached No. 18 in 1989.

Nelson's "After The Rain" jumps to No. 17, matching the high point it achieved in September. The title track holds at No. 6 on the Hot 100.

David Lee Roth's "A Little Ain't Enough" vaults from No. 46 to No. 23 in its second week. It's likely to become his eighth straight top 10 album, which counts both his work with Van Halen and his solo output.

En Vogue lands its third straight No. 1 hit on the Hot R&B Singles chart with "You Don't Have To Worry." The female quartet topped the chart last year with "Hold On" and "Lies."

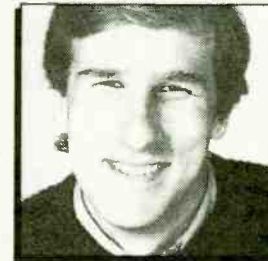
WE GET LETTERS: Rob Durkee of "American Top 40" notes that Another Bad Creation, whose "Iesha" jumps to No. 30 on the Hot 100, is the youngest group ever to land a top 40 hit. The members of the Motown quintet range in age from 8 to 12. The old record was set two years ago by the Boys—also on Motown—whose members ranged from 9 to 14 at the time of "Dial My Heart" . . . Two other acts in their early teens are streaking up this week's top 40. Tracie Spencer, whose "This House" jumps to No. 27, is 14; Tevin Campbell, whose "Round And Round" jumps to No. 38, is 13.

Richard E. Richman of Staten Island, N.Y., notes that James Ingram's "I Don't Have The Heart" has set a new record for the longest run on the Hot Adult Contemporary chart. Ingram's smash has been on the AC chart for 37 weeks, breaking the old record of 36 weeks set by Anne Murray's "You Needed Me" in 1978. Both singles crossed over to reach No. 1 on the pop chart.

Rich Appel of CBS-TV in New York notes that C&C Music Factory is the third act in the past couple of years to take its name from a soft-drink brand. C&C follows Cheryl "Pepsi" Riley and Soho. Wonders Appel: "Could this be called 'soda pop'?"



by Paul Grein



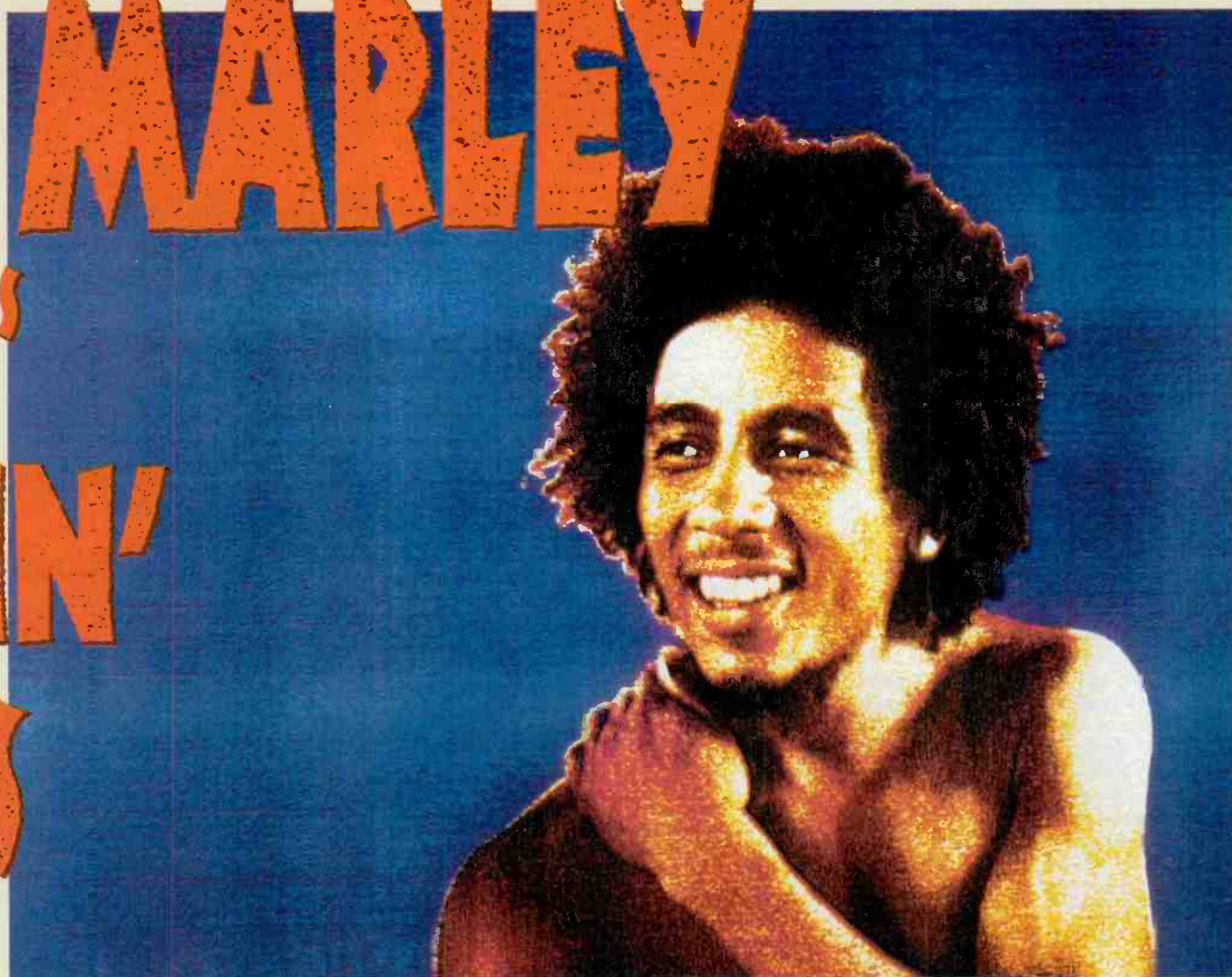
LEGENDARY PERFORMANCE LEGENDARY BAND LEGENDARY MAN

The first new Marley album in years, "Talkin' Blues" captures the magical time in the mid-seventies when Bob Marley & the Wailers took reggae music into the mainstream of popular music.

In this, the tenth year since his tragic passing, the release of this true collectors item coincides with what would have been Bob Marley's 46th birthday.

"Talkin' Blues" consists of 11 songs: seven recorded in closed session for an October '73 KSAN (San Francisco) radio broadcast (including "Get Up Stand Up"), four rarities taken from the mid-seventies (including the never released "Am-A-Do") and extracts from a 1975 interview with Marley, which provides a powerful adjunct to the music tracks.

BOB MARLEY & THE WAILERS TALKIN' BLUES



EXECUTIVE PRODUCERS CHRIS BLACKWELL AND HOOMAN MAJD

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TUFF  GONG

Sony Music, BMG Distrib Raise Cassette-Single Price

■ BY ED CHRISTMAN

NEW YORK—Sony Music Distribution and BMG Distribution, following on the heels of MCA, are raising wholesale prices on cassette singles to achieve a \$3.49 list-equivalent.

In addition, Sony has announced that it is joining WEA and MCA in instituting one-way sales for all vinyl albums, effective April 29. Sony already has sold many titles on a one-way basis, but the latest move formalizes that strategy. The company currently has 58 active albums on vinyl.

Retailers reacted negatively when MCA made its announcement about the cassette-single price increase (Billboard, Jan. 19), and reaffirmed their position on the latest round of hikes.

Meanwhile, reliable sources say that PolyGram also will implement a cassette-single price increase in the coming weeks. As for the other two majors, CEMA officials were unavailable, while WEA president Henry Droz states his company is selling cassette singles at a \$2.99 list and declines to comment further.

Sony's cassette-single increase to \$1.84 wholesale is effective Monday (4), while BMG's \$1.82 price kicks in Feb. 15. Both previously charged \$1.55.

BMG singles released prior to Feb. 15 will maintain the \$2.99 list. The company also will maintain the 30% breakeven for its incentive/disincentive policy, with a 4.8% credit on singles bought and a 16% penalty on those returned.

The Sony cassette-single in-

crease applies to all titles, including releases that are already oldies.

The move to a higher cassette-single price was actually requested by one-stops at the NARM Wholesalers Conference in November. In return, one-stops asked manufacturers to stop deleting cassette singles.

Paul Smith, president of Sony, says his company will take the now greater profit on cassette singles into consideration when deciding whether to delete a title. But he emphasizes that it will be only a consideration and not a promise to stop deleting titles.

He points out that even with the increase, cassette singles are still below the normal profit margin for

other formats.

Another distribution executive says cassette singles should be at a higher price because "it is clear in varying degrees that they are cannibalizing album sales."

On the other hand, he says he understands the problem that deletions make for retailers, and that the price increase in cassette singles could help influence his decision on when and if to stop shipping a title.

In other policy moves concerning the cassette single, Sony announced that it was changing its incentive/disincentive formula, lowering the breakeven to 22.5% from 30%, by raising the return penalty to 20% from 15%, while maintaining a 4.5% credit for each

single bought by the retailer.

"Returns on cassette singles are becoming a greater concern," Smith says. "The problem has yet to reach the degree that it was when the 7-inch was the dominant single, but it is growing. The penalties address that issue. Hopefully, the customer will be more concerned about the return issue."

In fact, Sony extended the new cassette single incentive/disincentive formula to apply to oldies and CD-5s, while for the first time applying the policy to cassette maxi-singles and 12-inch vinyl singles. For the latter two formats, Sony gives a 2% credit for all units bought, while charging a 10% penalty for all returns, with a 20% breakeven.

Record World Trimming Stores, Personnel Cuts Are Reaction To Weak Economy

NEW YORK—Record World, reacting to the softening economy, is retrenching by closing 10 to 12 stores and making staff cuts. The chain is also looking for a new CEO.

The chain, based in Port Washington, N.Y., operates 92 stores primarily in the Northeast, which has been hit hardest by the downturn in the economy. As a result, Record World has sifted through its portfolio to find weaker stores, which it will close. The stores are located mainly in strip shopping centers, says Roy Imber, the chain's founder.

"All retailers have the same problem now," Imber says. "We are in a

bad-business cycle, there are no hits right now, CD margin continues to be poor as the format becomes a bigger component of the business. Also, video is a growing portion of the business and it, too, suffers from poor mark-up.

"The good times are still a while away. You have to prepare yourself for the future. We took a hard, cold look to see what our best course was, considering the environment we are facing. Eventually the recession and the war will come to an end, and I think it's very important to be here when that happens."

In addition to closing the stores, Record World has let go about 20 people, Imber says, without specifying names. Positions were eliminated in various departments, including accounting, MIS, and advertising. "There were a lot of good people involved, but business is very competitive and we needed to retrench somewhat to improve profitability," Imber says. "Others on the staff will be asked to do more."

In recent weeks, other retailers appear to be taking steps to minimize the impact of a weakening economy. Sources say Minneapolis-based Musicland Stores Corp. and Los Angeles-based Music Plus will take a more prudent approach to growth, as will Spec's Music & Video in Miami.

"We will slow down our expansion," says Peter Blei, VP/chief financial officer at the chain. Spec's has opened five stores this year, and, unless extraordinary deals are presented, "that looks like it will be it," he adds. The company recently closed two stores, bringing the total count to 57.

Moreover, Spec's is looking for savings by attrition in its work force. A couple of positions have become empty recently at the chain that will not be filled, Blei says.

While Record World has cut down on payroll, it is looking to shore up senior management by finding a new CEO. Imber currently holds that position, but he will assume the title of chairman when the chain completes its executive search.

"I think it's time that I took a step forward and allowed somebody else to come in," Imber says. "We are trying to bring in some fresh blood with a new perspec-

tive."

That search, however, has fueled industry speculation that Imber is looking to sell his position in Record World, which he owns in partnership with General Atlantic Partners, a New York-based investment firm. According to the rumors, that would put General Atlantic in the position of either buying Imber's share, or putting the chain on the block.

But Imber says that speculation is completely wrong. "I didn't ask General Atlantic to buy my shares," he says. Imber acknowledges that eventually he might want to sell because he is "getting to the point where I eventually will want to enjoy what I have worked for." But he adds that day isn't here yet.

In the meantime, Imber, along with whoever fills the CEO position, will continue to run Record World with help from General Atlantic.

"General Atlantic has been active in running Record World, and they will take more of an active road," he says. "They carry a lot of knowledge and it's helpful to have them for their advice and feedback."

ED CHRISTMAN

7,000+ Tapes Seized In 'Alert' Test

■ BY MELINDA NEWMAN

NEW YORK—More than 7,000 tapes have been seized and 17 arrests made in Chicago as a result of the Street Vendor Alert Program of the Recording Industry Assn. of America (Billboard, Jan. 19).

The program, which advises retailers on the step-by-step action they can take against vendors of illegal product, has not officially started yet. But a test of the program resulted in the Chicago raids.

Ten vendors were arrested in a Jan. 4 seizure that resulted in the collection of 2,500 tapes. A separate action in the Chicago suburb of Waukegan resulted in the arrest of seven vendors and the confiscation of 5,000 tapes Jan. 19.

"As suggested by the flier, after seeing the vendors, the retailers called us and we provided them with details on the applicable Illinois statute," says an RIAA representative. "They were faxed the statute within a matter of hours, and they went to the police and demanded that they enforce the law."

Both retailers involved in the operation wish to remain anonymous, according to the RIAA.

The vendors were the first to be charged with violating Illinois' new True Name and Address Statute, which requires that the name and address of the transferor of sound contained on the tape be prominently displayed on the outside of the package.

The actual flier detailing the program will be sent to major distribution companies to deliver to their branches and to retailers within the next few weeks.

"We're very encouraged by the results of this test action," says the RIAA spokeswoman. "This system can provide us with the eyes and ears we need in the cities and small towns across America."

CASSETTES STILL SECURE DESPITE CD SALES SURGE

(Continued from page 1)

by the fact that we had two strong pieces of product that were heavily oriented to cassette." He says M.C. Hammer tapes outsold CDs in an 80:20 dollar ratio, while Vanilla Ice tapes outdid the corresponding digital discs by a proportion of 83:17. "If I extracted those two pieces of product, CDs would have been higher [in dollar terms]," notes Bach.

Both Hammer and Ice appeal to a youthful demographic, and Bach says that teen-oriented, country, and urban product have not noticeably increased their percentage of CD sales. But Sony's Smith feels young people are beginning to catch on to the digital discs.

"The key is in the youth market," he says, "and the thing that turned [CD sales] around this Christmas is that the youth market has started to embrace the CD. If they get behind the CD, it can really grow quickly."

The growth could be so rapid, in fact, that WEA president Henry Droz forecasts that "in 1991, units of CDs will surpass units of cassettes" at his company. For the first three weeks of January, he notes, 47.8% of WEA's unit sales were in CDs—"and usually, the first quarter sets the tone for the rest of the year."

Nevertheless, Droz and others note that, in January, there is usually a surge in CD sales, due to sales of players at Christmas. "It kind of tapers off in the second quarter, it comes back in the third quarter, and it surges in the fourth quarter again," says Droz.

Other executives are divided on

whether CD units will pass cassette units this year. Jim Caparro, senior VP of PGD, for instance, says they will, and Uni's Lewis says "it certainly seems possible." But Sony's Smith and Bach of CEMA do not believe that that will occur in 1991.

Rick Bleiweiss, senior VP of sales for Arista, points out that CDs already comprise more than 40% of unit sales on most pop titles; in fact, he says, Arista has sold more CDs than tapes of the new Roger McGuinn album. But, considering the lag in country and urban CD sales, he says, "I don't think it's a given" CD unit sales will take the lead this year.

Whether or not they do is a matter of some importance to retailers, Lewis points out. One of their concerns has to be that they make more margin on cassette than on CDs, so they've been particularly concerned about this drift," he points out.

OPTIMISTIC OUTLOOK

While some retailers are experiencing a diminution of cassette sales as CD takes a bigger slice of the pie, most manufacturers try to downplay it. Although Lewis admits retailers have told him about a "flattening in cassette unit sales," other label executives deny there has been any major falloff in cassette business.

"I prefer to see that we're looking at growth in CD sales rather than a decline in cassette sales, so I don't feel there's anything bad going on," comments Bleiweiss, opining that some of the increase in CD sales is in-

(Continued on page 87)

Key Political Issues To Take Front Seat At NARM Meet

■ BY TRUDI MILLER

NEW YORK—Music and politics will mix at the 33rd annual National Assn. of Recording Merchandisers convention, to be held March 22-25 at the San Francisco Hilton.

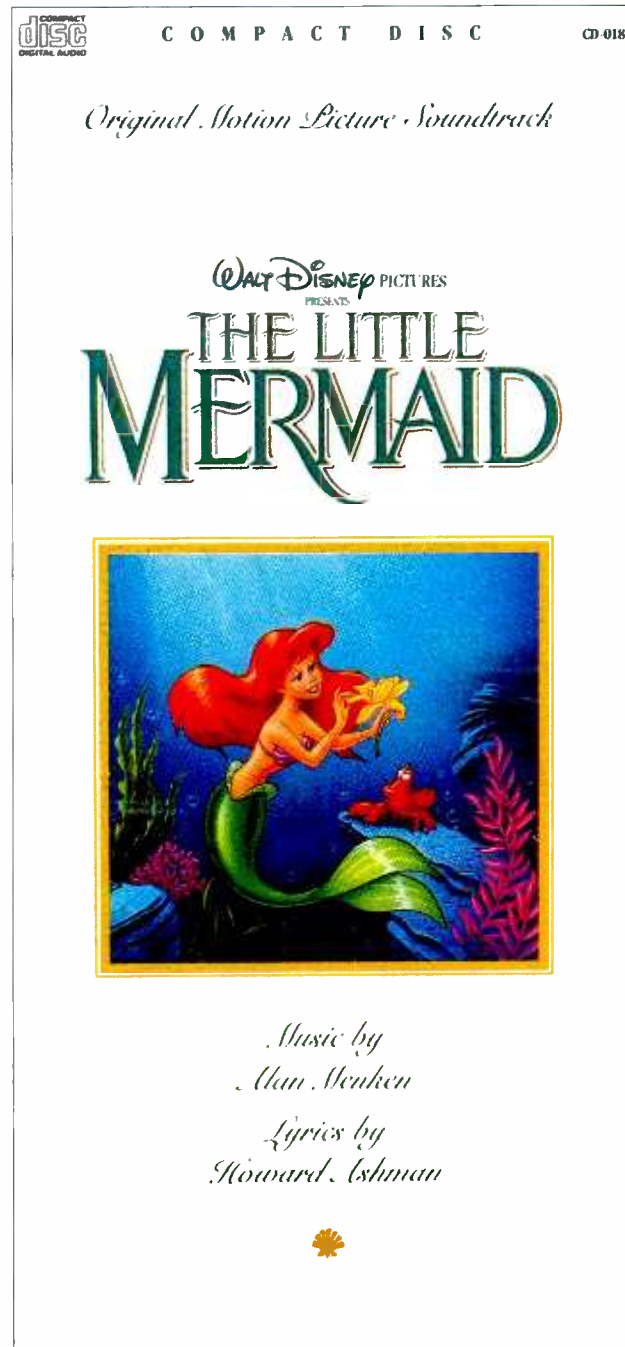
In keeping with the official theme of "Bridging The Future," the convention will focus on crucial political issues, particularly state lyrics legislation and voter registration, says convention chairman Jim Bonk of Camelot Enterprises. A main goal is to get retailers involved in registering voters, say Pam Horovitz, NARM executive VP. Retailers will be shown how they can register voters in their stores as part of a two-year voter-registration campaign leading up to the 1992 election.

But the convention will also be highlighted by the 1990 Best Seller

Awards—a tight race between such top artists as Madonna, Janet Jackson, Vanilla Ice, and M.C. Hammer, hosted by MTV's Martha Quinn. (The nominees will be published next week in Billboard.) A high point of the Awards Banquet will be the presentation of NARM's most prestigious award, the Presidential Lifetime Achievement Award, to the late composer and conductor Leonard Bernstein, who died last October. His daughter, Jamie Bernstein, will accept the award on his behalf. Wilson Phillips and Huey Lewis & the News will perform at the March 25 awards gala.

NARM attendees will also be entertained by Mariah Carey and the Manhattan Transfer, which will perform March 23 at the 25th anniversary celebration of the NARM Scholarship Foundation.

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EDITORIAL

FESTIVAL SEATING: STILL A BAD IDEA

THE DEATHS OF THREE young people at an AC/DC concert in Salt Lake City Jan. 18 were not only a tragedy, but a needless, avoidable tragedy. If general-admission seating had been banned at the Salt Palace, no one would have died.

General-admission, or "festival" seating—the practice of allowing concertgoers to occupy non-reserved seats or an open area in a venue—first came under national scrutiny a dozen years ago, when 11 people were trampled to death outside the doors of Riverfront Stadium in Cincinnati. Although the deaths occurred outside the venue, they were attributed to the eagerness of fans trying to obtain choice general-admission seats for the Who concert scheduled to take place there.

After that horrible event, festival seating was outlawed in Cincinnati and many other cities. But in places where it was not banned, general-admission seating continued to be used, especially in older buildings and for hard-rock concerts. According

to the North American Concert Promoters Assn., festival seating is still found at 10%-20% of current shows with more than 10,000 people in attendance.

A number of reasons are offered for the continuation of this pernicious practice. For one thing, promoters can pack more paying customers into venues where a portion of the seats have been removed or where no seats exist on the stadium or arena floor. Secondly, some acts—and their fans—like the excitement of a tightly packed, pulsating mob in front of the stage.

There are also more practical problems. In older buildings that are also used for sporting events, for example, portable bleachers cannot be automatically rolled out, as they are in newer venues. In addition, hard rock fans are notorious for throwing chairs (and other things) when they are available. To prevent this sort of mayhem, a venue would need ganged rows of seats that must be removed for sporting events. Aside from the labor involved, it would be expensive to buy a large

number of ganged seats just for concerts.

But none of these factors eliminates the responsibility of venues, promoters, and performers for ensuring the safety of those who attend concerts. If only one death per year stems from festival seating, all parties involved should bear the expense for ensuring that it never happens again. That ticket prices would rise as a result is a given; but that is a small price to pay for saving lives.

Would a ban on festival seating lessen the interaction between performers and fans? Perhaps in a few cases; but it is still not worth risking lives for and, in any case, reserved seating has never stopped enthusiastic listeners from standing on their chairs and to boogie.

For all these reasons, we hope every state, if not the federal government itself, outlaws festival seating. Until that happens, promoters and venues ought to reconsider this practice.

Labels Face New Technology, Changing Demos MAJOR CHALLENGES OF THE '90S

BY RUDI GASSNER

(Editor's note: This Commentary first appeared as a "1990 Review" in Billboard's sister publication, *Music & Media*.)

The '80s and the first year of the new decade saw a consolidation in the music industry that resulted in the emergence of a handful of strong competitors as part of horizontally integrated media conglomerates or affiliates of major hardware manufacturers.

While the price level for acquisitions reached unprecedented heights, only the future will show whether companies can realize their projected synergies and which ones are best prepared for the challenges ahead: changes in technology; demographic and cultural market factors; and global, political, and economic developments.

In the field of technology, digitalization is the central issue. The '90s will see mass production of recordable digital formats, while fiber-optic networks will allow the digital transmission of sound and vision. This, in turn, will lead to the increasing convergence of audio and video home entertainment, providing opportunities for horizontally integrated companies and music and video programming, as well as the distribution expertise.

As a side effect of digitalization, problems in the copyright area will abound. The protection of performance and recording rights gains new importance in light of the ever-growing percentage that record companies will have to derive from copyrights and license fees in the digital age.

A shift in the demographic structure to an older average age, but higher disposable income for the younger groups, combined with new cultural and social trends, will require a flexible A&R strategy. Worldwide convergence of music and global tendencies are matched by strong development of local markets. Recognizing the increasing importance of non-U.S. and non-U.K.



'Global tendencies are matched by strong development of local markets'

Rudi Gassner is president/CEO of BMG International.

repertoire, BMG has increased its local A&R activities globally and makes a special effort to promote non-English-language repertoire on a regional and even an international basis.

Another important part of the A&R effort is the nurturing of creativity at small labels under the operational umbrella of one of the major record companies.

Such flexible strategies will be

even more important in a common European market, gradually expanded by Eastern European economies over the course of the '90s.

What does all this mean for the competitive structure of the record industry?

Certainly it will be important to take advantage of synergies between related businesses, but only the combination of an integrated organization's strengths and the ability to stay flexible in a rapidly changing environment will enable a company to succeed. In light of this, a continuation of the acquisition mania of the '80s seems unlikely. Instead, flexible partnerships will take more prominence in exploiting the global music and entertainment marketplace.



SINISTER SIDE OF ROCK

The first rock'n'roll station I ever heard may have been the best. Philadelphia's WIBG meant "Quarter To Three," "Monkey Time," "My Boyfriend's Back," and—perhaps most remarkable of all—"Fingertips Part II," made by a boy only four years older than I was, and he was *blind*! I even remember the snowy Friday afternoon when "I Wanna Hold Your Hand" burst into my room like a cyclone. My parents were tolerant but concerned. I was hooked for life.

WIBG, however, had a sinister side. For some reason, it used to interrupt even the great Hy Lit's schtick with the most obnoxious, bullying advertising ever made, including the Willie Horton spots. The John Birch Society paid for an all-male choir bellowing something like "God gave liberty to those who love it..." in tones that suggested imminent blitzkrieg. No guitars, no drums, yet this "music" was the most terrifying

I've ever heard.

Madonna, the ultimate product of rock'n'roll (oh, I forgot, the intellectuals call it "pop culture" now), recently adopted the Bircher tactic of quoting the passage in Revelations that has sustained anti-Semitic apologists, including those who killed my grandfather, for centuries. Madonna has yearned for avant-garde acceptance as shamelessly and desperately as a callow preppy pledging a frat house, and this latest masterstroke might put her over the top.

What passes for rock'n'roll scares me, although I know it tickles some people pink. But, after more than two decades of great music, I'm a lot less tolerant than my parents were. Rock only bugged them; it didn't hurt their feelings.

Christopher Davis
 Forest Hills, N.Y.

ART VS. COMMERCE

Thanks—I think—for the repeat explanation of "gross impressions" in Marie Ratliff's Country Corner column (Billboard, Dec. 22).

I can't help but be saddened by the irony of the purity of country music

(with its impassioned performances of daily-life lyrics) pitted against the tidy, businesslike impersonality of the chart's ranking of the same music based on gross impressions.

"Gross impressions" brings to mind a second-rate standup comic at an X-rated strip joint—not the heart and soul of "Unanswered Prayers," "Crazy In Love," "Forever's As Far As I'll Go," or any of a number of superior country songs.

Whatever happened to the notion of striving for the *highest* common denominator? Perhaps it's all just a matter of words: A No. 1 hit is the highest denominator; but referring to "gross impressions" in the same breath, well...

Bob Stecker
 Stecker Communications
 Denver

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.

WYTZ: Now It's El Puerco Poderoso; Rolling Stone Winners; Perun To WZOU

TOP 40 WYTZ (Z95) Chicago, now a client of Jacor's Critical Mass Media, made its first move against rival WBBM-FM (B96) Jan. 28, going from mainstream top 40 to dance and initially dropping all talk except for produced breaks in *Spanish*.

Among the lines used: "Eddie Y JoBo Son Estupidos" (a reference to B96 morning team Eddie & JoBo, who "sound stupid"); "B96 Chupa" ("B96 Sucks"); and "B96 Es Para Cabezas De Culo" ("B96 Is For Butt-heads"), according to Billboard *Spengles* expert Moira McCormick.

By the next day, Z95 had begun phasing in "Power Pig"-style liners in English and not-so-conventional languages, like Polish. On the morning of Jan. 30, B96 announced that it would do 25 in a row every afternoon. Z95 countered by promising 25 in a row every hour, something that's physically unlikely outside the oldies format.

Incidentally, a week after Unistar accused several stations, including at least one Jacor property, of lifting war coverage from the Cable News Network, Jacor's WLW Cincinnati claims that CNN lifted part of night host Bill Cunningham's interview with Col. Stan Banta. CNN denies this.

Elsewhere on the stunt front, urban KJMJ Dallas spent 24 hours playing "Jam On It" by Newcleus, the song it broadcast for 48 hours when it signed on two years ago. When the marathon ended, KJMJ remained urban, but unveiled its new slogan, "Get With The Program."

And Reams Broadcasting has changed the calls of its Cincinnati Z-Rock affiliate from WZRQ to WZRZ. Great American Broadcasting, owner of rival WKRQ (Q102), had successfully obtained a preliminary injunction against Reams' use of calls that Q102 felt were too similar to its own. On the other hand, KVET-FM Austin, Texas, is now calling itself "Country K98." K98 is the old nickname of KHFI—now known as K96.7.

STONE ROMANCES WNEW

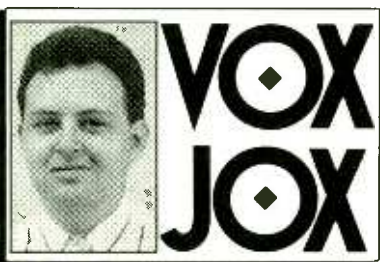
Rolling Stone's Annual Music Awards are good news again this year for WNEW-FM New York, the winner in its large-market category and this year's only repeat winner. Runners-up are WMMR Philadelphia, WXRT Chicago, KROQ Los Angeles, and WBCN Boston. Medium-market honors go to WFBQ Indianapolis, followed by KOMA San Jose, Calif., WOXY Cincinnati, WBRU Providence, R.I., and WLZR Milwaukee. WAPL Appleton, Wis., is the small-market winner, followed by WRDU Raleigh, N.C., WPLR New Haven, Conn., WAAF Worcester, Mass., and KLBK-FM Austin, Texas. The full list of winners appears in the March 7 issue, on sale Feb. 19.

PROGRAMMING: PERUN TO WZOU

WBSB (B104) Baltimore PD Steve Perun lands the much-sought-after PD job at WZOU Boston this week, replacing Steve Rivers, now at rival WXKS-FM (Kiss 108). Perun's appointment doesn't necessarily mean that former Kiss PD Sunny Joe

White won't end up at WZOU in some capacity, perhaps in a talent or promotions function. Meanwhile, Kiss 108's nightly Music Magazine program is gone. Ed McMahon is now hosting nights solo again. Lady Di returns to late nights. Lisa Lipps goes back to overnights.

After much speculation, KMGH Seattle GM Bobby Rich is indeed back in San Diego as PD/morning man for AC KKEY (Y95). Rich will launch Y95's new format Monday (4), following a three-day broadcast from a billboard ... Will top 40 KSAQ San Antonio, Texas, go album rock Monday? Bill Thorman would program; PD Leo Vela would be transferred ... Dan Meany is out as PD of country



by Sean Ross with
Craig Rosen & Phyllis Stark

WCTK Providence, R.I.; Jim O'Brien assumes his duties ... Deputy director of broadcast operations Terry Hourigan is named director at top 40 VOA Europe, replacing Frank Scott.

Dale Parsons exits the PD job at AC WLTW New York to purchase and run KLHI Maui, Hawaii ... WMMR Philadelphia PD Joe Bonadonna is named program manager ... KQLD New Orleans PD Chris Miller returns to Dallas as PD of soft AC KLRX (Lite 97.9) ... MD Michael Grayson is upped to PD at AC WRRM Cincinnati. Also, Maureen McCulloch joins for afternoons from AC rival WVEZ, replacing Randy Stewart. And WRRM's weekend adult alternative show, "Cincinnati After Dark," expands to weeknights.

Top 40/dance XHTZ (Z90) PD Rick Thomas is the new PD of similarly formatted KOY-FM (Y95) Phoenix, replacing Jay Stevens. Elsewhere in San Diego, Juan "Wildman" Rivera is out as PD of urban XHRM (Heat 92.3). No PD has been named, but former KRIZ/KZIZ Seattle PD Bailey Coleman has just joined XHRM as MD/middays. Frank Barrow assumes her duties.

Classical WGMS Washington, D.C., has replaced PD Paul Teare with two PDs. MD Jim Allison and APD Mary Kading are in charge of music and nonmusic functions, respectively. WGMS has also formed a rotating three-person committee that will be involved in programming decisions.

At soft AC WZEZ Nashville, both GM Glenn Powers and OM Scott Marshall are out. Steve Edwards, from parent company South Central Communications, will handle GM duties himself. Morning man Ted Johnson is interim PD.

Longtime country KAJA San Antonio, Texas, OM Ed Chandler goes to morning duties on N/T sister WOAI.

PD Randy Carroll is now flying solo; he's also reunited in mornings with onetime partner Julie Williams ... WQIK Jacksonville, Fla., production director John Richards returns to rival WCRJ as PD. Mike McCoy remains for mornings. Promotions staffer Bobby Knight joins for evenings as Romi Cole heads for country KRPM Seattle's overnights shift, sending Leah Knight to evenings.

WXXL Orlando, Fla., GM Tom Mosher is now GM of suburban L.A.'s KGIL/KMGX; he's replaced by Taylor Group VP Paul Levesque. P.M. driver Doc Holliday moves to mornings; PD Steve Kelly does afternoons. Bobby Knight is out ... Ex-KRBE Houston PD Adam Cook becomes PD at WSSX Charleston, S.C.

After a period of leaning N/T, WGY Albany, N.Y., moves back to full-service AC and drops news blocks in middays and afternoons. Jack Riccardi joins for afternoons from WLYT Boston. The station is also looking for a midday host as station veteran Harry Downie becomes community service director.

Mike Perkins, former PD of jazz WBBY Columbus, Ohio, joins crosstown oldies outlet WXLE as PD ... At urban/AC WRBD Fort Lauderdale, Fla., production director Ross Allan is again PD, replacing Julian "Dr. J" Wright. Night jock Jim Jackson moves to mornings and becomes MD ... KFMV Salt Lake City drops simulcast AC for N/T under new PD Randy Holman.

After weeks of rumors, longtime top 40 WANS-FM Greenville, S.C., will be AC WWMM (Magic 107.3) by the time you read this ... Through the miracle of simulcast deals, longtime urban AM KIIZ Killeen, Texas, adds an FM on the former KIFX—not to be confused with KIIZ's classic rock FM sister, KLFX ... Former urban KSOL San Francisco OM Bernie Moody is now PD/middays at AC KWAV Monterey, Calif., replacing Alan Richmond.

Country KRMD Shreveport, La., OM Dave Block is the new PD of similarly formatted WCOS Columbia, S.C., replacing Randy Bush, who will be GM of KZOU Little Rock, Ark., pending its sale to GHB Broadcasting ... Adult alternative KLSK Santa Fe, N.M., is now classic rock. Night jock Brad Barrett moves to mornings/MD, replacing Rhoda Weill.

Jon Miosky is out as PD of AC WSRW Worcester, Mass., and can be reached at 508-791-2737; no replacement has been named ... CFXA Victoria, British Columbia, VP/PD Terry Spence adds VP/OM stripes for his parent company, Seacoast Communications Group ... Former WIBC Indianapolis PD Jed Duvall is no longer GM of WJNZ Greencastle, Ind., and seeks a medium-market GM job or a major-market PD or group PD position. Call 317-885-0764.

At country WGEE Green Bay, Wis., longtime PD Bucky Albright is gone and can be reached at 414-499-5508. Morning host Mike Austin adds PD stripes ... P.M. driver Jay Stevens is the new PD/morning man at top 40 KFTZ Idaho Falls, Idaho, replacing Rich Summers.

newslines...

MICHAEL KESLO, Senior VP/chief financial officer of Viacom Broadcasting, is upped to the new executive VP/chief operating officer position.

DAVE URBACH is the new VP/GM of WQAL Cleveland, replacing Mark Biviano. Urbach was VP/sales at crosstown WJMO-AM-FM.

DON ROBERTSON SR., formerly GM of WLSY Louisville, Ky., is the new GM at country WYCQ Nashville. Ruth Hicks is now GSM.

RALPH CHRISTIAN is the new GM at Stoner's WYRK Buffalo, N.Y., replacing Kitty Bocock, now GM of WHHR Hilton Head, S.C.

Former KCPX Salt Lake City p.m. driver Gary Zane is named PD at top 40 WPBR Myrtle Beach, S.C., replacing Barry Richards, now at WJLQ Mobile, Ala. ... AC KVUU Colorado Springs, Colo., production director Rick Morgan replaces Bill Ashford as PD ... Former WONE Akron, Ohio, jock David Anderson is the new PD at album KRQK Lompoc, Calif., replacing Mike O'Neil.

The Canadian Radio Networks will add a third format, Classic Gold, by March 1. No PD has been named. But president/CEO Chuck Camroux says its current formats, the Music Radio Network and Star Country Network, will expand from 84 to 123 hours of programming weekly Feb. 1 ... Ex-KBSG Seattle PD Jim LaMarca is now a regional manager for Broadcast Programming Inc.

PEOPLE: SHADES OF GRAY

It had been rumored for a few weeks that former WRKS New York PD Tony Gray was consulting rival WBLS. That's official now. And so is the fact that former WRKS night jock Mike Love will cross the street to WBLS as APD/MD, and in a yet-to-be-determined airshift.

After several months of overseeing an unusual modern rock program on otherwise simulcast top 40 WRBQ-AM Tampa, Fla., longtime WRBQ-FM morning man Cleveland Wheeler is now officially gone. Also, veteran Chicago morning man Fred Winston is out at oldies WJMK (Magic 104). PD Gary Price is handling mornings for now. And Phoenix morning veteran Bill Heywood is out at N/T KTAR Phoenix.

Ken Jones from KGSF Austin, Texas, is the new MD/morning man at adult alternative KOAI Dallas. He replaces former MD Lindsay Hart and morning host Randy Brown, the latter of whom is looking to get back into radio programming. Also in Dallas, Laurie Bandemir from WSTR Atlanta is the new morning sidekick at top 40 KHYI (Y95).

Michael Chase from urban/AC WMMJ Washington, D.C., is the new night jock at crosstown WKYS, replacing Melvin Lindsey. Also, Sherry Ellison, last with rival WDJY, joins for middays as John Wesley replaces Sammy Mack in afternoons ... WQMG Greensboro, N.C., part-timer Greg Samson is back in his old MD/p.m. drive slot.

WLUP Chicago morning man Jonathan Brandmeier will launch a new weekday syndicated TV show, "Johnny B On The Loose," in June. The half-hour "blend of comedy, audience interreaction, and remotes from off-beat Chicago locations" will be produced by NBC Productions but distributed by Viacom Enterprises. And

KROQ Los Angeles morning team Kevin & Bean will host regular segments for cable network E! Entertainment Television.

At AC KRZE (The Breeze) Riverside, Calif., KXEZ Los Angeles weekend Michael Hobbs is the new morning man, replacing Russ O'Hara. He'll be teamed with Brenda Franklin from KMLO San Diego. Judith Christine from AC KOCM Anaheim, Calif., joins for nights ... Two country MDs—KNEW/KSAN San Francisco's Carl Brown and KUZZ Bakersfield, Calif.'s Scott Michaels—are joining BMG's new country label in regional jobs.

KABC Los Angeles weekend Peter Tilden will fill the evening spot vacated there by Leon Kaplan. KABC-TV political reporter Linda Breakstone will handle weekends, replacing new p.m. driver Steve Edwards ... Gina Savage from album WKDF Nashville goes to crosstown urban WQQK (92Q) for middays. Also, Magic Jackson from oldies rival WRMX joins for afternoons, replacing Stevie Von Michaels. And former ND Ernie Allen returns to the station ... WTIC-FM Hartford, Conn., part-timer Lee Cameron goes to overnights.

Country WZBA (Bay 105) Mobile, Ala., has its lineup in place: PD Paul Schultz (mornings); Robert Gardner and Rob Morris from crosstown AC WDLT (middays and nights, respectively); Lisa Nelson (afternoons); and Monte Faison (overnights) ... Bob Barry goes from weekends at WBEE Annapolis, Md., to similar duties at country WGNE Daytona Beach, Fla. ... Album WCIZ Watertown, N.Y., production director Carl Craft is upped to APD/MD, replacing Randy Moore. Night jock Tim Stephens is now music coordinator ... KMFB Mendocino, Calif., weekend Rick O'Shea is now MD, replacing Nora Mitchell.

CONVENTION NOTES

President George Bush received two standing ovations at the National Religious Broadcasters convention, Jan. 28 in Washington, D.C., when he told the broadcasters, "The war in the Gulf is not a Christian war, or a Jewish war, or a Moslem war. It is a just war, and it is a war in which good will prevail." NRB also unveiled its new president, David Clark, of the Christian Broadcasting Network, who succeeded Jerry Rose and first VP Robert Straton.

The Radio Advertising Bureau unveiled its marketing plan for the '90s at its annual conference in January. The plan seeks to raise radio's ad market share from 6.8% to 7% by the end of the year by targeting retail and the automotive industry.

Michael Gorfaine and Samuel Schwartz
wish to Congratulate their management client
Producer, Songwriter

Glen Ballard

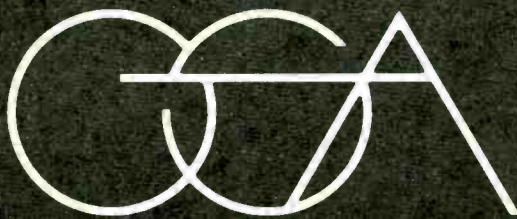
Grammy Nominations

Producer of the Year Wilson Phillips (SBK)

Song of the Year* "Hold On"
Wilson Phillips (SBK)

Best Instrumental*
Arrangement
Accompanying
Vocal(s)

"The Places You Find Love"
(Track from Back On the Block)
(Qwest/Warner Bros.)



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*Shared Award

Desert Shield Net Dodges Obstacles In Saudi Arabia

■ BY PHYLLIS STARK

NEW YORK—Broadcasters with the Desert Shield Network in Saudi Arabia face technical problems and physical danger, but have retained their sense of humor through it all, as evidenced by the network's slogan, "Keep your head down and the volume up."

Part of the Armed Forces Radio and Television Service, the Desert Shield Network is staffed by more than 50 military broadcasters operating out of four vans in Riyadh, Dhahran, Al Jubayl, and King Khalid Military City. The vans are mobile studios containing both radio and television facilities. Twenty-one relay transmitters carry the radio signals to troop concentrations on FM frequencies. The network currently reaches 85%-90% of U.S. military personnel in Saudi Arabia, according to Gerry Fry, director of programming for the Los Angeles-based AFRTS.

Since Jan. 2, the vans have been operating 24 hours a day, seven days a week.

Some of the Desert Shield Network broadcasters' obstacles are technical. "The heat of the desert really sucks up the FM signal so the range is really cut down. We try to put the transmitters up high but that is a problem because they could be a target for Iraq," says Fry. "Most of the technical rules you would use in the U.S. are out the window here," says Command Sgt. Major Bob Nelson, who manages the network from an office in Riyadh.

Then there is the physical danger that broadcasters face daily. Standard procedure during Iraqi Scud missile attacks calls for the broadcaster on duty to switch to a network feed from the U.S. and head for an assigned bunker until the all-clear siren sounds. "We don't take any chances," Nelson says.

The vans currently air a 50/50 mix

of news and music. "As you can imagine in this element, news is king," says Nelson. The network recently began producing three minutes a day of local news that will be expanded, Nelson says, "as the expertise grows."

Although the Los Angeles office provides the network with 80 hours a week of prerecorded music programming, since Jan. 17 the vans have opted to run all locally programmed music, helped by regular shipments of new CDs from L.A.

The vans take requests and dedications via either the standard or tactical phone. Requests are sent in by

loved ones at home, or are delivered in person on everything from "little scraps of paper to toilet paper. We've even had people dropping by in tanks with requests."

The top requests include Queen's "Another One Bites the Dust," Bruce Springsteen's "Born In The U.S.A.," and Lee Greenwood's "God Bless The U.S.A." Nelson also says that "there are an awful lot of soft love songs requested."

AFRN programmers say the tapes from U.S. radio stations are still pouring in. Bob Castle, chief of the radio division in Los Angeles, says, "We are processing them as fast as

we can and sending them over [to Saudi Arabia]. It's up to the vans if they want to use them." On his end, Nelson attempts to match tapes from U.S. stations with the van broadcasting to military units from the same area. "We get a lot of tapes," Nelson says, "but a lot of it we can't air so we try to discourage the tapes and encourage written requests."

Nelson has "a big thank you" for the National Assn. of Broadcasters/-Group W joint air/lift campaign to collect radios and batteries for the troops. "Those [radios] have proven to be worth their weight in gold," he

(Continued on page 19)

News/Talk, Country Formats Rise In Natl. Fall Tabulations

(Continued from page 1)

Country, meanwhile, after a year of great publicity and strong individual books, finally posted the gain that its advocates had been expecting, going from 9.5% of national listening to 10.5% and posting its best numbers to date in all demos and dayparts. This in a format that had never before moved more than two-tenths of a share from quarter to quarter.

Album rock radio is gradually losing much of what it picked up in its monster book last spring, but it is still ahead of where it was a year ago. And easy listening, after a nine-month decline in which its national influence was more than halved, was

up slightly in the fall.

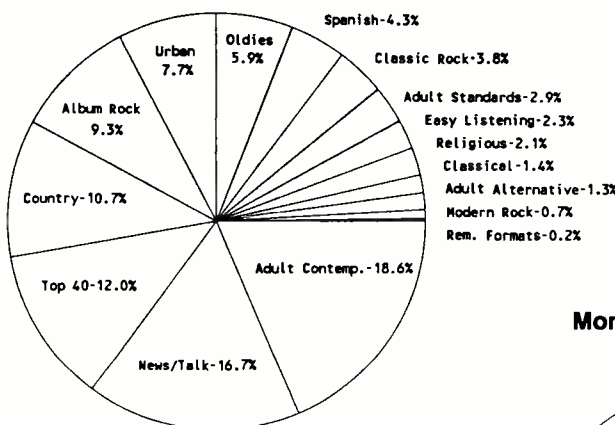
This information is based on Arbitron's quarterly collation of national data in its 79 continuous measurement markets based on format data supplied by Billboard. (For full information on format shares, see page 65 and this page.)

THIS COUNTRY'S ROCKETIN'

Although it went only from fifth place to fourth place nationally, overtaking album rock radio, country radio posted the largest gain of any format last fall. A format that had always been somewhere between a 9.2 and a 9.7, country's rise was twice its previous range of variation.

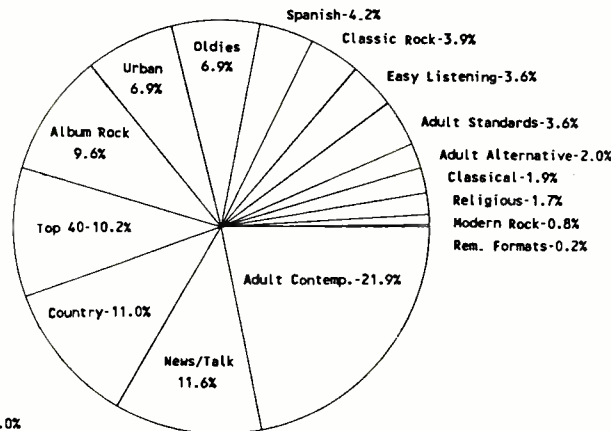
(Continued on page 65)

Persons 12+
Monday-Friday 6-10 a.m.

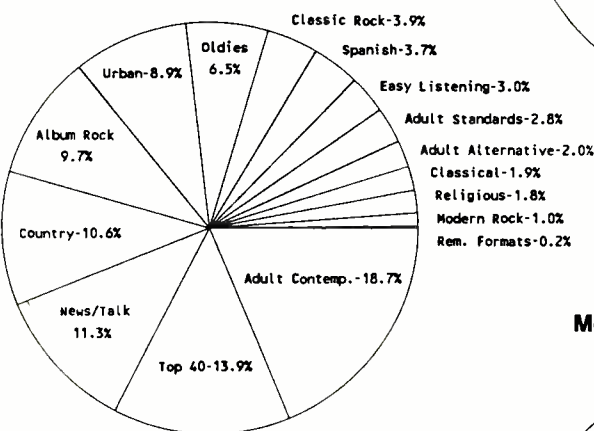


FORMAT SHARE BY DAYPART FALL '90 ARBITRONS

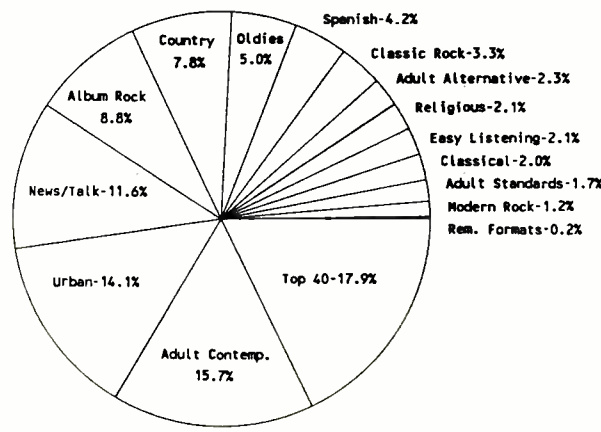
Persons 12+
Monday-Friday 10 a.m.-3 p.m.



Persons 12+
Monday-Friday 3-7 p.m.



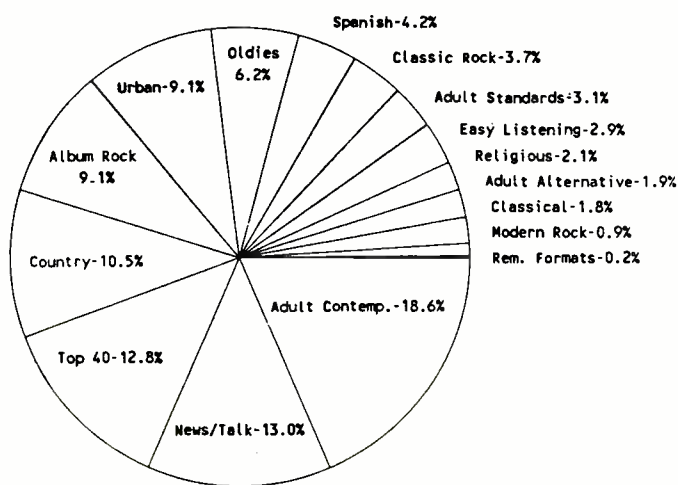
Persons 12+
Monday-Friday 7 p.m.-Midnight



Source:
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formats, Billboard magazine.
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Billboard magazine.

FORMAT SHARE/FALL '90 ARBITRONS

Persons 12+
Monday-Sunday 6 a.m.-Midnight



Keeping An Eye On Press In Gulf

NEW YORK—One peculiar aspect of the Persian Gulf war is the presence of media escort officers who travel with the press pools and, in some cases, determine what they can report on. One person who holds this job in Saudi Arabia is George Francis, owner of WMYI Greenville, S.C., and KRMD-AM-FM Shreveport, La.

Francis, who is a chief warrant officer in the Marine Reserve, was activated in December and sent first to Camp Lejeune, N.C., and then to Saudi Arabia. After a brief return home, Francis was shipped off again Jan. 27.

Although his military expertise is in artillery, Francis says he was made an escort officer because of his civilian occupation. His job entails meeting a group of reporters every day and taking them to see a particular unit or location that they ask to see. "You take them out and try to let them accomplish their goals within our guidelines," Francis says.

Francis says his civilian life in broadcasting makes him sympathetic to the needs of his reporters. "I can relate well to media people," he says. "I'm serving as a Marine Corps officer but in reality, the greater part of my life, I'm in the broadcast business so I have a greater appreciation for what they're trying to do." He stresses, however, that this understanding doesn't equal concessions. "I also have a great respect for what [the military is] trying to do. I don't bend the rules because I'm in the media business."

Despite frequent complaints that the press has been muffled, (Continued on page 24)

DESERT SHIELD NETWORK

(Continued from page 18)

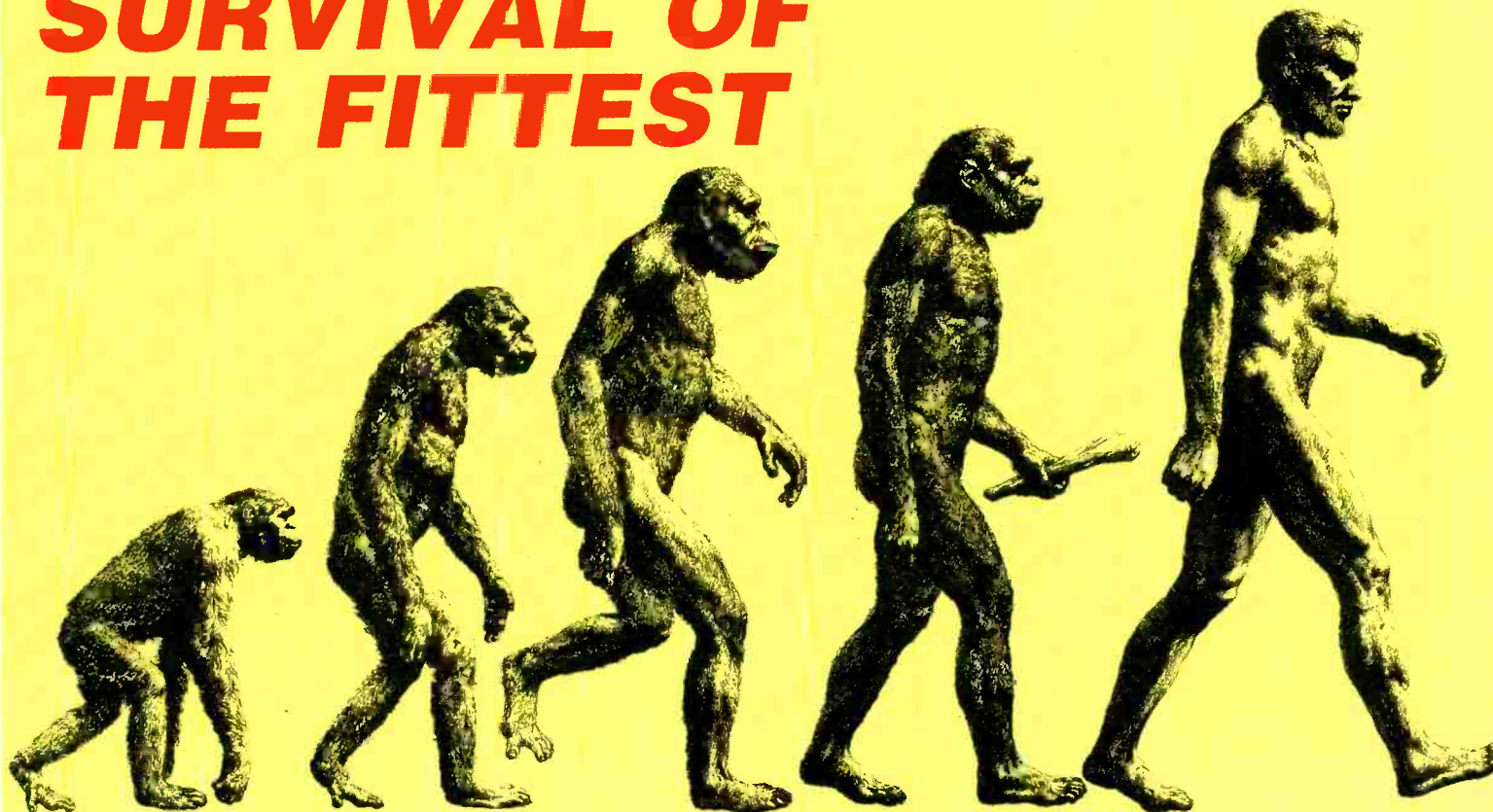
says. "When you see GIs huddled up with radios, you understand [their] impact."

Each van is staffed by one technical person and three jock/writers. They are representatives of all four military branches, although Nelson attempts to match the broadcasters with the composition of the audience. For example, a van broadcasting to a concentration of Marines will likely be staffed primarily by Marines. The staffers work six hour air shifts and then spend an hour or two "chasing down news stories or producing local spots," Nelson says.

These local spots cover subjects like desert tips, ways to make rations taste better, safety and driving tips, host country etiquette reminders, and reports on the history of Saudi Arabia. They are an attempt to "foster a hometown feel even though we're in the desert," Nelson says.

Although the Desert Shield military operation became "Desert Storm" when the war began, Nelson says his network, which first signed on in Al Jubayl Sept. 12, has retained its original name because it expects to continue operations for an unspecified period of time after the war ends.

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As a result of increasing competition, Independents are evolving into companies uniquely equipped for survival in the turbulent music marketplace. Join Billboard as we take our annual look at the state of the Independent, the issues and opportunities facing them, and the unconventional and innovative ways in which they adapt to their environment.

This issue will be distributed at the NARM convention (March 21-25)

ISSUE DATE: MARCH 30

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Billboard

Sting

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musical experience. Through the use of QSound,
they have created a very personal relationship with the listener.
We continue to revel at the unique individual soundscape creations of each artist,
engineer and producer using QSound. Each mix is a new adventure
in discrete sound placement and distinct sound separation for the most
natural reproduction of sound from conventional stereo playback systems devised.
Recordings engineered in QSound will provide a musical experience
of unprecedented hi-fidelity, depth and clarity.*

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is the first original album engineered from start to finish in QSound.

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B104 WBSB-FM
Baltimore's Best Hits!

Baltimore P.D.: Steve Perun

1	1	Stevie B, Because I Love You (The Pos)
2	2	Janet Jackson, Love Will Never Do (Wi)
3	3	Bette Midler, From A Distance
4	4	Damn Yankees, High Enough
5	5	Heart, Stranded
6	6	Mariah Carey, Love Takes Time
7	7	Surface, The First Time
8	8	Poison, Something To Believe In
9	9	Whitney Houston, I'm Your Baby Tonight
10	10	Ralph Tresvant, Sensitivity
11	11	Celine Dion, Where Does My Heart Beat
12	12	Whitney Houston, All The Man That I N
13	13	Gloria Estefan, Coming Out Of The Dar
14	14	Alas, More Than Words Can Say
15	15	Nelson, After The Rain
16	16	Mariah Carey, Someday
17	17	George Michael, Mother's Pride
18	18	Phil Collins, Something Happened On T
19	19	Timmy T, One More Try
20	20	Madonna, Rescue Me
21	21	Chris Isaak, Wicked Game
22	22	Sting, All This Time
23	23	Winger, Miles Away
24	24	EX Chicago, Chasin' The Wind
25	25	EX Daryl Hall John Oates, Don't Hold Bac

#1 100
The Best Music Hits

Miami P.D.: Frank Amadeo

1	2	Janet Jackson, Love Will Never Do (Wi)
2	3	The Outfield, For You
3	4	Whitney Houston, All The Man That I N
4	5	Surface, The First Time
5	6	Gloria Estefan, Coming Out Of The Dar
6	7	Oleta Adams, Get Here
7	8	Whitney Houston, I'm Your Baby Tonight
8	9	INXS, Disappear
9	10	Damn Yankees, High Enough
10	11	Chris Isaak, Wicked Game
11	12	Mariah Carey, Someday
12	13	Chicago, Chasin' The Wind
13	14	Sting, All This Time
14	15	Daryl Hall John Oates, Don't Hold Bac
15	16	Celine Dion, Where Does My Heart Beat
16	17	Breathe Featuring David Gasper, Does
17	18	Don Henley, New York Minute
18	19	Taylor Dane, I Know The Feeling
19	20	Tara Kemp, Hold You Tight
20	21	Tina Turner, One And Only Man
21	22	George Michael, Waiting For That Day
22	23	Styx, Show Me The Way
23	24	Ralph Tresvant, Sensitivity
24	25	EX Madonna, Rescue Me
25	26	EX Alas, Waiting For Love
26	27	EX Poison, Love Makes Things Happen
27	28	EX Elton John, You Gotta Love Someone
28	29	EX Janet Jackson, State Of The World
29	30	EX Black Box, Ghost Box
30	31	EX Timmy T, One More Try
31	32	EX Wilson Phillips, You're In Love

100.5
Tampa Bay

Tampa P.D.: Jay Taylor

1	1	Timmy T, One More Try
2	2	Ralph Tresvant, Sensitivity
3	3	Janet Jackson, Love Will Never Do (Wi)
4	4	C&C Music Factory, Freedom Willi
5	5	Madonna, Justify My Love
6	6	Oleta Adams, Get Here
7	7	Surface, The First Time
8	8	Celine Dion, Where Does My Heart Beat
9	9	Vanilla Ice, Play That Funky Music
10	10	Iggy Pop With Kate Pierson, Candy
11	11	INXS, Disappear
12	12	Damn Yankees, High Enough
13	13	Keith Sweat, I'll Give All My Love To
14	14	Urban Dance Squad, Deeper Shade Of So
15	15	Whitney Houston, All The Man That I N
16	16	Mariah Carey, Someday
17	17	Tevin Campbell, Round And Round
18	18	Madonna, Rescue Me
19	19	Chris Isaak, Wicked Game
20	20	George Michael, Waiting For That Day
21	21	Tracie Spencer, This House
22	22	EX L.L. Cool J, Around The Way Girl
23	23	EX Tara Kemp, Hold You Tight
24	24	EX Styx, Show Me The Way
25	25	EX Tony! Toni! Toné!, Feel Good
26	26	EX Sting, All This Time
27	27	EX After 7, Heat Of The Moment
28	28	EX Janet Jackson, State Of The World
29	29	EX Father M.C., I'll Do 4 You
30	30	EX Another Bad Creation, I esha
31	31	EX Lisette Melendez, Together Forever
32	32	EX Enigma, Sadness Part I
33	33	EX Gerardo, Rico Suave
34	34	EX Guys Next Door, I've Been Waiting For
35	35	EX Gloria Estefan, Coming Out Of The Dar
36	36	EX Pebbles, Love Makes Things Happen

WNCI 97.9

Columbus P.D.: Dave Robbins

1	2	Janet Jackson, Love Will Never Do (Wi)
2	3	Surface, The First Time
3	4	Damn Yankees, High Enough
4	5	Will To Power, I'm Not In Love
5	6	Dee-Lite, Groove Is In The Heart
6	7	Styx, Show Me The Way
7	8	After 7, Heat Of The Moment
8	9	Mariah Carey, Someday
9	10	Maxi Priest, Just A Little Bit Longer
10	11	Whitney Houston, All The Man That I N
11	12	George Michael, Mother's Pride
12	13	George Michael, Freedom
13	14	Don Henley, New York Minute
14	15	Alas, Waiting For Love
15	16	Cathy Dennis, Just Another Dream
16	17	Sting, All This Time
17	18	Keith Sweat, I'll Give All My Love To
18	19	Chris Isaak, Wicked Game
19	20	Chicago, Chasin' The Wind
20	21	Madonna, Rescue Me
21	22	Donny Osmond, Sure Lookin'
22	23	Daryl Hall John Oates, Don't Hold Bac
23	24	Bette Midler, Night And Day
24	25	George Michael, Waiting For That Day
25	26	Gloria Estefan, Coming Out Of The Dar
26	27	Wilson Phillips, You're In Love
27	28	Celine Dion, Where Does My Heart Beat
28	29	Oleta Adams, Get Here
29	30	EX Slayers, Spend My Life
30	31	EX Phil Collins, Who Said I Would
31	32	EX L.L. Cool J, Around The Way Girl
32	33	EX Janet Jackson, State Of The World
33	34	EX Black Box, Ghost Box
34	35	EX Timmy T, One More Try

POWER 106.5

Cleveland P.D.: Cat Thomas

1	1	Janet Jackson, Love Will Never Do (Wi)
2	2	Surface, The First Time
3	3	C&C Music Factory, Freedom Willi
4	4	Will To Power, I'm Not In Love
5	5	Cathy Dennis, Just Another Dream

Q102

Cincinnati P.D.: Dave Allen

1	2	Bad Company, If You Needed Somebody
2	3	Nelson, After The Rain
3	4	Janet Jackson, Love Will Never Do (Wi)
4	5	Winger, Miles Away
5	6	Damn Yankees, High Enough
6	7	Jon Bon Jovi, Miracle (From "Young Gu
7	8	Stevie B, Because I Love You (The Pos
8	9	Surface, The First Time
9	10	After 7, Heat Of The Moment
10	11	Don Henley, New York Minute
11	12	Mariah Carey, Love Takes Time
12	13	Will To Power, I'm Not In Love
13	14	Keith Sweat, I'll Give All My Love To
14	15	Ralph Tresvant, Sensitivity
15	16	C&C Music Factory, Freedom Willi
16	17	The Outfield, For You
17	18	Bette Midler, From A Distance
18	19	Styx, Show Me The Way
19	20	Cathy Dennis, Just Another Dream
20	21	Celine Dion, Where Does My Heart Beat
21	22	Breathe Featuring David Gasper, Does
22	23	Whitney Houston, All The Man That I N
23	24	Mariah Carey, Someday
24	25	Dee-Lite, Groove Is In The Heart
25	26	Maxi Priest, Just A Little Bit Longer
26	27	Donny Osmond, Sure Lookin'
27	28	EX Alas, Waiting For Love
28	29	EX INXS, Disappear
29	30	EX Warrant, I Saw Red
30	31	EX AC/DC, Moneytalks
31	32	EX Black Box, I Don't Know Anybody Else
32	33	EX Madonna, Rescue Me
33	34	EX Styx, Show Me The Way
34	35	EX Tesla, Signs
35	36	EX The Rembrandts, Just The Way It Is, B

Q106

San Diego P.D.: Kevin Weatherly

1	2	Timmy T, One More Try
2	3	L.L. Cool J, Around The Way Girl
3	4	Chris Isaak, Wicked Game
4	5	C&C Music Factory, Freedom Willi
5	6	Father M.C., I'll Do 4 You
6	7	Janet Jackson, Love Will Never Do (Wi)
7	8	Lisette Melendez, Together Forever
8	9	Oleta Adams, Get Here
9	10	Guy, I Wanna Get With U
10	11	Ralph Tresvant, Sensitivity
11	12	Enigma, Sadness Part I
12	13	Celine Dion, Where Does My Heart Beat
13	14	Mariah Carey, Someday
14	15	Vanilla Ice, Play That Funky Music
15	16	Whitney Houston, All The Man That I N
16	17	Iggy Pop With Kate Pierson, Candy
17	18	Tracie Spencer, This House
18	19	Guys Next Door, I've Been Waiting For
19	20	Troop, I Will Always Love You
20	21	Keith Sweat, I'll Give All My Love To
21	22	George Michael, Waiting For That Day
22	23	Tara Kemp, Hold You Tight
23	24	Gerardo, Rico Suave
24	25	New Kids On The Block, Games
25	26	Tevin Campbell, Round And Round
26	27	Too Short, The Ghetto
27	28	EX Another Bad Creation, I esha
28	29	EX Tony! Toni! Toné!, It Never Rains (In
29	30	EX Michelle, Something In My Heart
30	31	EX Janet Jackson, State Of The World
31	32	EX Salt 'N' Pepa, Do You Want Me
32	33	EX INXS, Disappear
33	34	EX Gloria Estefan, Coming Out Of The Dar
34	35	EX Madonna, Rescue Me
35	36	EX Donny Osmond, Sure Lookin'
36	37	EX Pebbles, Love Makes Things Happen

106.5

Indianapolis P.D.: Don London

1	1	Surface, The First Time
2	2	Bad Company, If You Needed Somebody
3	3	The Outfield, For You
4	4	Nelson, After The Rain
5	5	Guys Next Door, I've Been Waiting For
6	6	Warrant, I Saw Red
7	7	Ralph Tresvant, Sensitivity
8	8	INXS, Disappear
9	9	Madonna, Rescue Me
10	10	After 7, Heat Of The Moment
11	11	Will To Power, I'm Not In Love
12	12	Vanilla Ice, Play That Funky Music
13	13	Janet Jackson, Love Will Never Do (Wi)
14	14	Alas, Waiting For Love
15	15	Damn Yankees, High Enough
16	16	George Michael, Waiting For That Day
17	17	Whitney Houston, All The Man That I N
18	18	Mariah Carey, Someday
19	19	Sting, All This Time
20	20	Wilson Phillips, You're In Love
21	21	Poison, Life Goes On
22	22	Celine Dion, Where Does My Heart Beat
23	23	Phil Collins, Who Said I Would
24	24	Styx, Show Me The Way
25	25	Landonbeat, I've Been Thinking About
26	26	EX Salt 'N' Pepa, Do You Want Me
27	27	EX Pet Shop Boys, How Can You Expect To

Q106.5

St. Louis P.D.: Lyndon Abell

1	4	Celine Dion, Where Does My Heart Beat
2	12	Timmy T, One More Try
3	3	Alas, Waiting For Love
4	6	Mariah Carey, Someday
5	5	INXS, Disappear
6	8	Madonna, Rescue Me
7	7	Don Henley, New York Minute
8	14	Surface, The First Time
9	15	Chicago, Chasin' The Wind
10	11	Janet Jackson, Love Will Never Do (Wi)
11	27	Bad Company, If You Needed Somebody
12	2	Vanilla Ice, Satisfaction
13	17	Slaught, Spend My Life
14	28	Oleta Adams, Get Here
15	9	Iggy Pop With Kate Pierson, Candy
16	36	Gloria Estefan, Coming Out Of The Dar
17	21	Wilson Phillips, Dream Is Still Alive
18	20	Double De featuring Dany, Found Love
19	13	Damn Yankees, High Enough
20	22	After 7, Heat Of The Moment
21	23	C&C Music Factory, Freedom Willi
22	24	REO Speedwagon, Highway
23	33	Vanilla Ice, Play That Funky Music
24	10	Chris Isaak, Wicked Game
25	25	Susanna Hoffs, My Side Of The Bed
26	30	Styx, Show Me The Way
27	31	Jon Bon Jovi, Never Say Die
28	32	EX Poison, Life Goes On
29	33	EX Whitney Houston, All The Man That I N
30	37	EX Sting, All This Time
31	38	EX Brother Beyond, You Never Tell Me
32	39	EX Concrete Blonde, Caroline
33	36	EX Soho, Out Of My Mind
34	37	EX Peace Choir, Give Peace A Chance
35	38	EX Landonbeat, I've Been Thinking About
36	39	EX Daryl Hall John Oates, Don't Hold Bac
37	40	EX Heart, Secret
38	41	EX Tara Kemp, Hold You Tight
39	42	EX UB40, Here I Am (Come And Get Me)
40	43	EX Bette Midler, Night And Day

allstar 97.1 KROL
The Eagle

Dallas P.D.: Joel Folger

1	1	Janet Jackson, Love Will Never Do (Wi)
2	2	Damn Yankees, High Enough
3	3	Mariah Carey, Love Takes Time

Q106

San Diego P.D.: Kevin Weatherly

1	2	Timmy T, One More Try
2	3	L.L. Cool J, Around The Way Girl
3	4	Chris Isaak, Wicked Game
4	5	C&C Music Factory, Freedom Willi
5	6	Father M.C., I'll Do 4 You
6	7	Janet Jackson, Love Will Never Do (Wi)
7	8	Lisette Melendez, Together Forever
8	9	Oleta Adams, Get Here
9	10	Guy, I Wanna Get With U
10	11	Ralph Tresvant, Sensitivity
11	12	Enigma, Sadness Part I
12	13	Celine Dion, Where Does My Heart Beat
13	14	Mariah Carey, Someday
14	15	Vanilla Ice, Play That Funky Music
15	16	Whitney Houston, All The Man That I N
16	17	Iggy Pop With Kate Pierson, Candy
17	18	Tracie Spencer, This House
18	19	Guys Next Door, I've Been Waiting For
19	20	Troop, I Will Always Love You
20	21	Keith Sweat, I'll Give All My Love To
21	22	George Michael, Waiting For That Day
22	23	Tara Kemp, Hold You Tight
23	24	Gerardo, Rico Suave
24	25	New Kids On The Block, Games
25	26	Tevin Campbell, Round And Round
26	27	Too Short, The Ghetto
27	28	EX Another Bad Creation, I esha
28	29	EX Tony! Toni! Toné!, It Never Rains (In
29	30	EX Michelle, Something In My Heart
30	31	EX Janet Jackson, State Of The World
31	32	EX Salt 'N' Pepa, Do You Want Me
32	33	EX INXS, Disappear
33	34	EX Gloria Estefan, Coming Out Of The Dar
34	35	EX Madonna, Rescue Me
35	36	EX Donny Osmond, Sure Lookin'
36	37	EX Pebbles, Love Makes Things Happen

X106

San Francisco P.D.: Kevin Metheny

1	1	Surface, The First Time
2	2	Janet Jackson, Love Will Never Do (Wi)
3	3	INXS, Disappear
4	4	Damn Yankees, High Enough
5	5	Celine Dion, Where Does My Heart Beat
6	6	Whitney Houston, All The Man That I N
7	7	Nelson, After The Rain
8	8	Madonna, Justify My Love
9	9	Breathe Featuring David Gasper, Does
10	10	The Outfield, For You
11	11	Iggy Pop With Kate Pierson, Candy
12	12	Elton John, You Gotta Love Someone
13	13	Styx, Show Me The Way
14	14	Phil Collins, Hang In Long Enough
15	15	Madonna, Rescue Me
16	16	Wilson Phillips, Impulsive
17	17	Robert Palmer, You're Amazing
18	18	Mariah Carey, Someday
19	19	George Michael, Waiting For That Day
20	20	Bart Simpson, Do The Bartman
21	21	Sting, All This Time
22	22	Alas, Waiting For Love
23	23	Daryl Hall John Oates, Don't Hold Bac
24	24	Timmy T, One More Try
25	25	House Of Lords, Remember My Name
26	26	Maxi Priest, Just A Little Bit Longer
27	27	Keith Sweat, I'll Give All My Love To
28	28	Gloria Estefan, Coming Out Of The Dar
29	29	Oleta Adams, Get Here
30	30	Bette Midler, Night And Day
31	31	Stevie B, I'll Be By Your Side
32	32	Phil Collins, Who Said I Would
33	33	Pet Shop Boys, How Can You Expect To
34	34	EX Tracie Spencer, This House
35	35	EX REO Speedwagon, Highway
36	36	EX Guys Next Door, I've Been Waiting For
37	37	EX Sara Hickman, I Couldn't Help Myself
38	38	EX Dee-Lite, Power Of Love

KUBE 93.5 FM

Seattle P.D.: Bob Case

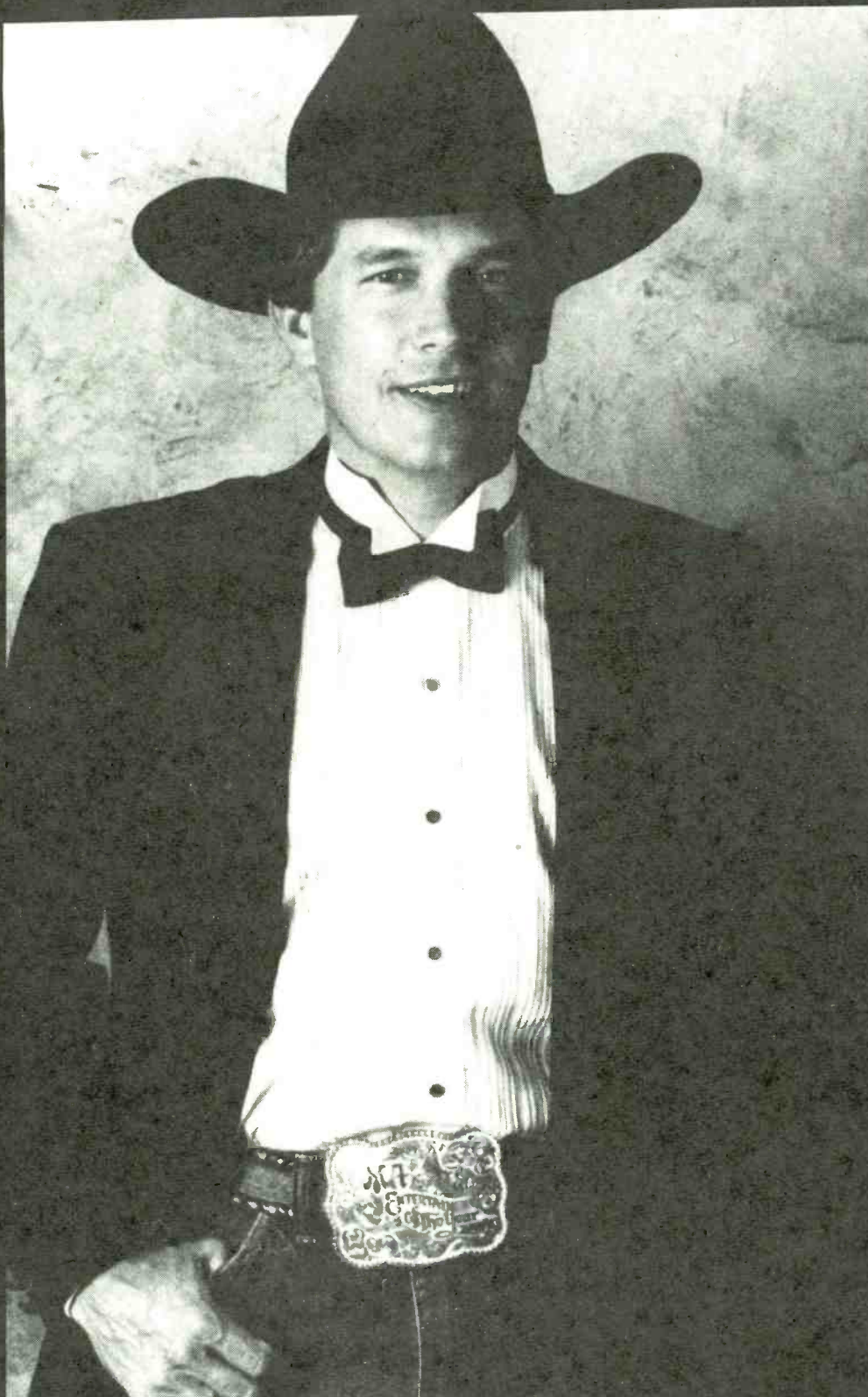
1	2	Damn Yankees, High Enough
2	3	C&C Music Factory, Freedom Willi
3	4	Ralph Tresvant, Sensitivity
4	5	Surface, The First Time
5	6	Janet Jackson, Love Will Never Do (Wi)
6	7	Vanilla Ice, Play That Funky Music
7	8	Whitney Houston, All The Man That I N
8	9	Madonna, Justify My Love
9	10	Will To Power, I'm Not In Love
10	11	Timmy T, One More Try
11	12	UB40, The Way You Do The Things You D
12	13	Chris Isaak, Wicked Game
13	14	EX Celine Dion, Where Does My Heart Beat
14	15	EX Nelson, After The Rain
15	16	EX Bette Midler, From A Distance
16	17	EX Keith Sweat, I'll Give All My Love To
17	18	EX INXS, Disappear
18	19	EX Winger, Miles Away
19	20	EX Sting, All This Time
20	21	EX Gloria Estefan, Coming Out Of The Dar
21	22	EX Urban Dance Squad, Deeper Shade Of So
22	23	EX Janet Jackson, State Of The World
23	24	EX George Michael, Waiting For That Day
24	25	EX Tara Kemp, Hold You Tight
25	26	EX Tracie Spencer, This House
26	27	EX Guys Next Door, I've Been Waiting For
27	28	EX Pet Shop Boys, How Can You Expect To
28	29	EX Oleta Adams, Get Here
29	30	EX Another Bad Creation, I esha
30	31	EX Alas, Waiting For Love
31	32	EX After 7, Heat Of The Moment
32	33	EX Styx, Show Me The Way

Q106

San Diego P.D.: Kevin Weatherly

1	2	Timmy T, One More Try
2	3	L.L. Cool J, Around The Way Girl
3	4	

George Strait 10th Anniversary Special Spotlight



George Strait's outstanding music career has spanned a decade of sold-out tours, platinum records and multi-industry awards including 1990 CMA and ACM Entertainer of the Year. In this special Billboard tribute, we will highlight these tremendous achievements and take an in-depth look at the people who helped make it happen.

Join us in saluting one of today's biggest country music superstars!

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Billboard

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from national album rock radio airplay reports.					
1	1	1	4	ALL THIS TIME A&M 1541	STING 4 weeks at No. 1
2	2	2	8	GIVE IT UP WARNER BROS. 4-19470	ZZ TOP
3	3	4	4	A LIL' AIN'T ENOUGH WARNER BROS. LP CUT	DAVID LEE ROTH
4	5	8	4	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
5	6	12	3	HEADLONG HOLLYWOOD 4-64920/ELEKTRA	QUEEN
6	4	3	14	MONEYTALKS ATCO 4-98881	AC/DC
7	10	25	4	SHE TALKS TO ANGELS DEF AMERICAN LP CUT	THE BLACK CROWES
8	8	9	12	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
9	7	6	14	IT'S LOVE MEGAFORCE LP CUT/ATLANTIC	KING'S X
10	9	10	10	RUNAWAY WARNER BROS. LP CUT	DAMN YANKEES
11	13	17	6	ANOTHER DEAL GOES DOWN VIRGIN LP CUT	STEVE WINWOOD
12	15	20	3	ROCKET O' LOVE CHARISMA 4-98856	THE KNACK
13	19	36	3	SILENT LUCIDITY EMI LP CUT	QUEENSRYCHE
14	17	15	11	I SAW RED COLUMBIA 38-73597	WARRANT
15	11	5	12	SIGNS GEPHEN 4-19653	TESLA
16	16	16	8	INSIDE OUT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
17	31	—	2	BITTER TEARS ATLANTIC 4-87760	INXS
18	21	26	4	DON'T BELIEVE HER MERCURY 878 798-4	SCORPIONS
19	12	7	16	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
20	14	11	13	SHELTER ME MERCURY 878 700-4	CINDERELLA
21	22	27	9	REMEMBER MY NAME SIMMONS 2736/RCA	HOUSE OF LORDS
★★★ POWER TRACK ★★★					
22	26	35	4	EASY COME EASY GO ATLANTIC 4-87773	WINGER
23	18	14	16	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
24	27	34	4	THE BALLAD OF JENNY LEDGE REPRISE LP CUT	TOY MATINEE
25	30	39	4	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE
26	20	23	6	FIRE IN THE BASEMENT RCA LP CUT	DEEP PURPLE
27	36	46	3	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
28	25	18	16	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP
29	34	42	4	I'LL NEVER LET YOU GO MCA 53801	STEELHEART
30	33	30	14	CANDY VIRGIN 4-98900	IGGY POP WITH KATE PIERSON
31	28	19	19	HARD TO HANDLE DEF AMERICAN 4-19668	THE BLACK CROWES
32	24	21	11	REAL REAL GONE MERCURY LP CUT	VAN MORRISON
★★★ FLASHMAKER ★★★					
33	NEW ▶	1		RIDE THE WIND ENIGMA 44616/CAPITOL	POISON
34	23	13	15	DISAPPEAR ATLANTIC 4-87784	INXS
35	42	—	2	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
36	NEW ▶	1		THE SOUL CAGES A&M LP CUT	STING
37	NEW ▶	1		GOOD TEXAN EPIC 34-73673	VAUGHAN BROTHERS
38	45	—	2	BEGGARS & THIEVES ATLANTIC LP CUT	BEGGARS & THIEVES
39	32	22	14	JUST THE WAY IT IS, BABY ATCO 4-98874	THE REMBRANDTS
40	47	—	2	RIVER OF LOVE ELEKTRA LP CUT	LYNCH MOB
41	NEW ▶	1		FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
42	29	24	9	BIG LIE CHARISMA LP CUT	RIK EMMETT
43	43	37	15	TEASE ME, PLEASE ME MERCURY 878 634-4	SCORPIONS
44	35	29	17	BEEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
45	NEW ▶	1		ONE IN A MILLION MCA 54044	TRIXTER
46	NEW ▶	1		TIL I AM MYSELF AGAIN EAST WEST LP CUT	BLUE RODEO
47	38	32	11	SPEND MY LIFE CHRYSLIS 23605	SLAUGHTER
48	37	28	8	IT AIN'T OVER YET EPIC LP CUT	ALLMAN BROTHERS BAND
49	40	47	22	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
50	39	43	6	GIVIN' YOURSELF AWAY ATLANTIC LP CUT	RATT

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

NAB Votes To Take DAB Lead

BY BILL HOLLAND

WASHINGTON, D.C.—On Jan. 29, the National Assn. of Broadcasters' radio board unanimously approved the recommendations of its Digital Audio Broadcasting Task Force that broadcasters move quickly to take the lead in DAB involvement. Atop the list of the recommendations at the Naples, Fla., meeting is NAB en-

WASHINGTON ROUNDUP

dorsement of the already-developed European Eureka 147 system as a prototype for a U.S. standard. NAB would also become the U.S. distributor of the Eureka technology.

The recommendations to the board by task force chairman Alan Box and his subcommittee took the form of an eight-page, single-spaced memo, obtained by Billboard before the vote. In it, Box suggested three different strategies: forging ahead, delaying, or taking a passive stance.

The task force unanimously advocates the first, which includes working for the establishment of a DAB technical standard, NAB endorsement of a specific technology—Eureka 147, submission of a DAB implementation plan to the FCC and Congress, and seeking industry consensus of the NAB's DAB plans.

FCC SAYS NO NUKE JOKES

The FCC is upset with a nuclear-war hoax that John Ulett, morning man at Emmis Broadcasting's KSHE St. Louis, perpetrated Jan. 29. Ulett, who was upset about listener calls suggesting that the U.S. nuke Iraq, interrupted regular programming that morning with a voice declaring,

(Continued on page 87)

PRESS IN GULF

(Continued from page 19)

especially since Jan. 16, Francis says reporters "have pretty free rein" beyond the restriction against reporting specific numbers of troops and their locations. As for fears that the press will be kept away now that the air war is becoming a ground war, Francis says there will be no new restrictions imposed beyond "the normal guidelines. The combat pools will [be able to] do the reporting, hopefully in good taste."

While some reporters complain that the presence of escort officers is a form of censorship, Francis says that pool officers are mainly there to protect reporters. "This is wide open desert. It's easy to get lost or confused, so this is for their own safety and protection."

Besides 18- and 19-hour days being the norm, Francis says the most difficult aspect of his job is satisfying the needs of the various media representatives within the pools. "If you have TV guys, print guys, and a radio guy in your group, they have different problems," he says. "The print and radio guys just want to talk to people, while the TV guys complain that the sun is going down." PHYLLIS STARK



DRE

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JEFF EYRICH
MANAGEMENT:
SUMMA
ARTISTS

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from commercial and college radio airplay reports.					
★★ NO. 1 ★★					
1	3	6	4	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES 1 week at No. 1
2	1	1	4	ALL THIS TIME A&M 1541	STING
3	2	3	6	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
4	6	9	4	THIS LOVE RCA 2754	DANIEL ASH
5	8	20	3	WHEN IT BEGAN SIRE LP CUT/REPRISE	THE REPLACEMENTS
6	4	2	11	KINKY AFRO ELEKTRA LP CUT	HAPPY MONDAYS
7	15	—	2	BITTER TEARS ATLANTIC 4-87760	INXS
8	5	5	9	SWEETNESS AND LIGHT 4.A.D LP CUT/REPRISE	LUSH
9	17	—	2	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
10	10	15	4	LIKE A DRUG RELATIVITY LP CUT	THEY EAT THEIR OWN
11	12	12	8	THAT IS WHY CHARISMA LP CUT	JELLYFISH
12	NEW ▶	1		I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS
13	7	4	13	MORE ELEKTRA 4-64923	SISTERS OF MERCY
14	20	13	8	COME TOGETHER WARNER BROS. 4-26384	PRIMAL SCREAM
15	21	22	3	CLASSIC GIRL WARNER BROS. LP CUT	JANE'S ADDICTION
16	NEW ▶	1		SADENESS PART 1 CHARISMA 4-98864	ENIGMA
17	9	7	9	HANDS ACROSS THE OCEAN MERCURY LP CUT	THE MISSION U.K.
18	22	—	2	GREY MATTER ATLANTIC LP CUT	AN EMOTIONAL FISH
19	NEW ▶	1		X,Y & ZEE RCA 2763	POP WILL EAT ITSELF
20	23	—	2	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
21	NEW ▶	1		OBSCURITY KNOCKS GODISCS 869-314-4/PLG	THE TRASH CAN SINATRAS
22	18	—	2	WHITE SHIRT BEGGAR'S BANQUET LP CUT/RCA	THE CHARLATANS UK
23	24	—	2	THIS IS HOW IT FEELS ELEKTRA 2-66581	INSPIRAL CARPETS
24	NEW ▶	1		GET A GUN TVT 2583	THE CONNELLS
25	NEW ▶	1		LIBERTINE ISLAND LP CUT/PLG	BUCK PETS
26	13	14	8	IT MAKES NO DIFFERENCE COLUMBIA LP CUT	THE DARLING BUDS
27	NEW ▶	1		DRIVE THAT FAST A&M LP CUT	KITCHENS OF DISTINCTION
28	NEW ▶	1		TASTE SIRE LP CUT/REPRISE	RIDE
29	14	8	10	TOMORROW NEVER KNOWS SIRE 0-21773/WARNER BROS.	DANIELLE DAX
30	11	17	16	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK

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

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

1. **Double Fantasy**, John Lennon/Yoko Ono, GEFEN
2. **Crimes Of Passion**, Pat Benatar, CHRYSALIS
3. **The Jazz Singer**, Neil Diamond, CAPITOL
4. **Greatest Hits**, Kenny Rogers, LIBERTY
5. **Zenyatta Mondatta**, Police, A&M
6. **Back In Black**, AC/DC, ATLANTIC
7. **Hi Infidelity**, REO Speedwagon, EPIC
8. **Hotter Than July**, Stevie Wonder, TAMLA
9. **Autoamerican**, Blondie, CHRYSALIS
10. **Paradise Theater**, Styx, A&M

TOP ALBUMS—20 Years Ago

1. **All Things Must Pass**, George Harrison, APPLE
2. **Jesus Christ Superstar**, Various Artists, DECCA
3. **Abraxas**, Santana, COLUMBIA
4. **Elton John**, UNI
5. **Greatest Hits**, Sly & the Family Stone, EPIC
6. **Elton John**, Tumbleweed Connection, UNI
7. **Pendulum**, Creedence Clearwater Revival, FANTASY
8. **Chicago III**, COLUMBIA
9. **The Partridge Family Album**, BELL
10. **Stephen Stills**, ATLANTIC

COUNTRY SINGLES—10 Years Ago

1. **I Keep Coming Back/True Life**, Country Music, Razy Bailey, RCA
2. **Who's Cheatin' Who**, Charly McClain, EPIC
3. **Beautiful You**, The Oak Ridge Boys, MCA
4. **Southern Rains**, Mel Tillis, ELEKTRA
5. **I'll Be There (If You Ever Want Me)**, Gail Davies, WARNER BROS.
6. **Are You Happy Baby?**, Dottie West, LIBERTY
7. **Your Memory**, Steve Wariner, RCA
8. **1959**, John Anderson, WARNER BROS.
9. **Silent Treatment**, Earl Thomas Conley, SUNBIRD
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. **Boogie Body Land**, Bar-Kays, MERCURY
8. **Too Tight**, Con Funk Shun, MERCURY
9. **Love Over And Over Again**, Switch, GORDY
10. **I Just Love The Man**, The Jone Girls, P.I.R.

The Best-Laid Plans: Yearly Marketing Strategies Subject To 'Flexibility' Factor

NEW YORK—While 12-month marketing plans are the norm at most stations, promotion directors say flexibility is crucial—a belief that has been reinforced by the outbreak of war in the Persian Gulf.

Most stations start with a 12-month plan that is generally hashed out by the promotion director, PD, GM, and sales manager. Paul Heffner, promotion director of AC WNSR (Mix 105) New York, calls it "a yearly plan creating a goal of what we want to accomplish for the year and targeting special campaigns we want to do." The plan is drafted by "evaluating research [and determining] what works for the listener, what are the good current events, what are the trends, and work from there. You define what your vision is for the year and really stick to that. That vision should be known by everyone at the station, even people in traffic."

Although not detailed with specific promotions, the 12-month plan at country WGAR Cleveland is "detailed in what our focus is, what our objective is, and how we're going to get there," says promotion director Sanaa Julien. At top 40 WBBM-FM (B96) Chicago, more specific brainstorming takes place on a quarterly basis, according to marketing director Dan Kieley.

Julien says "the day-to-day contests, other than the major quarterly contests, are planned a couple of months in advance, sometimes a day in advance. You have to have that flexibility in order to seize the moment. I can't ever be alarmed if someone walks into my office with a great idea but says 'we've got to do this now.' I knew [when I started in promotions] that I was on call 24 hours a day."

WDRE Long Island, N.Y., promotion director Jocelyn Taub says, "You can't predict what things will happen, like you get a new client or a major act comes through town that you didn't know about, or a big event in the world."

Three days before the Super Bowl, for example, WDRE received a pair of tickets to the game. Three hours later, the station was on the air with a promotion in which listeners had to follow recorded clues to guess which member of the Brady Bunch wouldn't be attending the game.

Another example of this need for flexibility is WGAR's "treats for troops" promotion. When it was done last fall, the station collected 46,000 pounds of candy for the troops. But plans to do it again were scrapped after war broke out and the situation in the Gulf turned more serious.

Although there are always adjustments, most say the arrival of a new ratings book rarely calls for a major overhaul in the marketing plan. "If you have a general good idea of what the station has to do," Heffner says, "you tweak it a little bit, but unless you're doing something majorly wrong you don't need a major overhaul."

Client tie-ins can limit the ability to be flexible, promotion directors say. "If you're not tied in with clients, you have the most flexibility because you're not layering the promotion with bureaucracy," says Heffner. "It's the basic idea of keeping it simple."

Kieley says it is "a lot easier to be flexible in a major market because the station is more willing to say no to a client. In a smaller market, a lot of the promotion is based on advertiser support and your hands may be tied more."

Heffner also notes that it is important to stay focused on your au-

Promotions & Marketing



by Phyllis Stark

dience. "You may come up with 1,001 great ideas, but if you lose focus on who you're doing this for, the promotion is not really going to work." Attending station events is a good way to stay in contact with the audience, he says.

"The thing that is most important is to [follow] current events and recognize a golden opportunity," Heffner adds. A perfect example is Earth Day, which was a major promotion for most stations this year. Heffner notes that "by the time it came up, everyone was involved, but the stations that started early got the most mileage out of it."

Looking ahead, Heffner notes that because of the Persian Gulf situation, holidays like Patriots Day, Flag Day, and Memorial Day will be particularly meaningful this year. But even then, flexibility will be important because it is impossible to predict the mood of the country, or foresee the outcome of the war. Among 1992's promotional opportunities will be the Olympics and the 500th anniversary of Christopher Columbus' discovery of America.

IDEA MILL: TARGETING HUSSEIN

During its "get that bastard weekend," WQHT (Hot 97) New York gave away T-shirts depicting Iraq's Saddam Hussein on a tar-

get to each person calling with a dedication for the troops overseas. The station made a donation to the USO for each winner.

Noncommercial WQED-FM Pittsburgh sent a listener who had been held hostage in Kuwait for four months to see his favorite artist, Garrison Keillor, in Minnesota. Ralph Leidholdt and his wife met Keillor backstage after the show. The event was planned after WQED learned that Leidholdt's captivity had cost him an opportunity to see Keillor at another performance.

WNSR morning hosts Jim Douglas and Liz White hosted a pep rally for New York Giants fans the day before the Super Bowl in Tampa, Fla. The event was held at a Sears Brand Central store near Tampa Stadium and included a laser light and sound show, and a tribute to the troops serving in the Persian Gulf; 2,000 American flags were distributed to Giants fans.

Rykodisc will promote "Valentine," the first single from the new Nils Lofgren album, "Silver Lining," with a war-related radio promotion for Valentine's Day. Listeners can call participating stations with the name and address of a loved one stationed in the Gulf, and Rykodisc will send the single to that service person for Valentine's Day. The song is a duet with Bruce Springsteen. Interested stations can contact Rykodisc's Jim Neill.

Broadcast Promotion and Marketing Executives holds its first one-day regional seminar March 22 at Chicago's O'Hare Marriott. Speakers include KLOL Houston director of creative services Doug Harris, and KTAR/KKLT Phoenix VP/GM Jim Tazarek. The cost is \$130 for BPME members and \$160 for others.

PRO-MOTIONS

Tisa LaSorte has been upped from coordinator to manager of marketing and promotions at WGN Chicago. Former manager Lori Brayer becomes director of broadcast services... Bill Scot Glasser joins WHFS Washington, D.C., as creative director. He was production director/copywriter at WBAB-FM Long Island, N.Y.

Uncle Sam Wants Contest Winner

The war in the Persian Gulf continues to impact radio promotions in unexpected ways. The winner of album WLZR Milwaukee's recent "big-shot concert promoter" contest could not claim his prizes because he was called up for Army duty Jan. 29.

Winner Bill Emery was to reap all of the benefits of being a concert promoter. These included having his name printed on all the tickets for a show by Def American act Slayer, having his name on all print ads for the concert, a briefcase full

of cash, 20 tickets for his "entourage," a limo ride to the show, and the opportunity to record promotional spots at WLZR. After winning the prize, however, Emery found out that he was scheduled to be shipped out to Maryland, en route to the Middle East, on the day of the show.

WLZR quickly made arrangements to fly Emery and his wife to Houston to see Slayer several days earlier. Members of his entourage kept their tickets for the Milwaukee show.

Hot Hits in Tokyo

Week of January 20, 1991

1. Because I Love You Stevie Nicks
2. Donna Make You Sweat C&C Music Factory
3. All This Time Sting
4. Love Will Never Do Janet Jackson
5. Try Me Joanne Whalley-Kilmer
6. Sensitivity Ralph Tresvant
7. Disappear Inna
8. Someday Mariah Carey
9. Justify My Love Madonna
10. Anything Is Possible Debbie Gibson
11. I'm Not In Love Will To Power
12. From A Distance Bette Midler
13. Freedom George Michael
14. River Of Love David Foster
15. Principles Of Lust: Sadness Enigma
16. Smile Aswad
17. More Than Words Can Say Alias
18. I've Your Baby Tonight Whitney Houston
19. Around The Way Girl L.L. Cool J
20. High Enough Dann Yankee
21. I Wanna Get With U Guy
22. Do The Bartman The Simpsons
23. Gentle Dino
24. Games New Kids On The Block
25. Ice Ice Baby Vanilla Ice
26. Play That Funky Music Vanilla Ice
27. Step By Step New Kids On The Block
28. Step Back In Time Kylie Minogue
29. I Don't Want To Say Goodnight Planet 3
30. Give Jupiter Project
31. You Look Just Like A Girl Again Ute Lemper
32. Power Of Love Deee-Lite
33. Opera House Malcolm McLaren
34. The First Time Surface
35. Unchained Melody The Righteous Brothers
36. Impulsive Wilson Phillips
37. Wiggle It 2 In A Room Gloria Estefan
38. Coming Out Of The Dark Gloria Estefan
39. I'll Do 4 You Father M.C.
40. Her Guy
41. Being Boring Pet Shop Boys
42. All I Have Beth Nielsen Chapman
43. Manjima No Fortuna Yumi Matsuyama
44. All The Man That I Need Whitney Houston
45. Love The Dream Academy
46. Feels Good Tony! Toni! Tone!
47. After The Rain Nelson
48. Close To You Maxi Priest
49. Sukiyaki Sandii
50. Without You Debbie Gibson

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

Fluctuating Youth Market Poses Challenges For Program Suppliers

LOS ANGELES—With top 40 radio in an ongoing state of flux, it is becoming harder for networks and syndicators to clear youth-oriented programming. But program suppliers aren't sitting idly. They are shifting their programming to better suit the needs of the changing marketplace.

Westwood One, for example, recently reworked "Scott Shannon's Rockin' America Top 30 Countdown" into the "All Request Top 30 Countdown" (Billboard, Jan. 12). CD Media affiliate relations director Karen Akerstrom reports that the company is contemplating offering both hot AC and churban versions of "Rick Dees' Weekly Top 40" along with its mainstream top 40 show. ABC Radio Networks, which offers "American Top 40 With Shadoe Stevens," increased its top 40/dance reach last year by picking up the independently produced "Hot Mix" for dance-leaning stations.

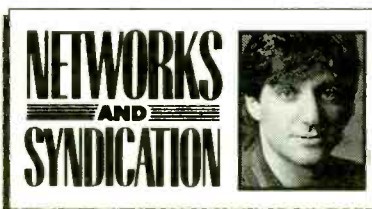
WW1's "Casey's Top 40 With Casey Kasem" was recently dropped by KPWR (Power 106) Los Angeles. Previously, the crossover station had overlooked the fact that the show contained music that wasn't compatible with its format. With Power's defection, "Casey's Top 40" is now heard in eight of the top 10 markets, but WW1 has also hit with a short-form series featuring the king of the countdowns.

"Casey's Biggest Hits," which debuted in April, has surpassed the 200-affiliate mark, making it the most successful top 40 shortform program. Still, that show, which has secured seven of the top 10 markets, has made some adjustments.

"When we first conceived it, we thought it would go back five, six, maybe 10 years," says WW1 executive VP/GM Thom Ferro. "But as it turned out, a lot of things that were hits in the early '80s don't get touched at all now. They're not recur-

rents. They're not gold. Now the show is much more dance-oriented. You are much more likely to hear Janet Jackson or Madonna or Whitney Houston than some rock song."

While Ferro says that there was a decline in youth business in 1990, he expects it to rebound soon. "Most baby-boomers are about 35 and have



by Craig Rosen

children that are 7, 8, or 9. It won't be very long until those children are in the youth market."

According to ABC VP of programming Corrine Baldassano, "Top 40 programming isn't necessarily harder to clear, but there is a smaller universe... There are less places to place product and there are a lot of us competing for one spot."

"AT40" is currently heard in nine of the top 10 markets, with "Hot Mix" in six. Baldassano says the dance-oriented show is easier to clear than the mainstream "AT40" but agrees that top 40's slump is a cycle and things will turn around. "What we have to do right now is ride out this wave."

CD Media is facing more hurdles than just top 40's evolution. The Burbank, Calif.-based firm run by Wally Clark and Dees only recently opened its doors for business. Nonetheless, the Dees show has managed to maintain affiliates in all of the top 10 markets. Still, CD Media's Akerstrom admits the going isn't easy. "A lot of hot AC stations are reluctant to play rap and stations that are more churban don't want to play Winger and

other heavy metal. It is more difficult to clear this type of program," she says.

AROUND THE INDUSTRY

The Radio Network Assn. reports that network revenues compiled by Ernst & Young for December were \$32,610,600, a 9.2% decrease from 1989's December figure of \$35,902,752. For the year, however, revenues were up 1.3%. In 1990, the networks raked in \$432,530,600, compared with \$427,187,728 in 1989.

Unistar Radio Networks has offered its CNN Headline News to the Armed Forces Radio and Television Service for broadcast to the troops in Saudi Arabia and around the world. AFRTS is carrying 30 minutes of CNN Headline News each hour, 24 hours a day... WSIX-FM Nashville is looking for a distributor for a new "Cutting Edge Of Country" show specializing in the Kentucky Headhunters/Hank Williams Jr. end of the format and featuring p.m. driver

Carl P. Mayfield. Contact GM David Manning.

Rolling Stone magazine correspondent P.J. O'Rourke is covering the Persian Gulf war for ABC Radio Networks' youth-oriented Contemporary FM and Rock networks. O'Rourke's reports will originate from an Allied military base in Dhahran, Saudi Arabia... ABC Radio Entertainment Network plans to broadcast a special salute to the armed forces in the Persian Gulf featuring Lee Greenwood Sunday (3). The one-hour show will be broadcast live from Walt Disney World in Orlando, Fla.

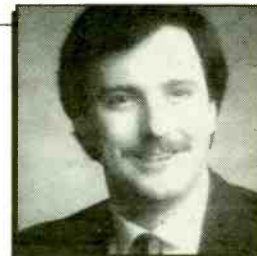
New affiliates on the FNN Business Radio network include KDKA Pittsburgh and WBZ Boston. These additions mark the fourth and fifth Group W stations to use FNN. Other Group W FNN affiliates are WINS New York, WMAQ Chicago, and KFVB Los Angeles. FNN is sold and distributed by the Unistar Radio Networks.

Unistar Radio Programming will

offer "The Heart Of Soul," a Valentine's Day special, for broadcast from Feb. 8-14. The four-hour show is hosted by WCBS-FM New York air personality Bobby Jay and will feature music and interviews with Smokey Robinson, the Temptations, and others.

The staff of CD Media includes associate producer Dennis Clark, business manager Linda Sanchez, and affiliate relations director Akerstrom, based in its Burbank, Calif.-headquarters. Akerstrom was formerly an affiliate relations director with Mutual/NBC. CD's New York office includes VP of sales Lisa Smith, formerly of Global Satellite Network; account executive Jason Malamud, formerly of DIR Broadcasting; and public relations director Carol Strauss. Andi Polisky is an account representative based in San Francisco. She was formerly with Viacom.

Wes McShay
WFHN New Bedford, Mass.



IT'S THE NEAR opposite of the rest of the country. During the top 40 boom, the New Bedford/Fall River, Mass., market had no top 40 of its own, although it could hear WPRO-FM Providence, R.I. In early 1989, as other stations were abandoning the format, WFHN (Fun 107) signed on with the sort of deliberately mainstream format that was losing favor elsewhere.

And in the Fall '90 Arbitron, a book that was deadly for most top 40 stations, WFHN finished a steady rise to No. 1 in its market, having gone 3.8-6.0-7.2-8.7 12-plus since its sign-on. WPRO-FM, meanwhile, went 8.7-8.4. (WFHN was also up 2.1-2.9 in Providence.)

Between them, WFHN and WPRO-FM control more than 17 shares. If you add the other top 40s that come into Bristol County from Boston and Providence, top 40 has nearly 24 shares of listening. By comparison, top 40 listening in Salt Lake City, a market with a relatively low median age, was down from 17 shares to 11.

A 15-year radio veteran, PD/p.m. driver Wes McShay programmed the likes of KOZE Lewiston, Idaho, and KIDX Billings, Mont., before making a concerted effort to come east. "In Idaho and Montana, you can get 21 shares and still get very little recognition. The biggest major markets are Minneapolis, Seattle, and Denver, and they're all over 1,000 miles away. Your station doesn't mean a lot to GMs in the big cities and it's still tough to get a job."

McShay found the WFHN job by answering a blind-box classified ad. He came to WFHN, a class-A drop-in, in February 1989, and had the station on the air a month later. Always a very mainstream top 40, WFHN has gradually begun leaning more dance because of the area's substantial Portuguese population. "I came out of a much more rock-oriented area. So it's been a live-and-learn situation. We also had a study from The Research Group that told us that we should lean a little toward dance without going to a complete dance/urban mix."

Yet, WFHN is still much more mainstream than other Northeastern top 40s. McShay will play hard rock, though he tends to add it late. He'll play some rap, but tends to start it at 3 or 7 p.m. Even a record like "Gonna Make You Sweat" may not start until afternoons.

This is the 4 p.m. hour: Johnny Hates Jazz, "Shattered Dreams"; Oleta Adams, "Get Here"; Aerosmith, "The Other Side"; Madonna, "Rescue Me"; Whitney Houston, "I'm Your Baby Tonight"; Mariah Carey, "Someday"; ZZ Top, "Give It Up"; Sweet Sensation, "Love Child"; Jon Bon Jovi, "Miracle"; Surface, "The First Time";

Daryl Hall John Oates, "Don't Hold Back Your Love"; Wilson Phillips, "Hold On"; Michel'le, "No More Lies."

So why was New Bedford County different than the rest of the country this fall? "There's a definite energy in this market. There's no attitude here that says you have to hear soft AC when you go into an office. You hear us all over in businesses. WPRO-FM has almost double our cume, but our TSL is extremely high for a top 40 station," McShay says.

And unlike a lot of today's top 40s that began their lives in the mid-'80s or before, "we're the new station on the dial," McShay says. "People who were getting bored with other stations are now loyal to us and turn to WPRO-FM or WHJY as the alternative when there's something they can't put up with."

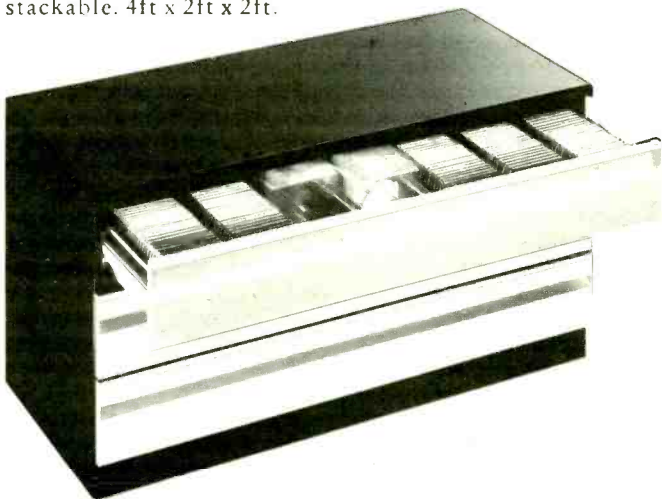
"We began on a very limited budget," he says. "We had good basic equipment, but no frills—no processing on the mike, very cheap CD players, two basic stereo tape recorders, a lot of the carts were used. Since being sold to H.D. Entertainment last May, we've added a lot of nice new equipment that we didn't have before. We have Dude Walker doing some voicers for us and new jingles. We had momentum before, but this kept it going."

WFHN had new morning and midday shows this fall. It also had a good showing of billboards and bus cards in Bristol County—a market where outdoor is relatively expensive—although McShay says that he was still outgunned by WPRO-FM, which also had TV. (WFHN will do its first TV campaign this spring.) All of this, McShay says, was augmented by heavy street promotion.

New Bedford is "having its tough times like most places in New England and the rest of the country," McShay says. "We have tax problems in the state and people are feeling the effects of it. But we have a radio station that gets the job done for clients; people will eliminate other things before they eliminate us. We have an aggressive sales manager who will keep us sold out through much of this year. Early January was off, but it was still close to our projections; now we're nearly sold out again."

With 3,000 watts at 114 feet, there's still much of its market that Fun 107 doesn't reach. "We're talking to Birch and Arbitron about the fact that Plymouth County, which is four miles from our stick, isn't even in our ratings area. There are 100,000 potential listeners who aren't even in the ratings book; if Plymouth County was in our market, we could have a 15-20 share." SEAN ROSS

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Systems with a future.



TERRI ROSSI'S RHYTHM SECTION

BACK TOGETHER AGAIN: In an explosion of radio activity, "Wrap My Body Tight" by **Johnny Gill** (Motown) gains reports from 76 stations and vaults 77-39. Stations report strong playlist increases for "Body," including WOWI Norfolk, Va. (31-23); WKYS Washington, D.C. (32-27); WCKU Lexington, Ky. (37-24) and WZAK Cleveland, Ohio (30-26). Jumping 52-38, "Stone Cold Gentleman" by **Ralph Tresvant** (MCA) gains 22 stations. It also makes strong playlist moves at radio, like Add-22 at KHYS Houston; 43-24 at WJLB Detroit; and Add-28 at KYEA Monroe, La. Although "Gentleman" has one less reporting station than "Body," it ranks higher on the chart because its overall point totals are higher. At the top of the chart, "When Will I See You Smile Again?" by **Bell Biv DeVoe** (MCA) surges 10-5. Its retail gain was significant, however, the strength of this move comes from radio. It has reports from 107 stations, gaining WBSK Norfolk. It is No. 1 at WLWZ Greenville, S.C., and WMGH Muskegon, Mich. It also has 24 top five reports. And, so as to not leave out any of **New Edition**, best wishes to **Bobby Brown**, who celebrates his 22nd birthday on Feb. 5.

"THE REAL THING" by **Marion Meadows** (Novus) regains its bullet, gaining retail points and eight new radio reports. It is new at WFXE Columbus, Ga.; WDZZ Flint, Mich.; WGZB Louisville, Ky.; WYLD-FM New Orleans; KJLH Los Angeles; WBSK Norfolk; WZFX Fayetteville, N.C.; and WUJM Charleston, S.C. It is now on 55 stations and advances 56-47.

BACK TO THE TOP of the chart: "You Don't Have To Worry" by **En Vogue** (Atlantic) effortlessly tops off the singles chart, chalking up three in a row. Twenty-six stations report it at No. 1 on their charts. "I'll Give All My Love To You" by **Keith Sweat** (Vintertainment) makes a strong move 6-2. It has radio reports from 107 stations, with new activity this week at WRBD Fort Lauderdale, Fla., and WYFX West Palm Beach, Fla. It is No. 1 at radio overall with 17 stations showing No. 1 reports.

FILM AT ELEVEN: "All The Man That I Need" by **Whitney Houston** (Arista) closes out radio this week with WEBB Baltimore coming on board at No. 41. It leaps over two records, with large increases in both retail and radio points. Ninety-four stations report upward playlist movement.

IT'S A CLEVELAND THANG: "Written All Over Your Face" by the **Rude Boys** (Atlantic) begins to pick up strong retail this week. It has reports from 67 stations. Four stations list it at No. 1: WWDM Columbia, S.C.; WLOU Louisville, Ky.; WDAO Dayton, Ohio; and at WZAK Cleveland—their hometown—it has held at No. 1 for three weeks. It has strong reports from around the country, including No. 2 at WBSK Norfolk; No. 3 at WENN Birmingham, Ala.; No. 2 at WQOK Raleigh, N.C.; No. 3 at KKDA-FM Dallas; and No. 3 at KRPS Kansas City. "All Season" by **Lever** (Atlantic) has reports from 101 stations, gaining WUSS Atlantic City, N.J. It gets a big boost from retail, gaining 20 new reporters. It moves 20-15. "Don't Let Me Down" by the **O'Jays** (EMI) still has 106 reporters. It also benefits from a strong increase in retail points, with 93 reports from the panel's 123 retail accounts.

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
WRAP MY BODY TIGHT JOHNNY GILL MOTOWN	19	17	40	76	91
NEVER BEEN IN LOVE BEFORE MARVA HICKS POLYDOR	9	15	39	63	63
IS IT GOOD TO YOU WHISPERS CAPITOL	9	13	40	62	63
LET'S CHILL GUY UPTOWN	15	12	34	61	72
MY HEART IS FAILING ME RIFF SBK	5	5	22	32	33
IT'S A SHAME (MY SISTER) MONIE LOVE WARNER BROS.	6	9	16	31	67
PATIENCE GRADY HARRELL RCA	3	5	22	30	30
STONE COLD GENTLEMAN RALPH TRESVANT MCA	3	5	14	22	90
SAME SONG DIGITAL UNDERGROUND T.BOY	6	7	9	22	80
TELL ME THE WOOTEN BROTHERS A&M	5	6	11	22	44

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.

EU

ain't found THE RIGHT ONE yet

The new single.
From the album
Cold Kickin' It.



Virgin

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★★ NO. 1 ★★	
1	1	2	11	GUY ▲ (UPTOWN 10115/MCA (9.98)	THE FUTURE
(2)	3	3	11	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
3	2	1	11	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
4	5	5	10	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT
5	4	6	19	LL COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
6	6	4	48	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
(7)	8	11	6	ICE CUBE PRIORITY 7230 (6.98)	KILL AT WILL
8	7	7	38	TONY! TONÉ! TONÉ! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
9	10	10	11	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
(10)	12	8	45	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON
11	11	12	9	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
12	9	9	32	MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
13	13	14	19	PEBBLES MCA 10025 (9.98)	ALWAYS
14	14	16	33	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
15	15	15	25	VANILLA ICE ▲ ⁷ SBK 95325 (9.98)	TO THE EXTREME
16	16	18	10	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
17	17	17	14	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
18	22	21	41	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
19	18	13	12	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
20	19	19	20	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
21	21	23	11	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
22	24	25	71	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
23	20	20	26	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
24	25	22	15	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
25	23	27	12	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
(26)	30	39	5	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
27	27	26	29	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
(28)	67	—	2	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
29	28	28	11	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
(30)	33	34	12	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
(31)	31	33	25	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
(32)	32	30	26	BLACK BOX RCA 2221 (9.98)	DREAMLAND
33	26	24	17	GERALD ALSTON TAJ 6302/MOTOWN (9.98)	OPEN INVITATION
34	29	29	17	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
35	34	35	12	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
(36)	41	45	12	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
(37)	42	48	12	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
38	36	36	42	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
39	38	37	24	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
(40)	40	44	58	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
41	35	32	16	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
42	39	40	21	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
43	37	31	18	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
(44)	NEW ►	1		DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN E.P. RELEASE
(45)	47	51	19	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
(46)	48	50	10	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
(47)	50	52	4	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
48	44	41	18	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
49	45	46	24	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK

50	46	43	10	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
51	43	38	13	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
52	49	42	19	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
(53)	59	59	6	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
54	52	47	15	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
55	54	53	16	CARON WHEELER EMI 93497 (9.98)	UK BLAK
56	56	54	29	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
57	51	49	18	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
58	57	57	11	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
59	58	58	20	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
60	55	60	8	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
61	53	56	9	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
(62)	64	66	5	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
63	63	67	6	VARIOUS ARTISTS A&M 5339* (9.98)	JAM HARDER
64	60	55	15	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
(65)	NEW ►	1		GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
(66)	71	86	3	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE/WHO
67	62	64	35	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
68	61	61	24	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
(69)	73	68	14	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
70	68	78	6	TRINERE PANDISC 8812 (9.98)	FOREVER YOURS
(71)	79	—	2	2 IN A RDOM CHARISMA 91594 (9.98)	WIGGLE IT
72	75	73	16	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
(73)	93	88	3	DISCO RICK FEATURING "THE DOGS" ON TOP 2004/JOEY BOY (8.98)	THE NEGRO'S BACK
74	66	62	23	N.W.A. ● RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
75	69	63	6	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	A BLITZ OF SALT-N-PEPA HITS: THE HITS REMIXED
(76)	90	83	3	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
77	70	69	39	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
(78)	88	96	3	MARVIN GAYE MOTOWN 6311 (39.98)	MARVIN GAYE COLLECTION
(79)	85	75	26	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
(80)	NEW ►	1		DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE
81	65	65	35	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
82	78	77	9	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/SOH (9.98)	PHASES IN LIFE
83	74	71	22	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
84	76	72	27	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
85	87	—	2	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
86	72	84	25	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
(87)	100	100	4	GANGSTER PAT JOEY BOY 9005 (9.98)	#1 SUSPECT
88	86	87	12	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
89	89	74	74	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
(90)	NEW ►	1		MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
(91)	RE-ENTRY	4		VARIOUS ARTISTS PRIORITY 7993 (9.98)	EXPLICIT RAP
92	80	85	8	MOVEMENT EX COLUMBIA 46848 (9.98 EQ)	MOVEMENT EX
93	91	79	17	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
94	95	98	31	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
95	82	81	4	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
96	96	89	42	NAJEE EMI 92248 (9.98)	TOKYO BLUE
97	84	94	39	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
98	83	95	42	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
99	92	97	22	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
100	77	91	31	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME

○ 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.

FOSTER-McELROY FLEX THEIR MUSICAL MUSCLE

(Continued from page 27)

tion; and a second solo FM album, which they promise will be "more focused." Says McElroy, "FM will stand for Funk Mob this time. It will be an extension of the One Nation sound, which I'm researching by listening to all the old albums by Clinton and P-Funk."

Except for Wing Records' Tony! Toni! Toné!, which they are contracted to produce for the next few years, Foster-McElroy say they will lend themselves to few acts outside the 2 Tuff-E-Nuff stable. "It's more rewarding doing our own acts and

making them into veterans," says McElroy.

Nonetheless, Foster-McElroy's career kicked off with a bang and developed through a number of varied projects. In 1986, after working as assistant engineers for Felton Pilate (ex-Con Funk Shun principal/current M.C. Hammer music director), they hooked up with Jay King to produce the Timex Social Club's R&B/pop hit, "Rumors." Following Timex Social Club's breakup, Foster-McElroy were approached by Warner Bros. to make a record.

With Samuelle Prater and Valerie Watson of TSC, they formed Club Nouveau. They recorded "Jealousy," an answer to "Rumors"; "Situation #9"; and, in 1987, a cover of Bill Withers' "Lean On Me" that was certified gold.

After touring with Club Nouveau, Foster-McElroy formed 2 Tuff-E-Nuff Productions, producing a track for former Con Funk Shun member Michael Cooper, the debut album by Tony! Toni! Toné!, then tracks for the Force M.D.'s, Alexander O'Neal, and Jesse Johnson.

The alliance with Atlantic followed. One of their first projects on the label was their own "FM2" album. Full of classic soul melodies and modern rap textures, inner-city slang and world-music chants, "FM2" garnered critical raves but little radio play. But it did create interest at Atlantic in featured vocalists Samuelle and En Vogue, who last year recorded hit-laden albums. "Our album was a launching pad for them," says Foster.

In addition to their album work, the two—who composed the theme

for BET's "Video Soul"—want to do more television and film work. But whatever they do, Foster-McElroy plan on doing it strictly in Oakland. "Moving to L.A. or Atlanta would be like selling out," says Foster. "It would be like getting a nose job."

**Al Bell, who helped
make Stax an R&B
dynamo, goes gospel
... see page 70**

Hot R&B Singles Sales & Airplay™

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

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	AROUND THE WAY GIRL	L.L. COOL J	7	1	3	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	2
2	3	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	4	2	4	YOU DON'T HAVE TO WORRY	EN VOGUE	1
3	4	YOU DON'T HAVE TO WORRY	EN VOGUE	1	3	1	LOVE MAKES THINGS HAPPEN	PEBBLES	3
4	1	LOVE MAKES THINGS HAPPEN	PEBBLES	3	4	7	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	4
5	5	IESHA	ANOTHER BAD CREATION	8	5	10	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	5
6	11	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	2	6	6	IF I WERE A BELL	TEENA MARIE	9
7	10	SOMETHING IN MY HEART	MICHEL'LE	6	7	9	SOMETHING IN MY HEART	MICHEL'LE	6
8	12	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	5	8	13	GET HERE	OLETA ADAMS	10
9	15	GET HERE	OLETA ADAMS	10	9	12	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	12
10	17	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	11	10	16	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	11
11	14	I DON'T KNOW ANYBODY ELSE	BLACK BOX	13	11	2	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	14
12	13	IF I WERE A BELL	TEENA MARIE	9	12	14	IESHA	ANOTHER BAD CREATION	8
13	19	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	12	13	15	HEAD OVER HEELS	TONY TERRY	17
14	21	ALL SEASON	LEVERT	25	14	18	FAIRY TALES	ANITA BAKER	18
15	20	PLAY THAT FUNKY MUSIC	VANILLA ICE	22	15	17	I DON'T KNOW ANYBODY ELSE	BLACK BOX	13
16	18	BABY DON'T CRY	LALAH HATHAWAY	19	16	19	THIS HOUSE	TRACIE SPENCER	16
17	24	THIS HOUSE	TRACIE SPENCER	16	17	21	DON'T LET ME DOWN	O'JAYS	20
18	8	DON'T BE A FOOL	LOOSE ENDS	29	18	8	AROUND THE WAY GIRL	L.L. COOL J	7
19	7	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	14	19	20	ALL SEASON	LEVERT	15
20	6	ONLY HUMAN	JEFFREY OSBORNE	21	20	24	SOMEDAY	MARIAH CAREY	23
21	16	MY LAST CHANCE	MARVIN GAYE	33	21	26	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	25
22	9	THE FIRST TIME	SURFACE	24	22	25	ALL TRUE MAN	ALEXANDER O'NEAL	26
23	37	DON'T LET ME DOWN	O'JAYS	20	23	22	BABY DON'T CRY	LALAH HATHAWAY	19
24	31	HEAD OVER HEELS	TONY TERRY	17	24	5	ONLY HUMAN	JEFFREY OSBORNE	21
25	27	JUST A LITTLE BIT LONGER	MAXI-PIEST	32	25	28	DO ME AGAIN	FREDDIE JACKSON	31
26	34	FAIRY TALES	ANITA BAKER	18	26	30	HOLD YOU TIGHT	TARA KEMP	28
27	25	MAKE IT WITH YOU	TEDDY PENDERGRASS	27	27	29	BLACK PARADISE	SAMUELLE	30
28	—	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	25	28	11	THE FIRST TIME	SURFACE	24
29	40	SOMEDAY	MARIAH CAREY	23	29	31	I CAN'T TELL YOU WHY	HOWARD HEWETT	34
30	22	I'LL DO 4 U	FATHER M.C.	43	30	23	MAKE IT WITH YOU	TEDDY PENDERGRASS	27
31	—	HERE COMES THE HAMMER	M.C. HAMMER	35	31	—	STONE COLD GENTLEMAN	RALPH TRESVANT	38
32	23	LOVE ME DOWN	FREDDIE JACKSON	45	32	39	ANOTHER LIKE MY LOVER	JASMINE GUY	37
33	36	BLACK PARADISE	SAMUELLE	30	33	—	GETTING BACK INTO LOVE	GERALD ALSTON	40
34	—	HOLD YOU TIGHT	TARA KEMP	28	34	37	MELODY COOL	MAVIS STAPLES	36
35	—	GOLD DIGGER	EPMD	41	35	—	WRAP MY BODY TIGHT	JOHNNY GILL	39
36	29	IT NEVER RAINS...	TONY! TONI! TONE!	42	36	34	PLAY THAT FUNKY MUSIC	VANILLA ICE	22
37	28	MISSING YOU	SOUL II SOUL	44	37	—	LET'S CHILL	GUY	—
38	30	GO FOR IT!	JOEY B. ELLIS & TYNETTA HARE	59	38	—	SAME SONG	DIGITAL UNDERGROUND	—
39	33	SENSITIVITY	RALPH TRESVANT	49	39	—	HERE COMES THE HAMMER	M.C. HAMMER	35
40	26	WHAT'S IT ALL ABOUT	RUN-D.M.C.	58	40	—	I WILL ALWAYS LOVE YOU	TROOP	46

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
50 ALL OF ME (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)	34 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP)
15 ALL SEASON (Trycep, BMI/Willesden, BMI)	13 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL
11 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	8 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)
26 ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	9 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP)
37 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP)	25 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP)
53 ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco Mix Club, ASCAP/WB, ASCAP)	43 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL
7 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	2 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP)
19 BABY DON'T CRY (Angel Notes, ASCAP/Warner-Tamerlane, BMI)	94 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL
92 B.B.D. (I THOUGHT IT WAS ME) ? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighly, BMI/Strong Island, ASCAP)	81 INSANITY (Lorimar, BMI/Spinning Platinum, ASCAP/No Pain No Gain, ASCAP)
74 BETTER PART OF ME (EMI, PRS)	62 IS IT GOOD TO YOU (Azian, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
30 BLACK PARADISE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	89 I SURRENDER (Keshia, PRS)
68 BOOMERANG (EMI Blackwood (Canada), BMI/Soundtown, PROCAN/Chipkar, BMI/Watchdog, CAPAC)	42 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
56 COME ON, LET'S MOVE IT (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)	54 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI)
77 DANCE ALL NIGHT (Pac Jam, BMI)	65 I WANNA COME BACK HOME (Dillard, BMI/Rainbow, ASCAP)
48 DOESN'T THAT MEAN SOMETHING (Almo, ASCAP)	78 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP)
31 DO ME AGAIN (MCA, ASCAP/Bush Burnin', ASCAP/Dia, ASCAP)	46 I WILL ALWAYS LOVE YOU (Disguise, ASCAP/Platinum Gold, ASCAP/Diva One, ASCAP)
29 DON'T BE A FOOL (MCA, ASCAP/BMG, ASCAP/Brampton, ASCAP)	32 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP/Pow Wow, ASCAP/Hot Licks, BMI) CPP
20 DON'T LET ME DOWN (WE, BMI/Dwaine Duane, BMI)	69 JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)
93 DO YOU CARE (ADRA, BMI/Kang's Thang, BMI)	52 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)
79 DO YOU REALLY WANT IT (Zomba, ASCAP/Rudy Holland, ASCAP/On The Fritz, ASCAP)	61 A LITTLE BIT OF DANE TONIGHT (Protoons, ASCAP/Dana Dane Forever, ASCAP/Promise, BMI/Gordy's Groove, BMI/Lynton Muir Ltd., BMI)
55 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	3 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI)
99 EVERY LITTLE THING (Ensign, BMI/Bright Ray, BMI/Legassick, BMI) CPP	45 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, ASCAP)
18 FAIRY TALES (All Baker's, BMI/Delvon, BMI/Montequue/Virgin, BMI) CPP	67 LOVE ME JUST FOR ME (Bust-It, BMI/Felstar, BMI/American League, BMI) CPP
24 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	97 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)
88 GENTLE (New Trend, BMI)	75 LOVE U 2 THE LIMIT (Virgin Songs, BMI/Morning Crew, BMI) CPP
10 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	14 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
40 GETTING BACK INTO LOVE (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	27 MAKE IT WITH YOU (Colgems-EMI, ASCAP) WBM
90 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Alco, ASCAP/Don-Pow, ASCAP)	71 MARY HAD A LITTLE BOY (Hanseatic, ASCAP/Fellow, BMI/Songs Of Logic, BMI/Intersong U.S.A., ASCAP/Willesden, BMI)
59 GO FOR IT! (HEART & FIRE) (Not Listed) CPP	36 MELODY COOL (Controversy, ASCAP/WB, ASCAP)
41 GOLD DIGGER (Pariken, ASCAP/Full Keel, BMI/Bert Reid, BMI/Ron Miller, ASCAP/Bridgeport, BMI)	51 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM
4 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civiles, ASCAP) HL	70 MIDNITE LOVER (Bust-It, BMI)
91 GOTTA MAKE UP YOUR MIND (Society Hill, BMI/Family Production, BMI)	44 MISSING YOU (Virgin, ASCAP/Jazzie B, ASCAP/EMI April, ASCAP/Law, ASCAP/MCA, ASCAP) CPP
17 HEAD OVER HEELS (Shaman Drum, BMI/Sun Face, ASCAP)	
35 HERE COMES THE HAMMER (Bust-It, BMI) CLM	
28 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)	

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CHANGE THE STYLE B/W J. DUB'S THEME

12" SINGLE OUT NOW ON

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Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	2	2	6	GOLD DIGGER RAL 44-73633/COLUMBIA (C) (CD) (M) (T)	◆ EPMD 1 week at No. 1
2	1	1	11	AROUND THE WAY GIRL ◆ DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
3	3	4	12	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T)	◆ YO-YO
4	5	6	9	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T)	◆ RUN-D.M.C.
5	6	10	5	TREAT 'EM RIGHT SELECT 62358 (T)	◆ CHUBB ROCK
6	4	3	15	I'LL DO 4 U UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C.
7	9	13	5	MELT IN YOUR MOUTH EPIC 34-73652 (C) (M) (T) (V)	◆ CANDYMAN
8	10	14	6	PLAY THAT FUNKY MUSIC ◆ SBK 07339 (C) (M) (T)	◆ VANILLA ICE
9	7	8	11	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T)	◆ TERMINATOR X
10	12	15	8	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE
11	11	11	9	CAN'T DO NUTTIN' FOR YA MAN DEF JAM 44-73612/COLUMBIA (C) (CD) (M) (T)	PUBLIC ENEMY
12	15	20	5	CAN I KICK IT JIVE 1400/RCA (C) (T)	◆ A TRIBE CALLED QUEST
13	14	22	6	WAKE UP ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN
14	16	16	8	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
15	13	5	14	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/REPRISE (C) (M) (T)	◆ BIG DADDY KANE
16	8	7	15	THE GHETTO JIVE 1397/RCA (C) (M) (T) (V)	◆ TOO SHORT
17	21	26	4	SOMETHING NEW COLD CHILLIN' 0-19522/REPRISE (C) (M) (T)	GRANDDADDY I.U.
18	19	25	4	KEEP GROOVIN' PWL AMERICA 878 495/MERCURY (C) (T)	T.D.C.
19	18	18	9	A LITTLE BIT OF DANE TONIGHT PROFILE 7314 (M) (T)	◆ DANA DANE
20	29	29	3	JUST TO GET A REP CHRYSAUS 23620 (C) (M) (T)	◆ GANG STARR
21	NEW	1		HERE COMES THE HAMMER CAPITOL 15585 (C) (T)	◆ M.C. HAMMER
22	27	28	3	ERASE RACISM COLD CHILLIN' 0-21811/WARNER BROS. (C) (M) (T)	◆ KOOL G RAP & D.J. POLO
23	22	27	8	CRUMBS ON THE TABLE JIVE 1407/RCA (C) (T)	◆ D-NICE
24	25	24	8	HE'S KING OF THE HYPE CRUSH 642/K-TEL (C) (T)	◆ 2 BIGG M.C.
25	NEW	1		DANCE ALL NIGHT EFFECT 708*/LUKE (C) (M)	◆ POISON CLAN
26	28	—	2	RICO SUAVE INTERSCOPE 0-96401/EAST WEST (C) (T)	◆ GERARDO
27	NEW	1		BURN BABY BURN CLAPPERS 3016/IN EFFECT (M) (T)	◆ 2 BLACK 2 STRONG
28	23	23	23	ELECTRIC SLIDE CREATIVE FUNK 1701/SOH (T)	◆ GRANDMASTER SLICE & IZZY CHILL
29	NEW	1		COME ON, LET'S MOVE IT PROFILE 7322 (C) (T)	◆ SPECIAL ED
30	17	9	18	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M)	◆ K-SOLO

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.

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	3	12	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141 1 week at No. 1	◆ SHAWN CHRISTOPHER
2	1	2	11	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
3	7	9	8	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
4	6	7	8	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
5	4	4	11	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
6	3	1	10	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
7	9	14	8	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
8	12	17	6	LOVE BABY/CRAZY EARTH MUTE 0-66587/ELEKTRA	◆ FORTRAN 5
9	16	27	4	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
10	10	12	8	SIN TVT 2617-1	◆ NINE INCH NAILS
11	17	25	6	PSYCHE OUT MUTE 0-66579	◆ MEAT BEAT MANIFESTO
12	15	23	6	GOOD TIME RADIKAL RECORDS RAD-1	S.I.N. FEATURING CLAUDJA BARRY
13	21	30	4	DANGEROUS ON THE DANCEFLOOR CITY BEAT 1253/BEGGARS BANQUET	MUSTO & BONES
14	8	10	9	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
15	5	5	9	THUNDER MUTE 0-66587/ELEKTRA	◆ RENEGADE SOUNDWAVE
16	24	35	3	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
17	19	24	6	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
18	20	26	5	WHITE RABBIT/DANCE RIGHT BACK . . . MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
19	22	29	4	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
20	33	48	3	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
21	14	19	8	KEEP GROOVIN' PWL AMERICA 878 4951/MERCURY	◆ T.D.C.
22	11	11	10	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
23	31	34	4	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
24	29	32	5	IT'S A JUNGLE OUT THERE CHRYSALIS V-23532	JULIAN JONAH
25	32	33	4	SO SPECIAL MOTOWN 4752	BLAZE
26	13	15	9	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
27	27	28	6	KISS THE GROUND CURB V-77070	REAL LIFE
28	38	—	2	YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX	◆ CAUSE & EFFECT
★★★ POWER PICK ★★★					
29	41	—	2	ALL WE GOT REPRISE IMPORT/WARNER BROS.	MICHAEL McDONALD
30	34	40	3	FREQUENCY/DEMONS NETWORK U.K. NWKT-13	RHYTHMATIC
★★★ HOT SHOT DEBUT ★★★					
31	NEW	1	1	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG	◆ CATHY DENNIS
32	37	49	3	SOMETHING AIN'T RIGHT MCA 53968	◆ SLAM SLAM
33	44	—	9	CLOSE TO ME (REMIX) ELEKTRA 0-66582	◆ THE CURE
34	40	—	2	GOT 2 B FREE A&M 75021 7501-1	NEW LIFE
35	46	—	2	TOGETHER FOREVER COLUMBIA 44-73630	LISETTE MELENDEZ
36	23	8	13	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
37	18	6	11	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
38	49	—	2	DRINK ON ME PROFILE PRO-7321	◆ TEULE
39	25	13	14	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
40	26	20	9	BUS STOP/LAST NIGHT A DJ SAVED MY LIFE CUTTING CR-242	◆ CLUB IDOL
41	45	—	2	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
42	35	38	5	HOW THE HEART BEHAVES CHRYSALIS V-23641	WAS (NOT WAS)
43	30	18	13	MAKE SOME NOISE D.J. INTERNATIONAL DJ-934	FAST EDDIE
44	NEW	1	1	IT'S A SHAME WARNER BROS. IMPORT	MONIE LOVE
45	NEW	1	1	DISAPPEAR ATLANTIC 0-86093	◆ INXS
46	NEW	1	1	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	TARA KEMP
47	48	43	4	UFO'S ARE REAL/REVOLUTION 10 NETTWERK W2-3051/IMPORTANT	MC 900 FT. JESUS
48	28	16	9	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
49	43	39	5	MISSING YOU VIRGIN 0-96414	SOUL II SOUL
50	47	45	3	SHE LOVES ME SHE LOVES ME NOT VIRGIN 0-96409	AFTERSHOCK

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	2	3	11	I DON'T KNOW ANYBODY ELSE RCA 2735-1 1 week at No. 1	◆ BLACK BOX
2	1	1	5	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
3	3	2	13	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
4	4	5	8	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
5	5	9	8	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
6	8	11	10	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
7	9	10	9	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
8	7	7	9	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
9	6	4	9	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
10	10	14	8	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
11	15	20	5	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
12	12	18	9	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
13	11	13	12	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
14	13	17	10	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS
15	18	26	6	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
16	19	21	8	SIN TVT 2617-1	◆ NINE INCH NAILS
17	20	24	9	KEEP GROOVIN' PWL AMERICA 878 495-1/MERCURY	◆ T.D.C.
18	22	27	5	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
19	14	6	14	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
20	24	30	4	MELT IN YOUR MOUTH EPIC 49-73639	◆ CANDYMAN
21	27	34	3	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
22	23	28	8	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) WING 879 069-1/MERCURY	◆ TONY! TON! TONE!
23	28	32	4	TOGETHER FOREVER COLUMBIA 44-73630	LISETTE MELENDEZ
24	26	31	5	GOLD DIGGER DEF JAM 44-73633/COLUMBIA	◆ EPMD
25	31	47	3	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
★★★ POWER PICK ★★★					
26	40	—	2	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	TARA KEMP
27	16	12	11	CRASH (HAVE SOME FUN) TOMMY BGY TB-963	◆ TKA FEATURING MICHELLE VISAGE
28	17	8	16	JUST ANOTHER DREAM POLYDOR 877 963-1/PLG	◆ CATHY DENNIS
29	32	39	4	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
30	21	15	10	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
★★★ HOT SHOT DEBUT ★★★					
31	NEW	1	1	WHEN WILL I SEE YOU SMILE AGAIN? MCA 53999	◆ BELL BIV DEVOE
32	37	43	3	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
33	33	40	4	BEEN CAUGHT STEALING WARNER BROS. 0-21736	◆ JANE'S ADDICTION
34	38	—	2	LOVE BABY/CRAZY EARTH ELEKTRA 0-66587	◆ FORTRAN 5
35	35	38	5	NOW I NEED YOUR LOVE HARBOR LIGHT HL-1014	MONTANA MOON FEATURING BEVERLI
36	30	25	10	THE QUESTION CUTTING CR 244	CONCEPT OF ONE FEAT. NOEL
37	NEW	1	1	JUST A LITTLE BIT LONGER CHARISMA 0-	MAXI PRIEST
38	25	16	11	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899	◆ BELL BIV DEVOE
39	41	—	2	THE ROOF IS ON FIRE/ . . . AND PARTY TSR 865	◆ WESTBAM
40	46	—	2	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
41	42	—	2	DISAPPEAR ATLANTIC 0-86093	◆ INXS
42	43	46	3	PLAY THAT FUNKY MUSIC SBK V-19726	◆ VANILLA ICE
43	47	—	2	KISS THE GROUND CURB V-77070	REAL LIFE
44	29	19	17	TOM'S DINER A&M 75021 2342-1	◆ DNA FEATURING SUZANNE VEGA
45	44	45	3	CLOSE TO ME ELEKTRA 0-66582	◆ THE CURE
46	NEW	1	1	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
47	NEW	1	1	THUNDER ELEKTRA 0-66587	◆ RENEGADE SOUNDWAVE
48	39	29	15	I WANNA GET WITH U UPTOWN 53928/MCA	◆ GUY
49	34	23	14	LOVE SO SPECIAL ATLANTIC 0-86124	◆ CEYBIL
50	36	22	13	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE

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.



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CLIMBING THE CHARTS NOW!
REMIXED BY 2 IN A ROOM.



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You'll soon understand the true...

definition
of
sound

"NOW IS
TOMORROW"

Coming in late February

Orbit Launched; Londonbeat Bows; Quiet Storm Hits

ON THE BEAT: Keeping the pomp and circumstance down to a minimum, let's dive right into this month's new-music roundup.

FLYING INTO ORBIT: Get ready for a heaping dose of music from fab remixer/artist **William Orbit** over the next few weeks. **Virgin** will issue "Set The Controls For The Heart Of The Bass," Orbit's first long-player, under the name **Bassomatic**, while the folks at his previous label, **I.R.S./No Speak**, have dipped into their archives to compile "Strange Cargo 2."

Given a choice, club DJs are more likely to opt for the **Bassomatic** set, which features the top 10 hit "In The Realm Of The Senses" and "Fascinating Rhythm," already extensively exposed here last year on import. Although we couldn't find a track that was not worth a spin, several stand out above the others, including the slightly acidic houser "Freaky Angel," "Wicked Love," with its sensual, piano-driven hip-hop vibe, and the bleepy, reggae-etched "Rat Cut-A-Bottle."

Orbit has finely tuned his talent for weaving odd noises and samples into the mix without distracting from the bass line. Even vocals are used more as an instrument than as the song's focal point. An early pick for the best of '91.

More heady is "Strange Cargo 2," which emphasizes sprawling instrumentation over dance beats. Tracks like the slow, ambient "Atom Dream" and "Ruby Heart," replete with space-age sound effects and subdued rock guitar work, are more atmospheric and work better in intimate environments. A must for diehard fans, as well as jocks in search of something adventurous for late-night sets.

LONG-PLAYERS: Several noteworthy albums will hit the racks during the next two weeks, which provides a reason to believe that major labels may actually stick to their stated commitment toward more long-term artist and product development at the dance-music level this year. Each of these albums stand out not merely for

boasting multiple singles prospects, but because they explore their respective subsections of the dance-music genre beyond their stylistic surface.

After it received massive exposure as an import, **MCA** is about to issue the debut of quartet **Londonbeat**, "In The Blood."

Signed directly to **Eurythmic Dave Stewart's Radioactive** label elsewhere in the world, this band combines rich harmonies with trendy club and R&B-flavored vibes reminiscent at times of **Was (Not Was)**. The first single, "I've Been Thinking About You," is deservedly burning at several formats, with the pop/hip-hop "A Better Love" and funk-induced "She Said She Loves Me" waiting in the wings as follow-ups. Although the grooves here cannot be denied, we're most impressed by the fact that these songs stand tall when stripped of all production gimmicks.

Crunch-O-Matic inaugurates the newly reactivated **Smash Records** with "Caution: Do Not Play." Although not exemplary of the house/R&B direction of the label's future releases, alternative and industrial-geared DJs will revel in the sonic blast of tracks like "Sexomatic," "Accelerator Hell," and the first single, "Caution." Each cut weaves on-target news and movie sound bites with insinuating beats and hot guitar work. Essential for those who have taken bands like **Meat Beat Manifesto**

and **Nine Inch Nails** to heart.

Former **Latin Rascal Tony Moran** steps into the solo spotlight with his self-titled effort on **RCA**. The first single, the **David Morales**-refashioned "Same Sun, Same Sky," is making early club inroads; thanks to its crafty mixture of house and freestyle sensi-



by Larry Flick

bilities. The rest of the set proves that a freestyle creative resurgence could be in the offing, especially on "Who's Sorry Now" and the crossover radio-friendly "Shed Another Tear." Moran's songwriting ability has grown considerably, as has the production technique.

SINGLES-MINDED: Leading this week's crop of 12-inch singles is "Dreams" from **Quiet Storm** (**Quark Records**, New York). Featured vocalist **Melonya** gives an ethereal, muselike presence to this deep houser. Remixer/DJ **Freddy Bastone** takes this track through a series of mind-expanding early-a.m. versions, adding a New York-style hipness to producer **Ray "Rosario" Javier's** tight R&B-based groove.

Consider the "Sadness" singles war officially declared now that **Arista** has issued "What Is Sadness" by **Device**. The track bears a striking resemblance to **Charisma** act **Enigma's** hit, which is currently at No. 20 on **Billboard's** Club Play chart and is raking up numerous radio adds.

Both singles have scored well overseas, and deftly blend traditional Gregorian chants with hip-hop beats. **Device** offsets its track by adding a subdued rap. We doubt that this will hurt **Enigma's** momentum, and in fact predict that jocks will wind up using the two tracks as companion pieces. A smart decision.

By the by, "What Is Sadness" will be included on the forthcoming dance-singles compilation **Arista** will release later this month.

Chicago-based DJ International Records has been creating a regional stir among hip-house aficionados with "How Low Can U Touch Me" by **Mix Masters Featuring Andrea**. This frenetic beat fest is fueled with guest rhymes from local heroes **Tyree, Sundance**, and **Fast Eddie**, who recently enjoyed a hit with "Make Some Noise." When you tire of the rap version, check out **Rocky Jones'** diva-driven "Club Warehouse" mix, which showcases **Andrea's** fine vocals, and **Tyree's** "Village Mix," which emphasizes saloon-style piano lines and a booming bass. Both slam hard.

Jay Williams returns with a nif-

ty deep-house rave, "One Step At A Time," on **Big Beat** (New York). Produced by **Nelson "Paradise" Roman** and **Blue Jean**, as well as sporting remixes by **Marshall Jefferson**, this track is an easy fit for nearly any mainstream-oriented format and reveals a warm and soulful vocal from **Williams**.

POOL PROFILE: In our continuing series spotlighting influential record pools around the country, we take a look this week at **Record Resource Pool**.

Owned and operated by **Randy Sills**, this Los Angeles-based pool services more than 125 DJs and recently made history by being the first organization of its kind to open a branch in Japan.

This affiliate, which currently counts 50 members, offers an extensive publishing feature, including the "DJ Bible," for pro jocks, and "Dance X-Press," a monthly fanzine for dance-music enthusiasts. **Sills** also services the radio market in Japan with "FM Radio Productions," a weekly mix show.

Another feature of the pool is its planning and marketing consultation division, which deals primarily in audio technology.

On the home front, **Sills** and his jocks have campaigned hard to keep the 12-inch single alive, joining other California pool directors in petitioning the club community to fight to make the labels take heed.

Claudja Barry Boogies Back Onto The Dance Chart

■ BY LARRY FLICK

NEW YORK—The death of the disco movement left the music industry littered with a slew of dead careers. While a number of the genre's icons have failed to relaunch their careers, **Claudja Barry** is currently on the verge of matching the peak success of her glory days.

The Canadian-born singer, who topped the dance charts nearly 10 years ago with "Boogie Woogie Dancing Shoes" and "Down & Counting," is currently bulletted at No. 12 on **Billboard's** Club Play Chart with the house-grounded "Good Time." It has not been an easy road back, but **Barry** says she is as enthusiastic and determined as she was when she first began her career.

"Being bitter or depressed about the past takes up way too much time and energy," she says. "I think making music and taking care of business is far more constructive than brooding. Besides, I have been fortunate to discover people who have continued to enjoy my music over the years. Just because I have not been on the charts does not mean that I have been sitting at home and twiddling my thumbs or crying."

Barry first came into prominence when "Boogie Woogie Dancing Shoes" on **Chrysalis Records** crossed from the nightclub arena onto pop radio. After moving over to **Salsoul Records**, she issued a successful cover of **Cerrone's** "Tripping On The Moon" and "Love For The Sake Of

Love," a single that is now regarded by many club DJs as one of the top 10 sleaze-speed records of the disco era. When she signed with **Epic**, **Barry** enjoyed some of her greatest chart success.

Although she only issued one album for the label, "I, Claudja," it spawned four hit singles, including the classic "Down & Counting." As the popularity of disco waned, so allegedly did the label's commitment to **Barry**.

"[Epic] did not want to be bothered with her as a pop artist," says one of the label's former promotion staffers. "The general attitude from the label at the time was that a black artist should have an R&B radio base. **Claudja** wasn't viewed that way since she wasn't signed through the R&B music department. The end of disco left many artists like **Claudja** falling through the cracks with category-conscious people."

Barry agrees, saying she has no control over the fact that she is "a pop/dance-oriented vocalist who happens to be black. People need to let go of such preconceived notions about artists; they need to be more conscious of the music people are making and less conscious of their skin color or looks."

After eventually splitting with **Epic**, **Barry** released several underrated 12-inch singles. Last year, she signed to independent **Radikal Records** in New York and recorded "Good Time." The promotional twist for the track, which

features a cameo by **Popular/RCA** rapper **K.C. Flightt**, was that it was initially serviced to club DJs with the song credited to "S.I.N. (Strength In Numbers)."

"We thought it might be interesting to see if people would respond to the song without knowing that it was a new **Claudja Barry** record," she says. "I wanted to see how people would respond to one of my songs without taking my history into consideration."

Apparently there is still public interest in **Barry**, who divides her time between recording, acting, and tending to her family. The re-

sponse to "Good Time" was strong enough to send her back into the studio to record a new album. Among the tracks is the next 12-inch single, a cover of **Feargal Sharkey's** "A Good Heart." **Barry** maintains an optimistic and philosophical attitude about the current state of her career.

"When I am onstage performing, I am lucky enough to live out the fantasies of many people—including myself," she says. "I will always be out there working it—whether there are 500 people in the audience or five."



Where's The Cake? Frankie Knuckles takes a break from completing his debut album for **Virgin Records** to celebrate his birthday at a bash held at New York hotspot **The Sound Factory**. Shown, from left, are **Satoshie Tomei**, **Knuckles**, and **David Morales**. (Photo: Tina Paul)

Hot Dance Breakouts

CLUB PLAY

1. DO YOU WANNA DANCE BROTHER MAKES 3 CARDIAC
2. KID GET HYPED DESKEE RCA
3. SERIOUSLY/BEING BORING PET SHOP BOYS EMI
4. HOW LONG INFORMATION SOCIETY TOMMY BOY
5. SAME SONG DIGITAL UNDERGROUND TOMMY BOY

12" SINGLES SALES

1. SADENESS PART I ENIGMA CHARISMA
2. RICO SUAVE GERARDO INTERSCOPE/ATLANTIC
3. ALICE EVERYDAY BOOK OF LOVE SIRE
4. HERE COMES THE HAMMER M.C. HAMMER CAPITOL
5. PSYCHE OUT MEAT BEAT MANIFESTO ELEKTRA

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

Talent

A&R Exec Tony Brown Broadening Country's Appeal

■ BY THOM DUFFY

This is part of an occasional series of A&R profiles.

NASHVILLE—Take a look at the Hot Country Singles & Tracks chart and you'll see Tony Brown's hand in a hefty share of hits. Songs by Reba McEntire, Steve Wariner, Vince Gill,



TONY BROWN

Patty Loveless, Rodney Crowell, Marty Stuart, and James House all bear the production credit of Brown, executive VP and A&R chief of MCA Records in Nashville.

A North Carolina native and one-time touring musician—he played piano behind Elvis Presley in the '70s—Brown became an A&R scout in 1978, signed Alabama to RCA in 1980, and

has had significant success since in the country mainstream.

But Brown's reputation outside country music circles is considerable. As an A&R executive and producer, with some of his best-known and less-mainstream signings, Brown has helped blur the boundaries between country and other genres, drawing new audiences to country and building new artists for the rock and pop market. As he says, "I've done a lot of white bread and I've done a lot of rye."

In this interview, Brown reflects on A&R decisions that give music priority over marketing categories.

How did you gain your reputation outside the country market? I signed and worked with three acts in a row—Lyle Lovett, Nanci Griffith, and Steve Earle—that established my [nonmainstream] taste in people's eyes. What they didn't realize was that was just coincidence. The fact they were success stories set me apart.

Did you expect each of those acts to cross over to pop and rock audiences?

That was just a streak of luck. I thought Steve Earle was the next Waylon Jennings. The press said he was the next Springsteen. With Nanci Griffith, I was thinking that folk music—which was breaking in pop with Suzanne Vega and Springsteen's 'Nebraska'—would work in country. As an A&R person, I was naive about how unopen country radio was going to be. But I'm glad I approached it from my passion rather

than being paranoid about the bottom line.

You've done a second MCA disc with Kelly Willis, who seems certain to attract both country and rock fans.

When I signed Kelly, they were deciding whether to shop for a country deal or a pop deal. If she had gotten a pop deal, she probably couldn't have cut a lot of her repertoire, which includes a lot of old country stuff and things that band member Mas [Palermo] was writing. I signed her from an artist's standpoint and realized she had a rock'n'roll sound; she sort of reminded me of Chrissie Hynde. What I was trying to do on her debut was capture all of her style, from Patty Cline to John Hiatt covers.

An artist's potential audience

seems to influence what songs you suggest.

I agree. For a Steve Wariner or a Patty Loveless album, I'd be stupid if I didn't check out Don Schlitz's or Paul Overstreet's catalog. But with Kelly

'I have this desire to turn people on to all kinds of music'

Willis, I admit that's way at the bottom of my list. I ended up with a Paul Kelly tune and a Steve Earle tune, just because that's what she likes. If she has a hit with a song and it's not at all like what she does, then it screws up the long-term credibility of

who she is.

Any favorite new writers?

I consider myself a country music authority—an edgy country music authority (He laughs). And the writers that I'm watching are Kostas [his full professional name], Jim Lauderdale, Alan Chandler, and Marty Brown, this singer/songwriter from Kentucky. He's the newest discovery.

What future path do you see for country music?

I've never been trying to run at the head of the pack or make a statement. I'm just trying to carry the crusade that country music is not a 'low' art form. But I think maybe, in a sense, country music can be the artist development [genre] for future rock'n'roll. I mean, the Everly Brothers

(Continued on page 40)

Censorship Issue Becoming Even Stickier; Chili Peppers' Hot Deal; Lofgren's 'Valentine'

IT STARTED with the arts.

One year ago this month, the Grammy Awards served as a platform for those alarmed over the rising threat of music censorship.

NARAS president Mike Greene told a national TV audience that the move then by state legislatures to mandate explicit-lyric warning stickers on certain pop albums undermines artistic freedoms "we must passionately fight to protect."

Today that threat remains real—despite the record industry's attempt to defuse its opponents through "voluntary" lyric stickers. Politicians in at least a half dozen states still stand poised to judge, convict, and sticker the works of rappers and rockers they find too "explicit" for unfettered expression.

There's no word yet on whether NARAS will raise the censorship issue again at this month's Grammy Awards. After all, some may argue, it's not a matter of life and death.

Or is it? What's at stake here goes beyond lyric battles and other recent attacks on the arts. It is the question of whether we'll allow politicians to pass judgment on what we see or hear.

And now that is a life-and-death issue. As the U.S. wages war in the Persian Gulf, the government has imposed the most stringent restrictions in modern history on the flow of news and information; restrictions that many argue go far beyond the needs of military security. The reporting on this war will determine political support for a policy certain to cost thousands of lives. Yet all press information must pass through the maws of military censors.

"If people don't know what's going on, we're in trouble, and they don't from [the reporting of] this war [because] the press is blinkered and blinded," said retired Gen. David Hackworth, a decorated veteran now reporting for Newsweek, who was profiled recently on CNN and "Entertainment Tonight."

As restrictions on the arts become commonplace, it's no coincidence and no surprise that the American public seems ready to accept censored war news. A recent Wall Street Journal poll shows 73% of those surveyed accept the government's controls on reporting from the Persian Gulf.

Censorship: It started with the arts but it doesn't stop there.



by Thom Duffy

DISCS DUE: Those international, bright young things in Jesus Jones are set to release their sophomore disc, "Doubt," on SBK Records this month, following last year's splash with "Liquidizer." The U.K. sampling-dance-rock outfit is bulleting up the Modern Rock Tracks chart with "Right Here, Right Now." But the album's opening cut, "Trust Me," is a ferocious track for these times. Does its hook sound like an air raid siren or have I been watching too much CNN? ... One of rock's premier guitarists, Nils Lofgren, has less often been

recognized for his songwriting. But Lofgren has come up with a gem of a track, "Valentine," due to ship to album-rock outlets Feb. 13 with pal Bruce Springsteen on backing vocals. Lofgren's Ryko-disc album, "Silver Lining," arrives March 8.

ON THE BEAT: The Red Hot Chili Peppers, after skirting a deal for months with Epic Rec-

ords, have signed on the line with Warner Bros. president Mo Ostin. "It is done," says manager Lindy Goetz. "We're hoping to get started [on a new album] within the next month" ... DGC's Marko Babineau and Gefen/DGC press chief Bryn Bridenthal led the troops from the L.A.-based label at a New York bash and blasting showcase for the Throbs, who bow on DGC with "The Language Of Thieves And Vagabonds" ... While he continues his solo career on Relativity Records, Joe Satriani has been signed by Epic A&R exec Bob Pfeifer to record a group album. No word yet on a lead singer.

ON THE ROAD: With its debut disc from Mechanic/MCA in the top 40 on Billboard's Top Pop Albums chart, Trixter is no longer due to join the Winger/Tangier bill (Billboard, Jan. 26). The band is now booked to play with Poison beginning Feb. 10 in Wisconsin before hopping over to the Scorpions tour Feb. 20 in New Mexico ... The Charlatans U.K. will do some friendly dates in support of their current RCA/Beggars Banquet album beginning Feb. 10 in Houston ... Don Henley will join Arlo Guthrie Saturday (9) at the daylong Indian River Festival, an environmental benefit, near Vero Beach, Fla. Guthrie was a supporter of Henley's effort last year to save Walden Woods in Massachusetts from development.

Assistance in preparing this column was provided by Chris Morris in Los Angeles.

Ex-Partners Plan To Build On Concrete Firms' Foundations

NEW YORK—After dissolving their six-year partnership, Walter O'Brien of Concrete Management and Bob Chiappardi of Concrete Marketing each have respective plans for expansion, with O'Brien moving into publishing and production deals and Chiappardi developing home video and television opportunities.

Chiappardi and O'Brien, who previously each owned 50% of the shares in the two companies, announced the amicable dissolution of their partnership Jan. 9, with each taking sole ownership of their respective companies (Billboard, Jan. 19). The two say the deal formalizes business practices that had developed in recent years when, for example, revenues from the two arms of Concrete were tracked separately.

"Now I'm the captain of my ship and he's the captain of his," says Chiappardi, who notes that the two branches of Concrete have been physically separate since last summer, when O'Brien's management staff moved to a new floor in the company's New York offices.

In six years, Concrete has become one of the best-known independent music marketing firms, specializing in hard-rock projects. It created

Foundations magazine and the annual hard-rock-oriented Foundations Forum, both of which continue under the Concrete Marketing umbrella.

However, as O'Brien explains, it became increasingly difficult to keep the roles of management and marketing firm clear in the eyes of clients and record labels.

"The biggest thing [the deal] allows is for me to develop my own artists independently," says O'Brien. "Clients of the marketing company tended to think this was a conflict of interest."

Adds Chiappardi, "I would explain to [label] people that you can't support 40 [marketing] people from a management salary." Label executives who might expect Concrete Marketing to provide free services to Concrete Management clients "didn't see that," says Chiappardi.

O'Brien already has announced one major move with the formation of the Piranha Brothers publishing affiliate, administered by Virgin Music Publishing VP Andy Gould (Words & Music, Jan. 19).

Concrete Management's roster currently includes Pantera on Atco Records, No Sweat on London, the

(Continued on page 37)

CONGRATULATIONS MELISSA ETHERIDGE

on your third consecutive
**GRAMMY
NOMINATION**

Best Rock Vocal Performance - Female
"THE ANGELS"



ISLAND

Island Records, Inc.



TALENT IN ACTION

VANILLA ICE
RIFF

Patriot Center, Fairfax, Va.

VANILLA ICE HAS MADE the most dramatic chart debut in recent memory, selling more than 6 million copies of his SBK album, "To The Extreme," and scoring the first rap track atop the Hot 100 with "Ice Ice Baby." But at this Jan. 20 show, Ice proved far less slick on stage than on disc.

When hip-hop's newest kid on the block emerged in billowing smoke clouds and hi-tech, emerald laser showers, thousands of screaming teenage girls—the overwhelming majority in the crowd of 12,000—greeted him warmly.

Ice's manager has said he surrounded the young, white rapper with an all-black dancing crew to make Ice stand out on stage. He did, unfortunately, like a sore and stiff thumb. Ice was often upstaged by his more limber and acrobatic dancers and many of his rhymes were "filled in" by his DJ, Earthquake. During "Ice Ice Baby," Ice let the crowd do much of the rhyming.

Vanilla Ice has been compared with 1990's other chart-topping rapper, M.C. Hammer, but while Hammer is acrobatic and tireless in concert, Ice was inelastic and tiresome. His nine-song show was padded to nearly 90 minutes. When not mopping his brow with a towel, Ice frequently interrupted his set with appeals for crowd response. His hip-hop slang—"aw yeah" and "yep, yep"—was dropped in almost robotically after almost every number.

In a thoughtful move, however, Ice requested a moment of silent prayer for the U.S. troops in the Persian Gulf. There were some other silver linings in the vanilla cloud, such as the spectacular three-dimensional laser display that depicted a florescent locomotive rhythmically chugging to "Stop This Train." A live saxophonist and drummer also spruced up otherwise generic-sounding raps like "Hooked" and "I Love You."

Fellow SBK Records act Riff opened the show. This black-suited quintet from Paterson, N.J., fit the mold of modern-day, new-jack-

swing outfits, dancing in unison and singing over instrumental tracks from a debut disc due later this winter.

GIL GRIFFIN

PAUL SIMON
*Great Western Forum
Inglewood, Calif.*

RHYMIN' SIMON and his side men applied a pan-global musical sensibility to his vast catalog of pop hits before a sedate but attentive near-sellout crowd at the first of two evenings at the Great Western Forum Jan. 23.

The singer/songwriter, who performed in his usual self-effacing fashion, fronted a large band that proved adaptable to the multiple challenges posed by his songs.

A phalanx of three African guitarists meshed with the springy rhythms of material from the landmark "Graceland." Four Brazilian percussionists lent their dense interplay to songs from Simon's current Warner Bros. album, "The Rhythm Of The Saints." And such studio-bred pros as tenorist Michael Brecker, keyboardist Richard Tee, and drummer Steve Gadd provided the backbone for renditions of Simon's older, more conventionally styled classics.

Apologetically taking the stage an hour after the scheduled showtime of 7:30, Simon led his 13-piece group through a booming version of recent single "The Obvious Child." This hearty opener was im-

mediately followed by a crackling "Boy In The Bubble" fired by accordion accompaniment.

Highlighting the night were playful, exhilarating rearrangements of some of Simon's best-known standards. "Kodachrome" boasted a reggae backbeat; "Me And Julio Down By The Schoolyard" sported accordion work and a talking-drum solo; "Cecilia" flowed like an Amazon tributary; and "Late In The Evening" was cloaked in samba colors.

Such numbers as "I Know What I Know" and "Graceland" stuck close to their elastic African-influenced formats; guitarists Ray Phiri, Vincent Nguini, and John Selolwane showed off their biting licks on these numbers. Members of the pop/gospel group the Waters supplied churchy fervor to a reading of "Bridge Over Troubled Water."

Songs from "The Rhythm Of The Saints," while handsome and propulsive in their own right, fared less well, drawing just a polite response. It may be that the relative unfamiliarity of such subtly percussive numbers as "Further To Fly" and "Born At The Right Time" was the sole stumbling block in terms of audience acceptance.

Only once did the show bog down in the early going, when Brecker indulged in a superfluous, grandstanding 10-minute solo number that featured him on reed
(Continued on next page)

War-Inspired Songs Have Changed With The Times

POP MUSIC GOES TO WAR: It's unlikely, in view of the war in the Persian Gulf, that gung-ho/flag-waving songs of old, such as "Over There" (World War I) or "Let's Remember Pearl Harbor" (World War II), will get the chance to sound their alarm again on the Hot 100. Even more romantic fare of separation during wartime, such as "My Buddy" (World War I) or "I Walk Alone" (World War II), doesn't seem to mesh with the social sensibilities on today's Hot 100 either.

It's not that time has done these songs in, for three of them are of enduring appeal. (You could probably guess that "Let's Remember Pearl Harbor" is the exception.) Rather, what has not been kind to these sentiments is that, while the U.S. has not, thank-

fully, been involved in any war resembling the scale of either world conflict, its undeclared wars or "police actions" in more recent decades have raised doubts among many as to the moral force of these actions (assuming there is a justification for war under certain moral imperatives in the first place).

There were no rallying cries on the pop charts at all during the Korean War, from 1950-53, and Vietnam added a new dimension to pop music's own declaration of war: flag-waving songs that answered those who denounced the war ("The Green Beret" or "Okie From Muskogee").

For better or worse, the Vietnam War politicized pop music, leaving little room for love letters in song, or ditties poking fun at the enemy, Army life, or conditions back home.

It's interesting to note that one of the sweeter songs of longing with a military theme emerged in 1962, when the U.S. was in between wars, so to speak. But the country did have the Berlin crisis on its hands, a matter of concern to those who were being drafted. That hit, "Soldier Boy" by the Shirelles, has been revived with new versions. How pop music fans will react to the revival is unknown at this point.

Like clockwork, the war in the Gulf has already sparked a few new entries, but don't look for songs, common in both World Wars, designed to boost morale with humor. How many folks remember "Der Fuhrer's Face," "Rosie The Riveter," "They're Either Too Young Or Too Old," or "Johnny One Zero"?

Perhaps the best-remembered song of World War II results from Bette Midler's 1973 revival of "Boogie Woogie Bugle Boy." It arrived almost 32 years after

its original success by the **Andrew Sisters** in 1941, when the draft was on. On Dec. 8 of that year, a day after the Japanese attack on Pearl Harbor, the U.S. Congress declared war. Pop music went to war, too.

EVERY SONG HAS A STORY, but the tale of "Misty" is worth relating in the wake of its special citation this year as a Grammy Hall of Fame entry. For years, it wasn't a song but a melody played as a signature tune by its author, the great jazz pianist **Erroll Garner**. Enter lyricist/composer **Johnny Burke**, whose assistant, **Herb Mesick**, was also a good friend of Garner's. Mesick, according to Burke's daughter **Rory Burke**, a Nashville per-

former/ writer, thought that Johnny Burke ought to make a strong melody into a strong song by supplying a lyric.

"It's very funny, but Daddy was dead-set against writing only lyrics," says Rory Burke, whose father died in 1964 at the age of 55. "He had just amicably ended a tremendously successful partnership with **Jimmy van Heusen**, in which he had basically written lyrics and Jimmy wrote the music."

Mesick, however, was persistent. He'd play the melody on the piano while Burke shaved or ate breakfast. He'd hum the song while they were waiting for the elevator or riding in a cab. Burke finally gave in one Sunday afternoon in 1954 while dining with Mesick, who, still on his mission, hummed the tune. In about 15 minutes, Burke wrote the lyrics on numbered matchbook covers. The rest, as they say, is, well . . . "Misty."

YOU, TOO, RICH! In a Jan. 26 column reference to **Ellen O'Brien** as a winner of an **Abe Olman** songwriter award presented by the **Songwriters Hall of Fame**, it should have been noted that she shared the award with **Rich Campbell**. The award, one of four handed out, was presented through the **National Academy of Popular Music**, parent body of the Songwriters Hall of Fame.

PRINT ON PRINT: The following are the best-selling folios from **Music Sales Inc.**:

1. America's All-Time Favorite Songs
2. AC/DC, The Razors Edge (guitar tab)
3. Depeche Mode Anthology
4. Classic Dylan (four **Bob Dylan** folios in one)
5. AC/DC, Highway To Hell (guitar tab)



by Irv Lichtman

NEW ON THE CHARTS

"Hold You Tight," the debut single from 23-year-old Tara Kemp, is simultaneously shaping up to be a hit at R&B, pop, and dance outlets. The song, which was initially picked up by the independent Big Beat Records, comes from the singer's Giant/Warner Bros. eponymous disc and is rapidly climbing both the Hot 100 and Hot R&B Singles charts with some action on the sales side of the Hot Dance Music chart.

Kemp studied classical music for several years before she began singing R&B and pop material regularly in clubs in her hometown San Francisco Bay area. Two years ago, Kemp caught the attention of Tuhin Roy and Jake Smith, two struggling Bay-area producers who were searching for a female singer/songwriter. The pair had a budding reputation built on independently released dance and pop records. Kemp won the audition and subsequently recorded tracks with the duo, including "Hold You Tight," which gained some local airplay.

It wasn't long before word of mouth brought the record to the attention of Craig Kallman, president of Big Beat Records. "KMEL in San Francisco played a rough demo of the song for me over the phone," says Kallman. "I was so impressed with it that I immediately flew out there to meet with Tara." After hearing

additional material, Kallman brought Kemp to New York, where she rerecorded "Hold You Tight," which Kallman released on his pop-oriented Turnstyle label. That version was initially sent to approximately 10 West Coast dance/pop crossover stations and the response was so overwhelming that Kallman struck a deal with Giant to distribute and promote Kemp's album and cassette single while Big Beat/Turnstyle continues to work the 12-inch single.

"Tara has the mass appeal of Paula Abdul," continues Kallman. "Most of the cuts on her album can be worked at both pop and R&B levels, and we're looking for radio to support her after coming off of this hit."

JIM RICHLIANO



TARA KEMP

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL	Rosemont Horizon Rosemont, Ill.	Jan. 20	\$657,809 \$25	28,374 35,070	A.H. Enterprises
PAUL SIMON	Great Western Forum Inglewood, Calif.	Jan. 23-24	\$549,225 \$25	25,573 28,368	Concert Prods. International USA Nederlander Organization
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME	Miami Arena Miami	Jan. 23	\$500,360 \$46/\$36	11,135 sellout	Fantasma Prods.
BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL	Palace of Auburn Hills Auburn Hills, Mich.	Jan. 18	\$434,848 \$25	18,266 22,158	A.H. Enterprises
AC/DC KING'S X	Tacoma Dome Tacoma, Wash.	Jan. 16	\$428,474 \$19.50	25,607 sellout	Media One
KEITH SWEAT/BELL BIV DEVOE/JOHNNY GILL	Capital Centre Landover, Md.	Jan. 24	\$407,500 \$25	16,300 sellout	Dimensions Unlimited
BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL	Richfield Coliseum Richfield, Ohio	Jan. 19	\$315,615 \$22.50	15,183 19,046	A.H. Enterprises
AC/DC KING'S X	Rosemont Horizon Rosemont, Ill.	Jan. 25	\$307,901 \$22.50	13,753 sellout	Jam Prods.
PAUL SIMON	McNichols Sports Arena Denver	Jan. 17	\$288,112 \$24.75/\$22	12,448 14,085	Concert Prods. International USA
ZZ TOP THE BLACK CROWES	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Jan. 26	\$258,795 \$22.50	12,312 sellout	Beaver Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND FINGERS TAYLOR & THE LADYFINGERS	Orlando Centroplex Arena Orlando, Fla.	Jan. 23	\$258,628 \$20.50	12,616 sellout	Cellar Door Concerts American Concerts Magic Prods.
NEIL YOUNG & CRAZY HORSE SONIC YOUTH SOCIAL DISTORTION	Target Center Minneapolis	Jan. 22	\$243,848 \$19.50	12,505 sellout	Rose Prods.
PAUL SIMON	San Diego Sports Arena San Diego	Jan. 20	\$241,275 \$25	10,104 10,842	Concert Prods. International USA Bill Silva Presents
AC/DC KING'S X	Memorial Coliseum Portland, Ore.	Jan. 15	\$239,013 \$20.50/\$18.50	12,362 sellout	Media One
PAUL SIMON	Desert Sky Pavilion Phoenix	Jan. 19	\$236,331 \$25/\$19.50	10,534 16,000	Concert Prods. International USA in-house
BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL	Market Square Arena Indianapolis	Jan. 17	\$230,463 \$21	12,420 17,154	A.H. Enterprises
PAUL SIMON	Acord Arena, Salt Palace Center Salt Lake City	Jan. 16	\$229,005 \$22.50	10,655 sellout	Concert Prods. International USA United Concerts
DOLLY PARTON	Riverside Theatre Milwaukee	Dec. 31	\$210,460 \$75/\$50/\$35/\$25	5,014 2 shows, 2 sellouts	Joseph Entertainment Group
DARYL HALL & JOHN OATES	Mark Tress Arena, Trump Taj Mahal Atlantic City, N.J.	Jan. 25-26	\$204,035 \$35/\$25	8,119 10,580 sellout	Electric Factory Concerts
AC/DC KING'S X	Cincinnati Gardens Cincinnati	Jan. 26	\$180,248 \$18.50/\$16.50	9,824 sellout	Sunshine Promotions
GEORGE STRAIT LORRIE MORGAN	Hirsch Memorial Coliseum, Louisiana State Fairgrounds Shreveport, La.	Jan. 26	\$169,100 \$19	9,111 sellout	Varnell Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND	Tallahassee-Leon County Civic Center Tallahassee, Fla.	Jan. 22	\$165,517 \$20.50	8,426 10,000	Fantasma Prods.
POISON DON DOKKEN	Olympic Saddledome Calgary, Alberta	Jan. 22	\$164,483 (\$189,650 Canadian) \$26.75	7,895 17,487	MCA Concerts
IRON MAIDEN ANTHRAX	Maple Leaf Gardens Toronto	Jan. 18	\$153,007 (\$175,959 Canadian) \$24.50	7,182 10,000	Concert Prods. International
NEIL YOUNG & CRAZY HORSE SONIC YOUTH SOCIAL DISTORTION	Market Square Arena Indianapolis	Jan. 26	\$144,820 \$20	7,811 12,000	Sunshine Promotions

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ARTIST DEVELOPMENTS

DRIVIN-N-CRYIN' REVS UP

With the recent staff upheaval at Island Records, (Billboard, Nov. 10), Drivin-N-Cryin's new album, "Fly Me Courageous," could well have slipped through the cracks.

"Truthfully," says manager Jim Barber of Crosstown Management, "I'm surprised how organized everything is. It was disheartening for everybody with all the layoffs and the exit of the president [Mike Bone], who was maybe the strongest supporter of the band in the world. But there's been no disarray. I don't think we've lost anything at radio. But this isn't a record anybody's

gonna lose."

Indeed, Barber and band lead singer and lyricist Kevn Kinney believe this is the group's strongest release to date.

"It's really the first album which is representative of what the band's really about live," says Barber, adding that the title track "Fly Me Courageous" recalls the sound of the band's 1985 indie debut, "Scarred But Smarter," recorded in three days.

"Some of the criticism of [the band's preceding album] 'Mystery Road' was that the songs didn't sound like they were played by the same band. Mike Bone realized that artistically, we should make a rock record as opposed to a rock/folk record."

Barber notes that Bone, who is

TALENT IN ACTION

(Continued from preceding page)

synthesizer and tenor. Many in the crowd opted for a break.

The audience members, who sat in a kind of respectful torpor through the first 85 minutes of the show, finally put on their dancing shoes when Simon and the band rocked into "You Can Call Me Al." The group obliged the capering fans with an immediate reprise of the number.

Simon, whose light tenor voice was never overwhelmed by the instrumental fire power, won three

encores from the crowd. The most striking of these were a stunning, highly pertinent solo version of "American Tune," "The Boxer," a gospelized "Loves Me Like A Rock," and a devout "Sounds Of Silence."

Simon, still considered a cultural pirate by some, proved anew at his concert that world-music influences have a legitimate, and legitimately exciting, place in his work.

CHRIS MORRIS

now co-president of Mercury Records, continues to be a major booster within Island's parent company, PolyGram. He also credits producer Geoff Workman for maintaining the album's rock cohesion and notes that Kinney satisfied his folk side with last year's solo disc, "MacDougal Blues," produced by Peter Buck of R.E.M.

"All we really did with 'Fly Me Courageous' was stop doing country songs and focus on rock songs," says Kinney. "We learned from 'Mystery Road' that people can't pick up something with so many different styles without a hit record, and that it's not realistic to keep putting out records like that."

While touring smaller venues last fall with Soul Asylum, Drivin-N-Cryin' established relationships with PolyGram Distribution Group staffers and premiered the album for them. "They've done an amazing job of starting the record, with 82,000 shipped," says Barber, who notes that "Mystery Road" sold 90,000 copies—two-thirds of that moving through the WEA branch in the band's hometown of Atlanta.

"Now there's a real sense of opportunity outside the South. So we'll tour the rest of the country first, and let them see what the South already knows."

JIM BESSMAN

CONCRETE PLANS

(Continued from page 34)

Bogeymen on Delicious Vinyl, Barfly, Lucy Brown, and Jeni Foster, formerly of Princess Pang.

However, O'Brien stresses that he is prepared to break with Concrete's hard-rock heritage with the signing of such acts as R&B singer Curt Jones.

O'Brien, who was involved in the past in assembling production and distribution deals with such labels as Passport, Relativity, and Combat, expects to expand with his own P&D deals with a major label in the near future. He points to the combined success of Crazy Management and Megaforce Records under Jon Zazula, a longtime colleague, as a model for his efforts.

Chiappardi reports that he is "going full-steam ahead" with the development of Retailvision, his distributor of in-store promotional video compilations.

Now, he says, "I really have my sights on video and television shows and a [home] video label. I think a lot of people like what we do. A lot of bands don't have video deals so they wind up going to independents."

Chiappardi is still seeking a syndicated television partner for the 1991 Foundations Forum next fall but has already landed distribution through Strand/VCI for a two-part home video of the 1990 Foundations conference. Featuring footage of participating artists, including Judas Priest, Extreme, Exodus, and new SBK signing King Of The Hill, the first cassette is due this month at a retail price of \$14.95.

THOM DUFFY

REVIEWS



south by southwest

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Austin, Texas**

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Billboard®

FOR WEEK ENDING FEB. 9, 1991

HOT COUNTRY

SINGLES & TRACKS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	6	12	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	★ ★ No. 1 ★ ★ 1 week at No. 1 ♦ MARK CHESNUTT (V) MCA 7-53965
2	1	2	12	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
3	7	12	12	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	♦ MIKE REID (C) (V) COLUMBIA 38T-73623
4	3	4	11	RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	♦ REBA MCENTIRE (V) MCA 7-53970
5	6	9	14	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	♦ DOUG STONE (C) (V) EPIC 34T-73570
6	4	1	13	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
7	8	13	10	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	♦ THE JUDDS (V) CURB/RCA 2708-7/RCA
8	12	19	15	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	♦ AARON TIPPIN (C) (V) RCA 2711-4
9	5	3	16	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRISE 4-19564/WARNER BROS.
10	16	22	9	IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	♦ JOE DIFFIE (C) EPIC 34T-46047
11	10	5	15	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
12	17	21	14	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
13	11	8	15	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT (V) MCA 53969
14	14	14	16	WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-44576
15	9	10	14	A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER,P.ALGER)	KATHY MATTEA (V) MERCURY 878246-7
16	20	26	13	WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	♦ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
17	23	31	6	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY (V) MCA 53983
18	27	30	11	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	♦ PAM TILLIS (V) ARISTA 2129
19	22	28	8	LITTLE THINGS R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	♦ MARTY STUART (V) MCA 53975
20	18	25	14	THERE FOR A WHILE T.BROWN (C.WRIGHT,A.L.GRAHAM)	STEVE WARINER (V) MCA 7-53936
21	24	27	10	IS IT RAINING AT YOUR HOUSE B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON)	VERN GOSDIN (V) COLUMBIA 38T-73632
22	19	16	20	NEVER KNEW LONELY T.BROWN (V.GILL)	♦ VINCE GILL (V) MCA 7-53092
23	13	7	16	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587
24	38	—	2	LOVING BLIND J.STROUD (C.BLACK)	♦ CLINT BLACK (V) RCA 2749-7
25	25	23	16	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCÉ)	♦ SHELBY LYNNE (C) EPIC 34T-73521
26	30	33	8	LONG LOST FRIEND S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARD,L.STEWART)	RESTLESS HEART (V) RCA 2709-7
27	21	17	19	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	♦ ALAN JACKSON (V) ARISTA 2095
28	35	41	4	I'D LOVE YOU ALL OVER AGAIN K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA 2166
29	34	39	5	I'M THAT KIND OF GIRL T.BROWN (M.BERG,R.SAMOSEY)	♦ PATTY LOVELESS (V) MCA 53977
30	37	38	6	HEART FULL OF LOVE H.DUNN,C.WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
31	15	11	17	IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
32	39	44	4	I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
33	40	40	10	UNCHAINED MELODY B.KILLEN (A.NORTH,H.ZARET)	♦ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
34	31	35	11	SAY IT'S NOT TRUE S.SMITH,T.BROWN (L.CARTWRIGHT)	♦ LIONEL CARTWRIGHT (V) MCA 7-53955
35	33	37	6	TREAT ME LIKE A STRANGER K.LEHNING (M.BONAGURA,P.MCCANN)	♦ BAILLIE AND THE BOYS (V) RCA 2720-7
36	26	15	17	TURN IT ON, TURN IT UP, TURN ME LOOSE P.ANDERSON (KOSTAS,W.PATTON)	♦ DWIGHT YOAKAM (C) (V) REPRISE 4-19543/WARNER BROS.
37	36	32	20	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.TOSLIN,R.BOURKE,C.BLACK)	♦ K.T. OSLIN (V) RCA 2667-7
38	32	24	19	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	♦ SHENANDOAH (C) (V) COLUMBIA 38T-73520

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	45	50	4	TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS (V) RCA 2745-7-R
40	64	—	2	★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ)	♦ RANDY TRAVIS (V) WARNER BROS. 7-19469
41	42	45	9	THERE YOU GO R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY)	EXILE (V) ARISTA 2139
42	28	18	17	NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569
43	41	29	16	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	♦ CLINT BLACK (V) RCA 2678-7
44	NEW ►	—	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ THE EAGLE R.ALBRIGHT,B.MONTGOMERY (H.COCHRAN,R.LANE,M.VICKERY)	WAYLON JENNINGS (V) EPIC 34-73718
45	50	62	3	MEN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	THE FORESTER SISTERS (V) WARNER BROS. 7-19450
46	46	46	8	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	♦ BILLY DEAN CAPITOL PRO-79424
47	47	47	10	BLUEBIRD J.CRUTCHFIELD (R.JRIVING)	ANNE MURRAY CAPITOL PRO-79423
48	29	20	17	YOU WIN AGAIN J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	♦ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567
49	49	48	6	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.
50	52	53	6	IF I BUILT YOU A FIRE N.LARKIN (D.SAMPSON,M.HOLMES)	♦ NEAL MCCOY (C) ATLANTIC 4-87833
51	51	51	8	CHASIN' SOMETHING CALLED LOVE P.WORLEY,E.SEAY (M.SCHEER,G.BURR)	♦ MOLLY & THE HEYMAKERS (C) (V) REPRISE 4-19517/WARNER BROS.
52	43	49	20	AMERICAN BOY R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
53	44	34	11	(YOU'RE MY) SOUL AND INSPIRATION R.LANDIS (B.MANN,C.WEL)	♦ THE OAK RIDGE BOYS (C) (V) RCA 2665-4
54	54	68	3	IF THE JUKEBOX TOOK TEARDROPS N.LARKIN (M.GRAHAM,D.GOODMAN,N.LARKIN,W.EASTERLING)	BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
55	55	54	5	I'M SENDING ONE UP FOR YOU B.BECKETT,T.BROWN (T.BROWN,G.NICHOLSON,R.KENNEDY)	T. GRAHAM BROWN CAPITOL PRO-79477
56	56	61	5	I GOT IT BAD W.WALDMAN,J.LEO (M.BERG,J.PHOTOGL0)	♦ MATRACA BERG (V) RCA 2710-7
57	62	75	3	UNCONDITIONAL LOVE J.BOWEN,J.CRUTCHFIELD (D.LOWERY,R.SHARP,T.DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494
58	65	—	2	WHAT GOES WITH BLUE B.MONTGOMERY (P.NELSON,D.GIBSON)	TAMMY WYNETTE (C) EPIC 38T-46238
59	NEW ►	—	1	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
60	58	56	18	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
61	63	67	5	IN A DIFFERENT LIGHT J.BOWEN,L.DAVIS (E.HILL,J.YUDKIN)	♦ LINDA DAVIS CAPITOL PRO-79283
62	NEW ►	—	1	MILES ACROSS THE BEDROOM J.BOWEN,G.MORRIS (L.MOORE,J.REA)	♦ GARY MORRIS CAPITOL PRO-79514
63	60	57	20	AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T-73518
64	72	—	2	WATER UNDER THE BRIDGE K.LEHNING (J.MCMANS,B.BURCH)	DAN SEALS (V) CAPITOL 7-7953
65	NEW ►	—	1	LET HER GO D.JOHNSON,T.BROWN (M.COLLIE)	♦ MARK COLLIE (CD) (V) MCA 53971
66	59	52	13	ROLLIN' HOME J.STROUD,R.ALVES (ALVES,MCCORVEY,HARRISON)	♦ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
67	61	60	11	THAT'S THE WAY LOVE IS B.BECKETT,R.BENSON (L.PRESTON)	ASLEEP AT THE WHEEL (V) ARISTA 2122
68	NEW ►	—	1	DECK OF CARDS M.JOHNSON (T.TYLER)	BILL ANDERSON (C) (V) CURB 4JM-76855
69	53	42	12	CAN'T HAVE NOTHIN' J.LEO,R.FOSTER,B.LLOYD (R.FOSTER,B.LLOYD)	♦ FOSTER & LLOYD (C) (V) RCA 2635-4
70	74	—	2	LAY MY BODY DOWN J.E.NORMAN,E.PRESTIDGE (B.MORRISON,J.HENRY)	♦ KENNY ROGERS (V) REPRISE 7-19504/WARNER BROS.
71	68	64	6	COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE R.PENNINGTON (C.PUTMAN,B.JONES)	CLINTON GREGORY (V) STEP ONE 422
72	69	66	9	DOGHOUSE B.LOGAN (K.BEARD,J.BICKNELL,M.GRADY)	JOHN CONLEE (C) (V) CURB 4JM-70447
73	NEW ►	—	1	ONE LESS PONY R.SCRUGGS,M.MILLER (M.MILLER)	♦ SAWYER BROWN CURB/CAPITOL PRO-79432/CAPITOL
74	NEW ►	—	1	WILL THIS BE THE DAY P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	♦ CHRIS HILLMAN & THE DESERT ROSE BAND (CD) (V) MCA/CURB 54002/MCA
75	75	—	2	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

1	1	—	5	GOD BLESS THE U.S.A. J.CRUTCHFIELD (L.GREENWOOD)	LEE GREENWOOD MCA
2	6	4	6	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
3	3	1	3	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY MCA
4	2	2	5	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
5	4	—	2	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS RCA
6	5	3	4	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN WARNER BROS.
7	8	5	8	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT MCA
8	9	10	15	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
9	11	6	5	YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE MCA
10	10	8	17	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
11	7	7	11	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL
12	14	9	6	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS RCA
13	12	11	9	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA RCA

14	13	15	21	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
15	15	13	11	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA
16	17	19	23	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	♦ RANDY TRAVIS WARNER BROS.
17	21	12	12	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	♦ RICKY VAN SHELTON COLUMBIA
18	19	14	14	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS.
19	18	18	5	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL
20	16	16	15	GOOD TIMES K.LEHNING (S.COOKE)	DAN SEALS CAPITOL
21	—	—	12	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	♦ CLINT BLACK RCA
22	23	21	19	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA
23	20	17	20	THE DANCE A.REYNOLDS (T.ARATA)	♦ GARTH BROOKS CAPITOL
24	22	—	12	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	♦ ALAN JACKSON ARISTA
25	—	—	7	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,P.LAMEK)	♦ CARLENE CARTER REPRISE

♦ 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.



Checking In. Tony Martell accepts a check for \$37,500 from executives of the Academy of Country Music—proceeds from the Academy's eighth annual celebrity golf tournament benefiting the T.J. Martell Foundation and its West Coast division, the Neil Bogart Memorial Laboratory for cancer, AIDS, and leukemia research for children. Pictured at the presentation, from left, are Gene Weed, chairman of the board, ACM; Fred Reiser, president, ACM; Martell; and Bill Boyd, executive director of the ACM.

Diverse Facilities Make Emerald Dazzle Recording, Mktg., Promo Options Offered

■ BY DEBBIE HOLLEY

NASHVILLE—At Emerald Entertainment Group here one can record and mix an album, test-market singles via satellite, debut and promote a record over nearly 600 radio stations, and commission follow-up research all under the same roof. Emerald has three divisions: Emerald Sound Studio, Emerald Entertainment Network, and the recently introduced Country Only Research that will cater exclusively to country radio stations.

Emerald's state-of-the-art sound studio is the foundation on which the other divisions were formed. The one-room facility houses a Solid State Logic E-series board and a 32-track Mitsubishi X-850 digital tape

machine as well as a 24-track Studer A-800 analog machine. It can be locked-out for 24 hours at \$2,150, or a 12-hour day at \$1,650 and \$95 for each additional hour. "But," cautions Dale Moore, chairman and CEO of Emerald Entertainment,

'Pricing is often customized, depending on how much time is needed'

"pricing is often customized, depending on how much time is needed."

Alabama, George Strait, K.T. Oslin, Reba McEntire, Patty Loveless, Hank Williams Jr., and Steve Winwood are among those who have recorded recently at Emerald.

The Emerald Entertainment Network is umbrella to several subdivisions: three syndicated radio shows, the DataMax marketing system, and a "satellite release program."

The radio shows—three-hour "The Saturday Night House Party" and 90-minute "Nashville Live" (both live broadcasts) and pre-recorded (and delivered to affiliates on CD) 60-minute "Star Tracks"—reach some 600 radio stations in the U.S. and Canada via digital satellite. The Music Row facility's satellite up/downlink is the only one of its kind in Nashville. All three shows are available to stations on a barter basis.

The DataMax marketing system affords an extensive list of services to the affiliate stations, and the ability to provide market research information to such other clients as

record companies, ad agencies, concert promoters, and retailers. Focused around a toll-free number (800-635-STAR), the system, when dialed, offers the caller a menu of choices that might include participating in the two live radio shows (if they are airing), joining fan clubs, entering contest give-aways, getting tour itinerary information on a given artist, or being introduced to a rising star through a greeting from the artist, a short biographical profile, and snippets played from a new album. In this last instance, the caller may be asked to pick a favorite cut.

Once callers have a menu selection made, using a touch-tone telephone, they are asked a series of questions, such as their age, sex, birthday, ZIP code, and likes or dislikes, as well as other more product-specific inquiries. The questions make up the research segment of DataMax and the information is often compiled and supplied to sponsors, "affording them a clearer picture of who our listeners are," says Moore. In addition, Emerald offers to handle mailings for the companies for which they conduct research. The materials forwarded are caller-requested.

Moore cautions, however, that only the tip of the iceberg has been tapped and that "the potential of the DataMax system is infinite, depending on what Emerald or its clients may develop a need to research."

Radio stations use DataMax in a different way. As an example, Moore explained that Emerald once organized a Gibson guitar give-away. Radio stations encouraged their listeners to call the toll-free

(Continued on next page)

Paycheck Cashes In On Newfound Wisdom Singer Learned Life Lessons During Prison Tenure

WHEN JOHNNY CAME MARCHING HOME: Broke but buoyant, Johnny Paycheck perched himself on a high stool in the middle of George Jones' living room and genially bade the encircling reporters to start pecking. This was not the cadaverous and truculent Paycheck of old, the feisty yeast of a thousand swollen tabloid stories. Just hours out of jail, here sat a man reborn—a virtual hymn to rehabilitation. "I learned that [prison's] a terrible place to have to go," he said, "but it can sure get your priorities straight."

One of his priorities, so it developed, was completing his high-school education, an enterprise he had originally abandoned about the time he reached the eighth grade. "I learned a lot about the educational system, and what not having it does to you," he explained. He said he spent part of his time in prison working as a teacher's aide. By the time he entered prison, he added, he had given up drugs and drinking. Inside, he gave up smokes and was rewarded with a respectable paunch.

Did his celebrity status make life within the walls any easier for him, a reporter wanted to know. "I didn't try to be anything but an inmate," said the singer, "but still most of them called me 'Mr. Paycheck' ... I signed more autographs in there than I did out here for a while." Paycheck said he had a radio and TV in his cell and was able to keep up with what was happening in country music: "A lot of great new talent came along while I was in there," observed the man who regaled an earlier generation with the likes of "She's All I've Got," "Slide Off Of Your Satin Sheets," "I'm The Only Hell My Mama Ever Raised," and that eternal cry of freedom, "Take This Job And Shove It."

He said he'd formed a band, found a booker, and was ready to take to the road again. He'd also just recorded a single with Jones, he said, called, "The Last Outlaw Is Alive And Doing Well." No record deal yet, but he was busy shopping for one.

While Paycheck fielded the questions, his old buddies Jones, Waylon Jennings, Tom T. Hall, and David Allan Coe milled along the living-room wall, beaming in their silent support and evident affection.

Never a model of fiscal prudence, the 52-year-old

Paycheck admitted that his prison stay had left him tapped out again: "I don't have anything right now," he reported—without a hint of despair or self-pity. "I'm starting over again. I have to start over from the bottom, and that's fine with me."

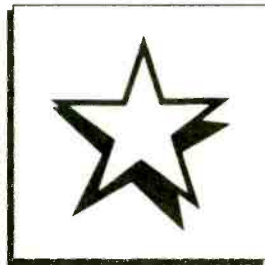
TRINKETS TRIUMPHANT: To herald the release of "Pocketful Of Gold," Vince Gill's new single, MCA Records shipped out opulent little black bags of fake gold coins (disguising real chocolate), each engraved with Gill's profile and the legend "In Vince We Trust."

MORE FROM CRS: Country Radio Seminar sponsors have released the names of additional speakers, panelists, and performers for the March 6-9 event at Nashville's Opryland Hotel. Carlene Carter, Mark Collie, and

Mike Reid will showcase at the March 8 ASCAP luncheon. Rosanne Cash will appear on a March 7 panel about record labeling and censorship. Bob Pittman, chairman and CEO of Time Warner Enterprises, will be on a music video panel, also March 7, as will talent manager Ken Kragen.

SIGNINGS: Sheb Wooley to Spotlite Enterprises in Beverly Hills, Calif., for theatrical, television, and commercial representation ... Jeffery Jared, guitarist for Tony Toliver, to the Tube Works, Denver, for equipment endorsement.

MARK YOUR CALENDAR: Barbara Walters interviews the Judds Wednesday (6) on her ABC-TV special ... Jimmy Bowen, president of Capitol Nashville, will speak at the Songwriters Guild of America's Ask-A-Pro session, Feb. 20 at the Blair School of Music ... Kitty Wells will receive a lifetime achievement award from the National Academy of Recording Arts and Sciences Feb. 20 during the Grammy Awards ceremony at Radio City Music Hall in New York ... Rosanne Cash will give the keynote address at the South By Southwest Music And Media Conference, March 20 in Austin, Texas ... The "Jerry Clower Perch Jerkin' Fishing Tournament" is scheduled for May 11 at the Ross Barnett Reservoir in Jackson, Miss. Proceeds go to the Children's Hospital of Mississippi.



by Edward Morris

7 Country Music Foundation Employees Get Pink-Slipped

NASHVILLE—A drop in revenues has led to the dismissal of seven employees of the Country Music Foundation here. Organized as a nonprofit educational institution, the foundation is funded primarily by income earned through the ticket and merchandise sales at the Country Music Hall of Fame and Museum.

Additional revenues are generated through research fees. The foundation is the most extensive collection of country music and music-related material in the world.

Bill Ivey, foundation director, says the cutbacks will save the institution about \$250,000 a year of its \$3.1 million annual budget.

"What we did was restructure several of our programs," Ivey explains, "combining two positions into one in order to economize. We're like any other organization: We're trying to make the best use of our resources."

Ivey says "a lack of tourist-related revenue during 1990" was the impe-

tus for the cuts. Although one of the employees laid off was longtime educational director Angelia Gacesa, Ivey stresses that the foundation's mission of taking country music into the local public schools will continue.

Others dismissed were Pam Rhett, tours and reservations coordinator; Elaine Palmore-Dick, tour guide supervisor; Cathy Lilly, librarian; and Darlene Reger, Steve Goodhue, and Laura Blankenship, all library workers.

While no programs will be dropped, according to Ivey, some will get less funding than before. The foundation's clipping service has also been discontinued.

Thirty-two salaried employees remain on staff.

EDWARD MORRIS

**Tony Brown discusses
country music today
... see page 34**

EMERALD ENTERTAINMENT TOUTS 3 DAZZLING DIVISIONS

(Continued from preceding page)

number to enter the contest. "So," he concludes, "our promotion became a promotion for our affiliate stations. And, that goes for the fan clubs too—a lot of our stations plug the fan club sign-ups as well."

Under the DataMax marketing system, Emerald has opened a travel club in a joint venture with the existing Uniglobe Travel Agency. Moore says that research has proven that country music listeners like to travel together. "We want to get the best deals we can get on travel and pass the savings along to the country audience for existing country music events and events which we develop," says Moore.

The Satellite Release Program functions in several different ways.

Moore contends the system can eliminate much of the time and costs involved with making station visits and interviews. He also says it affords controlled exposure of record and concert promotion and that "it allows a bigger bang for the sponsors' buck, as well as record company tie-ins."

TONY BROWN BROADENING COUNTRY MUSIC'S APPEAL

(Continued from page 34)

ers [sound] is what's happening in country today. So is early Elvis. That stuff would be considered country today.

What gives artists in country an edge now?

One thing about country music is that the lyric is still king. In pop music, the current sound is king. As war breaks out, I think that you'll start seeing the resurgence of more lyric-oriented songs, as opposed to people just out dancing. I'm watching all this turmoil in the world and I think it's brought about a resurgence of artists with something to say. And it takes singers to say it, as opposed to just great tracks.

How is the A&R role in Nashville changing?

There's two kinds of A&R people: the ones who play to the trends and may get lucky and the kind that are never satisfied. I just keep watching in Nashville young A&R people coming in, who are not scared of losing their jobs, and we keep sending out more and more acts that fit that descrip-

To explain the process, Moore cites the example of an established country artist who recently asked Emerald to help him gain a higher profile at radio. Emerald's clearance department contacted 20 affiliate radio stations, many in major markets, and arranged for the artist to release his single via satellite in those 20 markets over a two-day period. The artist came to Emerald's broadcast center to do live interviews. Satellite technology made it sound as if the artist was in the control room with the personalities at the participating stations, Moore says. During the morning-drive chat, the new song was introduced and played for the radio audience. Moore says this technique enables "four to five stations to be comfortably contacted per hour."

Emerald also developed a way to get the record played twice in the same day on those 20 stations by using a promotion with Southwest Airlines. During the first play, the audience was encouraged to listen for the song later in the day and call

in. The third caller would win a trip on Southwest. "We turned the release of a single into a radio promotion that the stations wanted because their listeners got to win something. The song got played twice. And, many program directors listened to the song," notes Moore.

Emerald was compensated by the sponsor. When no sponsor is involved, the record label, artist, or solicitor pays.

Artists could also use the satellite program for launching a tour by focusing on stations in the markets in which the artist will be appearing soon, according to Moore.

Country Only Research is Emer-

ald's newest division, introduced publicly less than a month ago. It is headed by Jane Dinse, formerly of Malrite Communications.

According to Jim Wood, president of the Emerald Entertainment Network, "individual radio stations will hire us to do research for them in one or a variety of areas."

Reasons for a station to contact Country Only Research might include: low ratings and a desire to investigate and remedy the problem, excellent ratings and a desire to investigate and maintain or enhance the status, the desire of music stations to test music in its marketplace, the need for a review of Arbi-

tron's diaries, or the need for focus groups to be conducted. In addition, Country Only can conduct detailed market perceptual studies using "diary-based" methodology.

One way Emerald plans to market the new service is through direct-mail pieces to program directors, but Wood says much of the selling of this service will be by one on one contact.

Though Country Only Research is currently limited to radio research, Moore and Wood say they are looking toward servicing the country music industry as a whole in the coming years.

NEW ON THE CHARTS

The Molly & the Heymakers story is that of a Cinderella signing. The Wisconsin-based group had not yet reached the "shopping for a record deal" stage in its development, when a buzz began to filter toward the Nashville recording community. The result was a contract with Reprise Records.

Lead vocalist Molly Scheer cowrote the group's debut single, "Chasin' Something Called Love," which has claimed the No. 51 position with a bullet on Billboard's Hot Country Singles & Tracks chart for three consecutive weeks.

Scheer performed in bands for a number of years. In fact, nearly nine years ago she sang in a band with the Heymakers' guitar player Andy Dee and his brother, Scott. But the band fell apart when Andy Dee moved to Hawaii to pursue a bachelor's degree.

Three years ago, Scheer talked Dee into moving back to Wisconsin and putting the band back together. "Only this time," she says, "[we would approach it] more seriously and we would write music and make something more out of it." Soon, bass player Jeff Nelson and drummer Joe Lindzius, both from northern Wisconsin, were added to the group.

Scheer says, "We weren't actively

shopping a tape" when the labels started to bite, and adds, "though a recording deal was a goal in mind, at that time we had just been writing a lot of material."

Each time the group accumulated 10 songs, its members would head for the milk house—Scheer's studio that had been converted from a dairy barn on her farm—to put them on tape. The group, often the local warmup act for artists booked in the area, sold copies of the tapes following performances.

Things began to snowball when "our raw, live, and inexpensively produced demo tapes made it to the hands of a few key record executives in Nashville," says Scheer,

where several major labels began to pursue Molly & the Heymakers. "Cactus Moser [of Highway 101] got a copy of the tape and called me up with lots of questions," says Scheer. He forwarded the tape to Paul Worley, who flew to see the group perform in Minneapolis and is now producing the group's debut album.

The fairy tale also landed this group a publishing deal with Nashville-based Tree Publishing.

Molly & the Heymakers is booked by Monterey Artists, Nashville. It is managed by Wisconsin-based Impresario Ltd.

DEBBIE HOLLEY



MOLLY & THE HEYMAKERS: From left: Joe Lindzius, Jeff Nelson, Molly Scheer, and Andy Dee.

COUNTRY SINGLES A-Z

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

- 63 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
- 52 AMERICAN BOY (Eddie Rabbitt, BMI) HL
- 47 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI/Music Corp. Of America, BMI)
- 1 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM
- 69 CAN'T HAVE NOTHIN' (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
- 27 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM/HL
- 37 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL
- 9 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM
- 71 COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL
- 2 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
- 68 DECK OF CARDS (Fort Knox, BMI/Trio, BMI/Songs Of PolyGram, BMI)
- 72 DOGHOUSE (Sheddhouse, ASCAP/Laggy Bayou, ASCAP) HL
- 18 DON'T TELL ME WHAT TO DO (CBS Tree, BMI) HL
- 44 THE EAGLE (CBS Tree, BMI)
- 15 A FEW GOOD THINGS REMAIN (Sheddhouse,

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM
- 6 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP
- 38 GHOST IN THIS HOUSE (Careers, BMI)
- 30 HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL
- 40 HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
- 17 I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
- 28 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP)
- 50 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/Zomba, ASCAP)
- 10 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI)
- 56 I GOT IT BAD (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrick Janus, ASCAP/After Berger, ASCAP) WBM
- 32 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
- 29 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM

- 61 IN A DIFFERENT LIGHT (New Haven, BMI)
- 21 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/CBS Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL
- 31 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)
- 13 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL/WBM
- 70 LAY MY BODY DOWN (Music City, ASCAP/Southern Days, ASCAP/Cool Hand, ASCAP) CLM
- 65 LET HER GO (Ha-Deb, ASCAP)
- 23 LIFE'S LITTLE UPS AND DOWNS (Makamilion, BMI/Warner-Tamerlane, BMI) WBM
- 19 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL/CPP
- 26 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI)
- 7 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM
- 12 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI) WBM
- 24 LOVING BLIND (Howlin' Hits, ASCAP)
- 45 MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP)
- 62 MILES ACROSS THE BEDROOM (Logrhythm, BMI)
- 22 NEVER KNEW LONELY (Benefit, BMI)
- 42 NOW THAT WE'RE ALONE (Coolwell, ASCAP)
- 73 ONE LESS PONY (Zoo II, ASCAP)
- 46 ONLY HERE FOR A LITTLE WHILE (EMI April,

- ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL
- 43 PUT YOURSELF IN MY SHOES (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP
- 60 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM
- 66 ROLLIN' HOME (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamerlane, BMI) WBM
- 4 RUMOR HAS IT (Ensign, BMI/Sheddhouse, ASCAP/Millhouse, BMI) CPP/HL
- 34 SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI) WBM
- 67 THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey Drinkin', BMI)
- 20 THERE FOR A WHILE (David 'N' Will, ASCAP/Sheddhouse, ASCAP) HL
- 41 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP
- 5 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
- 35 TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL
- 39 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM
- 36 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL
- 59 TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cal Cody, ASCAP/Wee B, ASCAP)
- 11 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer,

- ASCAP/Major Bob, ASCAP) CLM/CPP
- 33 UNCHAINED MELODY (Frank, ASCAP) HL
- 57 UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP)
- 3 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
- 64 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
- 16 WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL
- 58 WHAT GOES WITH BLUE (Warner-Tamerlane, BMI/Maypop, BMI)
- 74 WILL THIS BE THE DAY (Bar None, BMI/Bug, BMI)
- 53 (YOU'RE MY) SOUL AND INSPIRATION (Screen Gems-EMI, BMI) WBM
- 8 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP
- 48 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL

SHEET MUSIC AGENTS

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

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

Billboard® TOP COUNTRY ALBUMS

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	20	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES 10 weeks at No. 1
2	1	1	12	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	3	4	20	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
4	5	5	91	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
5	6	7	65	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
6	10	10	57	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
7	8	9	47	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
8	4	3	19	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
9	9	8	91	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
10	12	13	19	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
11	11	11	12	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
12	7	6	11	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
13	13	12	36	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
14	16	15	54	RICKY VAN SHELTON ● COLUMBIA 45250 /SONY (8.98 EQ)	RVS III
15	14	14	22	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
16	15	16	16	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
17	17	17	24	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
18	18	18	35	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
19	19	19	15	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
20	20	20	35	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
21	22	23	43	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
22	21	21	46	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
(23)	23	22	15	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
24	24	26	86	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
(25)	30	35	16	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
26	29	29	22	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
27	31	31	14	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
28	27	27	22	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
29	25	25	129	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
30	32	32	15	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
31	26	24	69	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
32	34	33	23	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
(33)	36	36	36	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
34	28	28	182	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
(35)	39	52	24	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
36	37	38	15	WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
37	33	30	194	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
38	35	34	19	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
(39)	49	48	29	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
40	42	43	26	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
41	38	39	176	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
42	40	45	25	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
43	44	40	273	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
(44)	50	51	67	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
45	47	44	16	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
46	45	42	19	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
47	41	41	19	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
48	43	46	30	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
(49)	53	56	45	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
50	46	49	87	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
51	51	47	66	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN
(52)	NEW		1	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
(53)	63	—	13	MATRACA BERG RCA 52066 (8.98)	LYING TO THE MOON
(54)	72	—	2	CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
55	61	63	51	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
56	48	37	259	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
57	62	72	13	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
58	54	54	14	EMMYLOU HARRIS REPRISE 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
(59)	67	70	21	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
60	56	60	7	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
61	55	50	242	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
62	52	55	33	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
63	64	53	102	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
64	58	66	72	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
65	65	57	94	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
(66)	66	62	88	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS
67	71	69	14	TAMMY WYNETTE EPIC 46238*/SONY (8.98 EQ)	HEART OVER MIND
68	59	59	29	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
69	70	67	115	RICKY VAN SHELTON ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF
(70)	RE-ENTRY		74	LYLE LOVETT MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
71	73	64	28	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
72	68	61	94	SHENANDOAH COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN
73	75	68	21	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
74	69	71	62	DAN SEALS CAPITOL 48308 (4.98)	THE BEST
(75)	RE-ENTRY		342	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I

○ 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.

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES
THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1988
- Top Ten Country Singles, 1948-1988
- Top Country Singles Of The Year, 1946-1988
- Number One Country Albums, 1964-1988
- Top Ten Country Albums, 1964-1988
- Top Country Album Of The Year, 1965-1988

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036
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Gabriel Disc A Winner For Geffen Shakes Up Biz Despite Lack Of Longbox

■ BY PAUL VERNA

NEW YORK—Geffen Records is claiming victory over its decision to release the current Peter Gabriel compact disc without a longbox or other outer packaging.

A press release from the label says sales have been hurt "only marginally" on the greatest-hits disc, which was expected to suffer from slack sales after retailers balked at carrying it because of the difficulty in merchandising a non-standard package.

Eddie Gilreath, Geffen's VP of sales, says the effect on sales has been "minuscule. We anticipated a much stronger downturn, but obviously Peter's fans are saying that they don't really care that the CD came without a longbox. They only care about the music."

In its eighth week on the Top Pop Albums chart, Gabriel's "Shaking The Tree—16 Golden Greats" rose to No. 51 with a bullet (Billboard, Feb. 2), no small feat for a best-of collection. Sales on the title—in both formats—are reportedly closing in on 300,000 units.

Gilreath notes that 65% of sales on the album have been in the CD format. CDs, on average, account for about 40% of an album's sales, according to a Geffen press release.

But several retailers point out that other albums from Gabriel—who appeals to an older, CD-buying audience—sell in identical proportions to "Shaking The Tree," diluting Geffen's claims that the 2:1 ratio is somehow remarkable.

Nevertheless, given some retailers' reluctance—and even refusal—to stock the disc version, label officials express satisfaction about logging such a high number of CD sales on the album.

The Los Angeles-based Music Plus has stood by its decision to boycott the Gabriel disc in its 87 stores. By contrast, 33-unit Kemp Mill Music in Beltsville, Md., has gone back on its decision not to stock the CD (Billboard, Dec. 22). It has since kept the disc behind the counter.

Other music merchants have taken measures to counteract the disadvantages of not having the Gabriel CD in a longbox. The 292-unit

Camelot Music chain in N. Canton, Ohio, and 284-unit, Torrance, Calif.-based Wherehouse Entertainment stock jewel-box-only discs in plastic keepers, which reduces the risk of shrinkage and allows CDs to be stocked in regular racks, according to officials with both companies.

Gabriel is the first major artist to release a CD in the jewel box alone. Late last year, MCA children's artist Raffi issued a jewel-box-only disc, but given Raffi's limited popularity vis-a-vis Gabriel's mainstream appeal, MCA's marketing move had a limited impact at retail.

In addition, some retailers wonder why MCA and Geffen did not pass along a price break on the Raffi and Gabriel discs to reflect the savings realized by the absence of a longbox. In the case of Geffen, a label executive says that 6-by-12-inch boxes were originally prepared for the Gabriel title, but the artist later insisted that his CD be sold without the disposable package. Thus, Geffen saw no packaging savings—in fact, dollars spent preparing the longbox turned out to be a wasted expense.

Rykodisc Campaign Gives Hart Album An Added 'Edge'

■ BY DEBBIE HOLLEY

NASHVILLE—Mickey Hart's solo album, "At The Edge," which has already enjoyed incremental sales due to Rykodisc's use of bookstores as a retail channel, has just begun to benefit from the label's thrust into other unusual distribution channels, as well.

With sales approaching the 100,000 mark on the Grateful Dead drummer's solo album, Rykodisc is embarking on the second phase of a marketing campaign that has been tied into the album's companion piece, "Drumming At The Edge Of Magic," a book authored by Hart, which explores the evolution of the instrument through history.

The album attempts to present the listener with an audio interpretation of that, says John Hammond, Rykodisc's director of marketing. It reflects a journey through the spirit of percussion, as interpreted by the world's leading practitioners, who in some instances play ancient instruments, incorporating modern technique, he says. Both works were released in October.

"Left of center" marketing is the current challenge, Hammond says. "We're entering some new areas and doing more solicitation of stereo stores, musical instrument shops, and that sort of thing."

The second phase of the campaign also will continue more of the same marketing thrust emphasized

since the album's release, including "additional retail and co-op advertising," Hammond adds.

Last fall, Rykodisc and Harper San Francisco, the publisher of Hart's book, embarked on a collaborative campaign that was conceived and designed by Hart and implemented by the two companies, Ham-

mond says. So far, the campaign, which includes mail order, has helped the book to match the album's sales of nearly 100,000 units.

When both the recorded and written works were released, the record company and the book publisher launched marketing and public-relations campaigns to ensure both

visibility and availability of the percussionist's product.

In addition to selling the two works separately, Rykodisc is offering retailers a package containing a countertop display that can hold five CDs, five cassettes, and six books.

The display has the books arranged on the left side, the CDs rising above the cassettes on the right side, and a riser above that with sale copy and a photo of Hart. "The design throughout is based on the common design of the two titles," Hammond says.

Initial orders for the package display totaled 1,000 pieces, with those orders being "pretty well divided among book, record, and 'new age' stores," according to Hammond, who claims sales continue to do very well in record and book outlets, as well as "new age" shops.

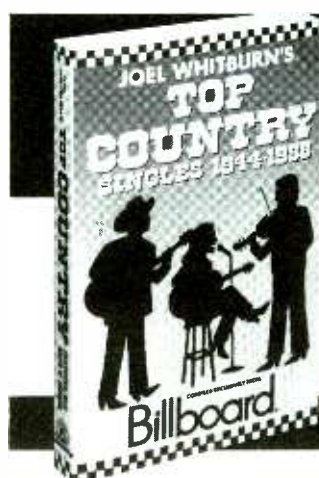
Music chains, especially those with outlets in the San Francisco Bay area, such as West Sacramento-based Tower Records and Torrance, Calif.-based Wherehouse Entertainment, have embraced the display unit.

Jim Bradt, Rykodisc's national sales manager, says he believes the chains have done better than they expected to with the title.

In the meantime, Hart is busy at work on a second collaborative project, slated for release this fall.



It Was So Much Fun, They Almost Died Laughing. Members of Killing Joke chat with BMG senior label liaison Lou Tatulli, center, at New York's Limelight during the album release party for Killing Joke's "Extremities, Dirt, And Various Repressed Emotions." Shown, from left, are Paul Raven, Killing Joke; Tatulli; and Martin Atkins, Killing Joke.



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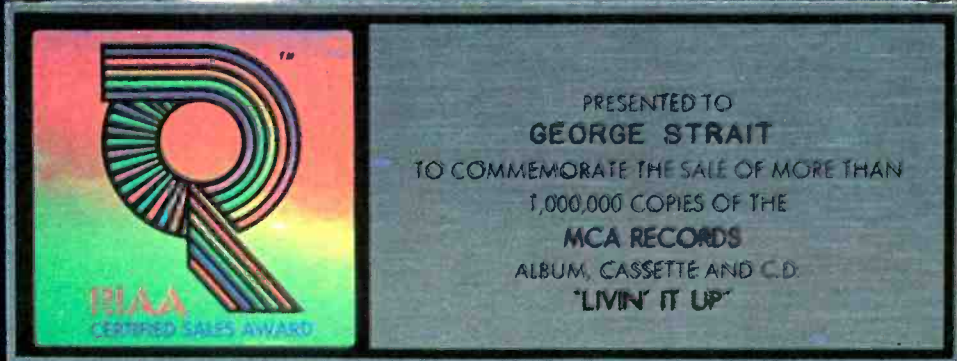
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Farewell To WEA's Mike Spence; Discount-Store Woes Hurt Rackers

DEATH OF A SALESMAN: If you sell prerecorded music in the Midwest and your career extends more than a decade or two, you probably knew him. Until a couple of summers ago, **Mike Spence**, who died Jan. 19 after a three-year bout with illness, was the only branch manager that the **WEA** Cleveland branch had ever known.

Spence was already a veteran record man in the days when a still-young **WEA Corp.** was making its first baby steps toward becoming the industry's biggest distributor. He is one of the people that contributed to that success.

In those days, he also helped educate young whippersnappers in his account base. **Camelot Music** senior VPs **Joe Bressi** and **Larry Mundorf**, now influential executives in the industry, are just two music sellers who cut their teeth in Spence's school of real hard knocks.

"Your returns are too high," he would bellow to young merchants, spicing the instruction with a couple of well-placed modifiers. His voice was gruff but his vocabulary could be gruffer.

There may have been times when you differed with his strong and bluntly stated opinions, but you certainly never had to worry about

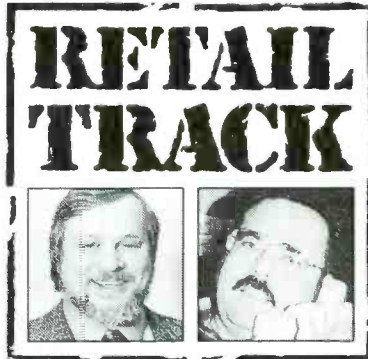
where Spence was coming from. Besides his candor, there were two other things you could count on: Spence would fight for his customers and he would fight for his people.

In the end, he also fought for his life. When a doctor gave him but six months to live, he stubbornly held on a full three years. One of the weapons Spence employed in this fight was his keen sense of humor. When friends and associates would ask him about his health, Spence would say, "Well, I'm still buying green bananas, but I'm not taking out any magazine subscriptions."

It is no surprise to us that Spence's wake was well attended. Among those who ventured to Cleveland to say goodbye to their friend were **WEA** president **Henry Droz**, all of **WEA's** branch managers, and **Russ Bach**, who spent years as a **WEA** executive before moving on to become president of **CEMA**.

THE DISCOUNT-DEPARTMENT-store industry continues to experience difficulties, which is not good news for rackjobbers. **Handleman**, the Troy, Mich.-based rackjobber, experienced a jolt last May when **Rocky Hill**, Conn.-based,

Ames Department Stores filed for protection under Chapter 11 of the Federal bankruptcy laws. Now, **Handleman** officials likely are focusing some attention on **Canton**,



by Geoff Mayfield & Ed Christman

Mass., where the 214-unit **Hills Department Stores** is headquartered. **Hills**, which carries some \$640 million in debt, missed a Jan. 15 interest payment on debentures due in 2002. The company isn't in default yet on its payments because of a 30-day grace period, according to a report in the *Wall Street Journal*. But earlier in January, **Hills**, which is involved in negotiations to restructure its debt, announced that it

planned to close 28 stores in an attempt to restore the company to financial health. **Handleman** services 167 **Hills** outlets, with the remainder handled by its subsidiary, **Interstate**.

Meanwhile, in **Henderson, N.C.**, **Rose Stores Inc.**, a 256-unit discount department store chain, announced that preliminary data suggests that its financial results for the fiscal year ended Jan. 27 are likely to be weak, and as a result it plans to close 25 stores. **Rose's** music and video software is supplied almost equally by **Handleman** and Minneapolis-based **Lieberman Enterprises**. Stay tuned...

TIMING IS EVERYTHING: Overseas travel is way down as a result of the Persian Gulf crisis. So, what is the prize that **Macey Lipman Marketing** and **Private Music** are dangling in a contest designed to promote **Linda Evans'** heartthrob, **Yanni**? Why, a flight to his native Greece.

The good news, says **Lipman**, is that the winner can take the trip whenever he or she desires... **SRO Marketing** is doing a display contest for **EMI** vocal stylist **Bobby McFerrin**. It's scheduled for March, when **McFerrin** will be featured as **VH-1's** first-ever artist of

the month.

WHERE-FOR-E: **Torrance, Calif.-based Wherehouse Entertainment** is busy. In **Los Angeles** and **San Diego**, a run of TV spots touts a cross-promotion with **El Pollo Loco**, the unique fast-food chicken chain (which is endorsed by **Billboard** modern rock chart manager **Mark Marone**). Consumers can get scratch-and-win tickets at either **Wherehouse** or **El Pollo Loco**, with both merchants offering prizes. A total of 4 million game cards are being distributed between the two chains. Grand prize is a **Nissan Sentra**... You may have seen a scene from another **Wherehouse** promotion on your favorite sports-highlights TV show. On Jan. 13 in **L.A.**, **Lakers** fan **Gregory Glenn** sunk a midcourt basket to win \$42,000 during halftime of a **Lakers/Houston Rockets** game. **Wherehouse** sponsors the contest, which allows a fan who registers in-store to shoot for riches at halftime of each home game... During the fourth quarter of '90, **Wherehouse** launched a well-advertised customer-satisfaction program on a chainwide basis. Customers can return any item for any reason, so long as they provide a receipt within 10 days of original purchase.

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Gramavision Marks Milestone Issues 10th-Anniversary Sampler

■ BY JIM BESSMAN

NEW YORK—Gramavision's 10th anniversary is being commemorated with a specially priced double-CD sampler designed to encapsulate the label's first decade and point the way for the next 10 years.

"It's a summation of the label's acts and a retail marketing product as well," says **Jonathan Rose**, president of the **New York-based** label. The \$12.98 "Gramavision 10th Anniversary Sampler" package contains nearly two and a half hours of music.

Rose notes that the first disc features the more "commercial" aspect of the contemporary-jazz-oriented label, and highlights artists like **John Scofield**, **John Blake**, and **Kazumi Watanabe**, who have registered considerable airplay and sales.

The second disc shows Gramavi-

sion's "intellectual" side, showcasing the likes of **John Carter**, **Anthony Davis**, **Kronos Quartet**, and **Arduitti String Quartet**.

"All our back catalog sells," **Rose** says. But he adds that a major goal of the anniversary sampler is to expose earlier releases—such as the imprint's 1980 debut, **Tony Dagradi's "Oasis"**—to a new audience. Besides retail exposure, **Rose** hopes to generate cover versions of catalog holdings.

"Gramavision is a publishing company as well as a label," he says, noting that label artists must excel in composition in addition to musicianship and improvisation.

Rose notes that the label's music has recently been used in a rock-climbing video and a French TV documentary on horse racing, and he cites a "broad market" for Gramavision catalog use as background mu-

(Continued on page 48)

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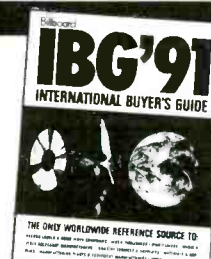
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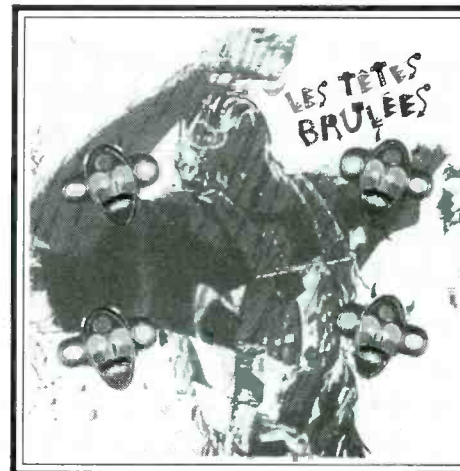
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THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
TITLE	ARTIST		LABEL & NUMBER/DISTRIBUTING LABEL	

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	35	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P*	YANNI 29 weeks at No. 1
2	2	11	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
3	3	21	THE NARADA WILDERNESS COLLECTION NARADA N-63905*	VARIOUS ARTISTS
4	4	15	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKY HART
5	6	41	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
6	5	15	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
7	9	11	SHELL GAME SONIC ATMOSPHERES CD80032*	DON HARRISS
8	10	17	WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*	VARIOUS ARTISTS
9	11	21	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
10	14	15	SATURDAY'S RHAPSODY MUSIC WEST MW-134*	JIM CHAPPELL
11	7	87	DECEMBER ▲ WINDHAM HILL 1025	GEORGE WINSTON
12	8	13	POETS & ANGELS HIGHER OCTAVE HOMCD 7030*	OTTMAR LIEBERT
13	13	35	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
14	15	11	MELROSE PRIVATE MUSIC 2078-2-P*	TANGERINE DREAM
15	17	17	UNIVERSE SAMPLER 90 HEARTS OF SPACE HS1 1200-2*	VARIOUS ARTISTS
16	16	35	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
17	18	114	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
18	19	105	WATERMARK ● Geffen 24233	ENYA
19	24	3	THE TRILOGY COLUMBIA C2K 46974*	ANDREAS VOLLENWEIDER
20	23	3	TWIN PEAKS ● WARNER BROS. 26316*	SOUNDTRACK
21	12	11	A WINTER'S SOLSTICE III WINDHAM HILL WD-1098*	VARIOUS ARTISTS
22	NEW►		TINGRI MIRAMAR MPCD 2003*	JOHN SERRIE
23	NEW►		DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
24	RE-ENTRY		WINTER INTO SPRING ▲ WINDHAM HILL 1019	GEORGE WINSTON
25	21	25	PIANISSIMO PRIVATE MUSIC 2073-2-P*	SUZANNE CIANI

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	15	PRIMAL MAGIC MESA R2 79023*	STRUNZ & FARAH 5 weeks at No. 1
2	2	17	SET VIRGIN 2-91426	YOUSOU N'DOUR
3	3	5	SOUP OF THE CENTURY RYKO RCD 10195*/RYKODISC	3 MUSTAPHAS 3
4	4	3	ALLEGRIA ELEKTRA 61019	GIPSY KINGS
5	5	11	TOO WICKED MANGO 539-883-2/ISLAND	ASWAD
6	NEW►		YALIL MANGO 539-892/ISLAND	AMINA
7	6	39	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
8	13	31	MEK WE DWEET MANGO 539-863/ISLAND	BURNING SPEAR
9	14	3	EDI BONS RITMOS 1024	EDI
10	8	35	TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
11	7	31	ELEGIBO MANGO 539-855/ISLAND	MARGARETH MENEZES
12	9	17	SOCA DANCE PARTY MANGO 539-878-2/ISLAND	ARROW
13	10	13	ATISH SHANACHIE SH64026*	NAJMA
14	11	24	GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS
15	NEW►		BRAZIL CLASSICS 4: THE BEST OF TOM ZE LUAKA BOP/SIRE 26396-2/WARNER BROS.	TOM ZE

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

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Indie Label Keeping The Sound Of American-Indian Music Alive

DANCES WITHOUT WOLVES: The timing of Kevin Costner's latest film, "Dances With Wolves," which chronicles the plight of the American Indian in the latter half of the 19th century, has been ideal for at least one record executive.

He's **Tom Bee**, a Native American musician and founder of Albuquerque, N.M.'s **Sound Of America Records**.

"Any type of positive publicity Native Americans can get is good," says Bee, whose 20-title roster is comprised solely of Native American artists. In fact, one of the label's acts, **Porcupine Singers**, performed on the traditional portion of the "Dances With Wolves" soundtrack.

A quick scan of the rest of SOAR's roster reveals ethnically traditional (**Cathedral Lakes Singers**), contemporary rock (**XIT**), and new age (**Douglas Spotted Eagle**) releases. Now, Bee is set to enter the pop/metal commercial mainstream with **Kinroq**, a Canadian act composed of Black Feet Indians.

Bee's goal is to liberate Native American music from its status as

"the stepchild stocked in the back of the room on the bottom of the shelf." He regards Native American music as *music*, first and foremost.

"I don't market my music like 'Indian' music," says Bee, although he says he does an impressive amount of business at Indian reservations throughout the country. "It's not just a matter of releasing a tape and it automatically sells to Native Americans. As with any music, you have to know your market."

Bee hopes to expand the SOAR market and is aggressively seeking distribution deals at every turn. In fact, he says he was the first Native American on record to register for the recent MIDECON convention in Cannes, and some SOAR product is slowly but surely making its way into the **Hasting's** and **Sound Warehouse** chains.

Bee's plans for the SOAR roster in 1991 include some jazz/fusion and new age releases, along with a traditional album from the **Porcupine Singers**.

GRAMMY TIME: With Feb. 20 just

around the corner, visions of Grammy Awards dance in the heads of label folk nationwide. Some of those indie types that are keeping their collective fingers crossed: Durham, N.C.'s **Sugar Hill**, with four nomi-

nisans Of Vilna, **Songs Of World War II Jewish Resistance**).

RIG ROCK: **Jeremy Tepper**, of Brooklyn, N.Y.'s **Diesel Only Records**, should get an award for "best niche marketing campaign." Here's a guy who has launched a label on the very deathbed of the 7-inch vinyl single. He deals exclusively in "rig rock" singles (i.e., music for truckers) and markets it to truckstops and vinyl jukebox operators across the U.S. Diesel Only Records even has its own truck-shaped jukebox title strips to promote "impulse play," Tepper says.

"Jukeboxes account for the majority of 45 sales, and they're not being serviced with enough new product from the major labels," says Tepper.

The "rig rock" product Diesel Only supplies is twangy, upbeat

country/rock. Tepper's own **Famous Blue Jays** are Diesel Only Records' "rig rock" front-runners, and the roster also includes the **Blue Chieftains**, **Courtney & Western**, and **Mumbo Gumbo**.

SEEDS AND SPROUTS: Houston-based jazz label **Heart Music** is set to unveil "Si," a contemporary jazz/NAC release from **Erich Avinger**, and "First Takes," from alto sax man **Tony Campise**... Maitland, Fla.-based management firm **The Malott Group** is creating its own record label with an album by percussionist **Gumby Ortiz** scheduled for April. Ortiz has worked and/or recorded with **Rick James**, **Bobby McFerrin**, and **Branford Marsalis**, among others... **Deanna Bogart** of San Francisco's **Blind Pig Records** will haul her boogie-woogie baggage to Germany this month, where she co-headlines the "Carnival Of Jazz" festival in Dusseldorf. German fans no doubt will be delighted with selections from her fantastic **Blind Pig** debut, "Out To Get You"... New York's **Caroline Records** recently created a new "street" label, **Primo Scree**, that kicks off with singles from such manic noise rockers as the **Action Swingers** and **Monster Magnet**... Activist rock act **Walking Wounded** has signed a deal with Orange, Calif.'s **Doctor Dream Records**. Look for the album "Hard Times" in March. Meanwhile, **Doctor Dream** signed its own deal for West Coast distribution, via the **Landmark-Impact** joint venture based in L.A.... New York's **Noise Records** is new home to **Nadir D'Priest**, former lead vocalist of seminal L.A. metal outfit **London**. Noise released D'Priest's debut, "Playa Del Rock," at the end of January... **Hammond Scott**, president of New Orleans-based **Black Top Records**, produced "Blues In The Dark," the label debut for West Coast blues band **Rod Piazza & the Mighty Flyers**.



by Deborah Russell

nations (**Doc Watson**, the **Nashville Bluegrass Band**, and **Hot Rize**), Newton, N.J.'s **Shanachie**, with two nominations (**Ladysmith Black Mambazo** and **Bunny Wailer**), and Chicago's **Flying Fish**, with two nominations (**Basin Brothers** and a various-artists package titled "Par-

GRAMAVISION ISSUES 10th-ANNIVERSARY SAMPLER

(Continued from page 44)

sic for film and TV production.

"We're trying to get other musicians who aren't composers to use our music, and the first [sampler] CD is a reflection of the music that's most appealing for that purpose."

But the first sampler disc, in containing "Beware Of Dog" from **Bernie Worrell's** 1990 album, "Funk Of Ages," also represents Gramavision's future thrust.

In the past, Gramavision has tried to balance three sides of the music it explores: serious composition, reflected by **Davis**, **Carter**, and **Arditti**; contemporary jazz, as played by **Scofield**, **Watanabe**, and **Ray Anderson**; and the progressive R&B extolled by **Jamaaladeen Tacuma**. "[Progressive R&B] has been the weakest side of the label, but we just put out the **Worrell** album, which *People* magazine said is the best dance record ever made," Rose says. "It features musicians like **Keith Richards**, **Vernon Reid**, **Bootsy Collins**, **Herbie Hancock**, **Maceo Parker**, and **David Byrne**, and is selling really well. It's commercial, but it is really interesting at the same time."

Following in **Worrell's** footsteps was the "heavily pre-ordered" January release "Pee Wee, Fred, Ma-

ceo—The J.B. Horns," from **James Brown's** legendary horn section.

"In Gramavision's first 10 years, we built our strength on the critical-acclaim side," says Rose. "The next phase is maintaining that, but strengthening our more commercial side."

Gramavision is distributed by **Rhino Records** and marketed by **Mesa/Bluemoon Recordings**, with **CEMA Distribution** handling sales. Rose notes that the national CEMA "developing-artists" sales program for January and February includes **Worrell**, and that major chains like **Tower Records** in West Sacramento, Calif., and **Wherehouse Entertainment** in Torrance, Calif., have offered "no-risk" guarantees on the title.

In conjunction with the program, Gramavision has put out a CD-5 featuring a special radio edit of **Worrell's** single "B.W. Jam," with a 12-inch vinyl remix of the song also available through the nonaffiliated **Invasion Records**.

Says Rose, "With the **Bernie Worrell** program and the two-for-one CD sampler, we're developing catalog interest at retail and indicating that we'll introduce more product like **Bernie's** in the future."

CAMELOT CLOSES DEAL ON 11 WALL TO WALL STORES

(Continued from page 42)

owned by British retailer **W.H. Smith**.

"After **Wee Three** completed its acquisition from **Wall To Wall**, **Ladenburg, Thalmann & Co.** [the New York-based investment bank representing the New Jersey retailer] sent us a list of the stores left over, and we chose 11 of them," says **Jim Bonk**, executive VP and CEO at **Camelot**. Those stores are in Pennsylvania, New York, New Jersey, and Maryland.

Camelot, which wants to be a national chain and already has stores in 32 states, has "its thinnest representation in the Northeast," **Bonk** says. "We are in all four states al-

ready, so this deal kind of complements those stores nicely. It creates a pretty nice district for us."

Bonk notes that most of the stores acquired from **Wall To Wall**, which contained audio hardware as well as software, are on the larger side, ranging from 4,000-5,000 square feet, with one taking in an area of 11,000 square feet.

"They were in hardware and we are not," **Bonk** says. "We might have to shrink down the stores but we have to give ourselves time in order to determine that. If business justifies it, [Camelot] will keep stores at their current size."

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ROUNDER RECORDS

Celebrating 20 Years

A Billboard Advertising Supplement

We're Really Out There



By MOIRA McCORMICK

It began 20 years ago as a labor of love for three Boston area college students, a trio of hippies who peddled their wares at folk festivals out of their beat-up Volkswagen bus. Now Rounder Records is an \$18-million annual business with a staff of over 70, which issues nearly 100 records a year and boasts almost 1,000 active titles, several of them gold. As a pioneering, successful independent, the Cambridge, Mass.-based label has few, if any, peers.

Yet, according to the Rounder founders, things haven't changed all that much, philosophically speaking. Marian Leighton Levy, who with partners Ken Irwin and Bill Nowlin, formed Rounder in 1970, describes the company's progress as "consistent and steady. Since we never started out to be a business, let alone a record company, the only way we've changed is learning how to do things," she says. "And we're still learning—our goal is to do what we've always been doing, but better."

Rounder's music roster has branched out extensively from its old-time string-band beginnings, to encompass reggae and other world musics, New Orleans and Louisiana styles, alternative rock, blues, bluegrass, and R&B, and many other genres, but here too, Levy says, "What we started out doing is what we're doing today. It's traditionally-based music of all types, what one writer in the late '70s called 'roots music and its contemporary offshoots.' At this point, that term is broader than ever." (About the label's name: Irwin says, "We discovered mountain music

through the Holy Modal Rounders. A rounder was a hobo, someone making the rounds—and we were going from folk fest to folk fest. Our early logo was a hobo. And records are round, so the name was even more apropos.")

When Levy says Rounder was never intended to be a record company, she is referring to the fact that she, Ir-

THE ROUNDER WAY

win and Nowlin simply wanted to make available the music they liked. "Except for the Folkways and Arhoolie labels, there was not an outlet for it at the time," she recalls. "We knew people who had great music—we thought, why send a tape to a record company when we could put it out ourselves? Of course, making a record was a lot simpler then. It wasn't as expensive, and standards of sound quality weren't so sophisticated; life was just a lot simpler."

That first year, Rounder put out two records, one by 76-year-old banjoist George Pegram, and the other by an old-timey music band of M.I.T. students, the Spark Gap Wonder Boys. "Back then, we didn't need to sell as many records to break even," Levy relates. "Maybe 1,000

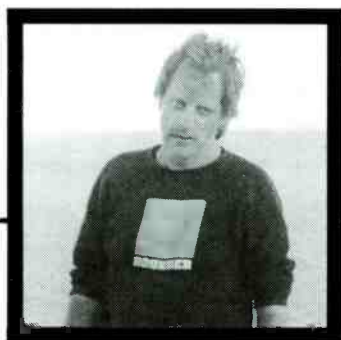
copies, or 300-500 even, if the recording had cost a couple hundred dollars."

Nowadays, notes Irwin, simply making back the cost of a record just doesn't cut it. Early on, A&R decisions were based on a handful of criteria tossed about among the three owners. "We'd ask ourselves, 'Do we like the music? Do we feel it'll make a contribution to its field? Can we get along with the people? Will it break even?'" Now, Irwin says, that last question has become, "Will we make money on it?"

"The longer we've been in business," says Levy, "the more we've learned it's not enough to just put out records. We've had to learn promotion, marketing, advertising—the process you go through to let people know you have these records."

One of the first things the Rounder founders did to get their recordings to the public at large, rather than just the folk-festival faithful, was to form their mail-order retailer, Roundup Records, and wholesaler Rounder Distribution. At the time, Levy (then Leighton, a graduate of Clark Univ.), along with Irwin and Nowlin (both graduates of Tufts, where they had been roommates), were all living together as a collective in a not-so-big, no-bedroom old house near Cambridge. Rounder Distribution was founded, says Levy, "because it made it more desirable for stores to deal with us. We started handling other small labels, like Folkways, Arhoolie and County Records. Now, we're the principal distributor of labels of our type, handling over 300 labels at present."

"It was an instinctive decision," says Levy of (Continued on page R-10)



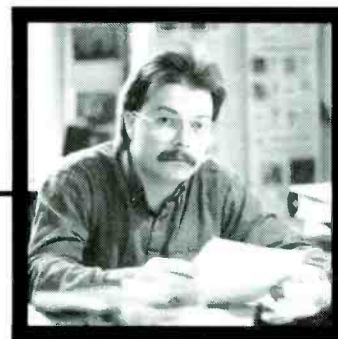
PARIS IN THE MORNING, TOKYO AT NIGHT (or, as in photo, lost in the Sahara), owner/founder Bill Nowlin coordinates Rounder's network of licensees and distributors, always seeking out new outlets. (Photo: Yleana Martinez)



A MAN OF MANY HATS: Rounder GM Duncan Browne oversees day-to-day operations that might involve anything from hiring an electrician to motivating a distributor. Duncan's ready wit has also inspired many an advertising headline.



In 1990, art director Scott Billington and art production coordinator Nancy Given created packaging for over 100 album releases, along with catalogs, new release sheets, posters and lots more, using Macintosh computers for all typesetting and page layout.



BLUEGRASS IN TANGIERS? Rounder promotion director Brad Paul reviews the latest compendium of artist itineraries in a rare moment between phone calls.

In a business full of corporate clones, Rounder Records has carved a niche as a uniquely diverse and successful independent. Rounder's rich catalog includes bluegrass and old-time, Cajun music and zydeco, reggae, blues, African music, contemporary and historic folk, modern rock, miscellaneous Third World material and much, much more. By releasing such roots and roots-related music—which is too esoteric for middle-of-the-road majors—Rounder gives such genres a viable commercial outlet, and greatly encourages their growth. In the case of some styles, such as acoustic, Rounder's role has been that of a pioneering groundbreaker. Once such music gains respect or trendy stature, the majors are then apt to jump on board and sign up Rounder alumni like Jerry Douglas, Bela Fleck, Mark O'Connor, Nanci Griffith, The Dirty Dozen Brass Band, and Buckwheat Zydeco.

"I think we at Rounder are sometimes seen as being on a mission," says Bill Nowlin, one of the label's three owners. "Two missions, actually. One is to stretch the boundaries of traditional music, and the other is to preserve traditional music in its purest possible forms.

ROUNDER AS CATALYST FOR EVOLUTION

By BEN SANDMEL

Our actions and decisions are often imputed, therefore, to be full of strategy, motive, and forethought. The truth isn't nearly so heavy. Both of those concepts are important to us, but we simply judge each of our records on its

own merits."

As Rounder enters its third decade, Nowlin and co-owners Marian Leighton Levy and Ken Irwin can now judge

the merits of almost exactly 1,000 albums. It's a quantum leap for a company which originated as "a hobby that got out of control," as Nowlin puts it; a company which once called itself "an anti-profit collective," in the best spirit of the times; a company whose entire staff could be found at early-'70s bluegrass festivals, selling albums out of their VW bus.

"Even back then," Ken Irwin comments, "we had a dual approach, and our first two albums reflect it. The first was by a traditional Appalachian banjo player named George Pegram. The second was by a band called the Spark Gap Wonder Boys, young musicians from the Boston (Continued on page R-15)



CLEAN
LUTS

Philo



heart beat



VARRICK

BLACK
TOP

Smithsonian
Folkways

When they're not on the road attending to individual projects, Rounder owner/founders Bill Nowlin, Marian Leighton Levy and Ken Irwin still share the same office space.

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THE
NAIRD

By JIM BESSMAN

BEAUSOLEIL: Everyone knows about Cajun music now, due in no small part to the efforts of Beausoleil. Founded in 1976 by Cajun fiddler/composer/folklorist Michael Doucet, Beausoleil popularized the uniquely soulful sounds of traditional Cajun music to an unprecedented degree. In fact, the band takes its name from the leader of exiled Nova Scotians who became the Cajuns of South Louisiana in the mid 1700s. Its Rounder output ("Live! From The Left Coast," "Bayou Cadillac," "Bayou Boogie," "Michael Doucet And Cajun Brew"), together with non-stop international



GRINNIN' AND PICKIN': Distribution warehouse manager Pete Wetherbee prepares a healthy stack of picking tickets in Rounder's recently expanded and renovated facilities.



HOT ON THE PAPER TRAIL: With nearly 100 new albums in various stages of pre-production and a back catalog of over 1,000 Rounder and Rounder-distributed albums in print, production manager Steve Netsky still finds time to smile.

THE CORNERSTONES OF THE ROUNDER SOUND

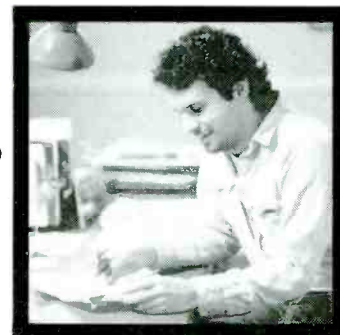
touring, spread its ethnic roots music way beyond the bounds of the bayou and into movies ("Zydeco Gris-Gris" was the opening theme for "The Big Easy"), TV (the "Today Show," MTV's "Cutting Edge"), concert venues like Carnegie Hall and the Kennedy Center, and guest roles on albums by Keith Richards and Mary-Chapin Carpenter.

The band, which besides Doucet includes his brother David Doucet on guitar, Jimmy Breaux on accordion, bassist Tommy Comeaux, banjoist Al Tharp, percussionist Billy Ware, and drummer Tommy Alessi, has been thrice-nominated for Grammy Awards. Most recently, avant-garde pop synth-wiz Thomas Dolby enlisted Beausoleil's participation on two tracks of his forthcoming album project after seeing the band perform in Los Angeles. Currently the group is working on its own next album,

according to Doucet, its "most powerful mix yet of medieval Cajun music and nouveau Beausoleil!"

ALISON KRAUSS: In short order, the older, male-dominated world of bluegrass has been surprised by the quick emergence and acclaim of Alison Krauss. The 19-year-old fiddle champ who is tired of hearing that she's "only 19" has belied her young age with her second Rounder solo album "I've Got That Old Feeling" (preceded by "Two Highways" with her band Union Station, and "Too Late To Cry"), which stretches the boundaries of bluegrass while at the same time showcasing the genre's freshest songwriters.

The Illinois native has already performed with such classic and contemporary bluegrass legends as Del McCoury, David Grisman, Sam Bush, and Hot Rize, and has toured the U.S. for the National Council for the Traditional Arts' "Masters Of The Folk Violin" alongside jazz vocal- (Continued on page R-5)



DON'T BLAME IT ON THE MAILMAN: Rounder Distribution buyer Steve Burton gets lots of amusing fax correspondence as he keeps tabs on new releases and back catalog for over 320 labels.



WHAT A CREW! This portrait of all the Rounder employees that could be assembled during our photographer's visit should once and for all dissuade the popular notion that the company is run by a bunch of hippies.

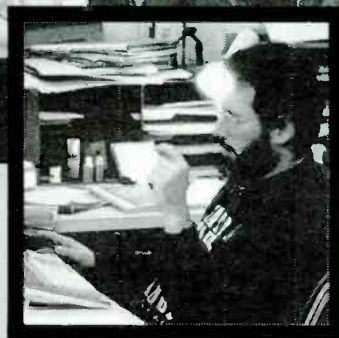
By MOIRA McCORMICK

Rounder Records and its associated labels Philo, Heartbeat, Varrick, and newcomer Bullseye Blues collectively boast one of the most eclectic artist rosters on the planet. With all that talent, and all that variety of musical genres, this intrepid independent has much to offer in the way of up-and-coming acts. Rounder president Marian Leighton Levy lets us in on who are the new faces to watch.

First, she says, the Rounder gang is extremely excited about its Bullseye Blues label, which debuted Nov. 1, 1990. "This is 'great' blues," she says. "A lot of blues labels are mostly guitar-oriented, but we're taking the best of the whole gamut of anything that's valid and exciting."

According to Rounder VP Ken Irwin, Bullseye Blues was founded "to help to better market and promote much of the blues section of our roster. There are different perceptions of what the Rounder label is, but when people think blues, they think Alligator or Black Top or Malaco, not Rounder. But if you take a look, when we started Bullseye Blues, we already had over 100 blues-related titles. We felt it would be better for the artists and their records to have a separate blues label."

The label's first four releases are by John Mooney (who, Levy says, "plays à la Son House, with a New Orleans sound; he's a guitar player's guitar player"); Charles Brown (who's a genuine living classic at 66"); Luthur "Guitar Jr." Johnson ("He was Muddy Waters'



Salesperson Glenn Jones keys an order into Rounder's computer system, from which picking tickets and invoices will be generated.

Gras. "Most of these guys are still in their teens and 20s," says Levy. "They're much more rap and funk oriented than the older brass bands—not rap lyrics as such, but they're funkier and more street-oriented. ReBirth is now played on commercial black radio in New Orleans, unique among the brass bands in the Crescent City."

More sounds from the Big Easy include "Keys To The Crescent City," on Rounder's Modern New Orleans Master series. The album features four different New Orleans pianists, including Art Neville, Eddie Bo, Willie Tee, and Charles Brown. The Meters' bassist George Porter Jr. released "Runnin' Partner," and Mardi Gras Indian group Chief Bo Dollis & The Wild Magnolias put out their first recording since 1974.

On the zydeco front, there's Nathan Williams & The Zydeco Cha-Chas, who have a new record due out in the spring. "They combine traditional energy and vitality with soul and R&B, like Buckwheat Zydeco does," says Levy. "They're as influenced by Buckwheat as by Clifton Chenier." In the spring, the label will release "Zydeco Shootout At El Sid O's," with exciting live performances from six up-and-coming bands including Zydeco Force and Lynn August. Four Cajun groups to watch include Bruce Daigrepoint, whose latest release is entitled "Heart Of The Cajun"; Steve Riley & The Mamou Playboys, whose first effort is produced by Zachary Richard; and accordionist Eddie Lejeune, whose father was acclaimed squeezebox artist Iry Lejeune; and Grand Ole Opry member Jimmy C. Newman.

(Continued on page R-13)

THE SPARK OF THE '90s: NEW TALENT TO WATCH FROM THE ROUNDER ROSTER

guitarist, and has a new band, the Magic Rockers—he's a real Chicago blues artist"); and Champion Jack Dupree, 80 years young, who did his first recording in 30 years.

More Bullseye Blues releases set for January and February are: "Housefire" by guitarist Byther Smith; "Cry And Moan" by guitarist Eddie Hinton; "Don't Stand In My Way" by harmonica player and vocalist Sugar Ray, who is currently the lead vocalist in Ronnie Earl's band The Broadcasters; and a release by veteran bluesman Jimmy McCracklin, who wrote "The Thrill Is Gone," "Georgia Slop," and "The Walk."

More blues on the Rounder labels comes from New York-based act The Holmes Brothers, whose self-titled album was released at the beginning of 1990. "They have a gospel-influenced style of singing," notes Levy. R&B duo Bobby King & Terry Evans, backup singers for Ry Cooder, put out their second record, "Rhythm & Blues, Soul & Grooves" in September.

On the New Orleans front, upstart outfit ReBirth Brass Band released their second Rounder album "ReBirth Kickin' It Live," after recording it live at last year's Mardi

SOUND

(Continued from opposite page)

ist Claude Williams, Cajun fiddler Michael Doucet, and bluegrass great Kenny Baker. But it's as frontwoman of Union Station that Krauss has received the media attention usually focused on chart-climbing pop stars. Unfazed, she's looking ahead to recording her next "band album" with Union Station, which will include a bluegrass favorite by her beloved Stanley Brothers as well as a co-written original by her and Union Station's banjoist Alison Brown. In addition to the two Alisons, Union Station consists of Tim Stafford on guitar, Adam Steffey on mandolin and Barry Bales on bass.

"We're producing it this time, so it will be exactly what we want—which is definitely more traditional sounding," says Krauss. "And it will be a 'band' album, with no extra people on it but us. So what you see is what you get if you want the record!"

'Since (opening) Bonnie's (Raitt) tour, I've been going back to play those places myself. After 50 years of being an entertainer, everything I do is new to these people. So I got songs in my head that I know can be hits again today, and I'm ready to do another album any time!'

CHARLES BROWN

JONATHAN RICHMAN: Few artists have such fervent a following as Jonathan Richman. Those that go back all the way to his legendary '70s Boston band The Modern Lovers never left, only to be joined by so many others who share a delight in "the '50s doo-wop, the 'outdoor-backyard' flavor, the emotional guitar playing and melodies that today characterize Richman's style," as Richman himself states in his self-penned, typically witty and charming Rouder bio.

Richman came to Rouder in 1988 with "Modern Lovers '88," having led various versions of that band since 1970, when future cars drummer David Robinson and future Talking Head Jerry Harrison were members. These early Modern Lovers engendered one of the greatest rock'n'roll tributes of all time in "Roadrunner," and John Cale's near-signature song "Pablo Picasso" (Cale produced the group's self-titled debut album). Richman's subsequent writing tends toward wonderful, whimsical songs not (as he says in his bio) "aimed specifically at children, but ones they could enjoy along with the rest of an audience." Then in 1989, he went solo with "Jonathan Richman," followed in 1990 by

"Jonathan Goes Country," which included his ode to the departed "Corner Store" as well as his fiercely independent "The Neighbors"—but in a country-inspired vein.

Not to worry. Jonathan says he'll record his next solo rock 'n' roll record this spring, surely to be followed by more worldwide touring. Meanwhile, he's completed his first comic book contribution ("Rip-Off Press #28's" dream-themed issue, "about a dream I had of Paris before I ever went there") and is currently drawing, learning more about growing vegetables and fruits at his Sierra Nevada spread, and raising horses and his two kids.

CHRISTINE LAVIN: Christine Lavin is without a doubt contemporary folk music's leading lady. Her five Rouder releases—"Good Thing He Can't Read My Mind," "Beau Woes And Other Problems Of Modern Life," "Future Fossils," "Another Woman's Man," and her latest "Attainable Love"—have established her as a most engaging singer-songwriter-performer of uncommon sensitiv-

mance, which she hopes will be ready for the fall.

IRMA THOMAS: With her two Rouder albums "The Way I Feel" and "The New Rules," Irma Thomas has reclaimed her crown as "Soul Queen Of New Orleans," which she then 17-year-old first donned back in 1958 with her debut hit "Don't Mess With My Man." She went on to cut classic sides with the Crescent City's ace producer Allen Toussaint, including "It's Raining" and "I Did My Part," scored in 1964 with the top 20 hit "Wish Someone Would Care," and provided the model for the Rolling Stones 1965 cover hit "Time Is On My Side."

After moving to California, she returned to New Orleans in the mid-'70s and became one of the main draws at the annual Jazz and Heritage Festival. But the recent Benson & Hedges Blues concert series—where she shared the stage with fellow divas Etta James, Nell Carter, Koko Taylor, and Ruth Brown, or appeared with such other luminaries as John Lee Hooker and B.B. King—has lifted Thomas' career to even greater heights.

"Last year was such a great year in playing new places and getting coverage in magazines (Continued on page R-7)



ALISON KRAUSS



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By PAUL VERNA

Although Rounder and its family of labels are universally recognized as the leading indies specializing in indigenous American musics—folk, blues, Cajun, R&B, bluegrass—as well as world music and reggae, more than 60% of the business done at the Rounder Records Group comes from its independent distribution wing.

And despite the recent changes in indie distribution, with majors swallowing up indie labels' space and several independent distributors consolidating their operations into vast networks, Rounder sticks by its traditional modus operandi, acting as the distributor of its own labels (Rounder, Heartbeat, Philo, Varrick, and Bullseye Blues) as well as that of over 300 other indie labels. Rounder Distribution's account base is centered in the Northeast, though it has many accounts across the country that seek out the sorts of labels often not available locally. The Rounder labels rely on a group of about 20 indie distributors to work its product in other parts of the U.S.

In addition, Rounder exports these same products to foreign territories via pacts with local indies, often licensing the better selling Rounder group titles to foreign companies. Rounder also operates a separate mail-order company, Roundup Records.

Many of the labels Rounder Distribution represents have been with Rounder since the beginning. The Alligator label, for instance, is one that Rounder has helped distribute since LP No. 1. Duncan Browne, GM of Rounder Distribution, praises Alligator, which he calls "the pre-eminent blues label," for its professionalism and its thorough promotional and marketing efforts. "They give us great tools to work with," he says. "They make it very easy for us to sell their blues records. They have a great profile and a great reputation."

Another distributed label that emphasizes promotion and marketing, according to Browne, is San Francisco's Hightone Records, a blues/country label that released the first two Robert Cray albums as well as works by Gary Stewart, Joe Ely, and Jimmie Gilmore.

Similarly, the highly touted Rykodisc Records, which has also used Rounder Distribution since its inception, "does a top-flight job in marketing and promotion," says Browne. He cites as evidence of Ryko's diversity the David Bowie boxed set of 1989, as well as the label's "Blues In A Mississippi Night" and 3 Mustaphas 3 releases.

The German-based CMP label, which has sales offices in New York (where Rounder Distribution also fields a sales office headed by Dave Nives), deals primarily in cutting-edge jazz but has recently entered the world music arena. This fairly new label does "a fabulous job promoting its own product," says Browne.

CMH, a California label, works primarily in a bluegrass vein. The label's compilations "20 Years Of Bluegrass" and "The Greatest Bluegrass Recordings" are perennial best sellers, according to Browne. He adds, "It's the kind of release where John Q. Public, maybe not that educated in bluegrass music, can just walk into a store and just pick up one of these records and get a good introduction to the genre."

Flying Fish, again a label with Rounder since Day One, is a highly regarded folk and acoustic music indie. Blind Pig, a subsidiary of Fish, is a high-selling indie that is gaining momentum with its blues recordings.

Some other labels, because of the nature of their catalog, are not as aggressive in promoting product, says Browne. For example, he notes that the Arhoolie label offers roots-oriented blues, Cajun, zydeco & Tex-Mex material that may not readily benefit from extensive marketing efforts. The people at Arhoolie, says Browne, "figure that people who know this music will know where to find

it." Indeed, the reputation of Rounder Distribution as a source for a lot of alternative music not readily found elsewhere brings many stores to contact Rounder for records they've heard about but don't know where to find.

This presents some problems because, as Browne frankly recognizes, one can't do an effective job by trying to represent everyone. Consequently, with a lot of soul searching about their mission, Rounder often culls its label roster to weed out the labels that are not really doing so well so as to better focus on the ones that consistently deliver or show more promise. There are also those Rounder sticks with because of a commitment to what the labels themselves are doing.

Other labels that fall under the Rounder Distribution

some contemporary product in the genre; Kaleidoscope, with some great Bob Wills transcriptions, Kate Wolf material and other tasty titles; Sugar Hill, one of the strongest veteran forces in contemporary bluegrass and singer-songwriters; Louisiana's Flat Town family of labels (including Swallow and Maison De Soul) which is a vital and still-pioneering Cajun and zydeco label; and Washington's RAS Records, one of the foremost reggae labels, which deals in "quality contemporary reggae." Browne says that the depth and richness of the Rounder stable makes it virtually impossible to talk about the labels without making glaring omissions. The Rounder Distribution network, he says, "is a source for independent music—almost a one-stop for independents."

One of the most encouraging signs for Browne in the last year or two has been the commitment of many of the larger chains to carrying deeper catalog. Tower Records perhaps led the way, and Rounder Distribution is one of Tower's principal suppliers in the East for indie product.

Tower often proved very successful in each market it entered because it offered a fuller array of product, thereby offering choices to people who may have drifted in for the latest Top 200 album but wind up browsing and finding other music they want in the process. Rounder has worked with the Strawberries chain for many years and also has been pleased recently with the stronger commitment it notes for deep catalog from

powerful chains such as Camelot, Waxworks, Sound Warehouse and Peaches, and most recently the HMV stores.

As a label, Rounder and its associated labels are represented by a solid dozen indies around the country and then a larger number of more specialized (either by genre or geographic niche) distributors. Aside from Rounder Distribution, the Rounder Group is represented by such distributors as CRD, Action, Bayside, Big State, House, M.S., Richman Brothers, and Record Depot as well as the smaller—but very important distributors such as Silo, Encore, Old Fogey, and Select-O-Hit.

Overseas, Rounder is licensed and distributed by indies in such territories as the U.K., Germany, Benelux, France, Spain, Portugal, Italy, Greece, France, Scandinavia, Switzerland, Japan, Australia, New Zealand, Korea, Canada, Brazil, Zimbabwe, and South Africa.

According to Nowlin, some of the key labels that work Rounder product abroad are Holland's Munich Records and Americana Records in Japan.

Nowlin says, "We license dozens of albums over the course of a year." Of the 70 or so albums the group releases annually,

Retail promotion coordinator Glenn Dicker keeps retailers around the country abreast of local Rounder artist appearances.

THE WORLD OF ROUNDER DISTRIBUTION

umbrella include Green Linnet, which specializes in Celtic music from Ireland and Scotland; the Grateful Dead label, which started out as something of a mail-order catalog for Deadheads and grew into a full-fledged label that now puts out new recordings by some of its members; DRG Records, which specializes in soundtracks and cast recordings for left-of-center films and Broadway shows, with such titles as "Diva" and "A Room With A View" to its credit; the Country Mu-

Heartbeat Records coordinator Chris Wilson checks a label for a promotional mailing with promotion assistant Jamie Canfield.



Sales support coordinator Julia Goldrosen prepares a mailing for Rounder Distribution's retail accounts.



FINAL VINYL: Assistant buyer Mark Hurd checks inventory on shrinking but still-available LP stock at Rounder's Cambridge warehouse, where most space is now occupied by compact discs and cassettes.



Rounder distribution accounts receivable and customer service coordinator Max Pokrivchak checks the status of an incoming shipment with receiver Gordon "Rocky" Stone.



the number that is licensed or exported overseas is approaching 30, says Nowlin.

Rounder derives 10%-12% of its revenues from its overseas operations, says Nowlin. "Naturally, that often makes the difference," he says, noting that "usually you have a profit margin that's under 10%."

(Continued on page R-14)

ROUNDER SOUND

(Continued from page R-5)

that I didn't know existed," says Thomas. "The last two albums opened up the doors. We'll have my first live album, recorded during two nights at Slims in San Francisco, out in February, featuring old and new songs and some of the ones from the last albums. Then I start working on another studio album with a more contemporary atmosphere—not changing my style, but updating it in a bluesy, jazzy fashion."

CHARLES BROWN: When Bonnie Raitt asked Charles Brown to accompany her on tour last year, she was only the latest in a long line of admirers (count among them the likes of Ray Charles and Dr. John) to pay tribute to one of R&B's enduring pioneers. Indeed, legendary record man Jerry Wexler, in his liner notes to Brown's Rounder debut album "All My Life," attests to the fact that in 1953, Brown epitomized the West Coast R&B Aladdin label that he and partner Ahmet Ertegun aspired to equal at their fledgling Atlantic Records.

Grounded on piano-based jazz artists like the King Cole Trio and smooth jazz ballad vocalizing in the manner of the Andy Kirk orchestra's Pha Terrell, the young pianist/singer first surfaced in Johnny Moore's Three Blazers, gracing such '40s hits as "Drifting Blues" and "Merry Christmas, Baby" (covered, much later, by Bruce Springsteen). Going solo in '48, the hits continued, among them "Get Yourself Another Fool," "My Baby's Gone," and "Hard Times," the title of which presaged a lengthy career downturn. Now, of course, he's way back on track.

"The phone rings every minute for me to work, so I have to screen the calls!" says the ever good-natured Berkeley-based Texas native. "Since Bonnie's tour I've been going back to play those places myself. After 50

years of being an entertainer, everything I do is new to these people. So I got songs in my head that I know can be hits again today, and I'm ready to do another album any time!"

BRAVE COMBO: Like its name suggests, Brave Combo dares to break new musical ground, and has done exactly that since its 1979 inception. Conceived by art student/musician Carl Finch, the Denton, Texas-based quartet (Finch on guitar, accordion, keyboards and vocals; Jeffery Barnes on horns and vocals; Bubba Hernandez on bass, tuba, vocals; Mitch Marine, drums and percussion) has, among many other things, explored a myriad of world musics, composed for the David Byrne film "True Stories," contributed (along with fellow Rounder artist Jonathan Richman) to the "Gumby" album tribute, and marched beneath Woody Woodpecker in the Macy's Thanksgiving Day Parade.

Prior to signing with Rounder in 1987, the group recorded for Finch's still active Four Dots label. The Round-



BRAVE COMBO

er debut "Polkatharsis" (the title is self-explanatory) was followed by 1989's world-beat-oriented "Humansville" and last year's ethnic potpourri "A Night On Earth." Meanwhile, Finch produced other artists including conjunto stars Santiago Jimenez and Tony de la Rosa, yodeler Randy Erwin, and singer-songwriter Sara Hickman.

MARCIA BALL: A recording artist for over 15 years, Marcia Ball has recently begun receiving the kind of acclaim usually reserved for careers of far longer duration. Austin's reigning Queen of the Keyboards two years running, the longtime resident was inducted last year into the Austin Chronicle Hall Of Fame.

Ball actually hails from South Louisiana, which explains her pronounced affinity for New Orleans piano style. In the early '70s she headed Austin group Freda & The Firedogs, which owed more to progressive country music than emanating out of Austin. But her Rounder output ("Soulful Dress," "Hot Tamale Baby," "Gatorhythms") places her more comfortably in the rollicking, foot-stompin' musical gumbo of her roots.

"I'm touring so much I can barely turn around," says Ball. After performing at the inauguration of Texas Gov. Ann Richards, she plans on continuing the increased festival schedule commenced last year, as well as writing her next Rounder album. "The popularity of Cajun and zydeco and New Orleans music is great for me, but at the same time a lot of people are exploring the same area, so I just want to be able to express myself better."

RORY BLOCK: The daughter of an old-time country fiddler, Rory Block chose the country-blues path, pursuing such genre greats as Son House, Skip James, Bukka White, Fred McDowell, Mississippi John Hurt, and the Reverend Gary Davis while active in the '60s Greenwich Village folk scene. She learned well, and by the time she was 17 she had recorded the influential instruction album "How To Play Blues Guitar," co-produced with Stefan Grossman.

(Continued on page R-12)

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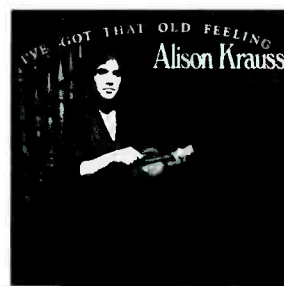
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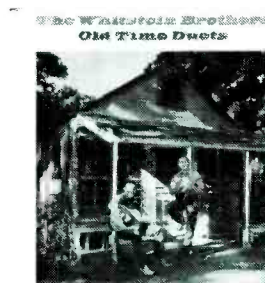
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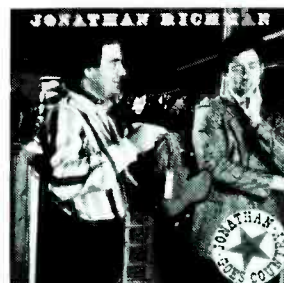
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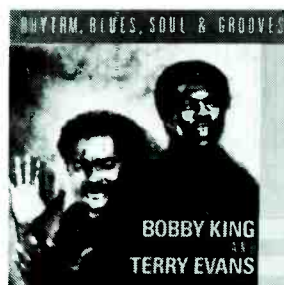
WHITSTEIN BROTHERS
Old Time Duets
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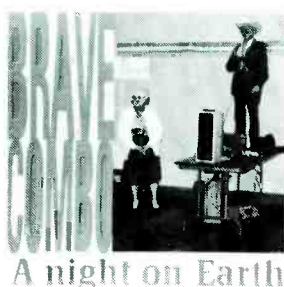
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Jonathan Goes Country
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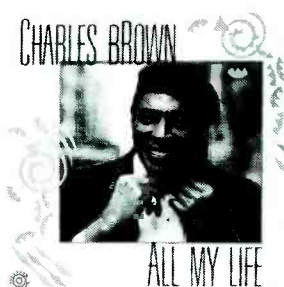
SANTIAGO JIMENEZ, JR.
Familia Y Tradicion
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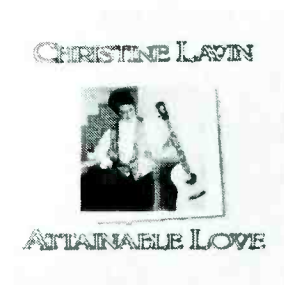
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ROUNDER WAY

(Continued from page R-2)

the formation of Rounder Distribution, adding that decisions "have always been easier, since there are three of us. Most independent labels are a one-person operation. When you've got three, not only does three times as much work get done, there are three people to bounce ideas off each other."

According to Irwin, Rounder's first truly pivotal recording was the eponymous 1975 release by J.D. Crowe & The New South. "It was the most influential bluegrass record of its decade," he says of the album, which featured nascent roots superstars like Ricky Skaggs, Tony Rice and Jerry Douglas. "That was close to our 100th record, and until then, we hadn't any big names. We had 30 artists, mostly old-timey, bluegrass, and blues."

"After that group broke up," Irwin notes, "we continued working with a lot of its members." A similar situation occurred in the wake of the mid-'70s title, "Mud Acres Music Among Friends," which featured name folk artists who lived in and around Woodstock, N.Y. They included Artie and Happy Traum, Bill Keith, Maria Muldaur, Eric Andersen, Paul Butterfield, Paul Seibel, Eric Kaz, John Herald, and Jim Rooney. In addition, Rooney has produced a number of significant recordings for Rounder, in-

cluding two highly acclaimed recordings by Nanci Griffith.

"We went on to do records with the Traums, Rooney and Keith," says Irwin. "'Network' is such an overused word, but every time we do a record, we end up with a network of friends and contacts who resurface in different parts of the business over the years." The "Mud Acres" album, he says, "introduced a new group of listeners to what we were doing."

And then came George Thorogood & The Delaware Destroyers. "We had started doing traditional blues," says Irwin, "but had done very little in what was considered rock'n'roll." Tipped off to Thorogood's existence by a friend, the Rounders caught the young blues rocker at a Hound Dog Taylor benefit, "but we thought he was too rock'n'roll. He kept calling us, though, and we finally decided to do it."

"George Thorogood And The

'What we started out doing is what we're doing today. It's traditionally-based music of all types, what one writer in the late '70s called 'roots music and its contemporary offshoots.' At this point, that term's broader than ever.'

MARIAN LEIGHTON LEVY



REBIRTH BRASS BAND

Destroyers" was released in 1976, and what a landmark it was—selling over 100,000 records in its first year, and eventually moving half a million copies. Its follow-up, "Move It On Over," has sold nearly 1 million copies. Both titles remain Rounder's biggest sellers. With the Rounders partners, Thorogood later signed to EMI, and the Rounder logo has appeared on his subsequent releases.

"It was like being thrown into a pool and then being asked, 'Can you swim?'" recalls Irwin of Thorogood's runaway success, unprecedented for an indie label at the time. "We had to learn what to do with an artist on tour, what indie promotion people were, how rackjobbers worked and hopefully how to collect from them. Working radio, too, was difficult. Between George's two releases were albums by people like Eric Schoenberg and Martin Carthy—the eclecticity of our

(Continued on opposite page)

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ROUNDER WAY

(Continued from opposite page)

releases confused people.

"At that time, we got a lot of offers to buy Rouder," Irwin goes on with a grin, "until the prospective buyers found out who our other artists were—acts like Aunt Molly Jackson and Gid Tanner and the Skillet Lickers . . . There was some temptation, like, to become more commercial and rock-oriented. But we liked the music we were doing, we were still living basic lifestyles. We didn't want to change.

"An important influence on us philosophically was a writer, folklorist and activist named Archie Green," Irwin notes. "He sought us out during our first years and encouraged us, while letting us know that 'if you are going to be anything alternative, you have to do things as well or

better than those in the mainstream.' He also warned us that even with commitment and hard work, our pathway would not be an easy one."

Rouder certainly continued to keep ears open to all sorts of traditionally-based music, and its forays into different genres have occurred at various times in the company's history. Rouder's first Cajun recording was in 1972, a record now called "D.L. Menard And The Louisiana Aces," Menard being known as the "Cajun Hank Williams." Now, Rouder's Cajun lineup includes Eddie Lejeune, Beausoleil and its leader Michael Doucet, David Doucet, Steve Riley and the Mamou Playboys, Zachary Richard, Bruce Daigrepont and Jimmy C. Newman as well as Menard.

The label's acclaimed Modern New Orleans Masters series began with Rouder's first James Booker record in the early-'80s. "This was a very important area to get into," says Irwin, "because it was pretty much untouched by major labels. Other New Orleans artists include the ReBirth Brass Band, Irma Thomas, and Johnny Adams. "We're also licensing some of the Meters' recordings," says Irwin, "as well as some of earlier work by Aaron Neville and Professor Longhair."

There are many, many other Rouder titles: reissues, blues, political recordings, African, ethnic American (including Tex-Mex), Cape Breton music from Nova Scotia, children's music, and alternative rock (like Spanic Boys, Big Shoulders, Joe Gru-

'Basically, we try to put out the best music we can find, by people we enjoy dealing with. It may not make an immediate impact, but it's going to remain valid far into the future . . . We want to make good music available, and let other people share the joy that we derive from it.'

KEN IRWIN

shecky, NRBQ, Jonathan Richman, Brave Combo).

And of course, there are Rouder's associated labels, Philo, Varrick, Heartbeat, and now brand-new Bullseye Blues, formed in November 1990. Philo's roster consists mostly of singer-songwriters, Heartbeat's is reggae, and Varrick's is "a hodgepodge," according to Irwin, who notes, "It's named after the movie 'Charlie Varrick,' in which the title character, played by Walter Matthau, has a slogan on his van, 'The Last of the Independents.' It was one of George Thorogood's favorite movies."

Rouder is also the exclusive national distributor of the Black Top, Clean Cuts, Smithsonian/Folkways, Daring, and Wrestler labels.

(Continued on page R-16)

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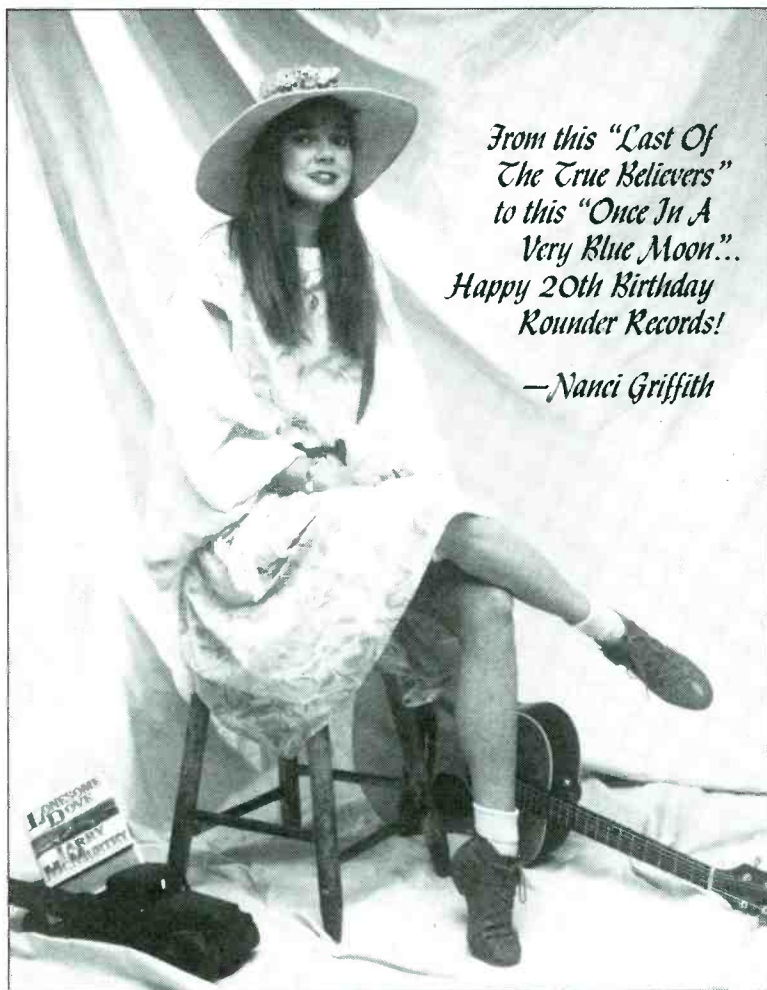
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—Nanci Griffith



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SOUND

(Continued from page R-7)

She has continued recording for numerous labels and with numerous musicians ever since, most recently for Rounder ("High Heeled Blues," "House Of Hearts"). Her next album, "Mama's Blues," is due in March and will contain some traditional blues material as well as a broader mix of originals. Jorma Kaukonen is among the guest musicians, and the similarly influenced (and influential) Bonnie Raitt has given a liner endorsement for the new album citing Block as a personal inspiration.



RORY BLOCK

THE REBIRTH BRASS BAND:

The traditional New Orleans brass band is alive and well, thanks to the young ReBirth Brass Band, but with several new twists all their own. The eight-piece group, which was formed in 1984 by high school marching band members in the New Orleans Tremé district (they're also known as the Re-Birth Marching Jazz Band), has excited audiences and critics alike with its modernized versions of joyous Crescent City foundation jazz.

Its debut album "Feel Like Funkin' It Up" definitely lived up to the title, as does the new follow-up "Live At The Glass House In New Orleans," which is the ReBirth's neighborhood bar home base. New also is a Mardi Gras party version of the first album's "Do Whatcha Wanna," released as a single in time for this year's Mardi Gras.

"They're carrying on the tradition of Louis Armstrong," notes manager Allison Miner, "but more than anything, they're getting into a lot of different musical styles and incorporating them into their writing. They listen to everything: old time swing, big band, reggae, and of course, rap." Besides touring (the band visits New Zealand in March), Minor expects ReBirth, which guested on a Subdudes album cut, to collaborate more with other artists this year.



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NEW TALENT

(Continued from page R-4)

Levy says the word on Philo artist Kimberly M'Carver, a Texan, is that she's in the same vein as acclaimed Rounder discovery Nanci Griffith (now MCA). "But Kimberly's more environmentally concerned," says Levy. "She's a very pure folksinger." Her debut album is "Breathe The Moonlight."

Another artist who's not a new face, but who has been out of circulation for quite a while, is white African singer Tony Bird, much celebrated in the '70s but having been away from the touring and recording scene for various reasons. But now he's back with a new album, "his first after his noted releases on Columbia, is called 'Sorry Africa,'" says Levy. "It was recorded with some of Hugh Masekela's band, and saxophonist Morris Goldberg."

More familiar faces who haven't recorded in a long time are Hugh and Katy Moffatt. Katy's second Philo release is "Child Bride," while Hugh checks in with his second Philo album, "Troubador." Another Philo act to watch is the Deighton Family, from England, who play stringed instruments and whose first album "Acoustic Music To Suit Most Occasions" was picked by NPR's "All Things Considered" as the best recording of 1988. Their latest is called "Mama Was Right."

Tex-Mex accordionist Santiago Jimenez Jr., brother of legendary Tex-Mex accordionist Flaco Jimenez, put out his latest album called "El Gato Negro." It is "more traditional" than Flaco's latest, "San Antonio Soul," which is also on Rounder. "We're also doing the first record for an Anglo audience by bandleader/accordionist Tony de la Rosa, a 45-year veteran, produced by Brave Combo's Carl Finch," says Levy.

In the world music category

comes another Latin group, Los Pregoneros del Puerto, who play the harp-laden music of Veracruz, Mexico. "It's very pure, acoustic stuff, wonderfully recorded," says Levy. More newcomers on Rounder's world music scene are Crucian scratch band Blinky & The Roadmasters, who play Caribbean music unique to St. Croix—a musical style that Levy says is in danger of dying out. "Another world music recording of ours isn't by one group," says Levy. "It's called 'Zulu Rhythm And Harmony 1962-1982—Singing In An Open Space.' It came out this past fall."

As might be expected from a label which got its start recording old-timey string bands, Rounder has numerous new artists in the bluegrass field. The most notable is Alison Krauss, who cut her first album at 14, and is now all of 19 years old. Her album "I've Got That Old Feeling," is a certified country hit. "She's won many fiddle competitions," says Levy, "but people are as excited by her vocals as by her playing." Both of her last two albums have been Grammy finalists.

Acclaimed bluegrass artist Tony Rice has a younger brother, Wyatt Rice, whose first guitar record "New Market Gap" came out on Rounder this past fall. "We also had a Rice Brothers record," says Levy, "which included Tony and Wyatt on guitar, Larry Rice on mandolin, and Ronnie Rice on bass."

Other new bluegrass artists include Scott Nygaard, guitarist for Laurie Lewis's band, who released "No Hurry"; banjoist

Tom Adams, formerly with the Johnson Mountain Boys and now with the Lynn Morris Band, who put out "Right Hand Man"; the Lynn Morris Band itself, who released a self-titled album; banjoist Tony Furtado, who issued "Swamped"; Livewire, a southeastern bluegrass band, whose first record "Wired" debuted in the fall; mandolinist Evan Marshall, who came out with "Mandolin Magic"; and the Warrior River Boys from Alabama, whose album is called "New Beginnings." Del McCoury returned to the label with a strong traditional recording "Don't Stop The Music," featuring his brother Jerry and sons Rob and Ron.

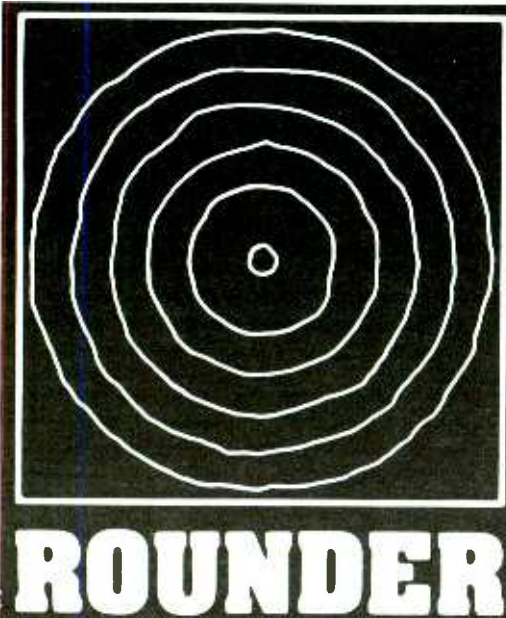
Another unusual new group is La Bottine Souriante, who play French Canadian music from Montreal. "I think of them as the Beausoleil of Quebec," says Levy.

In the children's field, an area in which Rounder boasts a large and varied roster, longtime artists Cathy Fink and Marcy Marxer teamed up to record "Help Yourself," which "encourages kids to be self-sufficient, dress themselves, to cross the street carefully, to be wary of strangers, things like that," says Levy. "It's a caring and inspiring record." Storyteller Jackie Torrance checks in with a new recording, "Jump Tales."

Last but not least is Rounder "supergroup" The Bitchin' Babes—Christine Lavin, Patty Larkin, Megan McDonough, and Sally Fingerett—who do their own material as well as covers like "These Boots Are Made For Walkin'."



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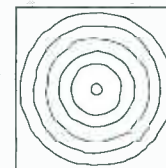
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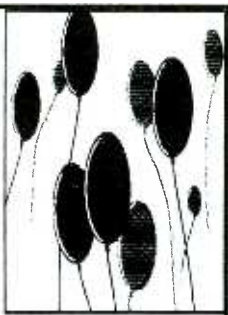
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DISTRIBUTION

(Continued from page R-6)

Nowlin points out that the dollar amount reaped by exports into foreign territories is about four to five times greater than the monies collected from licensing fees. In terms of units sold vs. units licensed, however, the two figures are closer to equal.

Rounder's overseas distribution performance is particularly impressive given that the majority of its product is American music, some of which has limited appeal in other countries. The way the company maintains its edge in foreign territories, says Nowlin, is by traveling to the specific markets, acquainting itself with the local distributors, and maintaining contact with them at trade shows, particularly the annual MIDEM convention in Cannes.

With the opening up of Eastern Europe, Rounder is exploring licensing and distribution opportunities in countries that were once out of limits. Nowlin says he has had discussions with executives from Poland, Yugoslavia, Czechoslovakia, and Albania. Although these ventures are years from fruition, according to Nowlin, they represent an opportunity for new partnerships.

Perhaps the final area in this overview of Rounder's operation would be its national distribution of selected labels, notably Smithsonian/Folkways and Black Top Records. Of the hundreds of labels in the Rounder setup, the Smithsonian/Folkways imprint is one of the most prestigious. The self-described "Rounder founders" (Marian Leighton Levy, Ken Irwin and Bill Nowlin) consider the Smithsonian/Folkways partnership particularly meaningful because all three were reared on Folkways' seminal recordings by Woody Guthrie, Leadbelly, Clarence Ashley, Pete Seeger and others. Rounder Distribution had represented Folkways since Rounder began distributing records, but when Folkways patriarch Moses Asch died in 1986, the Smithsonian Institution acquired the label and its future seemed a bit uncertain. Rounder kept in touch with friends at the Smithsonian and ultimately was approached to represent Folkways nationally, and indeed worldwide. Matt Walters was hired as Folkways operations manager and has worked with label chief Tony Seeger to bring out newly remastered and upgraded recordings of several dozen releases with scores more in the works, as well as new recordings from around the world. Folkways remains the original "world music" label.

New Orleans' Black Top Records, one of the most respected blues and R&B labels in the country, is one with which

Rounder Records

Rounder is especially proud to associate. Working out of the Crescent City, Hammond Scott brings his own personal commitment to the blues to the records he is personally involved in, while his brother Nauman oversees the business end of things. Rounder's Bill Nowlin says that the Rounders only nationally distribute labels that of-

fer music "we would have been proud to put out ourselves." The Rounder people share an abiding love for the music they release and distribute, an ethic that is reflected in the strength of their relationships with the distributed labels. And, not surprisingly, the stable of distributed labels is as diverse as the musical tastes of the Rounders.

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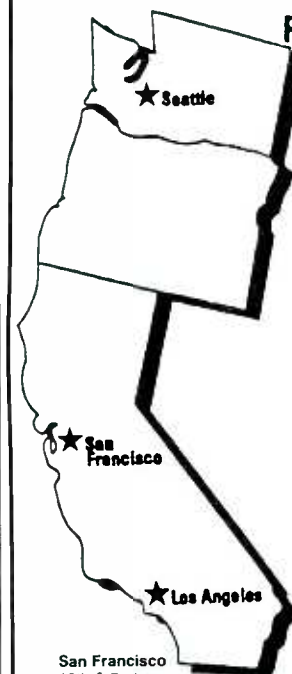
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*George Thorogood
and the Destroyers*

EVOLUTION

(Continued from page R-2)

area. They drew on traditional Appalachian string band music, but with a very modern interpretation."

"Basically," Irwin continues, "we try to put out the best music we can find, by people we enjoy dealing with. It may not make an immediate impact, but it's apt to remain valid far into the future. After 20 years and so many records, I would agree that Rounder has been a catalyst for evolution—but we don't sit down and say 'let's put out an album so that such and such a genre will evolve.' We want to make good music available, and let other people share the joy that we derive from it."

"Being a catalyst for evolution is important," says Marian Leighton Levy, "even though that's a dry, unfunny phrase. The only way that traditional music can really live is through change. It must stay vital and creative. In Cajun music, for instance, we've released albums by innovators like Beausoleil, Michael Doucet, and Zachary Richard. They're on the cutting edge. But that's a relative term—remember that the accordion represented a radical change for Cajun music when it first appeared 100 years ago. Now it's a standard Cajun instrument. We've also reissued historic Cajun field recordings, and signed young traditionalists like the Mamou Playboys. The same applies to bluegrass. We've reissued great stuff by Flatt & Scruggs, and the Stanley Brothers; we've recorded young bands like the Johnson Mountain Boys, who work in an old-time vein, and we've also expanded the limits with artists like Alison Krauss."

"On the blues side," Levy goes on, "I'm very excited about our new Bullseye Blues label, with new sets by Champion Jack Dupree, Charles Brown, and John Mooney—two traditionalists, and an innovator. Some other great Bullseye Blues albums are coming soon, including a new set by Jimmy McCracklin."

"We have a lot of new Louisiana material coming out, too, on Rounder, by Nathan & The Zydeco Cha-Chas, the ReBirth Brass Band from New Orleans, and the very first Cajun guitar album by David Doucet. Those will all be in our Mardi Gras promotion."

Rounder's promotion is guided by Brad Paul, with close cooperation from marketing director Michael Zdanowicz. Paul discusses the ups and downs of promoting music that is well outside the commercial mainstream. "Public radio and TV are more receptive than ever," Paul says, "but commercial radio has really tightened up since the FCC was deregulated."

Prices went through the roof, and station owners now have a much more expensive investment to protect. As a result, they're far more conservative."

"I find it very rewarding," Paul adds, "when the release of

a Rounder album really pushes someone's career. For years The Holmes Brothers only worked one or two clubs in New York City, for example, and now they're touring the world. It's gratifying to help people on to

the next level, and that's certainly part of the evolutionary process."

"One important part of promotion," says Bill Nowlin, "is packaging. Attractive cover art can break commercial barriers for non-commercial music." Cover design is but one of the many contributions of art director Scott Billington, who has worked for Rounder since the mid '70s. Billington is also one of the label's main in-house pro-

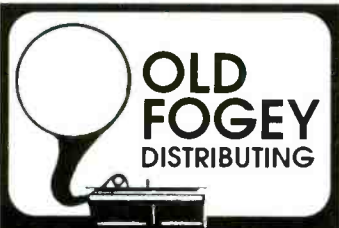
ducers, scoring a Grammy with Gatemouth Brown's "Alright Again." "I try to take roots-based music that I've always loved," says Billington, "and find ways to make it relate to contemporary ears, to make it a contemporary expression—as opposed to recreating an older type of sound." It's precisely this balance of tradition and progress which has brought Rounder into the third decade of a very tough business.



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ROUNDER WAY

(Continued from page R-11)

In general, says Irwin, "Rounder's basic philosophy is extremely similar to what it was when we started out. We're hopefully just more professional in our record making, and more promotionally oriented. We look at the majors and see what aspects of what they do are relevant to us."

"There has been substantial growth at Rounder since I came on 12 years ago," concurs company GM Duncan Browne, who heads Rounder Distribution, "but I've never seen that growth as a radical departure from Rounder's ideals. Our philosophy was to make Rounder Distribution the one stop for the best in indie music."

When Browne came on board, Rounder Distribution was and now is handling some 300 labels. "Our role has been to offer a distribution outlet for quality independent music," says Browne, "but people are out there making records every day. Our philosophy has had to

we can do to maximize sales potential of every title. I'll never find every last person who wants a particular title, though that will be my lifelong goal."

Selling Rounder-distributed product to large retail chains "ebbs and flows," says Browne, but currently, "It's easier in general. There's more recognition among large chain buyers that having some independent product in their mix differentiates them from more generic chains. If you have Greg Brown's records as well as Madonna's, you'll get 15 folkies deciding, 'I'll buy my Dylan here too.' At the beginning of 1990, Rounder did a Mardi Gras promotion for our Cajun and zydeco stuff. The Warehouse chain had not delved into that genre, as far as Rounder was concerned, but during the promotion California Record Distributors sold a bunch of that product to the Warehouse chain. Two weeks after the promotion ended, we got a huge reorder for the same product. It's now part of Warehouse's product mix."

The Mardi Gras promotion is slated to run again this year, according to Rounder's new marketing director, Michael



WATCH DOG: Rounder's "promo pup," Boise, makes certain that promotion department workers stay busy in their seats.

'The only way traditional music can really live is through change. It must stay vital and creative ...'
MARIAN LEIGHTON LEVY

change somewhat—we can't maximize the sales potential of one title if we're spread too thin."

At the time of Rounder Distribution's inception, Browne notes, now-prominent indies like Alligator Records had very few titles, now they have scores. "The demands placed on us have grown exponentially," says Browne. "Our commitment to those labels had to reciprocate their growth. It's possible sometimes we may be turning down distribution for the next 'big' indie label, but if we'd continued being as open to picking up all new labels as before, we couldn't support the labels we already work with and who support us. It's not a good or bad situation, but a necessary one—it's a function of growth."

Still, says Browne, "We're constantly adding labels, probably 25 new ones a year. We listen to every demo and solicitation that comes in, but we're turning down more stuff than we used to, and if a label has plateaued or diminished in sales, and we can't be an effective distributor for it, we have to drop it. Some labels we used to carry have closed up shop because they didn't want to manufacture CDs."

"We'd like to have all the labels we handle feel we're distributing this music better than anyone in the country," Browne goes on, "that we're doing what

Zdanowicz, known as Mike Z, who previously was the independent and classical buyer for the Strawberries chain in Boston. He says the promotion will once again involve posters, flyers, and other p-o-p materials; national advertising and co-op advertising with retail accounts; and in-store display contests.

Focus acts include The Re-Birth Brass Band, who are featured on the poster and flyer; Irma Thomas; Walter "Wolfman" Washington; Steve Riley & The Mamou Playboys; the Metters; and David Doucet. The promotion is slated to start March 1 (most of the releases are not scheduled to be released until mid-February), will include the participation of Tower Records, Sound Warehouse, Rose Records and a number of independent retailers. Zdanowicz says 1991's promotions will also include Bullseye Blues and bluegrass campaigns, as well as the reggae label Heartbeat's 10th Anniversary Blitz. "All the promotional toys are utilized," he says, "but within our limited budget, of course."

That pretty much describes the strategies of Brad Paul as well. Paul, whose background is in college radio, is Rounder's promotions director. "I explore grassroots levels of promotion that majors don't bother with, or don't put a lot of effort into," he says. "I call the clubs, find

out who the press and radio people are in each town on a band's itinerary. We try to work our recordings into the machinery that's out there."

To that end, says Paul, "Public radio is one of our single largest allies, especially shows like 'All Things Considered' and 'Mountain Stage.' I don't put a lot of effort into commercial radio, or as much emphasis on college radio anymore. The major labels' change to a college emphasis themselves has hurt us. They fly college music directors around the country—we can't compete with that. We need to seek out stations interested in exploring new music. KCRW Santa Monica, WXPB Philadelphia, KERA Dallas are all public stations that are programming a great variety of music throughout their dayparts. Public radio programmers are searching out that 25-40 audience."

Rounder has done such an effective job of building acts from the ground level up, that they occasionally lose some of these acts to the majors. Artists like George Thorogood, Nanci Griffith, and Bela Fleck all started on Rounder. "When an artist starts to breakthrough to a bigger audience, it's a logical step in his or her career to sign to a major," says Paul. "But then, for us, there's the trickle-down thing—we're a catalog-oriented label, and when a Bela Fleck takes off on Warner Bros., we have six albums in our catalog that take on a whole new life."

But some new phenoms are staying put. Alison Krauss, the renowned young bluegrass fiddler who has made a significant splash with "I've Got That Old Feeling," isn't leaving Rounder. "She turned down a major label offer to stay with Rounder for two more albums," says Paul. "She appreciates the freedom we give her, as well as being able to control her own musical destiny."

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Billboard® Home Video

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Dealers Pull Big Sales Out Of 'Box' Multiple-Title Sets Are Proving Popular

■ BY JIM McCULLAUGH

LOS ANGELES—Multiple-title gift sets appear to have sold quite briskly over the recent holiday season, according to video retailers, raising for the industry the tantalizing possibility that a substantial sell-through business could exist at higher price points, given careful attention to title selection, packaging, and marketing.

In addition to the obvious fourth-quarter gift customer, retailers also say that these higher-priced sets can be attractive on a year-round basis for the ever-growing base of serious-minded collectors.

Along with certain individual high-ticket new rental titles that certain consumers will buy from the outset—"The Rocky Horror Picture Show" being a current example—a higher-priced sell-through niche is expanding, say retailers.

Among the standout sets over the holidays, according to retailers, were Paramount Home Video's "The Godfather Epic," listing at \$99.95, and CBS/Fox Video's "Star Wars Trilogy Gift Pack," listing at \$59.95.

The theatrical release of "Godfather III" is spurring sales of "The Godfather: 1902-1959, The Complete Epic," which is currently at No. 31 on Billboard's Top Video Sales chart. The "Star Wars Trilogy Gift Pack" is currently at No. 14.

Other high-profile boxed collections available during the fourth quarter were Warner Home Video's "James Dean" collection, Paramount Home Video's "Indiana Jones" trilogy, and RCA/Columbia Pictures Home Video's three-title "Karate Kid" set and two-title "Ghostbusters" package.

According to Vicky Mehring, product manager for the Sacramento, Calif.-based Tower chain, "if [boxed sets] are packaged attractively as a whole with the individual tapes packaged as well, they are good sellers."

The "Godfather Epic," she continues, at a \$99.95 price point, "is without a doubt the higher line of all the boxed sets we sell. But the consumer seems to appreciate the fact that it comes in a nice briefcase-like package. It's certainly an item for the serious collector."

She notes that the chain sold approximately 2,000 "Godfather" sets over the holidays, and about 1,500 "Star Wars Trilogy" sets.

Mehring also adds that the boxed sets can be "attractive year round. When the 'Indiana Jones' set hit in

February of last year, we sold a ton of them at the time. But it sold pretty well during the year. I think it's title-specific and a studio has to be careful about what they want to package together. Frankly, I was surprised that Warner didn't put together a double

*'We even have
a section now
for "Epics"'*

set for 'Lethal Weapon' 1 and 2. I would expect at some point soon MCA will box the 'Back To The Future' collection."

"Up until this year," says Mitch Lowe of the three-store Video Droid chain, San Francisco, "we tried to put together sets ourselves. We would

put together the 'Godfather' cassettes along with a box of pasta and a clove of garlic in a gift pack. This year was the first year it actually worked and boxed gift sets came into their own."

He adds, "We sold whole sets of the Nova series, lots of 'James Bond' sets, 'Rocky' sets, and 'Indiana Jones' trilogies. But the biggest seller was the 'Star Wars Trilogy.' I've already re-ordered more 'Star Wars' sets because it's continuing to sell. People are asking for it all the time.

"And that's a real advantage video can offer now over cable: the ability to see a series all in a row," he continues. "It's so great to see the avid, fanatical collector coming in now every week to buy movies. In December alone we sold about 1,000 catalog titles per store. That's exciting."

(Continued on next page)



Last Call. Cybill Shepherd stars in "The Last Picture Show," the 1971 film that had never been released before on video. But RCA/Columbia will correct that oversight April 3 by releasing the classic to coincide with Nelson Entertainment's release of the long-awaited sequel, "Texasville," which features the same cast as the original film (Billboard, Feb. 2).

Round-Table Talks At Leaders' Meet Get High Marks

■ BY EARL PAIGE

SAN DIEGO—The workshop model for initiating dialog between manufacturers, distributors, and retailers was so effective at the Video Software Dealers Assn.'s Regional Leaders Conference that the trade group says it wants to employ the same format at its national convention in Las Vegas this summer.

That is the preliminary assessment of VSDA president Jack Messer following the fifth annual chapter leadership conference, held in La Jolla, Calif. Leaders of the 52 chapters throughout the U.S. and Canada met with manufacturers, distributors, other retailers, and members of the press at the Jan. 19-22 event.

Messer also lauded the turnout of high-profile Hollywood executives who worked at the daylong round-table sessions, including Paramount's Eric Doctorow, RCA/Columbia's Paul Culberg, Bill Mechanic of Buena Vista, Jim Cardwell of Warner Home Video, MCA/Universal's Louis Feola, Jim Jimirro of J2, and many more.

No single topic dominated the dozen-plus agenda items, but a series of issues under the general heading of product availability drew the most attention. One non-agenda subject—the rash of changes in street dates—fueled

considerable unofficial discussion (Billboard, Feb. 2).

Among the hottest topics on the official agenda was the lack of strong A titles for both rental and sale in late December and January. "What the manufacturers were telling us is that they all waited on one another and did not release anything of consequence around Christmas," said Rich Thorward, New York/New Jersey chapter president. "We told them to stop looking at each other and do their own thing," he added.

Other availability-related questions included moratorium titles, screening tapes, laserdiscs, 8mm, Super-VHS, defective tapes, and the NC-17 rating.

As for what was discussed on each topic, Messer said, "We will come up with a consensus on the various topics and announce it as soon as we can." VSDA restricted media coverage to an awards dinner on the third day and informal interviews with attendees in a lounge afterward.

Messer described the organization of the round-table discussions as "putting a manufacturer and a distributor at each table along with the retailers. Everyone rotates to another table so that the topic list stays the same but you are always working with new people all day long."

Of the format, which represented an expansion over more limited round-tables at last year's event, Messer said, "We found this to be

so promising that we now want to have it at our annual convention, obviously a vast expansion that will mean the studios and distributors will just have to come up with a lot of people."

Although Messer alluded to the International Council of Shopping Centers' breakfast round-tables, which sometimes number up to 150 tables, he declined to estimate how large the VSDA sessions might be.

2 Versions Of 'Wolves' To Dance Into Video Stores

■ BY CHRIS MCGOWAN

LOS ANGELES—The critically acclaimed box-office hit "Dances With Wolves" will be released by Orion Home Video in two versions on videocassette, according to an Orion spokesman.

The three-hour theatrical version will launch Aug. 29, while a four-hour, letterboxed "director's cut" edition will be released on tape about four to five months later.

The latter version will include 52 minutes of additional footage, reinserted under the supervision of Kevin Costner, the film's director and star. "We think this is an epic that warrants it," said the Orion spokesman.

The "director's cut" version will be packaged in a two-cassette collector's box and will include a 30-minute "making of" documentary. No price has yet been set for the special edition.

The three-hour theatrical version of "Dances" is expected to retail for more than \$90 on VHS. It will be pushed by an extensive ad campaign that will also support "The Silence Of The Lambs" video.

"Dances" was originally slated to hit home video in June, but its launch was pushed back because of the movie's theatrical longevity and in anticipation of its garnering several Oscar nominations.

Image Entertainment has exclusive rights to "Dances With Wolves" for laserdisc. Image marketing VP David DelGrosso says, "Our current plan is to follow both versions that are being made available for tape, and deliver two different laserdiscs."

"[Each title] will be released as soon as possible after the tape release, though exact dates are definitely not confirmed. The prices are also unconfirmed, but we will announce them soon."

VIDEO BOXED SETS

(Continued from preceding page)

Lowe adds that customers are much more responsive to the gift sets if they perceive some value-added elements as well as a discount on at least one of the tapes.

"I've seen some people turned off when they realize the individual titles are the same price as the set," he says. "Consumers would respond more, I think, if there were more incentives in terms of price discounting." He notes that the larger chains can discount off the list on these sets more easily than the smaller specialty stores can.

At the East Coast-based Erol's chain, Beth Beard says her "best seller was the 'Star Wars Trilogy' since it had been off the market for a while and the packaging was great. In fact, the set became one of our top 15 sellers for the year. The 'Indiana' gift set also turned out to be one of the year's top sellers. Most of the sales on it were back in February of last year but it held up well. The 'Godfather Epic' held its own also and sales noticeably started to pick up with the theatrical release of 'Godfather III.'

"These sets can be very attractive year round if you promote around an event or holiday," she continues, "and serious collectors want these sets. It was great to have them this year since they were a one-ticket item at a higher price. Video is definitely becoming a family gift item. One reason the 'Star Wars' set did so well was because of the packaging. It was phenomenal and truly a gift item."

According to Bruce Pfander, CBS/Fox Video VP of marketing, the company has already exceeded 1 million units on the "Star Wars Trilogy" and "it's still moving."

He also indicates that video specialty stores have also taken to the boxed-set experience, not just the major chains. Traditional video distribution, he notes, accounted for about 50%-55% of sales on the trilogy in December, while the racks did about 23% and direct accounts did about 22% of sales.

"It tends to break down some of the myth about price points," he says. "particularly when you have the right product and the right program. \$19.98 is not necessarily a magic price point."

"Our attempt in marketing the 'Star Wars Trilogy' was to do it in such a way as to be a must-have," he continues.

Encouraged by the success of sets, Pfander says the label is "considering a similar approach for 'Twilight Zone.' We're trying to find some original footage that has not been available. That could be Rod Serling interviews, behind-the-scenes [footage], or outtakes that could, for a collector, add a lot of interest. We might take the top three episodes, for example, and package them with the added footage for a value-added collector's limited-edition set."

Andy Lasky, director of purchasing and merchandising, WJB Video Ltd., Spartanburg, S.C., with 145 Blockbuster stores from South Carolina to Louisiana, says copies of the "Star Wars Trilogy" and "Godfather Epic" were stocked at least three deep in each store, as well as PBS "Civil War" sets from Pacific Arts.

"We sold all three sets at full list and they sold very well," he says. "We even had a section for 'Epics.'"



The whole
family's dying to
see  Charles.
Only she knows he
 came and went.

Simitar Clears Path Into Budget Video Spotlight

■ BY EARL PAIGE

SAN DIEGO—Simitar Entertainment was regarded as just another player in the budget sell-through home video arena, until a number of developments recently catapulted it into the spotlight.

Most recently, the Minneapolis-based supplier—which was represented here at the Video Software Dealers Assn. Regional Leaders Conference—scored a hit with its release of "Desert Shield," a timely documentary of the ongoing war in the Persian Gulf (Billboard, Feb. 2). The firm says it plans to issue more titles based on that conflict.

In addition, Simitar made headlines in late 1990 by logging the No. 1 title—"Baseball Funnies"—

'We see going after the rental market as a new area'

on Billboard's year-end Recreational Sports chart.

Ed Goetz, GM and principal owner, said he has avoided "blowing our own horn" since founding the company six years ago. He claimed that the firm has quietly doubled its sales each year.

According to Goetz, Simitar's success rests on its insistence on distributing its own product, its prompt payment of licensing fees, its aggressive catalog expansion to the current level of 500 titles, with 150 added annually, and its nationwide force of 150 rackjobbing reps.

"We are not racking any accounts that would conflict with accounts of Handleman Co., Lieberman Enterprises, or the other main rackjobbers," said Goetz. "Handleman really built us. I credit them totally."

Rather than receive a salary from the company, Simitar's reps work on commission—in that sense much like an Amway or Avon system. "In effect, they're distributors," Goetz said, indicating that videos are racked in all sorts of retail outlets.

Another reason for Simitar's growth, added Goetz, is that the firm duplicates its own product at its Minneapolis facility. "We are able to achieve very fast delivery that way. We're really sophisticated and highly computerized," he said.

Simitar has concentrated on low-priced, special-interest sell-through categories, leading the way in such genres as military product, of which the company boasts more than a dozen entries.

The next phase of growth for Simitar will be releasing its catalog to the rental market. Goetz said the firm, which produces its sell-through stock in the extended-play

(Continued on page 53)

Marjorie Turner (KIRSTIE ALLEY) is having trouble relating to her relatives: Her husband's never home. Her in-laws never leave. And her sister's not exactly complimentary. Overworked and underloved, she falls for a charming stranger (SAM ELLIOTT) who shares great sex and then passes on. Literally—from a heart attack.

In shock Marjorie runs into an inept window-blind salesman named Nick (BILL PULLMAN) who finds the body and thinks *he* killed it. When Marjorie learns her ex-lover is her brother-in-law, she and Nick pair up in a cover-up. Now Nick's brother, Detective Wilbur Meany (ED O'NEILL), is getting close to the truth—and Marjorie's sister (JAMI GERTZ)—in this riotous comedy, directed by Carl Reiner, that gives new meaning to the term "close family relations."

An All-Star Cast

- Kirstie Alley (*Look Who's Talking, Cheers*)
- Bill Pullman (*Ruthless People, The Accidental Tourist*)
- Carrie Fisher (*When Harry Met Sally, the Star Wars series, Hannah & Her Sisters*)
- Sam Elliott (*Mask, Roadhouse, Prancer*)
- Jami Gertz (*Less Than Zero, The Lost Boys*)
- Ed O'Neill (*Disorganized Crime, Married... With Children*)
- Master Comedy Director Carl Reiner (*Oh, God, The Jerk, All Of Me*)

Even The Critics Laughed:

"Utterly hilarious! The funniest romance of the year... loaded with laughs. It's a rollicking good time."

—Susan Granger, *American Movie Classics*

"Kirstie Alley is as appealing as she was in 'Look Who's Talking.'"

—Roger Ebert, *New York Post*

"'Sibling Rivalry' will have you howling with laughter."

—Marshall Fine, *Gannett Newspapers*

"A terrific sexual farce... Carl Reiner is at the top of his form."

—Gary Franklin, *KABC-TV*

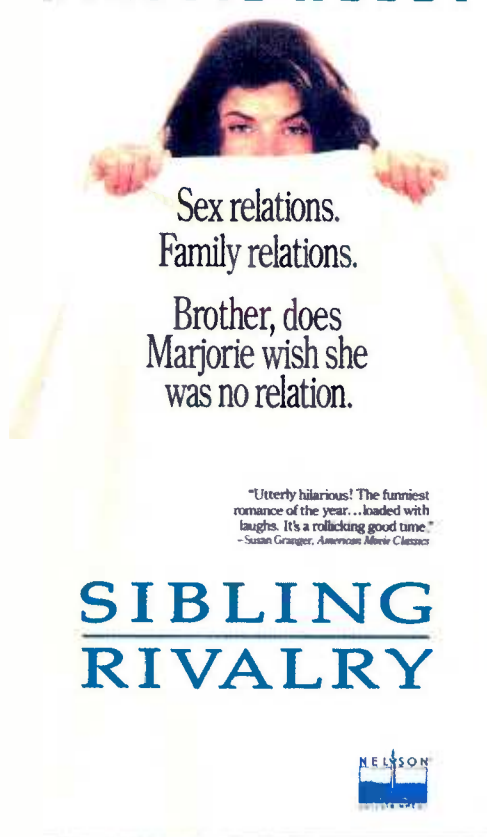
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KIRSTIE ALLEY



"Utterly hilarious! The funniest romance of the year... loaded with laughs. It's a rollicking good time."
—Susan Granger, *American Movie Classics*

SIBLING RIVALRY



Castle Rock Entertainment in association with Nelson Entertainment Presents Carl Reiner's "Sibling Rivalry" Bill Pullman

Carrie Fisher Jami Gertz Scott Bakula with Sam Elliott and Ed O'Neill. Written by George Shapiro and Howard West

Production Design: Jeannine Oppewall Director of Photography: Reynaldo Villalobos Edited by Bud Molin Music by Jack Elliott

Costume Designer: Martha Goldhirsh Screenplay by David Lester and Don Miller and Liz Grotzer

Directed by Carl Reiner

PG-13



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)	7,268,334	2,106 3,451	10	203,487,564
2	Awakenings (Columbia)	4,885,543	1,325 3,687	5	26,525,139
3	White Fang (Buena Vista)	4,762,521	1,167 4,081	1	11,285,008
4	Kindergarten Cop (Universal)	4,414,415	1,911 2,310	5	67,508,575
5	Dances With Wolves (Orion)	4,306,517	1,302 3,308	11	92,388,450
6	The Grifters (Miramax)	3,311,000	766 4,322	1	3,609,328
7	Green Card (Buena Vista)	3,002,164	381 7,880	5	10,190,044
8	Flight of the Intruder (Paramount)	2,759,650	1,489 1,853	1	9,478,477
9	Lionheart (Universal)	2,534,375	1,465 1,730	2	17,186,814
10	Hamlet (Warner Bros.)	2,415,838	525 4,602	5	7,444,856
11	Edward Scissorhands (Fox)	2,015,937	1,368 1,474	7	45,405,955
12	The Godfather Part III (Paramount)	1,792,120	1,104 1,623	5	58,907,394
13	Not Without My Daughter (MGM/UA)	1,753,420	1,054 1,664	2	10,469,619
14	Mermals (Orion)	1,405,758	1,092 1,287	6	29,215,872
15	Alice (Orion)	1,107,609	3 4,244	5	1,906,136
16	Look Who's Talking Too (Tri-Star)	1,091,800	1,060 1,030	6	40,274,901
17	Eve of Destruction (Orion)	1,038,323	987 1,052	1	3,628,903
18	Misery (Columbia)	1,031,983	871 1,185	8	51,754,068
19	Three Men And A Little Lady (Buena Vista)	879,960	833 1,056	9	64,295,462
20	The Russia House (MGM/UA)	722,780	544 1,329	5	20,573,886
21	Ghost (Paramount)	670,190	587 1,142	28	211,927,452
22	Once Around (Universal)	544,102	52 10,464	1	930,890
23	Rescuers Down Under (Buena Vista)	311,860	620 503	10	25,570,450
24	Warlock (Trimark)	264,144	154 1,715	2	1,901,954
25	Cyrano de Bergerac (Orion Classics)	138,717	28 4,954	10	1,956,874
26	The Sheltering Sky (Warner Bros.)	135,183	48 2,816	6	1,643,797
27	Rocky V (MGM/UA)	125,857	288 437	10	39,941,277
28	Vincent & Theo (Hemdale)	80,583	52 1,550	10	1,675,872
29	Havana (Universal)	75,150	167 450	6	9,178,629
30	Come See the Paradise (Fox)	65,049	81 803	5	788,772
31	GoodFellas (Warner Bros.)	64,957	36 1,804	18	40,844,465
32	3rd Animation Celebration (Expanded)	61,656	15 4,110	5	574,248
33	The Bonfire of the Vanities (Warner Bros.)	49,094	67 733	5	15,350,480
34	The Field (Avenue)	47,390	12 3,949	5	274,732
35	Jacob's Ladder (Tri-Star)	43,512	74 588	12	25,910,348
36	Hidden Agenda (Hemdale)	40,028	36 1,112	9	784,389
37	Reversal of Fortune (Warner Bros.)	32,014	20 1,600	15	11,121,860
38	Almost an Angel (Paramount)	30,955	68 455	5	6,664,931
39	Avalon (Tri-Star)	28,938	42 689	16	15,647,079
40	The Nasty Girl (Miramax)	25,105	7 3,586	13	760,142

HOME VIDEO

Blockbuster Profit, Revenues Up For Year But Gains Not Big Enough To Satisfy Stockholders

■ BY DON JEFFREY

NEW YORK—Blockbuster Entertainment Corp. reports that its video retail stores rang up annual total revenues surpassing \$1 billion for the first time last year and that profits also rose significantly.

But the gains were not big enough to prevent investors from driving down the price of the company's stock when the results came out.

For the year that ended Dec. 31, net profit jumped 55.5% to \$68.6 million on a 57.1% gain in corporate revenues to \$632.6 million.

Systemwide revenues—sales from all franchised as well as company-owned stores—soared 70.8% to \$1.133 billion. The number of stores increased by 503, or 46.6%, last year to a year-end total of 1,582, of which 787 were company-operat-

ed and 795 franchised.

Net income for the fourth quarter went up 35.6% from the same period the year before to \$21.2 million, as company revenues climbed 37.4% to \$179.2 million.

Systemwide revenues rose 37.7% to \$318.1 million in the quarter.

Sales for company stores open at least one year were up about 7.5% for the year and the quarter, according to a company spokesman at headquarters in Fort Lauderdale, Fla.

Despite the solid gains in profits and revenues, Blockbuster's stock fell \$2.25 a share Jan. 24 (the day the results were released) to close at \$25.625. It had the greatest vol-

ume of any security traded that day on the New York Stock Exchange—more than 4.7 million shares. But, even though they fell sharply, Blockbuster shares were still priced much closer to their 52-week high of \$28.50 than to the low of \$13.625.

The Blockbuster spokesman, Wal-ly Knief, says the company is unaware of any reason for the drop in the stock price. "We hit roughly what the Street expected," he says, referring to the financial results. "The analysts weren't disappointed." Earnings per share were up 30% for the quarter to 26 cents and 51% for the year to 85 cents.

But some analysts say that earn-
(Continued on next page)

D.C.-Area B'buster Division Office 'Ads' New Agency

■ BY BILL HOLLAND

WASHINGTON, D.C.—Blockbuster Video's Washington, D.C.-area division office has picked DDB Needham, the mid-Atlantic's only full-service national ad agency, to handle all its advertising, marketing, and public relations, including the upcoming Erol's Inc. stores switchover.

DDB Needham, based in McLean, Va., was also the ad-agency choice of Erol's Inc. before the buyout. It will start providing the services April 1, following formal FTC approval of the sale.

With a year and a half of experience working with Erol's, the agency will have a head start in planning the Erol's-to-Blockbuster multimedia campaign.

Most, but not all, of the 112 Erol's stores in the area will be flying Blockbuster flags, including locations in D.C., the close-in Maryland and Virginia suburbs, and Frederick County, Md.

Not part of the campaign deal are the 98 Erol's stores in other markets purchased by Blockbuster, including Baltimore, Philadelphia, Cleveland, Chicago, and Richmond and Tidewater, Va.

Billings for the current 30-store Blockbuster franchise operation are estimated between \$2 million and \$3 million, according to the agency.

The market now has four franchiser operations: Capitol Entertainment Inc. in Northern Virginia and Montgomery County, Md., outside the Capitol Beltway; Atlantic Entertainment Group, including locations in Washington, D.C., and Montgomery County inside the Capitol Beltway; Future Time Inc. in Frederick County, Md.; and UI Video Stores Inc., in Prince George's County, Md.

Blockbuster Video, based in Fort Lauderdale, Fla., currently operates or franchises 1,580 stores throughout the country, not counting the 210 Erol's locations.

Billboard.

FOR WEEK ENDING FEBRUARY 9, 1991

Top Kid Video™

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			Compiled from a national sample of retail store sales reports.		
			★ ★ NO. 1 ★ ★		
1	1	19	PETER PAN Walt Disney Home Video 960	1953	24.99
2	2	37	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
3	3	21	ALL DOGS GO TO HEAVEN MGM/UA Home Video M301868	1989	24.98
4	4	13	JETSONS: THE MOVIE Universal City Studios/MCA/Universal Home Video 80977	1990	22.95
5	6	69	BAMBI Walt Disney Home Video 942	1942	26.99
6	9	23	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
7	5	127	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
8	8	121	CINDERELLA Walt Disney Home Video 410	1950	26.99
9	7	71	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
10	14	280	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
11	24	3	TEEN MUTANT NINJA TURTLES: ATTACK... Family Home Entertainment 27344	1989	14.95
12	13	225	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
13	21	75	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
14	12	44	TEEN MUTANT NINJA TURTLES: COWABUNGA... Family Home Entertainment 27319	1990	14.95
15	RE-ENTRY		WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
16	RE-ENTRY		DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
17	RE-ENTRY		AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
18	17	23	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Bros. Inc./Warner Home Video 12054	1990	14.95
19	RE-ENTRY		TEEN MUTANT NINJA TURTLES: THE SHREDDER... Family Home Entertainment 23981	1987	14.95
20	18	31	TEEN MUTANT NINJA TURTLES: SUPER... Family Home Entertainment 27336	1990	14.95
21	RE-ENTRY		DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95
22	RE-ENTRY		THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	29.95
23	16	68	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
24	RE-ENTRY		TOM & JERRY'S 50TH BIRTHDAY CLASSICS II Turner Entertainment Co./MGM/UA Home Video 202049	1990	12.98
25	NEW ▶		NEW KIDS ON THE BLOCK: VOL. 1 CBS Music Video Enterprises 9V-49066	1990	9.98

♦ 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.

SIMITAR ENTERTAINMENT*(Continued from page 51)*

mode, will issue rental titles in the more expensive standard-play format.

SP, because of its higher duplication speed, yields better picture quality than EP. Consequently, most video specialty outlets refuse to carry EP tapes for rental. On the other hand, sell-through videos—particularly for the mass-merchant market—are frequently dubbed in EP.

Goetz said he sees little difference between the EP and SP mode in terms of consumer acceptance, but is willing to produce rental product in the SP mode to avoid encountering any resistance from accounts. "There is a substantial difference for the manufacturers," he said, noting that it costs an extra 25 cents per unit to produce SP cassettes. "That's substantial when you consider video margins," he added.

Goetz noted that Simitar has earmarked some 20 sports titles for the rental market, including the high-selling "Baseball Funnies," as well as hockey, football, baseball, and basketball tapes. He said several music video titles are also being readied for rental.

"The sell-through market is very competitive now," said Goetz. "We see going after the rental market as a new area. Many of our titles—the sports, the military, the other documentary projects—will rent. We are very eager to see the reaction from the rental distributors and expect to have some product ready by March," he added.

BLOCKBUSTER*(Continued from preceding page)*

ings were slightly below projections.

Gary Jacobson of Kidder, Peabody, says, "The stock reacted adversely when the numbers came out a penny or two below expectations. In this environment, the market doesn't like even minute disappointments." He calls the heavy trading an "overreaction" and an "isolated incident" that should not affect the company's future.

But Keith Benjamin, analyst with Silberberg, Rosenthal, says, "A lot of people question whether the stock is fairly priced." Blockbuster shares sell at nearly 30 times earnings per share, which is about double what the average stock sells for.

Nevertheless, Benjamin points out that Blockbuster has "managed to consistently gain market share through opening new stores. They dominate the market and their market continues to grow."

Some analysts believe the swings in Blockbuster's stock price are caused by short selling. The stock is a favorite of short sellers—investors who sell borrowed shares that they hope to replace later at a lower price. But, in mid-January, short interest in the company's stock had declined 17.1% from the previous month to 5.14 million shares. Figures for the current period will not be available until late February.

Assistance in preparing this story was provided by Paul Verna.

The Most Seuss-Sational Promotion Ever!

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Seven great Dr. Seuss titles previously priced at \$14.98 will now retail for just \$9.98*!

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Get stocked with four of the most popular Dr. Seuss titles. Our striking pre-pack counter display unit includes three copies each of "The Cat In The Hat," "The Lorax," "The Grinch Grinches The Cat In The Hat," and "Dr. Seuss On The Loose." With each pre-pack you get a FREE colorful oversized wall poster... and get this: the 4-foot-high poster has a built-in ruler! Kids can stand next to their favorite characters and see how they measure up!

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STREET DATE:
3/7/91



POSTER



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Cat. No. 6936

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Cat. No. 6937

Dr. Seuss
HALLOWEEN IS GRINCH NIGHT
Cat. No. 6825

Dr. Seuss
THE WOODRIVER BLOOD HUNTER
Cat. No. 6843

Dr. Seuss
THE LORAX
Cat. No. 6842

Dr. Seuss
THE GRINCH GRINCHES THE CAT IN THE HAT
Cat. No. 6935

Dr. Seuss
PONTIFFEL POCK
Cat. No. 6934

\$9.98 EACH
*Suggested Retail Price



PLAYHOUSE VIDEO

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CONVENTION CAPSULES

The following is a roundup of events from the Video Software Dealers Assn. Regional Leaders Conference, Jan. 19-22 in La Jolla, Calif.

ENVELOPES PLEASE: The conference's awards to manufacturers offering the most support to VSDA chapters went to **Live Home Video** (independent) and **Walt Disney Home Video** (major). Distributor awards went to **Baker & Taylor**, **Big State**, **ETD**, **Sight & Sound**, **Ingram**, **Video One Canada**, **VPD**, and **WaxWorks/VideoWorks**. Tops among chapters adding new members were **Ottawa** (Canadian with 50 or fewer members); **Southern Ohio** (U.S. in fewer-than-50 bracket); **Quebec** (50-plus, Canada); and **North Texas** (50-plus, U.S.).

FUN AND GAMES: The annual "Chutzpah" award went to both administrative staffer **Stephanie Wankel**, assistant to **Rick Karpel**, director of regional chapters, and two-term ex-president **Lou Berg**, a Houston retailer. For all the somber influence of the Mid-East conflict and the worsening economy, attendees were upbeat and on several occasions engaged in outrageous hilarity. One evening dinner scene erupted into a roast-type exchange of jokes and bits so coarse, in some cases, that **Ina Luber**, a VSDA staffer, begged off any summary. "You have to ask some of the guys." **Tom Warren**,

North Carolina Chapter president, drew laughs and congratulations all during the conference with his opener: "I first off want to apologize for being from the state that brought you **Jesse Helms** and **Gary Messenger**" (the former no VSDA favorite because of his views on ratings, etc., and the latter a controversial VSDA board member).

WHO RUNS VSDA? "The board is in control," said **Jack Messer**, president and owner of an Ohio chain. "We now have our own staff and things are running smoothly," he said, identifying the crew here composed of **Linda Lauer**, **Joanna Baker**, **Meril Weinstein**, plus Karpel, Luber, and Wankel. As for **Arthur Morowitz**—the former VSDA president who has been brought in as a consultant and adviser in the wake of VSDA's split with its sister organization, the **National Assn. of Recording Merchandisers**, his tenure is still temporary, Messer said. "If Arthur agreed with everything the board decided or if the board agreed with everything Arthur wants, we wouldn't need Arthur, would we," said Messer, insisting there have been no problems since Morowitz was brought in while VSDA searches for a new administrative chief. "I am sure Arthur has a legion of followers who hold him in the greatest regard, and that he also has people who can't stand him," said Messer. The decision by **Pam Horowitz**, former executive VP of VSDA, to work in that capacity solely for NARM was most obvious by her absence here at VSDA's first big event of the year. Lauer and Karpel helmed the various sessions with Morowitz, whose name was absent from the daily printed agenda and who directed things from behind the scenes.

VENERABLE VETERAN: Morowitz acts as if he hasn't lost a beat since virtually disappearing from the business after selling his **Metro Video Distributors** to **Ingram Video** two years ago. But many newer board members and chapter heads were not around when Morowitz played an instrumental role in VSDA in its beginning in 1982. At the time, Morowitz headed New York retail web **Video Shack**, which he sold to **RKO Warner Theatre Video** in late 1986. The Metro sale followed the loss of several labels, a studio tightening that hit several distributors at the time. Morowitz also owned now-dissolved **Video-X-Pix**, an adult label, and with partner **Howard Farber** founded what is now the giant wrestling-title label **Coliseum Video**. Morowitz was a two-term president of VSDA from 1986-1988 and since then has been often sought out for advice by the administrative staff.

VIDEO PEOPLE

Bart Pierce is promoted to director of film research and evaluation at CBS/Fox Video, New York. He had been manager of research and evaluation. Also at CBS/Fox, **Frances Gyermeik** is named manager of quality evaluation and **Barbara Clark** is named Film Library Coordinator.

Terry Siebert, formerly Western regional sales manager, is promoted to national sales manager for Vidmark Entertainment, Los Angeles. At the same time, **Richard Jordan** is appointed manager of worldwide services. He previously served in a similar capacity at New World Entertainment/Trans Atlantic Pictures.



SIEBERT



JORDAN

Media Home Entertainment, Los Angeles, promotes three members of its finance department, including **Tom Compton**, formerly director of financial planning and analysis, to VP finance/comptroller; **Audrey Stevenson**, formerly senior staff accountant, to assistant comptroller; and **Andrea Mercurio**, formerly royalties accountant, to royalties manager.

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	2	5	ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990	R
2	1	5	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	PG
3	3	10	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
4	5	4	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
5	4	10	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
6	10	3	THE ADVENTURES OF FORD FAIRLANE	CBS-Fox Video 1840	Andrew Dice Clay	1990	R
7	7	15	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
8	6	13	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
9	8	12	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
10	9	5	GREMLINS 2: THE NEW BATCH	Amblin Entertainment Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13
11	39	2	YOUNG GUNS II	CBS-Fox Video 1902	Emilio Estevez Kiefer Sutherland	1990	PG-13
12	12	10	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R
13	11	11	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
14	18	2	DELTA FORCE 2	Media Home Entertainment M012458	Chuck Norris	1990	R
15	14	6	GHOST DAD	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG
16	13	10	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
17	NEW ►		MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 81013	Denzel Washington Spike Lee	1990	R
18	15	9	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
19	17	5	LAST EXIT TO BROOKLYN	Neue Constantin Film RCA/Columbia Home Video 90633	Stephen Lang Jennifer Jason Leigh	1990	R
20	23	3	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R
21	16	6	HENRY V	CBS-Fox Video 6163	Kenneth Branagh	1989	PG
22	27	14	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
23	22	4	LONGTIME COMPANION	Vidmark Entertainment	Bruce Davison Stephen Caffrey	1990	R
24	19	12	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
25	25	3	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R
26	28	5	SHORT TIME	Live Home Video 68922	Dabney Coleman Matt Frewer	1990	PG-13
27	26	5	TIE ME UP! TIE ME DOWN!	Miramax Films RCA/Columbia Home Video 90903	Victoria Abril Antonio Banderas	1990	NC-17
28	31	14	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
29	20	18	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
30	21	6	ERNEST GOES TO JAIL	Touchstone Pictures Touchstone Home Video 1065	Jim Varney	1990	PG
31	29	11	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R
32	24	14	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
33	NEW ►		REPOSSESSED	Live Home Video 68919	Linda Blair Leslie Nielsen	1990	PG-13
34	37	8	DADDY'S DYIN' . . . WHO'S GOT THE WILL?	MGM/UA Home Video M902089	Beau Bridges Beverly D'Angelo	1990	PG-13
35	30	13	MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R
36	NEW ►		THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG
37	32	26	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
38	NEW ►		GO FOR IT	Warner Bros. Inc. Warner Home Video 35099	Terence Hill Bud Spencer	1983	PG
39	NEW ►		DANGER ZONE III	Premiere Home Video 1013	Jason Williams	1990	R
40	35	15	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	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.

'King Of N.Y.' Reigns Among Gangster Pix

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "King Of New York" (1990), LIVE, prebooks 2/12.

"GoodFellas" may be getting all the awards, but this is just as strong a contender for most vicious, street-smart film of the year. Christopher Walken ("Dead Zone") gives a splendidly chilling performance as Frank White, a hardcore hood with a teeny little crumb of gold hidden somewhere in his brutal heart. When he gets out of prison, he declares war on just about every other drug lord, leaving bloody bodies strewn about the town. The police declare war on



by Michael Dare

him, despite the fact that he is only killing people that they want dead, too. This film is full of surprises, taking many clichés of the genre and turning them inside out. With its onslaught of violence, it's not for the squeamish, but those with a taste for the savage will be adding a new film to their top 10 lists. Rent it with "Mean Streets."

• "The Unbelievable Truth" (1990), Vidmark, prebooks 2/12.

This sophisticated and quirky love story, written and directed by Hal Hartley, is an extremely stylish and funny film-making debut. It's full of delightfully off-the-wall characters, and features two sexy and engaging performances by newcomers Adrienne Shelly and Robert Burke. He's a mechanic, she's a model, and together they drive her father crazy. It might not sound like much, but this is a silk purse of a film that's compelling and original from top to bottom—the perfect remedy for slick Hollywood cynicism. Rent it with "War Of The Roses" and see which one people really like.

• "The Two Jakes" (1990), Paramount Home Video, prebooks Tuesday (5).

"Chinatown" has been praised for so long as one of the best films ever made, that this sequel was bound to be an "anticipointment." That word might not exist, but it perfectly describes a film that's disappointing only because it was anticipated so much. Once again, fans stayed away from the theaters because of lukewarm reviews, but they're going to be more than pleasantly surprised when they rent the tape. As written by Robert Towne and directed by Jack Nichol-

(Continued on next page)

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BONUS BANNER



BONUS BANNER: An attention-grabbing in-store announcement that PACIFIC HEIGHTS is coming to video.

POSTERS: A theatrical-size poster for in-store display to promote rentals, and a "previously-viewed" poster to sell off used copies. Both posters can be used on the permanent CBS/FOX Three Panel Standee.

TV ADVERTISING CAMPAIGN: Pre-Street Date National and Spot Market TV ads will support all 27,000 video retailers across the U.S.

CONSUMER ADS: Major national publications will feature ads during rental and sell-off periods.

CAT. NO.: 1900

STREET DATE: 3/21/91

DEALER ORDER DATE: 2/26/91

PRICE: \$92.98

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and
MICHAEL KEATON

*They were the perfect couple,
buying the perfect house
until a perfect stranger
moved into their lives.*

A JOHN SCHLESINGER FILM

PACIFIC HEIGHTS

JAMES G. ROBINSON Presents MORGAN CREEK Production JOHN SCHLESINGER Film
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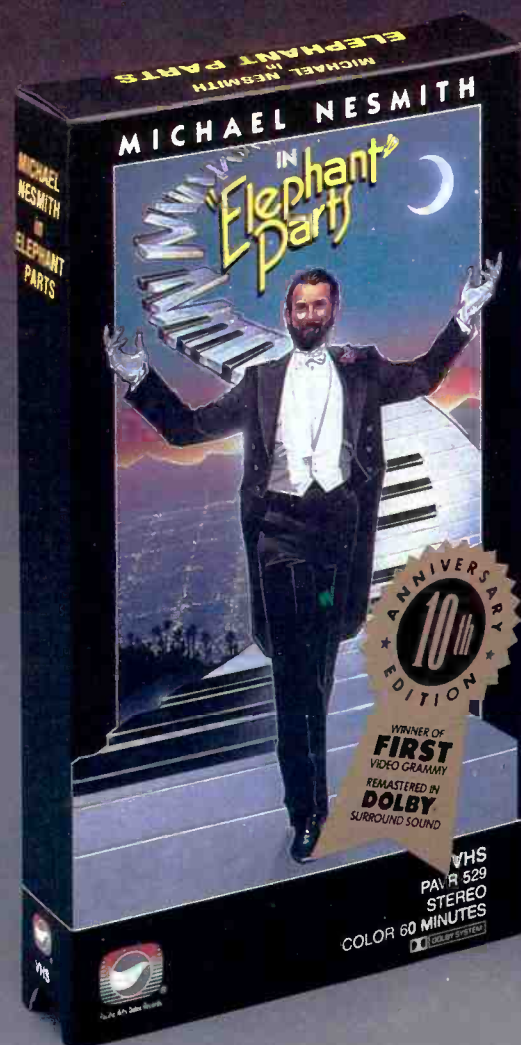
PACIFIC HEIGHTS MAKO LAURIE METCALF Music by HANS ZIMMER Edited by MARK WARNER
Directed by JOHN SCHLESINGER
Producers DENNIS JONES GARY BARBER DAVID NICKSAY Executive Producers JAMES G. ROBINSON JOE ROTH
Written by DANIEL PINE Produced by SCOTT RUDIN and WILLIAM SACKHEIM
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2ND FEATURES

(Continued from preceding page)

son, it's as complex and compelling a detective yarn as you're ever likely to see. Forget the critics and rent it with its predecessor.

• "Stray Dog" (1949), Sony Home Video, prebooks 2/11.

Film noir isn't normally associated with Japan, much less with that nation's premier film maker, Akira Kurosawa, but this detective story ranks with the best of Nicholas Ray. A detective's gun is stolen, so he tracks it down as it's used in an endless succession of crimes. Rent it with "Sanshiro Sugata" (1943), "The Lower Depths" (1957), or "The Bad Sleep Well" (1960), three others by Kurosawa that Sony is releasing this week in beautiful new packaging. They all contain fantastic storytelling and brilliant film making.

• "Wheels Of Terror" (1990), Paramount Home Video, prebooks Tuesday (5).

It's a good bet that Steven Spielberg didn't know he was inventing a genre when he made "Duel," but those in need of another movie that consists of one long chase involving a mysterious vehicle without a driver can now rest easy. When the car picks up the daughter of Joanne Cassidy ("Who Framed Roger Rabbit"), she gives chase with a busload of children. It's well directed by Christopher Cain ("Young Guns") and much more fun than it should be.

• "The Great Escape II: The Untold Story" (1988), Vidmark, prebooks Tuesday (5).

Christopher Reeve sports the worst mustache ever conceived by a makeup artist in this tepid sequel to one of the best war movies ever made. Reeve leads a trusty gang of allied soldiers to track down the nasty Nazis who killed 50 escapees from the first film. It's standard fare, without too much tension to disturb those with weak hearts. It also stars Judd Hirsch, Charles Haid, and Ian McShane. Also, in an extremely bizarre piece of casting, Donald Pleasence, who escaped in "The Great Escape," is reincarnated as one of the Nazis who had himself killed. Rent it with the first one, but don't expect it to be returned rewound all the way.

• "Death Warrant" (1990), MGM/UA Home Video, prebooks Thursday (7).

Here's a fun game to play. Watch this tape and try to find something original. A martial-arts-oriented cop (Jean-Claude Van Damme) goes undercover in a penitentiary to look for someone who's killing prisoners. Soon he's involved in a standard prison nightmare of drugs, sex, and mindless brutality. Van Damme fans may revel in it, but don't rent this tape to anyone suicidal. Who wants to live in a world where all it takes to be a movie star is the ability to kick people in the face. Rent it with Desenex.

Top Video Sales™							
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★				
1	1	15	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R 19.99
2	3	6	MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR 9.98
3	2	19	PETER PAN	Walt Disney Home Video 960	Animated	1953	G 24.99
4	5	37	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G 26.99
5	4	12	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R 24.99
6	6	16	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG 24.99
7	9	229	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G 24.98
8	7	10	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR 19.98
9	10	125	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R 29.95
10	8	21	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G 24.98
11	15	4	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R 29.95
12	11	17	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR 19.98
13	13	16	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR 29.98
14	12	20	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13 19.95
15	19	17	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR 24.95
16	14	15	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG 59.98
17	16	6	PLAY THAT FUNKY MUSIC WHITE BOY	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR 12.98
18	17	13	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G 22.95
19	18	12	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR 19.98
20	27	8	FRANK SINATRA: THE REPRISE COLLECTION	Warner Reprise Video 3-38196	Frank Sinatra	1990	NR 69.98
21	20	18	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG 19.95
22	28	3	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR 19.98
23	24	19	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G 19.98
24	22	13	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR 19.99
25	36	2	PRIDE AND JOY	Sony Video Enterprises 17V-49069	Stevie Ray Vaughan	1990	NR 17.98
26	31	5	THE GODFATHER: 1902-1959, THE COMPLETE EPIC	Paramount Pictures Paramount Home Video 8480	Marlon Brando Al Pacino	1981	NR 99.95
27	34	21	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR 24.99
28	25	4	SKID ROW: OH SAY CAN YOU SCREAM	A*Vision Entertainment 3-50179	Skid Row	1990	NR 19.98
29	23	9	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR 19.95
30	38	34	STEP BY STEP ▲ ²⁰	Sony Video Enterprises 19V-49047	New Kids On The Block	1990	NR 19.98
31	39	2	TEEN MUTANT NINJA TURTLES: ATTACK ...	Family Home Entertainment 27344	Animated	1989	NR 14.95
32	NEW ▶		TO SIR, WITH LOVE	RCA/Columbia Pictures Home Video 60247	Sidney Poitier	1966	NR 14.95
33	26	8	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR 14.98
34	29	157	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG 14.95
35	21	15	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR 19.95
36	35	18	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R 19.98
37	40	9	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR 14.95
38	30	5	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR 19.99
39	33	8	BON JOVI: ACCESS ALL AREAS	PolyGram Music Video 082-767-3	Bon Jovi	1990	NR 29.95
40	NEW ▶		SCHOOL DAZE	RCA/Columbia Pictures Home Video 65006	Spike Lee Tisha Campbell	1988	R 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.

HOME VIDEO

NEWSLINE

CBS/Fox Mulling Early-Summer Sell-Through For 'Home Alone'

CBS/Fox Video is strongly considering the possibility of "Home Alone" as a second-half sell-through title. The label, while aggressive with sell-through catalog, has never released a major title directly to the sell-through market. "Die Hard 2," for example, one of last summer's few \$100 million box-office blockbusters, was issued as a rental title, although there was strong trade speculation that it could be a first-quarter sell-through title. "Home Alone," however, has turned into a true film phenomenon, showing little sign of slowing down after having already reached the \$200 million box-office mark. Marketing VP Bruce Pfander says, "We're obviously considering it. If you look at all the top 10 titles for sell-through either last year or for all time, there is no consistency between price point, box office and genre. What that points to is knowing the target, getting behind the property, and putting together a good marketing and sales program."

Piracy Raids Reported Up 60% In 1990

The Motion Picture Assn. of America announced that raids against alleged video pirates increased by 60% in 1990 over the previous year. In 1990, MPAA assisted federal, state, and local officials in raids against 394 outlets, including retailers, wholesalers, and satellite operations. That compares with 246 such raids in 1989. A total of 180,062 allegedly pirated cassettes were seized in 1990, representing an estimated retail value of \$11.7 million. The most raids occurred in 1990 in Los Angeles (107), New York (54), Miami (37), and Chicago (24).

Buena Vista Promoting 'Arachnophobia' Screener

Hollywood Pictures Home Video, one of the three Buena Vista labels, is running a promotion to encourage retailers to a screener for its forthcoming "Arachnophobia." Dealers and distributors will be sent screeners along with a postcard containing three questions about the movie. By returning the card with the answers filled in, dealers will receive a limited-edition "Arachnophobia" T-shirt. The \$92.95-list title has a street date of March 6. It grossed \$53 million at the box office.

'Innocent' Set For March From Warner

Warner Home Video has set March 27 as the street date for "Presumed Innocent," the Alan J. Pakula-directed version of Scott Turow's best-selling novel starring Harrison Ford. The film, which grossed more than \$86 million at the box office, will list for \$92.95. The title will be included in Warner's "It's A Hit (Help Increase Turns)" program off national TV advertising of pre-street-and post-street-date advertising. At the same time, Warner is repricing 30 catalog titles to \$19.98 as part of its "Thrillers To Die For" promotion. Included are such earlier Pakula titles as "Klute" and "Rollover," as well as several classic Hitchcock titles including "Dial M For Murder," "Foreign Correspondent," "Frenzy," and "The Wrong Man."

MGM/UA To Release 'Forbidden' Films

March 27 is also the street date for a collection of rare gems culled from the MGM/UA library. Each of the four films included in the collection was produced prior to the introduction of the formal production code that ruled Hollywood for decades and offers a rare glimpse of the risqué and suggestive filmmaking that flourished in the early years of talkies. The four titles are "Baby Face," starring Barbara Stanwyck; "Dance Fools, Dance," with Joan Crawford and Clark Gable; "Red-Headed Woman," featuring Jean Harlow; and "Three On A Match," with Bette Davis, Joan Blondell, and Ann Dvorak. Each of the \$29.98-list titles in the collection will also feature commentary by noted film critic Leonard Maltin in specially created opening and closing sequences.

Multipacks Still Popular With Suppliers

Multipacks are again emerging as a popular marketing device among video suppliers. The two most recently announced examples come from MCA/Universal Home Video and Warner Home Video. MCA is offering "Child's Play 2" (April 11 street date) in a six-pack as part of its "More Chuck For The Buck" promotion. Retailers who order a six-pack will receive 300 vinyl bumper stickers reading "Back Off Jack" to offer consumers as freebies with rentals of "Child's Play 2." Meanwhile, Warner is offering a "Flying Fortress 5-Pack" as part of a promotion for "Memphis Belle." Each five pack includes four copies of "Memphis Belle" (April 3 street date) and one copy of "Belle And The Glory Boys," a 45-minute making-of trailer produced by the BBC.

Vidbits: March Releases From LIVE, MPI

LIVE Home Video will release both an R-rated and unrated version of "Bride Of Re-Animator" March 19. The versions are identical in length, but the unrated version includes nine scenes that are more graphic than its R-rated counterpart... Speaking of graphic scenes, MPI Home Video is set to release the cult classic "Mondo Cane" March 27. The film, produced in 1964, was considered shocking in its day for its scenes of a piglet suckling a human breast, sautéed insects being served at a ritzy Manhattan party, and unusual religious rituals. List price is \$59.95.

Following Chapter Leaders At VSDA's Calif. Confab

REGIONALS ROCKIN'! Even before arriving in San Diego for the annual leadership conference, Video Software Dealers Assn. chapter leaders were gearing up for the most aggressive year ever, said many attendees—which only added to the overall spirit and determination to attack numerous problems during the four-day event at the La Jolla Marriott (Billboard, Feb. 2). What about taking over a whole college campus? That's the plan of Massachusetts/New Hampshire for a daylong industry-issues forum May 29. The campus is Bentley College, Waltham, Mass.

Frank Lucca, president, says 25 workshops are planned and 45 exhibit tables will be available. After all

STORE MONITOR



by Earl Paige

these years, the Los Angeles Chapter will host an "Oscar Party And Dinner" March 25 at the Braemar Country Club in suburban Tarzana. "Of all chapters, we thought this was a natural for L.A.," says **Ron Lehman**, VP and head of Commtron's Van Nuys, Calif., branch. The L.A. contingent has also announced its major 1991 events at various sites around the market (May 22, Ventura area; Oct. 2, Burbank/Glendale; Nov. 6, Christmas Show, Universal Sheraton). Southern California, under new president **Dean Hartman**, a Victorville retailer, kicked off its new year with a big turnout to participate in a store-display-building session. Posters and other materials were arranged by representatives from seven major studios: Warner, Republic Pictures, CBS/Fox, Walt Disney, RCA/Columbia, LIVE, and MCA/Universal. Then retailers got to try their hand for prizes.

Northern California's Wednesday (6) meeting will spotlight three problem areas: workers' compensation, debt collection, and taxes, says **Mitch Lowe**, president. After a long effort by Northern California Chapter and other chapters in the state, California store operators now enjoy a 19% reduction in workman's comp rates, "but insurance brokers may just roll over policies at the old higher figure. We're alerting our members to the new schedule," says Lowe. Like chapters everywhere, Northern California is concerned with collecting debts, rounding up movies not returned, and so on. "We now have a four-part kit that has the forms that allow dealers to act within legal means." As to the tax issue, Lowe says continued vigilance is required after beating off one proposed bill.

ADD BUYER'S GROUPS: With Video Alliance Group and now Independent Video Retailers Assn.

making news, what does it all mean? Frank Lucca, somewhat the dean of buying groups with his Flagship Entertainment Centers, cautions that "we are not a buyer's group. We are a marketing group. You have to examine what these groups offer." In the case of Flagship, Lucca is touting a brand-new national membership card for consumers. The cards cost consumers \$14.99 per year, split evenly between Flagship and the member store. Lucca describes the approach as "radical" in that consumers are offered new movies at dealer cost if ordered by prebook date. The discounts to "Admiral Club" card-

holders was recommended by member stores "so that they can begin to recapture the sell-through business." On Feb.

12, Flagship hopes to make history of sorts by testing its Video News Network, a satellite hookup that will be used for training and coordinating marketing activities. The test will have some studio representatives at one site and the moderators back at Flagship in Massachusetts, with the show beamed out to Flagship members.

MORE GROUPS: Also claiming its services take it beyond the scope of a buyer's group is Independent Video Retailers Assn., headed by principals of what was an extremely low-key rack firm, International Video Presentations, described as "a full-service organization." Membership is \$400 annually. IVRA is located in Indio, Calif.

CHAPTERS RATE HIGH: VSDA's regional chapters are in good hands. That became clear from the high ratings for professionalism and dedication chapter heads earned during the leadership conference. During the daytime sessions, no one was seen in the lobby of the La Jolla Marriott, in contrast to a year ago, when the scene around the Alexis Park Resort in Las Vegas was one of constant scurrying back and forth "doing the Strip" (and similarly the year before that, when the event was also in San Diego). Said **Elaine Zizas**, Chicago chapter president, "I never got to the pool, not once." The number of spouses could be counted on one hand. **Bob Pittman**, Kentucky chairman, brought along the youngest delegate, 7-month-old daughter **Laura Kate**, and proud mother **Nancy Pittman**. Another president, **Brian Taylor** from South Carolina, said he brought along his wife. Some spouses living nearby stayed away. The word was out that the leadership conference is not to be considered a perk or junket with various attendees saying they understand two trips to the conference is the new limit.

VIDEO REVIEWS

"Sharlyne Powell's 30 Minute Workout," Cicogne Enterprises/Babbo Productions, 30 minutes, \$29.95. (Order via Women At Large, 1-800-477-BFIT.)

Sharlyne Powell, creator of Women At Large, presents a well-rounded workout designed especially for overweight people, offering low-impact aerobics, gentle calisthenics, and stretching exercises. The music is great (unusual in a workout tape) and the dance routines are fun. Note, though, that this program must be marketed carefully—customers may be embarrassed to buy a tape that seems to be geared to "fat people." However, this potential drawback is also the tape's greatest strength: Powell and her class of large-sized women are supportive, encouraging, and nonthreatening, which makes this the perfect routine for those who are intimidated by the lean super-athletes of

Fonda and Company. A unique and distinctive program that stands out in a sea of clones.

TRUDI MILLER

"Get Out Of The Shower! Learn To Sing Like The Stars With Roger Love," PPI-Parade Video, 78 minutes, \$24.98.

After just a few singing lessons with this video, promises vocal coach Roger Love, "your pets will move back inside with you . . . you'll be able to sing the national anthem at baseball games without inciting a fistfight . . . and you'll meet Elvis!"

Love's sense of humor, along with cameos by cult TV queen Elvira, actor John Stamos, and singers Bobby Brown, Randy Jackson, Chynna Phillips of Wilson Phillips, Chicago's Robert Lamm, and pop duo Nelson, makes this program far more entertaining than the usual instructional video. But don't be fooled by the light, joking atmosphere—this tape contains genuinely useful exercises to improve one's singing voice. Love ex-

plains the proper way to breathe, the three types of vocal tones (chest tone, middle tone, and head tone) and when to use each, and common mistakes made by singers. The vocal exercises are divided into male and female sections; after a half-hour of exercises, Love demonstrates a song for the viewer to sing that makes use of the techniques learned in the tape. Most people enjoy singing (if only in the shower, as Love suggests), and at this price point, this lively tape could make a good novelty gift.

T.M.

"Eco, You, And Simon, Too," Centerpoint Communications, \$14.95.

This video achieves the seemingly impossible—it is an entertaining and informative video for young children about the environment. The brainchild of graphics designer and mother Sean Johnson, "Eco" is loaded with visual and musical hooks to keep youngsters tuned in.

(Continued on next page)

Billboard.

FOR WEEK ENDING FEBRUARY 9, 1991

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.					Compiled from a national sample of retail store sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
			★★ NO. 1 ★★					★★ NO. 1 ★★	
1	1	42	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423	14.98	1	1	15	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
2	3	3	NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99	2	2	105	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
3	4	200	AUTOMATIC GOLF ▲ ◇ Simitar Ent. Inc. VA 39	14.95	3	3	213	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	9	9	WAYNE GRETZKY: ABOVE & BEYOND Live Home Video 68942	19.95	4	6	55	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ Fox Hills Video M032466	19.95
5	18	36	GREG NORMAN: THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685	29.95	5	5	23	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616	19.98
6	5	61	CHAMPIONS FOREVER ◆ J2 Communications J2-0047	19.95	6	4	213	CALLANETICS ◇ MCA/Universal Home Video 80429	24.95
7	13	46	FOOTBALL FOLLIES Fox Hills Video	19.95	7	7	117	KATHY SMITH'S FAT-BURNING WORKOUT ◇ Fox Hills Video FH1059	19.95
8	10	28	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95	8	15	3	KATHY SMITH'S WEIGHT-LOSS WORKOUT Fox Hills Video M0323732	19.98
9	7	23	BASEBALL CARD COLLECTING JCI Video 8212	9.95	9	8	213	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
10	8	70	BASEBALL FUNNIES Simitar Ent. Inc.	14.95	10	10	35	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
11	11	146	DORF ON GOLF ◆ J2 Communications J2-0009	19.95	11	9	213	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆ Warner Home Video 070	29.98
12	RE-ENTRY		HOCKEY'S HARDEST HITTERS JCI Video 8209	9.95	12	16	35	JODY WATLEY: DANCE TO FITNESS Parade Video 207	24.95
13	17	19	FUNNY SIDE UP Major League Baseball	19.95	13	18	140	START UP WITH JANE FONDA Warner Home Video 077	19.95
14	14	33	THE BOYS OF SUMMER VidAmerica 7017	14.95	14	13	53	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
15	NEW		HOCKEY'S GREATEST HITS Simitar Ent. Inc.	9.95	15	RE-ENTRY		JANE FONDA'S NEW WORKOUT ◆ Warner Home Video 069	29.98
16	15	42	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626	19.95	16	11	67	BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892	24.95
17	16	143	NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0024	14.99	17	RE-ENTRY		KATHY SMITH'S TONEUP JCI Video 8112	14.95
18	19	11	HOCKEY-HERE'S HOWE: DEFENSE Kartes Video Communications	14.95	18	14	45	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95
19	6	80	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0025	14.99	19	12	101	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
20	NEW		THE 10 GREATEST MOMENTS IN YANKEE HISTORY Wood Knapp Video KV404	14.95	20	NEW		GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95

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



Sizzler. Don Johnson and Jennifer Connelly star in "The Hot Spot," a thriller directed by Dennis Hopper due from Orion Home Video March 28 at a rental price.

VIDEO REVIEWS

(Continued from preceding page)

Eco is an otter puppet, and Simon a "big kid," ably played by Kevin Hoops. Together they play games and sing songs about food, animals, trees, even self-esteem. Along the way, of course, is plenty of age-appropriate education about the environment.

What's outstanding about "Eco" is its innovative computer animation. Unlike most, Johnson's is attractively colored and cleverly woven into the story. When Eco and Simon decide to draw rather than pick flowers in the park, we see the picture as it's being drawn.

"Educational and entertaining" is a kid vid cliché that is claimed by many, delivered by few. This video delivers.

CATHERINE CELLA

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... see page 34**

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MARCH 11

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A DENNIS HOPPER FILM • DON JOHNSON

THE HOT SPOT

DON JOHNSON • "THE HOT SPOT" • VIRGINIA MADSEN • JENNIFER CONNELLY
CHARLES MARTIN SMITH • Associate Producer VALERIE TYSON • Co-Producer DEBORAH CAPOGROSSO
Executive Producers BILL GAVIN • DEREK POWER • STEPHEN UJLAKI • Director of Photography UELI STEIGER
Editor WENDE PHIFER-MATE • Music By JACK NITZSCHE • Based upon the Book "HELL WITH NO FURY" by CHARLES WILLIAMS
Screenplay by NONA TYSON & CHARLES WILLIAMS • Produced by PAUL LEWIS • Directed by DENNIS HOPPER

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Pro Audio

Upbeat NAMM Gets Down To Business Show Bright Despite Economic, War Clouds

■ BY SUSAN NUNZIATA

ANAHEIM, Calif.—The outbreak of war in the Persian Gulf and the uncertain economy seem to have had only a slight impact on attendance and mood at the National Assn. of Music Merchants Winter International Music Market convention, held here Jan. 18-21. Although world events were on the minds of most, the show was extremely upbeat, and many exhibitors were satisfied with the caliber of attendees.

Although attendance figures were not available at press time, NAMM executive VP Larry Linkin notes that it was down slightly from last year for several reasons. "War is one of the reasons for the decline," he says. "We had some dropout from foreigners attending, particularly from the Far East and Europe. And I think we'll find that although the number of stores attending was just fine, they probably sent fewer representatives than last year, partly because of economics."

However, most exhibitors and attendees were extremely positive about the outcome of the show and the state of the industry in general.

"Historically, the entertainment industry is least affected by a recession," said Ron Franklin, Akai digital product specialist. "Entertainment—records, films, TV—seems to do at least as well, if not better, during difficult times. I don't see the war or the economy causing any problems in our industry."

Franklin's view reflected the general opinion of manufacturers at the show. "We've had very good traffic," he added, "and, in general, a lot of high-quality people from the pro studio market in L.A. and from as far away as Germany, Spain, France, and Brazil have been in to see us."

Some manufacturers also noted that many purchasing decisions, particularly in the fixed-installation and studio markets, are made far in advance, so any effects from a recession would be delayed.

"A lot of the business we do is in an

area such as sound contracting that has already been pre-assigned," said Ken Reichel of Audio Technica. "The engineered-sound part of the market tends to be less cyclical than the economy, and the war doesn't have a specific effect on us now."

However, some manufacturers are

'Entertainment does well in difficult times'

expressing caution. At Kurzweil, a company that experienced financial difficulties and was purchased by Young Chang last year, Christian Martirano noted that "in the marketing scheme, going into a recession we have a slim line available at a good price point. Manufacturers caught with 15 models will feel a crunch from dealers who will be cherry-picking product. Dealers will have to look at consumer demand and see how polluted the market is, and possibly slim down their inventory, getting more selective about the products they choose."

Martirano added that "no matter what the economy does, we can survive and do well coming out of it."

Part of the ebullient mood at the convention was attributed by some to the cancellation of the summer International Music & Sound Expo, which had been scheduled to take place in New York in August.

"This is the most exciting show we've had in years," said Jesse Walsh, director of advertising and promotion with Electro-Voice. "There are lots of upbeat people running around. And that's quite clearly because of the lack of the summer show. Everybody's putting more into promoting products, and everybody's pumped up."

There has been a growing backlash, particularly among pro audio exhibitors, against the summer NAMM show, which usually takes place in Chicago. The summer show was due to shift to New York this year, and was to include a day open

to the public, in the hopes that a new location would breathe life into an event that had become known in the industry as "the wake by the lake."

Many manufacturers felt that the summer NAMM show was an unnecessary addition to already-full convention schedules, and involved more time and money than it was worth. "There was no doubt that there had been waning support for two trade shows in the U.S.," said NAMM's Linkin, during a Jan. 19 meeting of the Pro Audio Exhibitors Group at the convention.

According to a study conducted by NAMM, 500 audio dealers east of the Mississippi said they would not attend the summer show, and many suppliers said they would drop out, Linkin reported.

"It's my feeling that we listen to our customers," he added, noting that professional audio represents one of the largest growth poten-

(Continued on page 62)

DADC Beefs Up Capacity For DAT, Laserdisc Replication

LAS VEGAS—Digital Audio Disc Corp., the Sony-owned CD replication facility in Terre-Haute, Ind., is doubling its capacity for real-time DAT duplication.

According to DADC president Jim Frische, the facility will have the capacity to produce 600,000-700,000 DAT cassettes in 1991. The company has brought on additional labeling equipment that can print label information directly on the DAT cassette's shell.

"We've gotten a lot of interest from major labels," says Frische. "Whatever the market wants, we'll be in a position to deal with it; it's just a matter of having capacity."

The DAT-capacity announcement came during the Winter Consumer Electronics Show in Las Vegas in January, when the new DCC format was being introduced to the trade.

"The concept [of DCC] is getting

a lot of discussion," says Frische, although at this time DADC has not been approached by Philips or any major label with regard to DCC duplication. "Whatever the market requires, we'll be a participant."

Laserdisc replication is another area in which DADC has begun to expand. In December, laserdisc-mastering facilities were brought in-house, enabling the company to provide all phases of service. By the end of the year, DADC expects to have its monthly laserdisc capacity at 300,000 units.

"It's going to be an interesting year for laserdisc," says Frische. "There are other major companies looking at adding their own capacity," says Frische, "and we have more music companies looking to extend or get into the laserdisc side."

SUSAN NUNZIATA

AUDIO TRACK

NEW YORK

PRODUCER JUSTIN STRAUSS worked on several remix projects in Studio A at Prime Cuts, including Information Society's single, "How Long," for Tommy Boy Records; the Night Cat's "Number One House Rule" for LMR Records; and Vibe Tribe's "Trust Me" for his own Just Right production company. Eric Kupper handled keyboards and programming on all sessions and Shaun James was at the console.

Vanessa Williams worked on her new album with producer/engineer Jerry Brown at Giant Recording. Brown also cut vocals with PolyGram artist Safire. Ron Allaire assisted. LaLa cut vocals on her new Motown project with Jim Tyrell producing. Darryl Gustomachio engineered, with Kevin Thomas assisting. The studio houses a Solid State

Logic 4056 E-Series board with "G" computer.

Lou Reed cut live tracks at the Magic Shop for an upcoming project. Mike Rathke was on guitar, Robert Wasserman on bass, and Michael Blair on drums and percussion. Roger Moutinot engineered, assisted by Joe Warda.

LOS ANGELES

M.C. HAMMER, TOM PETTY, Guns N' Roses, Al Jarreau, Terence Trent D'Arby, Wendy & Lisa, the Red Hot Chili Peppers, Flea, and Teena Marie gathered in Studio Masters to participate in the recording of a new version of John Lennon's "Give Peace A Chance," released with a music video last month. Lenny Kravitz produced; Greg Grill engineered.

At Westlake Studios, Kenny Loggins and producer Paul Fox worked on an album project for Sony Music.

Terry Nelson and second Steve Harrison were at the Neve VR72 in Studio D.

Tuff completed its album debut on Titanium/Atlantic, due out May 13. Basic tracks were recorded at Tracks and overdubs (bass, guitar, and vocals) were cut at Preferred Sound. Howard Benson (Bang Tango) produced.

Westwood One Radio took Billy Idol to Mad Hatter for work on a live concert mix from Miami slated for broadcast later this year. Idol's producer, Keith Forsey, oversaw mixing of 17 songs for the project. Tony Vicari engineered; Robert Read and T. Montgomery assisted.

Engineer Brian Malouf mixed the song "Joy Ride" for EMI act Roxette at Skip Saylor Recording. Pat MacDougall assisted. Tracks by PolyGram/U.K. act John Moore were mixed by engineer Bev Jones. Chris Puram as-

(Continued on page 69)

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 2, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	THE FIRST TIME Surface/ Surface (Columbia)	LOVE MAKES THINGS HAPPEN Pebbles/ L.A.Reid;Babyface (MCA)	DADDY'S COME AROUND Paul Overstreet/ B.Bannister (RCA)	ALL THIS TIME Sting/ H.Padgham;Sting (A&M)	AROUND THE WAY GIRL LL Cool J/ M.Mar;LLCool J (Columbia)
RECORDING STUDIO(S) Engineer(s)	STUDIO ON WHEELS John Falzarani	ELUMBA Jon Gass	CROSSROAD Bill Deaton	GUILLAME TELL Hugh Padgham Simon Osbourne	MARLEY MARL'S HOUSE OF HITS M.Mar;D.Kennedy D.Rodriguez; G.Karras
RECORDING CONSOLE(S)	Spectrasonic	SSL 6000-E Series	DNR	SSL 4000-E Series	TAC Matchless
MULTITRACK RECORDER(S) (Noise Reduction)	3M M79	Studer 800 Mark 3	MCI JH 24	Sony 3348	Otari MTR-80
STUDIO MONITOR(S)	JBL 4310 Tannoy 6.5	Augsberger Yamaha NS10	Mastering Lab Reference Modified Tannoy	Acoustic Research 18 Yamaha NS10 TAD Tenoshita	Tannoy Gold
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	MARATHON RECORDING Bob "Baccy" Broockmann	SUMMA Jon Gass	THE CASTLE Bill Deaton	A&M STUDIOS Hugh Padgham	SOUNDTRACK George Karras
CONSOLE(S)	Neve V Series	SSL 4000-G Series	SSL 4000-G Series	SSL 6056	SSL 6000-E&G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR-90/ Sony 3324	Studer 800 Mark 3	Mitsubishi X-850	Sony 3348	Otari MTR-90
STUDIO MONITOR(S)	Tannoy SSMU	Augsberger Yamaha NS10	Mastering Lab Reference Modified Tannoy	Acoustic Research 18 Yamaha NS10	Tannoy Gold
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Sony 1630	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND Jose Rodregus	FUTURE DISC Tom Baker	MASTERING LAB Doug Sax	MASTERDISK Bob Ludwig	MASTERDISK Howie Weinberg
PRIMARY CD REPLICATOR (ALBUM)	DADC	Sanyo/ JVC	JVC Disc America	Denon/ DADC	CBS Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Manufacturing	Uni Distribution	Sonopress	Sonopress/ Electrosound	CBS Manufacturing

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NEW PRODUCTS AND SERVICES

THIS YEAR'S NATIONAL ASSN. OF MUSIC MERCHANTS convention, Jan. 18-21 at the Anaheim Convention Center and Marriott Hotel in Anaheim, Calif., was the launch site for new-product announcements as well as enhancements to existing pro audio gear. What follows are some of the highlights of the show:

ALESIS announced its ADAT digital recording system, an eight-track digital tape recorder using S-VHS tape as its storage medium. The company expects to ship it in the fourth quarter of 1991 for a suggested list price of \$3,995. According to Alesis, an additional BRC full-function remote control/ auto locator with SMPTE time-code input and output, MIDI time code, and MIDI clock with song position pointer will be available for controlling up to 16 ADATs.

A NEW RANGE of consoles from **Soundcraft** was debuted for studio and live applications. The **Spirit** line lists in the \$4,000-\$5,000 price range and is ready to ship, according to the company. The studio version is available in 16x8x2 or 24x8x2 configurations and the live model is offered in 8x3, 16x3, and 24x3 frame sizes.

A SOFTWARE developer's tool kit has been introduced by **Panasonic/RAMSA** for use with its SV-3900 pro DAT recorder. The new tool kit is designed to serve as a platform for developers to tailor the unit's capabilities to their needs. The deck was introduced at last year's **National Assn. of Broadcasters** convention, and initial shipments have begun at a suggested list price of \$2,100. A fully implemented serial control interface that allows bidirectional serial remote control of all transport and programming modes is available for \$400.

JBL DEMONSTRATED its 5-inch **Control Micro** loudspeaker and **Control SB Micro** subwoofer, designed for on-console placement in recording studios and fixed installations. Shipping now, the speakers have a suggested list price of \$60 per pair; the subwoofer lists for \$195.

THE WA400 AMPLIFIED antenna distribution system for wireless microphones was debuted by **Shure Bros.** The two-input, eight-output system permits the use of two antennae with as many as four diversity wireless mike systems or eight nondiversity systems, according to the company. The system has a suggested list price of \$583. The company also presented its **VP88** stereo mike for the first time at NAMM. The single-point stereo condenser mike—the first in the company's new VP line—debuted at last year's NAB convention and has a suggested list price of \$995.

FOUR NEW MODELS were added to **QSC's EX Series** of power amplifiers introduced at last year's **Audio Engineering Society Convention**. The EX2500, EX1600, EX1250, and EX800 joined the EX4000 in the new line. Specs range from 175 watts per side at 8 Ohms for the EX800 to 720 watts per side at 8 Ohms for the EX4000. The units incorporate the company's trademarked Open Input Architecture that allows for interface with control systems as they develop, according to QSC.

YAMAHA INTRODUCED its first DAT recorder, the **DTR2** DAT recorder, slated for April availability at a suggested list of \$1,495. The unit features Delta-Sigma A/D conversion, and includes four sets of input/output connects: digital I/O, RCA-Type phono unbalanced analog connections, and balanced XLR connectors. The company also debuted several other new products, including the **EM1620** rack-mount-powered mixer, **P120** monitor amp with graphic EQ, and the **EM2820** stereo-powered mixing console.

KORG INTRODUCED the **Wavestation A/D**, a rack-mountable version of the Wavestation keyboard incorporating stereo analog input processing in both the synthesis engine and effects section. The unit features 32 digital oscillators, 32 digital filters, and 64 envelope generators and LFOs. Its wave sequencing allows each oscillator to play up to 255 different sounds in sequence. The unit is slated for April availability at a suggested list price of \$2,499.

A RACK-MOUNT speaker emulation unit was introduced by **Marshall**. The **SE100** is designed for use as a power attenuator, offering 18dB of cut in 6dB increments, and as a speaker emulation device that can be hooked to either a

(Continued on next page)

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Roland Launches Unit To Market, Sell Its Pro Goods

ANAHEIM, Calif.—Roland Corp., well-established in the musical-instrument marketplace, is launching a Professional Audio/Video Group this year.

Headed by GM Curtis Chan, formerly with Ampex Corp., the new group reflects an industrywide blurring of the lines between pro, industrial, and MI users.

The new group will market, sell, and support the company's pro products, including its new DM-80 digital

multitrack hard-disc-based recording systems, Roland Sound Space processing system for 3D sound, and the SBX-1000 MIDI cueing box, all due out this year.

"What we want to let the world know is that Roland has a long-term vision in terms of entering the pro market," says Chan. "The integration of audio and video technology is coming along at a fast clip, and multimedia will become a very widespread market. The Pro Audio/Vi-

deo Group is the first step in our strategic plan."

According to Chan, the new division will sell direct and through authorized dealers. A sales and marketing team will be assembled within the next several months, and several support programs in the areas of training, service, product sales support, dealer marketing packages, user committees, and financial leasing are being implemented, says Chan.

"The formation of the pro audio/video division is part of Roland's strategic plan to leverage its advanced technology base and experience to develop products for the professional industries," says Tom Beckman, president of Roland Corp. U.S. Targeted markets include broadcast, postproduction, film, recording, radio, sound reinforcement, government, and theme parks.

SUSAN NUNZIATA

NEW PRODUCTS

(Continued from preceding page)

PA or direct through a studio console. Due out in April, the unit will have a suggested list price of \$600.

TASCAM DISPLAYED its **MSR-16S** 16-track recorder with **Dolby S** noise reduction, an addition to the **MSR-24S**, which was introduced at last year's AES. The company also presented the **MS3700 Series** console, an automated unit based on the company's 3500 series boards.

SEVERAL NEW PRODUCTS were displayed by **Electro-Voice**, including the **FM-12C** floor monitor, a compact two-way coaxial system with a sealed enclosure. The company also introduced the **RE27N/D**, a broadcast microphone designed for stations using digital source material, the **BK-42** series of stereo mixing consoles, the **7600** stereo power amp, and the new **DML-1152MC** slant-monitor, the latest addition to its **Deltamax** line of electronically controlled speaker systems.

NAMM CONVENTION

(Continued from page 60)

tials for sales this year for NAMM members.

The Professional Audio Exhibitors Group was formed by a number of U.K. manufacturers in 1989 to voice manufacturers' concerns to the Audio Engineering Society. Since then, the group has grown to include both a North American and European council, and several of its members were instrumental in forming an Exhibitors Advisory Group, which will report to the AES.

The nine-member North American council to the Exhibitors Advisory Group includes representatives from Lexicon, Sony, JBL, Audio Precision, Neve, Dolby, J.L. Cooper, Shure, and Pro Sound News. The group plans to meet four times this year to explore various manufacturer concerns, including site selection and trade-show security.

FOR THE RECORD

The Sync Sound photograph in the Jan. 19 issue was printed in reverse. Pictured, left to right, are David Janaul, Ken Hahn, Ray Palagy, and Jon Small.

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Music Video

GPA Films Expanding To Reel In West Coast Biz

■ BY MELINDA NEWMAN

NEW YORK—Unlike other companies that are scaling back in these shaky economic times, GPA Films is expanding to try to capture more of the shrinking video market.

The 3-year-old video production company, owned by producer and assistant director Lenny Grodin, is adding two directors to its New York base and starting a Los Angeles branch.

Directors Kathy Dougherty, formerly with Scorched Earth Productions, and Robert Turcek, who has done some work with MTV, will both be based in New York but will be available for L.A. assignments. They join Rich Murray, GPA Films' main director.

The Los Angeles office, which Grodin hopes to open by April, will be headed by Lorraine Williams. "Trying to get work from L.A.-based labels has been extremely difficult," Grodin says. "No matter how clear that phone connection, when you say the area code is 212, it's a real barrier."

"There's not enough work to go around in New York," he says. "That's why we're looking to these other areas."

Grodin started GPA Films after working as an independent producer for several years. He started as a commercial director and then in 1981, shortly after the birth of MTV, produced his first video for Loverboy and never looked back.

"What happened was I immediately got addicted to the format because when you're a music video producer, you have the least amount of obstacles. There's no other film work that gives the director and producer as much free rein. It's the perfect thing for someone who likes to be organized and productive, because you can combine that with freedom and a wild side."

For six years, Grodin continued to work independently with such com-

panies as PictureVision and Ken Watz producing clips for artists like Billy Joel, Anita Baker, Motley Crue, Bon Jovi, and Barbra Streisand before starting his own company.

Grodin found that being a good producer did not necessarily prepare him for running a production company. "It's very difficult trying to run a successful company. I don't try to use cutthroat methods and always make sure I pay my bills and keep good credit, but it's not easy."

The vast majority of videos by GPA Films—75%—are for rap and dance artists. "Rich Murray was deeply rooted in rap, and when he started working that was how he was able to sell himself," Grodin says. Recent clips include "If You Really Love Me" for Cool C, "I Got The Feeling" for Today, and "Joe Cool" by Joeski Love. The average budget is about

\$60,000.

Because so many of the videos he works on are for black artists, Grodin is very aware of the need to include more blacks in the video-making process.

"I'm very, very pleased and excited

I'm very pleased there's an increasing black influence in the business'

that there's an increasing black influence in the film business; it's long overdue," he says. "The creativity of black people has been on the performing end instead of behind the camera and it's nice that that's changing."

The NAACP is encouraging pro-

duction companies to have 40% of their crews be composed of blacks. "It's difficult to deal with a quota," say Grodin, but adds that his crews are usually close to that number anyway. He recently tried to sign a black director but the director wanted to go with a larger production company.

"That's the weird thing and maybe I've been naive, but I always thought that I and other production companies would be approached by qualified directors all the time, but that's not the case."

Grodin is trying not to be naive about the Los Angeles office, which he hopes will increase business with New York-based labels as well. "The record-company video-production people from here love to go to Los Angeles for shoots," he says. "They get a free trip; 90% of the production companies are there and so are a lot

of the bands."

But despite his Los Angeles expansion, New York is the place for him. "I and the other New York producers are here because we love New York and because it's a better place to shoot than Los Angeles. There's less of a hassle, the police are free, you don't have to pay for a permit, and you can get at least as good a deal here on services as you can in L.A."

In addition to expanding the promotional music-video division, Grodin is also looking at other film work, including the special-interest market. His sister Sylvana, who runs GPA's development division, is working on production of an exercise video, and the company is also looking at developing a television show. "Any production company that's worth its salt is looking to expand into other challenging formats," he concludes.

THE EYE



by Melinda Newman

BREAKING UP IS HARD TO DO: As most of you know, PolyGram Records is officially splitting up into Mercury Records and PLG (which stands for PolyGram Label Group). That lot includes Polydor, Smash Records, and more.

Mercury Records video production will continue to be handled by Annette Cirillo and Jeff Newman. Promotion will be handled by Diane Earl and Randy Roberts.

Decisions are still being made concerning PLG, but Jeannie Mattiussi is taking care of video production and an announcement about promotion will be made soon, but the inside track is that a bearded face very familiar to us all will be in that spot.

LOCAL LOOK: There's more than just wind sweeping down the plains in Oklahoma. There's Videopolis A Go-Go, a music video show based in Enid, just outside of Oklahoma City. The 120-minute weekly local access show (which repeats twice during the week) highlights artists who "aren't normal fare, who aren't getting air time on other video shows like MTV," says producer and director Stan Baldwin.

The show is produced by the community channel management company Pegasys, which produces a number of programs for the channel. Its potential audience is about 60,000.

"We've been able to put a particular type of format together," says Baldwin. "To highlight new artists is our primary purpose. We've kept away from the heavy rock and metal music, but we play urban dance, college/alternative music," he says. "We try to lump them in groups so that the program will flow, but we have quite a lot of variety so if you watch the whole 120 minutes, you'll get a cross section."

"We've never played New Kids On The Block. Our viewers don't have a particular fondness for them," Baldwin continues. "But we review everything that comes through and if it looks decent and fits into our programming, we'll add it."

Among the artists whose videos were played on

a recent episode are Enigma, 808 State, Loose Ends, Julee Cruise, Brent Bourgeois, Neneh Cherry, and 10,000 Maniacs.

The 5-year-old program has featured VJs, but now relies on voice-overs. Like most local shows, it uses interviews, done by Baldwin or supplied by the record company, especially when accompanied by a new release.

The show appeals to a college audience, but Baldwin says "we also draw a lot of 20s to mid-30s. By late-30s, people have a tendency to go with a particular type of music instead of trying to be broad."

VIDEO MORALE: VH-1 is finishing a two-hour special for the U.S. troops in the Persian Gulf and elsewhere. Hosted by Cher, the completed show will be shipped to the Armed Forces Television and Radio Services, which will broadcast the show via satellite.

The biggest challenge for VH-1 was finding videos that passed Saudi Arabian standards. "We really went through an extensive clip-clearance process," says VH-1 spokeswoman Julie Rothman. "You can have no touching between men and women. If a woman backup singer had a skirt above the knee, the censors wouldn't clear it." As you can imagine, none of Cher's clips passed muster, so VH-1 put together a short montage (by our estimate, it must be very short) of footage from different Cher videos that met with censor approval.

Among the clips in the two-hour special are "You Can Call Me Al," "Nick Of Time," "Rhythm Nation," "Giving You The Best That I've Got," "Centerfield," "Invisible Touch," and "Don't Worry, Be Happy." "We went back and forth on 'Don't Worry,' because Bobby McFerrin's barefoot and bare-chested in certain scenes," says Rothman.

The special, which runs with no advertising, includes a P.O. Box number to which service members can write and dedicate songs to VH-1 viewers.

In the meantime, VH-1 has started a Viewer Dedication Line, through which people can call in and dedicate a song to friends or relatives in the Gulf. Now, obviously, the servicemen and servicewomen overseas won't be able to hear the dedications, which will be played on the air before the song, but it's certainly a nice idea.

While we're on the subject of VH-1, the channel continues to tweak its mix, but (believe me when I say this) there is no programming change. And despite its heavy leaning on hit makers, it is making

room for artists that it considers right for its audience—just like it promised. Among the successes it's touting is "Wicked Game," by Chris Isaak, which was in 5-Star rotation for 10 weeks. As part of the final fine-tuning, VH-1 will unveil a new on-air graphics package very soon.

THE NAACP and Music Video Producers Assn. are slated to meet again Thursday (7) during a regularly scheduled MVPA meeting in Los Angeles. The two groups will again discuss ways to integrate more blacks into the video-making process (Billboard, Dec. 8).

Since the organizations last met, the NAACP has sent a directory of 280 black professionals, available for work in all areas of video-making, to production companies. That list, plus a compilation of work from 15 black production companies, has been sent to record labels.

Now that the information has been disseminated, the NAACP is asking record companies to award 40% of video contracts for black artists to black production companies. It is additionally asking that 40% of crews on shoots for black artists be composed of blacks.

"We're trying to bring the number of African-American crew members up with other races in the business," says NAACP's Michael Fletcher.

The NAACP came up with the 40% figure based on the number of videos made. "There were approximately 1,700 videos produced last year and about a third were done by African-American artists. If you have 40% of those done by African-American companies, that makes the total volume around 13%." African-Americans make up roughly 15% of the U.S. population.

VISUALIZE, the Los Angeles-based production company, has expanded its music video division by adding Randi Wilens to the position of music video sales and marketing director. Music directors with the company include Bill Kopp, Jeff Zimmerman, Mitchell Sinoway, Amy Goldstein, and C.D. Taylor. The company is looking to add more directors.

CONGRATULATIONS to New York metro area show "Rock Rap," which is celebrating the taping of its 200th show, Tuesday (5). The music video program, which airs on Long Island, and all five boroughs except the Bronx, expects several special guests to appear on the anniversary show, including members of Kiss, the Smithereens, Saraya, and Company Of Wolves.

VIDEO TRACK

LOS ANGELES

THE REPLACEMENTS join a clay cast of characters for their newest clip, "When It Began," from the Sire album "All Shook Down." Director/designer Carl Bressler, along with chief artists/animators Marla Carter, Craig Abele, and Timothy Ellis, re-created New York's Lower East Side—prostitutes, hookers, cabs, and all—completely in clay. The clip mixes live action of the band performing before a clay audience on a clay stage, and features a closing shot of the "claymation" version of the band itself. Rich Velinsky produced for RSVP.

Chris Hillman & the Desert Rose Band teamed with Planet Pictures director Gerry Wenner to reel "Will This Be The Day" for MCA-Curb. John Hopgood produced the up-tempo track. (Continued on next page)

MUSIC VIDEO

VIDEO TRACK

(Continued from preceding page)

po performance clip, which comes from the new album "A Dozen Roses—Greatest Hits."

NEW YORK

CLASSIC CONCEPT DIRECTOR Lionel C. Martin has kept his New York crews busy lately, reeling clips for Guy, the Genius, Keith Sweat, and Alexander O'Neal, to name just a few. Ralph McDaniels and Sabrina Gray produced Guy's MCA clip, "Teddy's Jam II," the Genius' Cold Chillin' vid "Come Do Me," and Sweat's Elektra piece, "I'll Give All My Love To You." McDaniels and Kim Ogletree produced "All True Man," the newest Epic clip from O'Neal.

OTHER CITIES

THOSE WACKY Chickasaw Mudd Puppies frolic through the woods and water in "Do You Remember," a new clip from the Wing album "8 Track Stomp." Jim McKay directed and produced the upbeat Georgia-

based video.

Flashframe Films director Jack Cole teamed with K.T. Oslin for the fifth time to reel her new RCA clip, "Mary And Willi." The conceptual minimovie, written by Cole and producer Ed Silverstein, is set in a shopping mall in Nashville and features actor Ray Sharkey as "Willi." He's the perfect match for Oslin's "Mary," but fate keeps the two forever separated. Tom Grubbs directed photography.

McBride & the Ride wonder "Can I Count On You" in their new MCA clip from the album "Burnin' Up The Road." Bill Young directed the performance/concept clip, staged in Houston. Suzanne Bell produced for Bill Young Productions.

A shoeshine boy teaches his customers a few things about rhythm in Martin Delray's "Get Rhythm" video, directed by Richard Jernigan. The Nashville-based clip is the title track from Delray's new Atlantic release. Joe Pollaro produced for Pollaro Media Advertising & Productions.

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 Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

BARBIE W/SHARI BELAFONTE
Together We Can Do It (The Barbie Summit Song)
The Look/Rincon Recordings
Fred Meyerson, Ralph King
Fred Meyerson

CHRIS CUEVAS
Hip Hop
Somehow, Some Way/Atlantic
Craig Fanning/FYI
Jim Yukich

DIGITAL UNDERGROUND
Same Song
This Is An EP Release/Tommy Boy
John Hoggood/Nitrate Films
Scott Kalvert

CELINE DION
Where Does My Heart Beat Now
Unison/Epic
Kelly Deserin
David Phillips

DJ QUIK
Born And Raised In Compton
Quik Is The Name/Profile
Morgan Lawley/Dreamtime Pictures
Ian Fletcher

VINCE GILL
Pocket Full Of Gold
When I Call Your Name/MCA
Marc Ball/Scene Three Inc.
John Lloyd Miller

JASMINE GUY
Another Guy My Lover
Jasmine Guy/Warner Bros.
Allan Wachs/Peter Nyrdle Productions
Peter Nyrdle

M.C. HAMMER
Here Comes The Hammer
Please Hammer Don't Hurt 'Em/Capitol
Jon Oetjen/Fragile Films
Rupert Wainwright

HAND OF FATE
Ashes Of Eve
Hand Of Fate/WTC
Chip Miller, Travis Miller/Winmill Entertainment
Brook Altman, Chip Miller

YOKIKO HANEDA
Theme From Strawberry Road
Strawberry Road/Killer Tracks
Vince Toto/Winmill Entertainment
Chip Miller, Travis Miller

EMMYLOU HARRIS
Wheels Of Love
Brand New Dance/Reprise
Joanne Gardner/Acme Pictures Inc.

Tom Krueger
KID CAPRI
The Apollo
Kid Capri—The Tapes/Cold Chillin'
Ralph McDaniels, Sabrina Gray/Classic Concept Productions
Lionel C. Martin

KING OF THE HILL
I Do U
King Of The Hill/SBK
Gene Wagner, Lisa Levine/VIVID Productions
Marc Bienstock

MONIE LOVE
It's A Shame
Down To Earth/Eternal-Warner Bros.
Jonna Mattingly/Epoch Films
Adam Bernstein

BOBBY MCFERRIN
Baby
Medicine Music/EMI
Douglas Meyer, Lyn Healy/VIVID Productions
Andy Morahan

EDDIE RABBITT
Tennessee Born And Bred
Jersey Boy/Capitol-Nashville
Carolyn Betts/Dream Ranch Pictures
Greg Crutcher

TDC
Keep Groovin'
Best Of The '90s/PWL-Mercury
Alan Bellman/PVI
John Kaufman

TONY TERRY
Head Over Heels
Tony Terry/Epic
David Naylor/DNA Inc.
Jessica Bendinger

VERLON THOMPSON
She's The One
Verlon Thompson/Capitol-SBK
Pete Cummings/Bob Cummings Productions
Pete Cummings

PAM TILLIS
Don't Tell Me What To Do
Put Yourself In My Place/Arista
Sherman Halsey/Planet Pictures
Gerry Wenner

TRIXTER
One In A Million
Trixter/Mechanic
Jon Small/Picture Vision
Jon Small

M.C. TWIST
S-M-O-K-I-N-G C-O-K-E
Bad Influence/Lethal Beat
Patrick McDermott, Dave Maurantonio/Studio Center
Alan Boyd

WILSON PHILLIPS
You're In Love
Wilson Phillips/SBK
T'Boo Dalton, John Diaz/Calhoun Productions
Larry Jordan

WINGER
Easy Come Easy Go
In The Heart Of The Young/Atlantic
Joseph Sassone/Mark Freedman Productions
Mark Rezyka

AS OF FEBRUARY 9, 1991

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

MTV MUSIC TELEVISION	VH1 VIDEO HITS ONE	Black Entertainment Television	TNN The Nashville Network
Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036	14 hours daily 1899 9th St NE, Washington, DC 20018	30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
EXCLUSIVE	ADDS	ADDS	ADDS
*Cinderella, Heartbreak Station *Great White, Call It Rock N' Roll Poison, Ride The Wind Sting, All This Time *Wilson Phillips, You're In Love Winger, Easy Come Easy Go	Harry Connick, Jr., Promise Me... Cathy Dennis, Just Another Dream U2, Night And Day	Junior, It's Better Part Me Maxi Priest, Peace Throughout... Alexander O'Neal, All True Man The Simpsons, Do The Bartman Harriet, Temple Of Love	Eddie Rabbitt, Tennessee Born... Desert Rose Band, Will This Be... Larry Boone, I Need A Miracle Restless Heart, Long Lost Friend McQueen, Heroes
BUZZ BIN	FIVE STAR VIDEO	EXCLUSIVE	HEAVY
Bingo Boys, Show Me How To Dance Divinyls, I Touch Myself Jane's Addiction, Been Caught Stealing Jesus Jones, Right Here, Right Now Rembrandts, Just The Way...	Neville Brothers, In The Still Of...	Caron Wheeler, Blue Is The Color... Mica Paris, Contribution Hi Five, I Like The Way The Whispers, Is It Good To You	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 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 Ronnie McDowell, Unchained Melody
HEAVY	ARTIST OF THE MONTH	HEAVY	LIGHT
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 M.C. Hammer, Here Comes... Slaughter, Spend My Life Tesla, Signs Warrant, I Saw Red	Rosanne Cash, What We Really Want	Keith Sweat, I'll Give All My... Whitney Houston, All The Man... Father MC, I'll Do For You Johnny Gill, Wrap Your Body Tight Guy, I Wanna Get With U Ralph Tresvant, Sensitivity Michel'e, Something In My Heart Anita Baker, Fairy Tales Pebbles, Love Makes Things Happen En Vogue, You Don't Have... Janet Jackson, Love Will Never... C&C Music Factory, Gonna Make... L.L. Cool J, Around The Way Girl Bell Biv DeVoe, When Will I See... Jeffrey Osbourne, Only Human Another Bad Creation, Isha Oleta Adams, Get Here Surface, The First Time Black Box, I Don't Know Anybody Else Rude Boys, It's Written All Over... Lalah Hathaway, Baby Don't Cry Loose Ends, Don't Be A Fool Tony Terry, Head Over Heels LeVert, All Season Tracie Spencer, This House	The Hollanders, I Know A Little Alison Krauss, I've Got That Old Feeling Allman Bros., Seven Turns Verlon Thompson, She's The One 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 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 Toller, Barstool Fool The Bama Band, My Reckless Heart Jerry Jeff Walker, Navajo Rug Michelle Wright, A Heartbeat Away Jonathan Richman, Since She... Donna Ulisse, Things Are Mostly Fine McBride & The Ride, Can I... 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
ACTIVE	DEVELOPMENT	MEDIUM	MEDIUM
Alias, Waiting... Deee-Lite, Power Of Love Heart, Secret House Of Lords, Remember My Name L.L. Cool J, Around The Way Girl Living Colour, Love Rears... Paul McCartney, Sgt. Peppers... The Peace Choir, Give Peace... Iggy Pop, Candy *Paul Simon, Proof David Lee Roth, A Lil' Ain't Enough Urban Dance Squad, Deeper...	Oleta Adams, Get Here After 7, Heat Of The Moment Phil Collins, Who Said I Would (Live) 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 Steve Winwood, I Will Be Here The Traveling Wilburys, Inside Out	Freddie Jackson, Love Me Down Digital Underground, Same Song Blaze, So Special Black Flames, Let Me Show... James Ingram, When Was The... Barbara Weathers, My Only Love The O'Jays, Don't Let Me Down Samuelle, Black Paradise	Lionel Cartwright, Say It's Not True Molly/Heymakers, Chasin'... 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 Bailie & The Boys, Treat Me... Patty Loveless, I'm That Kind Of Girl Rickie Van Shelton, Oh Pretty Woman Matraca Berg, I Got It Bad Vince Gill, Pocket Full Of Gold Clint Black, Loving Blind
MEDIUM	HEAVY	ADDS	ADDS
Phil Collins, Who Said I Would (Live) Cathy Dennis, Just Another Dream *Drivin' N' Cryin', Fly Me Courageous Gerardo, Rico Suave Hall & Oates, Don't Hold Back... Jellyfish, That Is Why Roger McGuinn, King Of The Hill New Kids On The Block, Games Scorpions, Don't Believe... Steelheart, I'll Never Let You Go Suicidal Tendencies, Send Me... Trister, One In A Million Steve Winwood, I Will Be Here (Ver. II) UB40, Here I Am	Robert Cray, Consequences Dream Academy, Love	Carlene Carter, The Sweetest Thing Larry Boone, I Need A Miracle K.T. Oslin, Mary & Willi Pirates Of The Mississippi, Feed Jake Restless Heart, Long Lost Friend The Goldens, Keep The Faith The Johner Brothers, Goodbye...	Vince Gill, Never Knew Lonely Alison Krauss, I've Got That Old Feeling S.Lynne, Things Are Tough All Over Dwight Yoakam, Turn It On... Clint Black, Put Yourself In My Shoes Randy Travis, Heroes & Friends Ronnie McDowell, Unchained Melody Mark Chesnutt, Brother Jukebox Reba McEntire, Rumor Has It Molly/Heymakers, Chasin'... Gary Morris, Miles Across... Patty Loveless, I'm That Kind Of Girl Marty Stuart, Little Things Doug Stone, These Lips Don't... Alan Jackson, Chasin' That... Michael Murphey, Cowboy Logic Pirates/Mississippi, Rollin' Home Billy Dean, Only Here For A Little While Joe Diffie, If You Want Me To Mike Reid, Walk On Faith Ray Stevens, Help Me Make It... Neil McCoy, If I Built You... Lionel Cartwright, Say It's Not True 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 Emmylou Harris, Wheels Of Love Kevin Welch, True Love Never Dies Vince Gill, Pocket Full Of Gold Sawyer Brown, One Less Pony Clint Black, Loving Blind Kenny Rogers, Lay My Body Down Marsha Thornton, Maybe The... Rhonda Gunn, Safe In The... Rosanne Cash, What We Really Want Bailie & The Boys, Treat Me... Donna Ulisse, Things Are Mostly Fine Verlon Thompson, She's The One Matraca Berg, I Got It Bad
BREAKOUTS	AMERICA'S NO. 1 VIDEO	PEOPLE-POWERED HEAVIES	HEAVY
*Firehouse, Don't Treat Me Bad D Harry/Iggy Pop, Well, Did You Evah! *Lynch Mob, River Of Love *Soup Dragons, Mother Universe *They Eat Their Own, Like A Drug	Michel'e, Something In My Heart	Another Bad Creation, Isha Bell Biv DeVoe, When Will I See... Bette Midler, From A Distance 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 L.L. Cool J, Around The Way Girl 2 Live Crew, Mama Juanita Madonna, Justify My Love NWA, 100 Miles And Runnin' New Kids On The Block, Games Pebbles, Love Makes Things Happen Ralph Tresvant, Sensitivity Slayer, War Ensemble Special Generation, Love Me Just... Timmy T, One More Try Tony! Toni! Toné!, It Never... Too Short, The Ghetto Vanilla Ice, Play That Funky Music Whitney Houston, All The Man...	Vince Gill, Never Knew Lonely Alison Krauss, I've Got That Old Feeling S.Lynne, Things Are Tough All Over Dwight Yoakam, Turn It On... Clint Black, Put Yourself In My Shoes Randy Travis, Heroes & Friends Ronnie McDowell, Unchained Melody Mark Chesnutt, Brother Jukebox Reba McEntire, Rumor Has It Molly/Heymakers, Chasin'... Gary Morris, Miles Across... Patty Loveless, I'm That Kind Of Girl Marty Stuart, Little Things Doug Stone, These Lips Don't... Alan Jackson, Chasin' That... Michael Murphey, Cowboy Logic Pirates/Mississippi, Rollin' Home Billy Dean, Only Here For A Little While Joe Diffie, If You Want Me To Mike Reid, Walk On Faith Ray Stevens, Help Me Make It... Neil McCoy, If I Built You... Lionel Cartwright, Say It's Not True 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 Emmylou Harris, Wheels Of Love Kevin Welch, True Love Never Dies Vince Gill, Pocket Full Of Gold Sawyer Brown, One Less Pony Clint Black, Loving Blind Kenny Rogers, Lay My Body Down Marsha Thornton, Maybe The... Rhonda Gunn, Safe In The... Rosanne Cash, What We Really Want Bailie & The Boys, Treat Me... Donna Ulisse, Things Are Mostly Fine Verlon Thompson, She's The One Matraca Berg, I Got It Bad
IMPACT CLIPS	IMPACT CLIPS	IMPACT CLIPS	IMPACT CLIPS
Bingo Boys, Show Me How To Dance Cinderella, Heartbreak Station Divinyls, I Touch Myself Great White, Call It Rock N' Roll Paul Simon, Proof *DENOTES ADDS	Bingo Boys, Show Me How To Dance Cinderella, Heartbreak Station Divinyls, I Touch Myself Great White, Call It Rock N' Roll Paul Simon, Proof *DENOTES ADDS	Bingo Boys, Show Me How To Dance Cinderella, Heartbreak Station Divinyls, I Touch Myself Great White, Call It Rock N' Roll Paul Simon, Proof *DENOTES ADDS	Bingo Boys, Show Me How To Dance Cinderella, Heartbreak Station Divinyls, I Touch Myself Great White, Call It Rock N' Roll Paul Simon, Proof *DENOTES ADDS
CURRENT	CURRENT	CURRENT	CURRENT
Celine Dion, Where Does My... Rembrandts, Just The Way... Michel'e, Something In My Heart Steve Stone, Standing On The Edge Pantera, Cemetery Gates Trouble Tribe, Here Comes Trouble Soho, Out Of My Mind Susanna Hoffs, My Side Of The Bed The Buck Pets, Pearl Divinyls, I Touch Myself UB40, Here I Am KMD, Peach Fuzz Gang Starr, Just To Get A Rap Urban Dance Squad, Deeper... Roger McGuinn, King Of The Hill Whitney Houston, All The Man... Bell Biv DeVoe, When Will I See... Ralph Tresvant, Sensitivity Johnny Gill, Wrap Your Body Tight Firehouse, Don't Treat Me Bad Anthrax, Belly Of The Beast Hall & Oates, Don't Hold Back...	Celine Dion, Where Does My... Rembrandts, Just The Way... Michel'e, Something In My Heart Steve Stone, Standing On The Edge Pantera, Cemetery Gates Trouble Tribe, Here Comes Trouble Soho, Out Of My Mind Susanna Hoffs, My Side Of The Bed The Buck Pets, Pearl Divinyls, I Touch Myself UB40, Here I Am KMD, Peach Fuzz Gang Starr, Just To Get A Rap Urban Dance Squad, Deeper... Roger McGuinn, King Of The Hill Whitney Houston, All The Man... Bell Biv DeVoe, When Will I See... Ralph Tresvant, Sensitivity Johnny Gill, Wrap Your Body Tight Firehouse, Don't Treat Me Bad Anthrax, Belly Of The Beast Hall & Oates, Don't Hold Back...	Celine Dion, Where Does My... Rembrandts, Just The Way... Michel'e, Something In My Heart Steve Stone, Standing On The Edge Pantera, Cemetery Gates Trouble Tribe, Here Comes Trouble Soho, Out Of My Mind Susanna Hoffs, My Side Of The Bed The Buck Pets, Pearl Divinyls, I Touch Myself UB40, Here I Am KMD, Peach Fuzz Gang Starr, Just To Get A Rap Urban Dance Squad, Deeper... Roger McGuinn, King Of The Hill Whitney Houston, All The Man... Bell Biv DeVoe, When Will I See... Ralph Tresvant, Sensitivity Johnny Gill, Wrap Your Body Tight Firehouse, Don't Treat Me Bad Anthrax, Belly Of The Beast Hall & Oates, Don't Hold Back...	Celine Dion, Where Does My... Rembrandts, Just The Way... Michel'e, Something In My Heart Steve Stone, Standing On The Edge Pantera, Cemetery Gates Trouble Tribe, Here Comes Trouble Soho, Out Of My Mind Susanna Hoffs, My Side Of The Bed The Buck Pets, Pearl Divinyls, I Touch Myself UB40, Here I Am KMD, Peach Fuzz Gang Starr, Just To Get A Rap Urban Dance Squad, Deeper... Roger McGuinn, King Of The Hill Whitney Houston, All The Man... Bell Biv DeVoe, When Will I See... Ralph Tresvant, Sensitivity Johnny Gill, Wrap Your Body Tight Firehouse, Don't Treat Me Bad Anthrax, Belly Of The Beast Hall & Oates, Don't Hold Back...

NATIONAL FORMAT PERFORMANCE

(Continued from page 18)

Country was up in every major demo and daypart, among them: mornings (10.1-10.7); middays (9.5-11.0); afternoon drive (9.5-10.6); nights (7.2-7.8); 18-34 (7.0-8.1); 25-54 (10.4-11.5); and 35-64 (13.0-13.8). In each of those categories, it posted its best numbers since the advent of national ratings.

In many ways, the surprise may not have been that country rocketed this time as much as the fact that it took so long. Last spring, many major-market stations posted great individual books, but the national numbers remained static. Then as now, PDs cited a wealth of great music, lots of consumer press, the final purge of most AC crossover material, and a top 40 format that many felt was alienating adults.

So why was there a lag time between perception and reality? Many country programmers believe their format to have long been haunted by "phantom cume," listening that has only started to get reported recently as country became hip again. Some think it reflects Arbitron's addition of new population data, which, in keeping with the graying of America, continues to put more emphasis on older listeners, although that would not account for the flat fall at other upper-demo formats.

America's twin crises, war and recession, probably did figure into country's rise. Country's last boom, the "Urban Cowboy" period of 1980-81, also took place during a recession and a Middle East crisis. And, in a period when the country was on the brink of war, country was the format that had played "God Bless The U.S.A." for six years, not just in times of national distress.

Also worth noting is Country Music Month and the Country Music Assn. awards during October, which gave the format a 3 1/2-hour TV commercial in network prime time. In addition, country stations tend to concentrate their marketing on the spring and fall books.

THIS COUNTRY'S NOT ROCKIN'

It is possible that country's gains may correlate with album rock radio's losses. In adult males, for instance, country is up nine-tenths of a share while album rock is down 13.9-13.0. In 18-34, country is up 1.1 shares while album rock is off 18.3-17.3.

That said, album rock was still ahead of where it was a year ago. While it was down 9.7-9.1 12-plus this fall, it was at an 8.6 in fall '89. Other losses: mornings, 9.9-9.3 vs. 8.8 a year earlier; middays, 10.3-9.6 vs. 9.2; p.m. drive, 10.4-9.7 vs. 9.2. In the 18-34 demographic, it was down 18.3-17.3 vs. 17.0 a year earlier; in the 25-54 group, 10.8-10.0 vs. 9.5; and adult males, 13.9-13.0 vs. 12.6. Classic rock radio was off slightly, 3.8-3.7 12-plus with losses of one-or-two tenths of a share in most demos and dayparts.

Along with the rise of country, the rise of N/T has to be factored into album rock's problems. A relatively slow spring for news accompanied the rise of album rock and oldies last year. With the Gulf crisis, it seems logical that some of the 18-44 listening that might have gravitated back to music radio after baseball season did not get there this time.

Top 40 has dropped from a 15.9 when these tabulations began with the spring '89 book to a 12.8 this time, down from 13.7 in the summer. A summer-to-fall drop is traditional at top 40, but this one followed up the

second straight summer in which having the kids home from school did not help at all.

Top 40 was down in middays (13.1-10.2), afternoons (14.4-13.9), 18-34 (18.9-17.8), 25-54 (10.5-9.5), 35-64 (6.2-5.9), adult women (11.9-11.0), and adult men (9.4-8.7). In those demos, the format was at its lowest point in the last year-and-a-half, and presumably since its early-'80s resurgence.

Top 40 did get its traditional summer-to-fall nighttime rise, a reflection of the seasonal change in teen listening times, going 16.4-17.9. The other good news is that the format was static in mornings (11.9-12.0) and that after a summer book where top 40 lost its hegemony over teens for the first time in years, it rebounded slightly in that demo, going 49.5-51.1.

AC: WINNING ON DEFAULT LINE

The 5.6 gap between AC, the No. 1 format, and N/T, its nearest competitor, is the widest ever. (The narrowest was in the summer of 1989, when AC led top 40 16.9 to 15.6.) But it is not because of any major gains at AC, which held steady, going 18.7-18.6.

While AC was up 21.4-21.9 in middays, something that usually happens in the fall when teen midday listening decreases, it was off in mornings (19.1-18.6) and p.m. drive (19.1-18.7), also traditionally strong time slots for N/T. AC's younger demos were solid (16.6-16.9 for 18-34, 21.3-21.5 for 25-54), but it was down slightly in its 35-54 share (23.0-22.6).

The oldies format, also the seeming beneficiary of a soft N/T spring, was off slightly 6.4-6.2. It was up a tad in mornings (5.8-5.9) and middays (6.7-6.9). It was off 6.8-6.5 in afternoons and 5.6-5.0 at nights.

Easy listening, meanwhile, seemed to level off after nine miserable months. But being up 2.6-2.9 in 12-plus may be cold comfort for a format that was at 6.5 a year ago.

In better times, fall was always a strong season for easy listening. So it is hard to know if this is a slight reversal in the format's fortunes, if the dismal economy and international picture sent people back to soothing music, or if these numbers just represent fall doing its usual thing on a smaller scale.

EVERYBODY'S TALKIN'

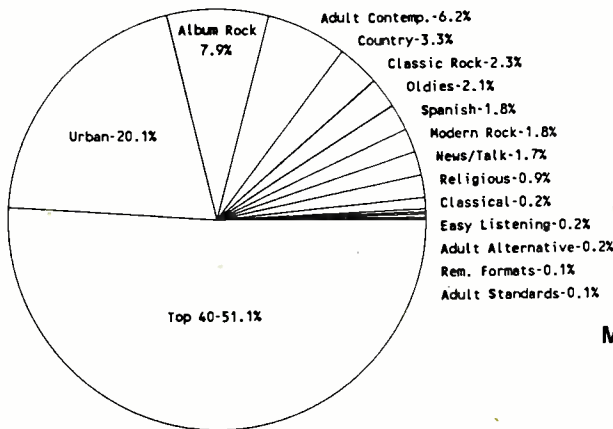
The dismal economy and international picture helped N/T in the time slots where it usually gets help—mornings (16.3-16.7) and afternoons (10.4-11.6). And as was the case last fall, a busy world also made for a 10.4-11.6 rise in middays. Since N/T AMs are at a distinct disadvantage in concrete-and-steel office towers, for middays to tie afternoons is a notable achievement.

The only surprise is that the format is off sharply at night, 13.7-11.6. While there was an equally proportionate drop when baseball season ended last year (14.3-12.4), nights are the only daypart where N/T was not ahead of its pace a year ago. Nevertheless, N/T's gains are expected to be so huge this winter that one wonders if it will overcome the five-share deficit and become the first format to outperform AC.

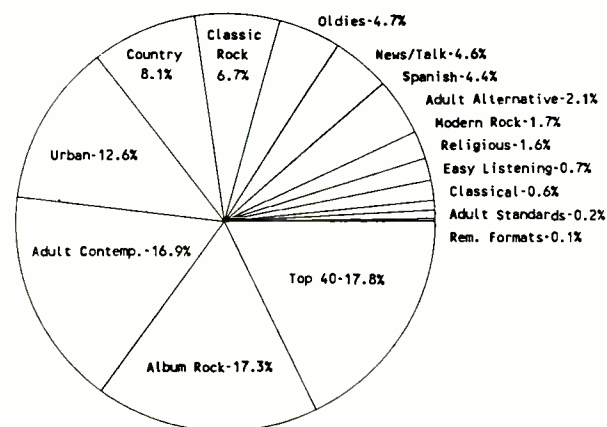
Other format ratings: urban, 9.2-9.1, largely as the result of a 7.7-6.9 drop in middays; Spanish, 4.0-4.2, its best in the last 21 months; adult standards, 3.2-3.1; religious, 2.0-2.1; adult alternative/jazz, 1.9-1.9; classical, 1.8-1.8; and modern rock, .9-.9.

FORMAT SHARE FALL '90 ARBITRONS

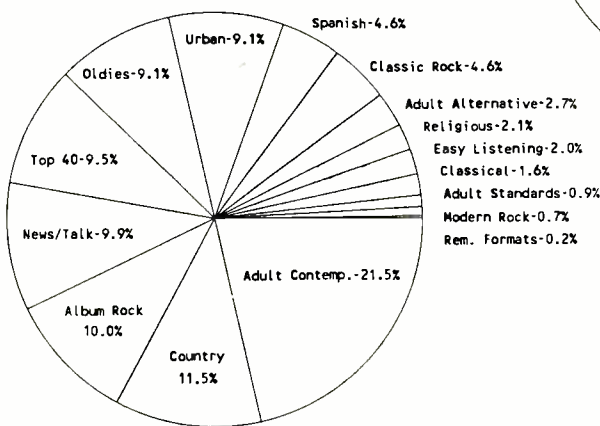
Persons 12-17
Monday-Sunday 6 a.m.-Midnight



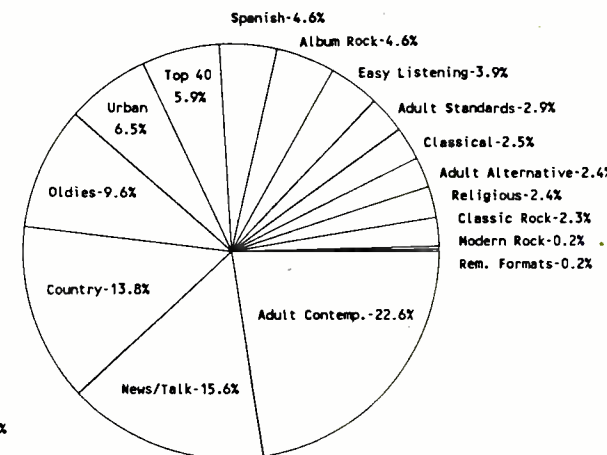
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



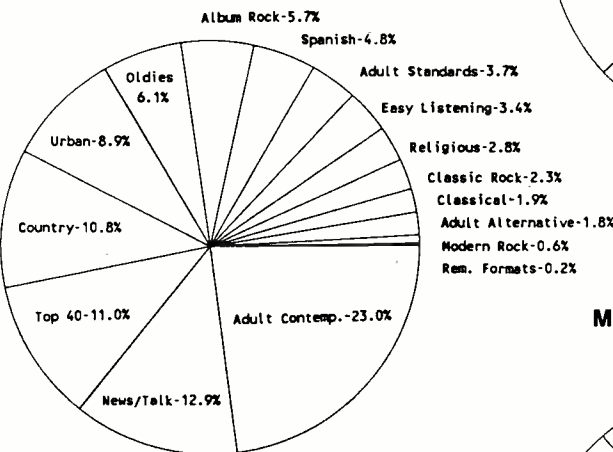
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



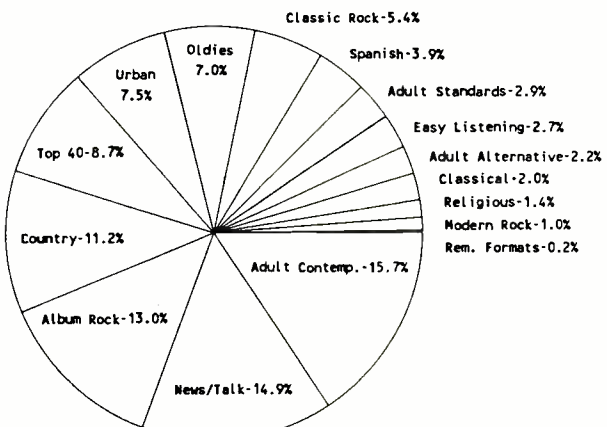
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



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MUSICLAND STOPS OFFERING RADIO FREE SALES INFO

(Continued from page 9)

lo, Texas-based Hasting's Music, Los Angeles-based Music Plus, and Dallas-based Sound Warehouse—will also stop furnishing sales information to stations.

Bill Richards, PD of KIIS Los Angeles, calls Musicland's sales-info blackout "ludicrous." He adds, "It's kind of early to tell what the impact is, but it's scary because we rely pretty heavily on music research at this station."

"We just got the word," says Brian Philips, PD of KDWB Minneapolis. "We had big discussion on how we're going to have to revamp our retail research plans. The Musicland numbers were really good from a standpoint of seeing where the heavy volume was . . . We had six major outlets, geographically spread over the market, that we were talking to. I don't know what we're going to do."

Pat Gallagher, APD of adult-oriented album rock WMAD Madison, Wis., says that while Musicland's new closed-mouth policy will "really hurt us," it could eventually boomerang on the retailer. For example, he says, local Musicland sales research indicated budding interest in the Indigo Girls' debut album, so WMAD upped their tracks from light to medium rotation. The radio exposure resulted in heavier buys of the album at retail.

"If we didn't get the information, we would have left [the act] in light rotation. Now it's in heavy. And we're the only station in town that plays Indigo Girls," says Gallagher.

DON'T WANT TO PAY

The notion of paying for previously gratis information is salt in the wound for some PDs. "We're mutually supportive industries," says KDWB's Philips of retail. "We should exchange information without them selling it to me for a price."

"I don't think this is fair," says OD Dusty Hayes of top 40 KBFM McAllen, Texas. "We don't make money off these record stores; we're doing the best we can for our audience. Musicland is making money off of us, making us pay for info we helped them get. If I didn't play Urban Dance Squad on my station, they wouldn't be selling it."

Says Richards: "I don't know if we'll pay; it depends on the quality that we get from the other stores. But, whatever it takes to be competitive. If we have to pay for it then we have to pay for it."

KBFM's Hayes says he is contacting several radio stations and record companies to mount a protest to the SoundScan/Musicland policy. "We can always go back to tracking albums," he says. "[Labels and retailers] asked us to stop tracking albums and nobody does it anymore. If we said [we're going back to playing whole albums], how would they feel?"

LESS IMPORTANT TOOL

On the other hand, many top 40 PDs say retail research has become less important to them than ever. To these programmers, how a song fits their format and the feedback they get from callout research and phones determine whether or not they will add a record to their playlists. Although some say they consider sales, it rarely has the ability to put a record on their agenda.

"We do monitor local sales," says WRFY (Y102) Reading, Pa., GM Mike Shannon. "However, it is less

and less of a factor in the overall scheme of things. Whereas we have the information, we very rarely use it." Adds WKZW (KZ93) Peoria, Ill., PD Keith Edwards, "We pretty much know what we're going to do, and sales can't influence this a lot."

Shannon "can't think of a time in the last two years where something got on Y102 just because it was selling well." Neither can most PDs, including those who do say a sales success would make them at least listen to a record.

When sales information does make a difference, they say, it is usually on a record that falls into the rap/dance/ballad turf that most top 40s already cover. The only record cited by multiple PDs as being significantly boosted by sales, for instance, is Vanilla Ice's "Ice Ice Baby." Even the PDs playing AC/DC's "Money-talks," a rare hit single from a group that consistently sells albums, deny

*'We're mutually
supportive industries.
We should exchange
information without
them selling it
to me for a price'*

that sales did anything but help confirm a decision they had already made.

In playing down the importance of sales, PDs often contend that what listeners buy for their home collections is different from what they want from top 40. Some cite perceptual research conducted for their stations. Others just believe that the wide top 40 format of years past no longer works outside the smallest markets.

"There really are hits that people like to hear on the radio but aren't willing to make the dollar commitment to buying," says KPLZ's Keating. "Stevie B's 'Because I Love You' is a monster record [for us], but I don't know anywhere that it sells."

Conversely, Keating says, "I was at the Paul Simon concert here and I saw a lot of people that could be our listeners, but they don't care if we don't play Paul Simon. They'll buy his album. They'll go to his concert. It doesn't mean they want to hear him on the radio."

Not surprisingly, this attitude has led to an increased split between top 40 playlists and album sales. Simon, for example, has scored a top 10 album in recent weeks. The Black Crowes and the Traveling Wilburys have made the top 20 without significant top 40 support. So have country acts Clint Black and Garth Brooks. So has R&B act Guy.

But, if Bonnie Raitt's four Grammys and No. 1 album were not able to help cross her to top 40 last year, the aforementioned acts cannot expect their retail success will garner much radio attention, either. The widening sales/airplay gap has not convinced PDs that listeners miss the time when top 40 was less narrow, back when country, R&B, and rock acts could co-exist in a single format. If anything, it may drive them further toward whatever research method they feel will spotlight records that already fit their format.

Latin Notas



by Carlos Agudelo

SINCE ITS CREATION IN 1978, the Calle Ocho Carnival in Miami has grown into the biggest street party in the country—and, perhaps, as the Kiwanis Club of Little Havana, sole organizer of the event, claims, of the world. This year, on March 10, from noon to 7 p.m., more than 1 million people are expected to attend the main event, at which about 200 acts will perform on some 50 stages along 23 blocks of this main thoroughfare in Little Havana. And that's not to mention the 400 vendor stands, the product-sampling sites, and the numerous other things that will be going on in between.

Most of the talent is brought and bought by some 150 sponsors, who pay fees ranging from \$425 to \$144,000. Besides the main event, called the Open House, the Carnival also consists of a masquerade ball, at least three large music concerts, a parade, an international bike race, a championship foot race, a basketball game called the Miami Carnival Cup, a *parranda*, a culinary contest, and scores of spinoff events, such as VIP and sponsor parties, all of them held from March 1-10, and the inevitable beauty pageant, which will be held Friday (8).

One of the large concerts is an "absolute Paquito" night—a Latin jazz event featuring Cuban saxophonist Paquito D'Rivera, Willy Chirino, harpist Roberto Perera, and trumpeter Claudio Roditi.

The list of sponsors reads like a who's who of corporate America, all trying to outdo each other by bringing in the most—and the most-famous—acts. Among the sponsors are all of the Spanish-language radio stations in Miami and two Spanish-language networks and their affiliate stations. NBC and CBS are also expected to participate.

The Univision network is in charge of producing the

Carnaval Night at the Orange Bowl, to be held March 2. The parade of artists includes Puerto Rican singer Chayanne, this year's Carnival King, plus Luis Enrique and Celia Cruz as presenters. In total, some 10 top acts will participate in the event, to be broadcast nationally through the network at a later date. The other network, Telemundo, is producing the Carnival Miami International, March 9 at the Bayfront Amphitheater. So far, Telemundo has confirmed the participation of 20 of the best-known Latin acts in the country, including 12 singers and bands plus popular soap opera actors and actresses, comedians, and other personalities.

At the Calle Ocho Open House, stations WQBA AM and FM alone plan to have 10 top acts in two stands. WCMQ will have three stands with as many as 15 acts.

Miami's Calle Ocho Carnival will feature top Latin talent

And WXDJ, along with sister station WAQI, plans to be present with as many as eight stands.

According to one of the sponsors, artist fees have skyrocketed as companies scramble to find acts. Many of them will appear more than once on different stages along the Carnival route.

Sylvia Vieta, a Kiwanis spokeswoman, says that the event has surpassed the 1-million mark in attendance for the last five years. "The proceeds are put back in the community in many ways," she says, stressing that the club is a not-for-profit organization. This year, a special fund is being created for the families of military personnel stationed in the Persian Gulf.

In past years, however, the Carnival has created controversy because of a preselection policy that has excluded artists who, in the opinion of the Kiwanis, have had ties with revolutionary Cuba. Although the preselection policy is still in place, at least on paper, it is not clear whether the organizers will choose to apply it again this year. For now, the Kiwanis have their hands full organizing this gigantic party, which is also one of the biggest entertainment businesses of the year.

Billboard.

FOR WEEK ENDING FEBRUARY 9, 1991

Top Latin Albums

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
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	2	2	11	ANA GABRIEL	EN VIVO	SONY X/CBS
	3	4	17	GLORIA ESTEFAN	EXITOS DE	SONY 80432/CBS
	4	5	21	AZUCAR MORENO	BANDIDO	SONY 80380/IND
	5	3	57	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
	6	8	33	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA/LATINA 71535-4
	7	10	11	ROBERTO CARLOS	PAJARO HERIDO	SONY 80466/
	8	11	9	JOSE LUIS RODRIGUEZ	ESTA VEZ	SONY 80472/CBS
	9	9	23	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	10	7	35	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	11	6	23	CHAYANNE	TIEMPO DE VALS	SONY 80423/CBS
	12	12	27	LOURDES ROBLES	IMAGENES	SONY 80378/CBS
	13	13	23	YOLANDITA MONGE	PORTFOLIO	SONY 80391/CBS
	14	14	11	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354
	15	19	5	EMMANUEL	VIDA	SONY 80474/CBS
	16	21	36	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	17	22	3	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	18	—	1	VARIOS GRUPOS	EL SONIDO ROMANTICO DE LOS 20 SUPER GRUPOS	FONOVISA 8870
	19	18	6	LUNNA VENTANAS		CAPITOL-EMI LATIN 42364
	20	25	9	BRAULIO	SOBREVIVIENTES DEL AMOR	SONY 80433/CBS
	21	15	45	ANA GABRIEL	QUIEN COMO TU	SONY 200310/CBS
	22	24	9	MENUDO	NO ME CORTEN EL PELO	SONOTONE 1189
	23	16	19	RAUL DI BLASIO	EL PIANO DE AMERICA	ARIOLA 9847/IND
	24	—	1	GUADALUPE PINEDA	20 BOLEROS DE SIEMPRE	RCA 2477
	25	20	21	ALEJANDRA GUZMAN	ETERNAMENTE BELLA	FONOVISA 8867
TROPICAL/SALSA	1	1	5	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
	2	5	9	LUIS ENRIQUE	LUCE DEL ALMA	SONY 80473/CBS
	3	3	23	GILBERTO SANTARROSA	PUNTO DE VISTA	SONY 80419/CBS
	4	2	15	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	5	4	21	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-CBS 80420
	6	8	5	LA PATRULLA 15	HOT	TH 1965
	7	6	13	DAVID PABON	RENACIMIENTO	TH-RODVEN-2790 2790/TH-RODVEN
	8	11	3	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	9	13	13	VARIOS ARTISTAS	SE BOTO LA SALSA	GLOBO 2381
	10	7	33	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	11	9	11	WILFRIDO VARGAS	SIEMPRE WILFRIDO	SONOTONE 1447
	12	22	29	TONY VEGA	LO MIO ES AMOR	RMM-SONY 80349/RMM-SONY
	13	14	14	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	14	12	15	PAQUITO GUZMAN	EL MISMO ROMANTICO	CAPITOL-EMI LATIN 42361
	15	10	5	VARIOS ARTISTAS	TITANES DE LA SALSA	CAPITOL-EMI LATIN 42383
	16	—	1	EL GENERAL	ESTAS BUENA	PRIME 1009/PRIME
	17	24	5	VARIOS ARTISTAS	NON STOP DANCING VOL. 3	SONY 80453/CBS
	18	18	36	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
	19	16	15	LALO RODRIGUEZ	UNA VOZ PARA ESCUCHAR	CAPITOL-EMI LATIN 42328
	20	20	5	VARIOS ARTISTAS	HOT ST. SALSA	SONY 80422/CBS
	21	—	1	JERRY RIVERA	ABRIENDO PUERTAS	SONY DISCOS 80426/SONY
	22	19	3	VARIOS ARTISTAS	LOS SUPER BRAVOS DE LA SALSA	TH-RODVEN 2793
	23	21	27	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS PRINCIPIOS...	SONY 80341/CBS
	24	23	5	LOS SABROSOS DEL MERENGE	MAS SABROSOS QUE...	M.P.I. 6040
	25	17	27	EL GRAN COMBO	LATIN UP	COMBO 2070/IND
REGIONAL MEXICAN	1	1	15	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/CBS
	2	2	11	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	3	3	19	BRONCO	TU AMIGO	FONOVISA 9003
	4	6	25	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	5	4	15	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	6	11	5	VICENTE FERNANDEZ	MIENTRAS UDS NO DEJEN...	SONY 80054/CBS
	7	8	17	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	8	5	11	LA MAFIA	CON TANTO AMOR	CAPITOL-EMI LATIN 42447
	9	7	57	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	10	9	19	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003/
	11	10	19	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349/IND
	12	13	3	ROBERTO PULIDO	SI TODOS FUERAN...	CAPITOL-EMI LATIN 42393
	13	12	30	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	14	15	39	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	15	14	5	LOS TERRICOLAS	20 EXITOS	SONOTONE 1183
	16	25	3	LAURA CANALES	SENSUALMENTE	CAPITOL-EMI LATIN 42370
	17	16	5	BRONCO	15 EXITOS	SONOTONE 1183
	18	21	16	LOS CAMINANTES	ENAMORADOS	LUNA 1187
	19	19	66	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
	20	—	62	BRONCO	A TODO GALOPE	FONOVISA 8830
	21	18	54	GRUPO LA FIEBRE	ON THE RISE	CAPITOL-EMI LATIN 42418
	22	20	11	RAM HERRERA	JUST FOR YOU	SONY 42456/CBS
	23	22	3	GARY HOBBS	MIRADAS	CAPITOL-EMI LATIN 42403
	24	—	2	LA FIEBRE	PERSONAL BEST	CAPITOL-EMI LATIN 42463
	25	24	70	VICENTE FERNANDEZ	POR TU MALDITO AMOR	SONY 80127/CBS

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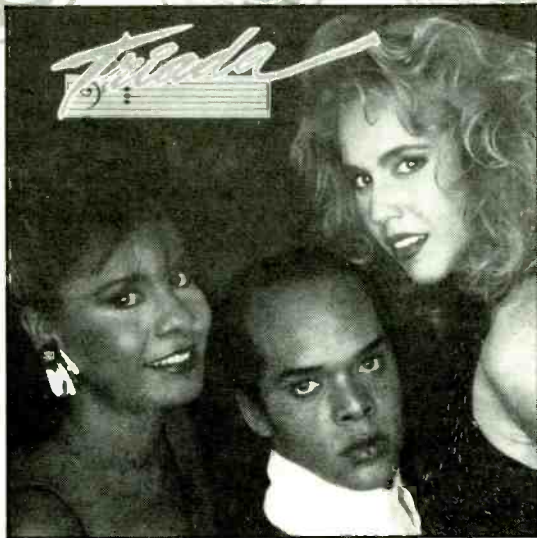
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Jazz BLUE NOTES



by Jeff Levenson

WAX IS MAX (Or, The Keys To Recognition): Just in case anyone has doubts about what pianist **Kenny Barron** is up to, the following discographical rundown should help set the record straight. Jazz's most ubiquitous live performer (based on total number of appearances in different group configurations in and around New York) is about to become its most heavily recorded. (Well, not quite, but what's wrong with a little poetic license to help jump-start a lead?)

Three of Barron's titles have just been released: a re-issue on **Muse**, "Sunset To Dawn"; a four-handed date with fellow pianist **John Hicks** from **Candid**, "Rhythm-A-Ning"; and a trio outing for **Reservoir**, "The Only One." Also, a number of dates are either in the works or await issue: a solo turn for **Concord's** Maybeck Recital Hall series; a quintet session for **Enja**; a trio date for **Candid**; and a possible duet recording with **Stan Getz**.

It seems that Barron, a onetime wunderkind who got his start working alongside Philadelphia hometown heroes **Philly Joe Jones** and **Jimmy Heath**, is finally committing his music to posterity. His recordings, taken together, reflect his versatility and breadth of musical experience. Does he ever have difficulty switching mindsets from one group of players to another?

"Not really," he says, warming to the subject. "The key to it is to have the right attitude, to be flexible enough not to force the music to go your way. When I play with Getz, for instance, I know that he's an extremely lyrical player but that the music can be fiery at the same time. I know to play in a way that supports that. If I'm playing behind, say, **John Stubblefield** [the current tenor man in his quintet], I'll use different chords and colors . . . You have to stay sensitive and play

in a way that makes sense for the music at hand."

One of the prime objectives for a jazzman, he adds, "is to get as much experience, to learn as much as you possibly can, so that it all comes out in your play."

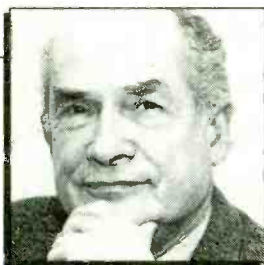
MASTERS OF GUITAR (AND ASSORTED Other Axes): **MusicMasters**, the classical and jazz label that first came to my attention with its series of **Benny Goodman** issues (previously unreleased material, culled from the clarinetist's private stash), is widening its net, documenting "great players who are not sufficiently recorded," according to company chief **Jeff Nissim**. Two new guitar records are about to be shipped: "**Jim Hall And Friends, Live At Town Hall, Vol. 1**" and "**Jack Wilkins: Alien Army**." Given that Nissim is a guitarist himself, and that he attended the Univ. of Miami with guys

What has Kenny Barron been up to lately? Plenty . . .

like **Pat Metheny**, **Hiram Bullock**, and **Jaco Pastorius**, it should come as no surprise that guitar players are among his favorite musicians. (Not that other worthy instrumentalists won't get their shot on the label; upcoming records include titles by saxophonist **Benny Carter**, trumpeter **Freddie Hubbard**, and vibist **Milt Jackson**.)

PARTING REMEMBRANCE: Any mention of **Pastorius** ought to include the irony that his last recordings, waxed while he was combating the personal demons that ultimately overcame him (he died in September 1987), resulted in a surprisingly successful album. "Standards Zone," issued by **Global Pacific**, is a trio record led by drummer **Brian Melvin**, yet featuring **Pastorius** (and pianist **Jon Davis**). It just entered the **Top Jazz Albums** chart at No. 15. The release is helping the label reinvent itself, navigating the waters of new age through the straits-ahead of jazz. Its next releases include works by bassist **Dave Friesen**, East German guitarist **Uwe Kropinsky**, and the Brazilian percussion-singing team of **Airto** and **Flora Purim**.

Classical KEEPING SCORE



by Is Horowitz

SESSION PREVIEW: Deutsche Grammophon's State-side recording program continues at a brisk pace, with major concerto, orchestral, and operatic projects set.

The postponed recording of the **Bartok Violin Concerto No. 2** by **Anne-Sophie Mutter** and the **Boston Symphony** under **Seiji Ozawa** is now set for February, says **Karen Moody**, DG chief. Programmed along with the **Bartok** is **Moret's** "En Reve."

In March, the label inaugurates its program with **Pierre Boulez** and the **Cleveland Orchestra**. Scheduled are works by **Debussy** ("Images" and "Prelude A L'Après-Midi D'un Faune") and **Stravinsky** ("Sacre" and "Petrouchka"). In April DG will record **Strauss' "Don Juan"** with **Giuseppe Sinopoli** and the **New York Philharmonic**.

On the operatic front, DG has "Parsifal" on the boards for April, with **Placido Domingo** and **Jessye Norman** starring. **James Levine** will conduct the **Met** forces. And come June, Levine and the **Met** will be recorded in "La Traviata," with **Cheryl Studer**, who inked a pact with DG in December, heading the cast.

MOTOR CITY NEWS: Five albums over the next two years are called for in a new contract between **Chandos Records** and the **Detroit Symphony Orchestra** under its music director, **Neeme Jarvi**. The first album, a program made up of works by **Barber** and **Amy Beach**, was recorded in **Detroit's Orchestra Hall** in mid-January. Later repertoire remains to be decided, but it's expected to focus on the **American Romantic** era.

The orchestra has raised \$107,000 so far toward an estimated budget of \$250,000 to finance talent costs for the five albums.

Chandos boss **Brian Couzens**, who usually supervises the U.K. label's recording sessions, is executive producer for the project. Session producer is **Charles Greenwell**, music director of **WQRS-FM Detroit**. Engineering is handled by **Dan Dene** and **Robert Shafer**, associated with the **DSO**, with **Ralph Couzens** as consultant.

ANOTHER NEW DEAL marks **Dorian Records'** debut in the orchestral field. In the first week of February it was scheduled to record the **Dallas Symphony** under **Eduardo Mata** in **Stravinsky's "Sacre"** and **Prokofiev's "Scythian Suite,"** to be followed in May with **Shostakovich's Symphony No. 7**.

The move represents a significant step beyond the label's concentration to date in solo and chamber reper-

DG's Stateside program gets ready for March debut

toire. It's expected that other works of sound-spectacular proportions will figure prominently in **Dorian's** future plans with the **Dallas orchestra**. Six albums are called for in the agreement, which runs two years and four months.

Craig Dory, founder of the label along with **Brian Levine**, will engineer the recording sessions, with **Dorian's Douglas Brown** serving as producer.

The **Dallas** and **Mata** most recently recorded for **ProArte**, producing eight albums ending with a **Rachmaninoff** disc in 1989.

PASSING NOTES: Pianist **Andras Schiff** brings his **Haydn Festival** to **New York** in early March with six concerts of solo, chamber, and vocal works at the **Metropolitan Museum of Art**. Some of the participants—baritone **John Shirley-Quirk**, violinist **Yuuko Shiokawa**, and the **Takacs Quartet**—also appeared with **Schiff** at a similar festival he mounted in **London** in 1988.

The **Saint Louis Symphony Orchestra** has canceled its February 20-day concert tour of Europe because of the war in the **Persian Gulf** and the fear of terrorism.

AUDIO TRACK

(Continued from page 60)

sisted.

NASHVILLE

JESSICA BOUCHER stopped by the **Music Mill** to work on tracks and overdubs for **Mercury/PolyGram**. **Harold Shedd** produced, with **Joe Scaife**, **Paul Goldberg**, and **Pete Greene** at the board. **Roy Rogers** recorded for **BMG/RCA** with producer **Richard Landis**. **Jim Cotton** and **Grahame Smith** engineered. Guests on the project include **Restless Heart**, **Emmylou Harris**, **Earl Thomas Conley**, and **Lorrie Morgan**.

OTHER CITIES

FOR EMI RECORDS, **Thomas Dolby** was in **Southlake Recording**, **Metairie, La.**, to work on overdubs for his new project. Guest artists include **Michael Doucet** of **Beausoleil** on fiddle and **Wayne Toups** on the accordion. **Steve Himelfarb** engineered. The **Subdudes** were in for **Atlantic Records** with producer **Rob Fraboni**. A pair of tube reverb plates (approximately 30 years old) were used to bring out the "natural" sound of the group without artificial sweeteners. **Himelfarb** engineered.

Producer **Fred Hammond** put down tracks by keyboardist **Max Frank** for his upcoming solo album on **Benson Records** in **Studio A's Synclavier/MIDI room** in **Dearborn**

Heights, Mich. **Randy Poole** engineered. Police officer by day and rapper by night, **Dale Seaton** put finishing touches on his first album, themed with positive messages for kids. **Poole** was at the desk. Producers **Al Taylor** and **Ara Darakjian** digitally mixed a single on dance/funk artist **Blink** for **A&R Productions**. **John Jaszcz** was at the board, assisted by **Mike Oswald**.

Soundscape Studios in **Atlanta** had **R.E.M.** in recording string overdubs with producer/arranger **Mark Bingham**. **Scott Litt** engineered with assistant **Ted Malia**. **Damian Dame** worked on its new album for **LaFace Records**. **Darryl Simmons** and **Kayo** produced. **Ron Cristopher** engineered, assisted by **Malia** and **Phil Tan**. **Bobby Brown** was in working on his new release for **MCA**. **Dennis Austin** produced with **Neal Pogue** at the board. **Tan** assisted. The **Black Crowes** were in doing acoustic remakes of two songs. One number was from their recent album, "Shake Your Money Maker." **Chuck Leavell** played acoustic piano and **Hammond organ**. **Brendan O'Brien** engineered, and **Malia** assisted.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203**.

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7 GRAMMY NOMINATIONS



- BEST** Classical Album **HANSON:** Syms. 3 & 6; Fantasy Variations on a Theme of Youth • Gerard Schwarz, cond.; Seattle Symphony & New York Chamber Symphony; Carol Rosenberger, piano; Adam Stern, Album Producer
- BEST** Orchestral Performance **HANSON:** Syms. 3 & 6 • Gerard Schwarz, cond.; Seattle Symphony Orchestra
- BEST** Classical Performance—Instrumental Soloist(s) (with orchestra) **HANSON:** Fantasy Variations on a Theme of Youth • Carol Rosenberger, piano (Gerard Schwarz, cond.; New York Chamber Symphony)
- BEST** Classical Performance—Instrumental Soloist(s) (with orchestra) **LAZAROF:** Tableaux (After Kandinsky) for Piano & Orchestra • Garrick Ohlsson, piano (Gerard Schwarz, cond.; Seattle Symphony)
- BEST** Chamber Music or Other Small Ensemble Performance **ARENSKY:** Piano Trio No. 2 in D Min. / TCHAIKOVSKY: Piano Trio in A Min. • Mona Golabek, piano; Andres Cardenes, violin; Jeffrey Solow, cello
- BEST** Contemporary Composition **LAZAROF:** Tableaux (After Kandinsky) for Piano & Orchestra • Henri Lazarof, composer (Garrick Ohlsson, piano; Gerard Schwarz, cond.; Seattle Symphony)
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Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.			TITLE
			ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL		
★ ★ NO. 1 ★ ★						
1	1	29	WALTER HAWKINS	MALACO 6007	17 weeks at No. 1	LOVE ALIVE IV
2	2	17	REV. JAMES MOORE	MALACO 6006	"LIVE" WITH THE MISSISSIPPI MASS CHOIR	
3	3	19	TRAMAINÉ HAWKINS	SPARROW 1246	LIVE	
4	4	15	DARYL COLEY	SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES	
5	9	5	THE WEST ANGELES C.O.G.I.C	SPARROW 1240	SAINTS IN PRAISE VOL II	
6	5	17	BEAU WILLIAMS	LIGHT 72031/SPECTRA	HIGHER	
7	6	11	MIGHTY CLOUDS OF JOY	WORD 9202	PRAY FOR ME	
8	7	39	THE WINANS	WARNER ALLIANCE 4100/SPARROW	RETURN	
9	8	37	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR	SAVOY 7099/MALACO	HAVING CHURCH	
10	14	9	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR	SAVOY 14802/MALACO	REACH BEYOND THE BREAK	
11	10	19	TAKE 6	WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY	
12	11	25	COMMISSIONED	BENSON 2553	STATE OF MIND	
13	15	51	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR	SOUND OF GOSPEL 178	HOLD BACK THE NIGHT	
14	17	39	MILTON BRUNSON	REJOICE 9111/WORD	OPEN OUR EYES	
15	13	39	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO	I AM 4001	THIS IS THE DAY	
16	12	31	FLORIDA MASS CHOIR	MALACO 6005	HIGHER HOPE	
17	28	3	THE JACKSON SOUTHERNAIRES	MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME	
18	24	5	CHICAGO MASS CHOIR	LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE	
19	16	43	WANDA NERO BUTLER	SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL	
20	19	83	MISSISSIPPI MASS CHOIR	MALACO 6003	MISSISSIPPI MASS CHOIR	
21	21	19	JOHN P. KEE	TYSCOT 401311/SPECTRA	JUST ME THIS TIME	
22	27	6	LAMORA PARK YOUNG ADULT CHOIR	BELLMARK 71800	WAIT ON THE LORD	
23	22	63	SHIRLEY CAESAR	WORD 8447	I REMEMBER MAMA	
24	32	3	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY	ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME	
25	33	5	NEW YORK RESTORATION CHOIR	SAVOY 14799/MALACO	I SEE A WORLD	
26	34	35	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND	SAVOY 7100/MALACO	LIVE IN NEW ORLEANS	
27	18	41	HELEN BAYLOR	WORD 9112	HIGHLY RECOMMENDED	
28	23	67	L.A. MASS CHOIR	LIGHT 72028/SPECTRA	CAN'T HOLD BACK	
29	31	5	RUDOLPH STANFIELD & NEW REVELATION	SOUND OF GOSPEL 192	LIVE & IN PRAISE	
30	30	5	THOMAS WHITFIELD & CO	BENSON 2703	MY FAITH	
31	20	25	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR	SWEET RAIN 1254	OH LORD WE PRAISE YOU	
32	RE-ENTRY		THE QUEENS COMMUNITY CHOIR	I AM 4004	MAKE ME OVER	
33	NEW▶		CORINTHIAN'S TEMPLE C.O.G.I.C. CHOIR	SAVOY 14798/MALACO	I'VE ALREADY BEEN TO THE WATER	
34	25	21	LUTHER BARNES & THE SUNSET JUBILAIRE	ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON	
35	40	13	PASTOR DONALD ALFORD & THE PROGRESSIVE RADIO CHOIR	SPARROW 1251	BREAK FORTH INTO PRAISE	
36	26	47	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES	ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE ...	
37	29	13	TRI-STATE CHOIR/EDWIN HAWKINS MUSIC & ARTS SEMINAR	PARADISE 27004	HELP SOMEBODY (MY LIVIN' SHOULD NOT BE IN VAIN)	
38	35	39	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR	FAITH 1710	JESUS PAID IT ALL	
39	39	3	FIRST CHURCH OF DELIVERANCE	TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE	
40	36	11	THE CHRISTIANAIRES	MUSCLE SHOALS 8009/MALACO	ANOTHER STEP FORWARD ...	

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GOSPEL

In the
SPIRIT



by Lisa Collins

YOU'VE COME A LONG WAY, BABY—Al Bell's entry into gospel music with the new Bellmark label may make it appear that way, but Bell says, "Not so!"

"I've always been in gospel," he says. "I've just had to tinker around with R&B in order to have the opportunity to deal with gospel."

It was Bell's tinkering, in fact, that helped establish Stax Records into an R&B dynamo, with a powerhouse roster that included the likes of Johnny Taylor, Sam & Dave, Otis Redding, and Isaac Hayes. But what's not as generally known is that Bell, who started as a gospel programmer in 1958 with KOKY Little Rock, Ark., also developed "one of the largest black-owned and active gospel recording rosters" at the same time.

The only trouble was, according to Bell, "Everybody was busy looking at everything *except* our gospel." Still, the label did strike gold with the Staple Singers.

More than 20 years later, it is with another act he originally discovered and signed to Stax that Bell expects to replicate the huge success of the original Stax releases. The artist is **Rance Allen**, one of Bellmark's first signees, and his debut project is set for a March release.

Other Bellmark signees include the **Lamora Park Adult Choir**, **L.J. Reynolds**, and **Thad Bosley**.

Bell says Bellmark's ambitious formal mission statement is "to build the best, most comprehensive, God-inspired music, video, cinema, and communications complex the world has ever experienced—with the express purpose of promoting and applying the principles, pre-

cepts, and practices of the word of God." At no time, Bell hastens to add, "do we intend to compromise the music for commercial success or crossover sales."

Bell says he is committed to "getting the music exposed in other venues, while giving gospel radio first-class treatment."

Bellmark is distributed through CEMA (Capitol/EMI). Ultimately, Bell says that "the commitment is there through [CEMA's] vast network"—and that that commitment is what will set his label apart.

"The industry does not believe that gospel will sell in mass quantities, and historically, it hasn't," he says. "However, as a business person, I believe in the potential in sales. And rap music has shown us that once a company commits its resources to building and develop-

Bellmark is off and ringing with new signees, projects

ing a musical art form which has consumer acceptance, it can become a general market."

WHATEVER HAPPENED TO Donnie Harper and his **New Jersey Mass Choir**? At one time, it was perhaps the most formidable of the mass choirs, especially after teaming with **Foreigner** for the pop hit "I Want To Know What Love Is." After a period of relatively low visibility, the Jersey-based choir recently signed to **Tribute Records**. Tribute has already nabbed **Lynette Hawkins-Stephens**, **Keith Dobbins**, and the just-signed **Yolanda Adams**. (Tribute is the new gospel division of **Diamond Records**, which is distributed through **Spectra**.)

The force behind the recent spate of high-profile signings is **Tribute VP** (and best-selling artist in his own right) **Ben Tankard**. "This division has only been around six months," says Tankard, "and we're already a force within gospel music."

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by Bob Darden

THE GRAMMY NOMINATIONS are always fodder for conversation in Christian music circles about this time—second only this year to war in the Persian Gulf. The sometimes Byzantine NARAS requirements and the heavily political nomination policies by the labels make second-guessing the order of the day, but it does seem impossible that Carman could have been shut out once again.

Still, the categories are more representative than at any time in recent memory. In the best-rock/contemporary-gospel-album category, for instance, Petra's "Beyond Belief," Phil Keaggy's "Find Me In These Fields," Eddie DeGarmo's "Phase II," and Charlie Peacock's "The Secret Of Time" all ended up in most year-end "best of" lists. While Mylon & Broken Heart's "Crank It Up" wasn't one of LeFevre's best efforts, the nomination may compensate for a decade of neglected—but wholly superior—music-making.

The favorite in this category is probably Petra, and it would be tough to argue with "Beyond Belief." Still, I think "The Secret Of Time" is a shade more consistent.

In the best-pop-gospel-album category, the rule is never bet against Sandi Patti. Her "Another Time . . . Another Place" is the odds-on favorite. However, it will be interesting to see if Geffen can help Michael W. Smith's "Go West Young Man" pull off an upset.

In the best-southern-gospel-album division, the Speers' "He's Still In The Fire" is probably their best song in a decade, while Bruce Carroll's "The Great Exchange" has strong support in Nashville. But my dark-horse bet is on the Happy Goodman's "The Reunion."

Elsewhere, don't overlook Doc Watson's brilliant "On Praying Ground" for best traditional folk recording or Donn McElroy's "Come Sunday" in the best-instrumental-arrangement-accompanying-vocal category.

OTHER IMPORTANT STUFF: Benson and Maranatha! Music recently introduced a new, teenage-oriented line called Arcade Records. The first releases are from Heather & Kirsten, dance/hip-hop artist Chuckie Perez, and multitalented rappers On Fire.

Word Records will be rereleasing classic recordings from its ground-breaking Myrrh label on both cassette and CD. The first release is composed of Keaggy's first two Christian albums, "What A Day" and "Love Broke Thru," both long unavailable from the New Song label.

Also worth watching for: Live Oak Records' rereleas-

Sizing up the contenders in this year's Grammy bout

es of classic Second Chapter Of Acts projects, including the legendary Narnia album, "The Roar Of Love."

And finally, Asaph Records is rereleasing Paul Clark's long-overlooked catalog on CD. Check it out.

SIGNINGS/HIRINGS: Reunion Records has added Dennis Disney as marketing director and promoted Susan Coker to the position of manager of public relations . . . Benson's first full-time black gospel radio promoter is Vikki Lewis, most recently at WCHB Detroit . . . Jeff Gwaltney has joined the staff of Meadowgreen Music as director of marketing. He joins the company from Opryland USA . . . Word Inc. and Sandi Patti recently reached an agreement to have the Dallas-based communications company produce books, video projects, print music product, institutional curriculum, and—of course—music composed and/or performed by Patti in the '90s.

Words Of 'Wisdom' From Michael Card

BY BOB DARDEN

WACO, Texas—Michael Card's latest top 10 release, "The Way Of Wisdom," features songs from such books in the Old Testament as Job, Proverbs, Ecclesiastes, Psalms, and the Song of Solomon. His previous release in the Old Testament trilogy, "The Ancient Faith," also went top 10 and featured songs drawn from the Pentateuch.

And what's next? An as-yet-untitled album with songs from the Prophets, featuring such all-time favorites as Obadiah, Nahum, Habakkuk, Zephaniah, and Haggai. It will probably go top 10 as well.

For the past decade, Card has consistently released best-selling projects for Sparrow Records. They include an earlier trilogy on the life of Jesus, an album based on the writings of Paul, and a collection of lullabies. Card is an unlikely star. He looks and sounds like a religion professor at a small Christian school (he has a master's in Biblical Studies), but his lyrical, guitar-based songs continue to attract a wide audience.

"I don't understand it myself," he says. "When I do a record, the record company asks, 'Could we have one song we can play on the radio?' Well, I do my best to write such a tune and that's always the one they never play. For 'Scandalon' I wrote a song called 'The Nazarene,' which sounded like an old Peter, Paul & Mary-type tune. [Sparrow president] Billy Ray [Hearn] said, 'Mike, if you'd given this song to me in 1965, I could have done something with it. But this is

the '80s!' Guess what? Radio played it like crazy.

"So many people in our industry are trying to second-guess what the listeners want and will respond to. I periodically try that myself—but it never works. So I just do what I respond to, and apparently there are enough people like me out there to keep the ball rolling. You just try to be considerate of the listeners you already have, to give them something they can respond to."

Card, who is probably best known for writing "El Shaddai" for Amy Grant, is quick to credit Sparrow's Hearn for sticking with a decidedly unconventional artist.

"Billy Ray Hearn bailed me out of a bad deal I was in years ago and I'll always remember that," Card says. "Sparrow is embodied in Billy Ray. He's as much a businessman as anybody . . . But musically, his heart is right there. The whole company resonates with that spirit. He doesn't care if what I'm doing isn't as commercial as what's out there at that moment. Billy Ray's always been open to it. If you're involved in contemporary Christian music at all, not just Sparrow, you owe Billy Ray a big thanks."

True to his roots, Card sometimes spends as much as a year studying the Bible before beginning the song-writing process.

"Before I write, I try to get a grasp of what I call Christ's 'present reality' in each book. That's something I found in Paul's writing. When Paul is telling me about Jesus, he talks about the present reality of Jesus—not

about what Jesus said years ago. What he means *now*," he says. "I think all but three references to Jesus in the Pauline books are about what He's doing in the present. I've got the same kind of m.o. in the Old Testament. So for 'The Ancient Faith' trilogy, once again, I'm looking for something more, to see how the incarnation of Christ is revealed through those works."

Fortunately, a Card concert is not some esoteric sermon set to music. Card, who has become something of a teacher-in-residence to many Christian artists, has a gift for making Biblical truth accessible.

"I find I'm giving less and less explanation from the stage these days," he says. "When I first started performing, I'd give it all away, then I'd play. Then for a while I went the other way. I'd play for two hours straight. Now I do a string of songs and talk about them. People come to hear the music. I think too many Christian artists talk too much."

If there is an underlying thread that binds Card's body of recorded work, it is his involvement in the mystical elements of his faith, particularly Jesus' incarnation. It's an area few Christian musicians ever tackle.

Card is currently on tour with keyboardist Scott Brasher, bassist Danny O'Lannerghty, and special guest Bob Bennett and is working on the final part of the Old Testament trilogy.

"Actually, I've been bogged down lately in Jeremiah and I've not written a single song toward it. But I'm still working with it . . . Eventually it'll come to me."

Top Contemporary Christian™

THIS WEEK			2 WKS. AGO			WKS. ON CHART			Compiled from a national sample of retail store and one-stop sales reports.		
			ARTIST			TITLE			LABEL & NUMBER/DISTRIBUTING LABEL		
★ ★ NO. 1 ★ ★											
1	1	15	MICHAEL W. SMITH			REUNION 0063*/WORD			13 weeks at No. 1 GO WEST YOUNG MAN		
2	8	3	STEVEN CURTIS CHAPMAN			SPARROW 1258*			FOR THE SAKE OF THE CALL		
3	2	15	SANDI PATTI			WORD 9205*			ANOTHER TIME ANOTHER PLACE		
4	16	3	WHITE HEART			STARSONG 8166*			POWER HOUSE		
5	5	143	CARMAN ●			BENSON 2463*			RADICALLY SAVED		
6	4	29	PETRA			WORD 4191*			BEYOND BELIEF		
7	7	15	D.C. TALK			FOREFRONT 2682*/BENSON			NU THANG		
8	11	11	MICHAEL CARD			SPARROW 1223*			THE WAY OF WISDOM		
9	18	5	LARNELLE HARRIS			ZONDERVAN 2696*/BENSON			PSALMS HYMNS & SPIRITUAL SONGS		
10	9	17	TAKE 6			WARNER ALLIANCE 4102*/SPARROW			SO MUCH 2 SAY		
11	6	65	CARMAN			BENSON 2588*			REVIVAL IN THE LAND		
12	14	27	TWILA PARIS			STARSONG 8155*			CRY FOR THE DESERT		
13	13	233	AMY GRANT ▲			MYRRH 3900*/WORD			THE COLLECTION		
14	15	15	BRYAN DUNCAN			MYRRH 6900*/WORD			ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND		
15	RE-ENTRY		KIM BOYCE			MYRRH 6905*/WORD			THIS I KNOW		
16	17	61	STEVEN CURTIS CHAPMAN			SPARROW 1369*			MORE TO THIS LIFE		
17	21	35	THE WINANS			WARNER ALLIANCE 26161*/SPARROW			RETURN		
18	24	19	WAYNE WATSON			WORD 4192*			HOME FREE		
19	31	3	THE CHOIR			MYRRH 6903*/WORD			CIRCLE SLIDE		
20	22	11	STEVE GREEN			SPARROW 1245*			HIDE EM' IN YOUR HEART		
21	3	15	VARIOUS ARTISTS			REUNION 9193*/WORD			OUR CHRISTMAS		
22	RE-ENTRY		4 HIM			BENSON 2624*			4 HIM		
23	RE-ENTRY		MICHAEL CARD			SPARROW 1179*			SLEEP SOUND IN JESUS		
24	19	50	SANDI PATTI			IMPACT 3874*/BENSON			THE GIFT GOES ON		
25	37	3	NEW SONG			WORD 9169*			LIVING PROOF		
26	RE-ENTRY		DAVID MEECE			STARSONG 8137*			LEARNING TO TRUST		
27	RE-ENTRY		RAY BOLTZ			DIADEM 30571*/SPECTRA			THE ALTAR		
28	RE-ENTRY		STEVE CAMP			SPARROW 1238*			DOING MY BEST		
29	12	24	MICHAEL W. SMITH			REUNION 2522*/WORD			CHRISTMAS		
30	10	58	AMY GRANT			MYRRH 5057*/WORD			A CHRISTMAS ALBUM		
31	RE-ENTRY		MICHAEL W. SMITH			REUNION 8412*/WORD			I 2 (EYE)		
32	RE-ENTRY		BRENTWOOD KIDS			BRENTWOOD 5206*			THE BRENTWOOD KIDS COMPANY SAMPLER		
33	NEW▶		WALTER HAWKINS			MALACO 6007			LOVE ALIVE IV		
34	23	5	MARANATHA KIDS			MARANATHA! MUSIC 8721*/BENSON			THE KIDS' PRAISE! COMPANY SAMPLER		
35	NEW▶		DENIECE WILLIAMS			SPARROW 1256*			FROM THE BEGINNING		
36	28	61	SANDI PATTI			WORD 8456*			THE FINEST MOMENTS		
37	RE-ENTRY		JOHN GIBSON			FRONTLINE 9095*			JESUS LOVES YA		
38	25	65	PETRA			DAYSPRING 1578*/WORD			PETRA PRAISE: THE ROCK CRIES OUT		
39	33	3	THE CATHEDRALS			HOMELAND 9018*/SPECTRA			CLIMBING HIGHER & HIGHER		
40	34	3	VARIOUS ARTISTS			BENSON 2701*			RAP IT UP		

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

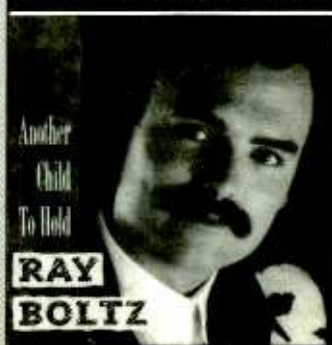
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International

Timmer Endorses DCC At MIDEM Says U.S. Shouldn't Reject New Format

BY MIKE HENNESSEY

CANNES—The ability to tape records at home has actually boosted sales of prerecorded cassettes, according to Philips president Jan Timmer.

Speaking at MIDEM, Timmer said the private copying issue had to be put into "realistic perspective." He noted that while blank-cassette sales last year amounted to 1.6 billion units, sales of prerecorded cassettes were at more than 1 billion. "It is questionable," he stated, "if the record industry would have achieved that figure had there been no possibility of home recording."

"The copying feature is an enormous benefit to both sides of the industry—hardware and software. It stimulated sales of the cassette recorder and the sale of recorders, in turn, stimulated sales of prerecorded cassettes."

In Cannes to receive MIDEM's Man of the Decade award, Timmer was giving a keynote address at an IFPI-sponsored presentation on "New Technology And The Music Market," introduced by the federation's president, Sir John Morgan.

The principal theme of Timmer's speech was the introduction of the digital compact cassette—a development that, he said, was consistent with his philosophy that the music industry is a twin-carrier industry.

"I first put this concept forward in 1986, but at that time the situation was the reverse of what it is today. We were witnessing the decline of the LP disc and the massive growth of the cassette. There were those who argued then that we should concentrate exclusively on tape—but I urged the two-carrier concept."

"If we had listened to the skeptics 10 years ago when we introduced the compact disc, the music industry would have missed one of its best-ever windows of opportunity, and sometimes opportunities like this only knock once."

Timmer recalled the powerful opposition to the compact disc when he presented it at Billboard's International Music Industry Conference in 1982 and said, "If you had asked then whether such technological developments are beneficial to the software industry, you would have received a resounding 'No!'"

He claimed there were similarities today in the reaction to digital audio tape. There were those who urged abandonment of tape and concentration on digital disc. "But the cassette makes music more mobile—it is just that in the digital era the compact cassette will be increasingly seen by the public as old-fashioned."

One important difference in the twin-carrier debate today, he said, was that hardware and software manufacturers had reached agreement in Athens, Greece, in 1989 on a copying limitation device. This, he argued,

was a major breakthrough after a long period of negotiation. "And the good news is that the committee in Japan last year issued guidelines for the hardware manufacturers that digital audio tape machines should incorporate a Serial Copy Management System, and the same position has been adopted by the European Commission."

"The bad news is that publishers and songwriters in the U.S.A. have rejected this solution and have adopted this position in an effort to resolve other domestic copyright issues. I question the wisdom of such an attitude. I think it is important not to mix unrelated issues. No matter how important copyright protection is, we must keep things in perspective. We should concentrate first on making a

larger cake before we get involved in discussions on how to divide it.

"I hope the U.S.A. will find a way soon, because we need to look to new technology to give another boost to the software side of the business."

Timmer admitted that the digital cassette question was further complicated by the existence of two formats—DAT and DCC—and he acknowledged that so far there had been no great rush for Japanese hardware manufacturers to embrace the DCC system.

"But I think the time is now right for the digitalization of the cassette. I think DAT came much too early and I argued in 1983, when it was introduced, that the record industry should have been consulted. I have

(Continued on next page)

War Hits Attendance, But Show Goes On

CANNES—MIDEM '91 is believed to have attracted about 7,000 participants, compared with pre-Persian Gulf war estimates of more than 9,000.

Final figures just issued by MIDEM show that by noon Jan. 23—the penultimate day of the five-day event—6,475 people had attended. A spokesman says the final total, which has not yet been collated, will vary from that figure "only by hundreds."

As is usual, France had the most individual participants at 1,704, followed by the U.K. (970), Germany (487), Italy (405), the Netherlands (355), the U.S. (331), Belgium (254), Spain (230), Switzerland (226), and Canada (133). The event's management reiterates its original estimate that American participation was down 60% in terms of individuals and 65% in terms of companies. Japanese participation also fell sharply.

In 1990, MIDEM attracted 8,200. The estimate of more than 9,000 for this year's 25th-anniversary show was unreachable as soon as large numbers of Americans decided against traveling following the outbreak of war four days before the show started.

Although big-name artists such as Ray Charles and Albert Collins pulled out of MIDEM, 35 rock, jazz, and classical concerts took place on three sites. In addition, 15 conference panels were held.

The U.K.'s Cedar Audio Ltd.

launched what it claims to be the world's most powerful stereo real-time noise-reduction system. Three sales were reported: one to British broadcaster Channel Four, which aims to upgrade audio signals in advance of the introduction of high-definition television, and one to Charly Records, which will use the module to upgrade recordings from the Sun and Chess/Checker catalogs.

For the first time at MIDEM, French rights organizations, industry associations, and promotion bodies combined to sponsor a joint stand under the title "Village France." Among organizations involved were SNEP, SACEM, the French Music Bureau of New York, and the Foundation for Musical Creativity.

The British National Jazz Awards for 1990, created by Wire magazine, were presented at a reception organized in conjunction with the U.K. daily newspaper The Guardian and sponsored by Imported Elephant Beer. The award for the best international artist went to French multi-talented player Louis Sclavis. Other musicians honored were best composer, Django Bates; best vocalist, Carol Kidd; most promising newcomer, Jonathan Gee; best small group, Pinski Zoo; best big band, Andy Sheppard's; best album, Steve Williamson's "A Waltz For



18 Years And Counting. Sony Classical president Gunther Breest, left, presents Murray Perahia with his latest recording, "The Aldeburgh Recital," at a reception in honor of Perahia re-signing of his exclusive contract with Sony Classical. The reception was held at the Schauspielhaus Berlin in Germany; the same week, Perahia did two performances of the Brahms Piano Concerto with the Berlin Philharmonic. Perahia has been recording with Sony Classical (formerly CBS Masterworks) for 18 years.

Sonet, Virgin Merging Sales Units In Sweden

BY PAUL ANDREWS

STOCKHOLM, Sweden—Virgin Scandinavia and leading Swedish independent Sonet are to merge their sales operations. The two companies cite "tough" market conditions in the region for their cooperation plans.

Initially, the two firms will form a joint company, to which their respective sales forces will be reassigned. Sonet international director Lars Helen says they aim to have the venture operating by March 1. The new operation will be headed by Virgin Scandinavia managing director Anders Hjelm-torp.

Comments Helen, "For the time being, the arrangement just covers Sweden, but we hope to expand it into Norway and Denmark. We have had a similar joint venture in Finland for some years, which has proven that with a combined sales team handling both Virgin and Sonet repertoire, we have a very strong proposition to sell to distributors."

However, he stresses the deal does not mean Sonet is in trouble and claims sales have grown steadily over the past year with October 1990 "our best month ever."

Helen says the new company plans to employ about 10 sales staff, slightly fewer than Sonet and Virgin's current joint total. Virgin Scandinavia deputy MD Bertil Holmgren hopes the combined staff may be bigger, but adds, "We are still negotiating on that point."

Both Holmgren and Helen deny industry rumors that the new venture is the first stage in a full merger of the two firms.



Music & Media Cancels Conference

AMSTERDAM—The organizers of the Music & Media Conference here have decided that the event will not be held this year. They emphasize, though, that plans are in hand for the 1992 conference.

Theo Roos, president of European operations for parent company BPI Communications, says, "The present economic environment

and the uncertain situation in the Gulf region have already affected a number of conferences in the entertainment field. Throughout 1991, the refocused Music & Media will investigate possibilities to organize one-day seminars for the radio and music industries in various European industries."

Digital Audio Broadcasting A Reality In Japan New Station 'St. Giga' Will Be Scrambled In April

■ BY STEVE MCCLURE

TOKYO—Within the U.S. radio industry, digital audio broadcasting is a major talking point. In Japan, it's a reality.

In fact, "St. Giga"—launched here last November—claims to be the world's first digital radio station. The station's signal is relayed via a direct-broadcast satellite in a geostationary orbit 36,000 kilometers above the earth and is clearer than AM or FM, matching the quality of CDs or DATs.

At present, any of the 3.5 million households in Japan with a satellite dish and tuner can pick up St. Giga's pulse-code modulated (PCM) signal. However, in April the signal will be scrambled, and a 27,000 yen (some \$205) decoder will be needed to tune into the station. A \$4.55 monthly fee will also be charged.

St. Giga—the "St." refers to what station officials term the "sacred" distance of 36,000 kilometers while "Giga" stems from the fact that it broadcasts at 11.8 gigahertz—features a mix of laid-back music and environmental sounds, which frequently blend into each other.

The station's programming concept was developed by Hiroshi Yokoi, who previously designed the format of Tokyo's highly successful J-WAVE FM station.

"We might play some Mozart, then some Led Zeppelin and then some jazz," says Satoshi Tanaka, VP of Satellite Digital Audio Broadcasting Co. Ltd., which operates St. Giga. The station's press release, meanwhile, describes St. Giga's "Tidal Stream Of The Sound."

St. Giga's slogan—"I'm here ... I'm glad you're there"—was taken from Kurt Vonnegut's novel "The Si-

rens Of Titan" with the author's permission.

There are no DJs, no news, and no advertisements on St. Giga. The station is on the air from noon until midnight, with 24-hour programming due to begin in April.

Tanaka says the St. Giga sound is not designed as background music. "Our sound is more strong, more stimulating," he says. St. Giga's target audience, he adds, is made up of "people attuned to what's going on"—people who are highly educated and relatively affluent.

The idea of a digital radio station was developed by Makoto Fukuda, well known in the Japan music industry as a producer and manager of groups like Hound Dog. After getting backing from about 80 Japanese corporations, including virtually all the country's record companies except for CBS Sony, Fukuda formed Satellite Digital Audio Broadcasting Co. Ltd. April 1, 1990, with capital of 1 billion yen (\$7.6 million). After negotiations with the Ministry of Posts & Telecommunications, the station was granted a broadcast license Nov. 29.

Ministry officials are encouraging the growth of digital radio operating on a subscriber basis in the hope that it will result in a wider range of programming than is now available on Japanese AM and FM radio.

Listeners with DAT decks will be able to make tapes practically indistinguishable from the original in terms of quality due to the clarity of the PCM signal. But that doesn't seem to have deterred the record companies investing in the project. "Basically we believe we can't avoid new technology," says Tanaka.

The station shares a transponder on Japan's third direct-broadcast satellites with Japan Satellite Broadcast-

ing, which operates a private television station using the call letters WOWOW. JSB has so far received orders for 100,000 decoders and hopes to have 2 million subscribers in two years' time. For its part, St. Giga is aiming at an audience of 600,000 at that time.

Meanwhile, Japan is forging ahead into direct broadcasting, with another DAB satellite set to go into orbit this fall. As a result, there will be room for 18 more digital radio stations on the Japanese airwaves.

Satoru Yamane, the Post & Telecommunications Ministry's deputy director for satellite broadcasting, says satellite broadcasting has caught on in this country because of the wide variety of TV programming offered on an unscrambled basis on the two satellite channels operated by government-affiliated Japan Broadcasting Assn. Another reason, according to Yamane, is the high cost of setting up cable systems in Japan's overcrowded cities.

"And," he adds, "the Japanese like new media."

Josef Bamberger Leaving Bertelsmann Publishing Arm

■ BY MIKE HENNESSEY

MUNICH, Germany—Dr. Josef Bamberger is leaving his post as managing director of BMG UFA Musikverlage, the Bertelsmann music publishing arm, after 28 years with the company. His decision follows a restructuring by the group that will bring in Hartwig Masuch, 36, from the Cologne office of Warner/Chappell as the new head of the company.

Masuch was to join BMG Feb. 1 as GM and will take over as VP and managing director April 1. Masuch has headed the Cologne office of Warner/Chappell for five years and was previously an independent producer and publisher.

Bamberger, 54, will leave BMG UFA at the end of March after 20 years as managing director. One of the most experienced publishers in Europe, he joined the Ariola-Sonopress GmbH company at the Bertelsmann headquarters in Gueters-

loh in 1963. In 1966 he transferred to Eurodisc Musikproduktion and five years later was appointed head of UFA Musikverlage.

Throughout his 20 years as head of Bertelsmann's music publishing operation, Bamberger was responsible for many significant catalog and artist signings, including hits by Melanie, Vicky Leandros, Mike Oldfield, and Ringo Starr.

Commenting on his decision to leave BMG, Bamberger acknowledges that there have been "philosophical differences" between him and top management over the past three years. "But," he says, "I leave on amicable terms and retain a great respect for Bertelsmann, with which I have had such a fulfilling career, culminating last year in our best-ever results."

"I don't intend to retire," he continues. "I am experienced in many areas of the music business and am still young and aggressive enough to take on new challenges."

Tough Times For Vid Industry In Spain

■ BY HOWELL LLEWELLYN

MADRID, Spain—Spain's home video clubs and their distributors held a crisis meeting Jan. 24 to thrash out an emergency plan to save an industry threatened by an onslaught of private television and high costs.

As a first step toward a brighter future for video dealers, the main distributors agreed to consider the stores' plan for lower prices by early March.

The meeting was called by the Federacion de Asociaciones de Videoclubes (FEAV), which represents the dealers, and two distribution organizations—Spain's Asociacion Videografica Espanola (AVE) and ADIVA, which represents six U.S.-based multinationals.

FEAV president Alfredo Garcia Iglesias says Spain's home video industry is going through "a tremendous crisis." A year ago, two dull state-run TV channels were all that was being offered by way of

competition in Spain. Then the socialist government allowed private stations for the first time, and now most parts of the country can receive up to six channels.

But Iglesias does not blame TV competition only. "The distributors are charging video outlets 15,000 pesetas [\$161] a copy. That's the highest price in the world," he claims, "and is about double the rate in other European countries. Because of fierce TV competition, we cannot charge more than 350 pesetas [\$3.80] per rental, which means we need to rent a film out 50 times for it to be profitable. That's nearly impossible."

Iglesias says that up to 7% of video shops are closing every month because of the crisis. He adds, though, that the 10,000 remaining video outlets that serve an estimated 4.2 million video owners is double the number necessary.

"Yes, there are far too many, but we want a situation where

those that remain can make a living. Sales and rentals are down by half. This December, the most important month of the year, saw half the business of December 1989." FEAV says that in 1989, Spaniards spent 70,000 million pesetas (\$753 million) on video rentals.

Iglesias adds, "The influence of private TV has left the clients at home. Before, all the video shops made a living. Now, only those with good product—films no more than a year old—can survive."

He says the meeting between the 22 FEAV regional presidents, ADIVAN, and himself was "very friendly—they said they would consider the price problem but in the final analysis it was up to the parent companies in the U.S. They are aware of the problem, and they promised to come back to us by early March."

Victoria Rodriguez, press officer at Spain's largest distributor, RCA Columbia Pictures Video, agrees "the 1986-89 boom is over, and things are now leveling out. We noticed the slump region by region as private TV channels opened gradually across the country. Video owners now have two or three films a night to choose from—a year ago they were lucky to have one."

But she says the big distributors are going on the offensive. "We're shortening the time between a film's first showing in the cinema and in the video shop from one year a year ago to six months maximum. It's still about one year on Spanish TV."

A recent survey by state TV company Television Espanola showed that 49.2% of video owners taped more TV programs now than in private TV days.

TIMMER PUSHES FOR DCC AT MIDEM

(Continued from preceding page)

since tried to be instrumental in achieving an understanding between the software and hardware sides of the industry.

"I believe it will be regrettable if we confuse the public with two competing systems. We hope that, in conversation with our Japanese colleagues, we can convince them of the merits of DCC—not the least of which is that it is backward compatible. But if we cannot agree, then the public will have to decide."

Timmer said that the twin-carrier concept also applied to video but he believed the software industry had "not been too clever—or lucky—with the timing of the laserdisc."

Dealing with future applications of digital-disc technology, Timmer said that the CD-R and CD-E debate was under way in many hardware companies, including Philips, but in his view these technologies came within the scope of the Athens agreement. "This means that the hardware and software industries will debate the method and timing of the introduction of these systems. Standardization is necessary and, at the moment, there are 20 different opinions on the best way to record and erase."

Timmer predicted that another op-

tical disc application—CD-I—would become a household word in this decade "and will open up unheard-of opportunities for music publishers, the record industry, and the film industry."

He made an appeal to all involved in the software community to come to the negotiating table "so that we can create more business, more wealth and more listening and viewing pleasure for hundreds of millions of people."

In response to a question from the floor, Timmer dismissed the familiar prediction that, in time, carriers would become obsolete altogether. "I have never believed in this music-on-a-chip philosophy. I think it totally misjudges the sentiments and emotions of the public. CD not only gives the consumer a wonderful sound but also a pride of possession. I just cannot visualize a world in which we go to a drawer with 5,000 chips for our entertainment."

"I see no prospect of packaged home entertainment disappearing, but I am a strong believer in preserving the integrity and elegance of the optical disc and that it should not be debased and degraded by shabby cardboard packages."

Australia Touts Its Music Abroad Industry Launches Marketing Campaign

■ BY KATHERINE TULICH

SYDNEY, Australia—Under the banner "A New Decade of Australian Music," the Export Music Australia group has launched a strong overseas marketing campaign to run through the year.

Evidence of industry determination to make the campaign work came at this year's MIDEM, where, despite the national economic downturn, a record 35 Australian companies registered, up from 26 the previous year.

"Despite recessionary condi-

tions hitting our own country, the export potential of the music business could hardly be stronger," says Brian Peacock, EMA's new GM. "Australia stands now as the world's third biggest source of English-language repertoire."

The international campaign has a series of selling points, says Peacock. One, he says, is to stress the "proliferation of Australian independents now marketing world-class product." He adds, "We're seen as a great source of pop music but we want to emphasize the

(Continued on next page)

The FACTs On Vid Piracy: Battle Continues

U.K. Group Says 58,392 Illicit Tapes Seized In '90

LONDON—The British video industry says it is making significant progress in the battle against pirates—but warns that the illegal business was still worth nearly \$200 million in 1990.

The Federation Against Copyright Theft, a body set up by the video and film industries in 1982, says that last year it seized 395 videocassette recorders and confiscated 58,392 illicit tapes. This compares with 148 duplicators confiscated in 1989 and 56,511 tapes seized.

Last year, 78 prosecutions were brought, which resulted in fines totaling \$271,000. This figure is a 218% increase on the total for 1989. FACT says the rise in fines is due largely to its tactic of targeting

large-scale pirate operators.

The organization comments, "Last year, video pirates stole over 100 million pounds [\$194 million] worth of profits from bona fide dealers—nearly one-sixth of the value of the whole industry at retail sales level. In a time of economic recession, the reputable video dealer cannot allow his profits

and his business to be damaged in this way."

FACT's executive director of operations, Reg Dixon, adds, "We are absolutely delighted with our 1990 success rate because it shows that we are making an impact on piracy and its profits, which, we believe, are often used to finance other serious criminal activities."

NEWSLINE

P'Gram Is Leading Label & Distrib, According To U.K. 4th-Qtr. Stats

LONDON—PolyGram was the U.K.'s top-selling singles and albums company and leading distributor in the fourth quarter of last year.

In the busiest period of the year, PolyGram took 24.4% of the singles market and 26.3% of albums, according to figures prepared by Gallup for Chart Information Network. In addition, the company's distribution arm handled nearly one-third of all units reaching the stores. Second behind PolyGram in each category, including distribution, was EMI.

The power of television marketing was evidenced by Telstar's position as the leading albums label. The TV merchandiser schedules the bulk of its releases for the pre-Christmas period and, backed by expensive air time, the label's compilations claimed 7% of the albums market.

The battle of the music publishers was won by Warner/Chappell. The company took 19.8% of the market in the October to December period, 5% ahead of archrival EMI Music Publishing.

U.K. Video-Industry Ad Campaign Set

LONDON—The U.K. video industry's 10-million-pound (\$19.6 million) generic advertising campaign is to be launched Feb. 20.

The promotion, organized and paid for by the video distributor members of the British Videogram Assn., will include television time and space in national newspapers and magazines.

Among other things, the campaign will seek to correct the public impression that new movies can be seen on satellite TV before video.

LONDON—MTV Europe says a December subscription spurt means that it is now being seen in more than 20 million homes. The company says more than 2 million new homes joined the network in the run-up to Christmas.

The biggest area of growth in 1990 was Germany, where MTV's potential audience increased to 5.8 million with the introduction of the channel to the Bundespost cable system.

Bill Roedy, managing director of MTV Europe, says, "Reaching the 20-million mark is especially significant as it puts MTV's potential viewership on a par with some of the biggest terrestrial channels in Europe."

The European countries in which MTV-connected homes number more than 1 million are the Netherlands, Belgium, Germany, Greece, Sweden, and the U.K.

AUSTRALIA LAUNCHES MUSIC CAMPAIGN

(Continued from preceding page)

wide variety of music we produce. We've developed a much bigger talent base."

EMA is an industry-owned music promotional marketing service recognized by AUSTRADE, the Australian trade commission, and set up to handle the export side of the business. It is owned and funded by three key groups: the Australasian Mechanical Copyright Owners Society, the Australasian Performing Right Assn., and the Australian Record Industry Assn.

"By coordinating the industry effort, including attendance at major world music fairs, it makes for a stronger presence than having individual companies try to com-

pete," Peacock says.

"The game plan for this year is to look into alternative markets for Australian music, notably Asia and the Soviet Union," he continues. "Following a trade mission last year, we won a deal with Soviet radio to broadcast 24 hours of Oz pop each month, reaching an audience of roughly 280 million."

"We see the Soviet Union as a long-term project, but it's a huge market and we want to be there on the ground floor."

A key EMA aim this year, says Peacock, is to provide the international market with better information about the Australian music industry.

Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	2	3 A.M. ETERNAL	KLF COMMUNICATIONS	KLF 1/CHILDREN OF THE REVOLUTION
2	1	INNUENDO	PARLOPHONE	QUEEN
3	11	DO THE BARTMAN	GEFFEN	THE SIMPSONS
4	6	WIGGLE IT S&B		2 IN A ROOM
5	4	CRAZY ZTT/WEA		SEAL
6	3	SADENESS—PART 1	VIRGIN INTERNATIONAL	ENIGMA
7	14	CRY FOR HELP	RCA	RICK ASTLEY
8	16	HIPPYCHICK	S&M/SONY MUSIC	SOHO
9	NEW	I BELIEVE	PARLOPHONE	EMF
10	5	GONNA MAKE YOU SWEAT	COLUMBIA	C&C MUSIC FACTORY
11	NEW	WHAT DO I HAVE TO DO	PWL	KYLIE MINOGUE
12	7	I CAN'T TAKE THE POWER	COLUMBIA	OFF-SHORE
13	9	MERCY MERCY ME/I WANT YOU	EMI	ROBERT PALMER
14	NEW	(I WANNA GIVE YOU) DEVOTION	RUMOUR/PINNACLE	NOMAD 1/MC MIKEE FREEDOM
15	18	CAN I KICK IT?	JIVE/BMG	A TRIBE CALLED QUEST
16	8	(I'VE HAD) THE TIME OF MY LIFE	RCA	BILL MEDLEY & JENNIFER WARNES
17	NEW	PLAY THAT FUNKY MUSIC	SBK	VANILLA ICE
18	19	SENSITIVITY	MCA	RALPH TRESVANT
19	NEW	ONLY YOU	EPIC	PRAISE
20	27	GET HERE	FONTANA/POLYGRAM	OLETA ADAMS
21	12	ALL TOGETHER NOW	PRODUCE/PINNACLE	THE FARM
22	17	ALL THE MAN THAT I NEED	ARISTA	WHITNEY HOUSTON
23	10	THE GREASE MEGAMIX	POLYDOR	OLIVIA NEWTON JOHN/JOHN TRAVOLTA
24	23	SUMMER RAIN	VIRGIN	BELINDA CARLISLE
25	15	INTERNATIONAL BRIGHT YOUNG THING	FOOD/EMI	JESUS JONES
26	13	ICE ICE BABY	SBK	VANILLA ICE
27	21	PREACHER MAN	LONDON/POLYGRAM	BANANARAMA
28	20	CRAZY	MCA	PATSY CLINE
29	26	FORGET ME NOTS	SYNCOPE/EMI	TONGUE 'N' CHEEK
30	28	COMING OUT OF THE DARK	EPIC	GLORIA ESTEFAN
31	33	OUTSTANDING	COOLTEMPO	KENNY THOMAS
32	NEW	YOU GOT THE LOVE	TRUELOVE/BMG	THE SOURCE 1/CANDI STATON
33	NEW	BONEYARD	POLYDOR	LITTLE ANGELS
34	29	I'M NOT IN LOVE	EPIC	WILL TO POWER
35	36	SUMMERS MAGIC	4th + B'WAY	MARK SUMMERS
36	NEW	THE NIGHT FEVER MEGAMIX	I.Q./BMG	MIXMASTERS
37	25	ALL TRUE MAN	TABU/SONY MUSIC	ALEXANDER O'NEAL
38	NEW	SOMEDAY	COLUMBIA	MARIAH CAREY
39	22	PRAY	CAPITOL	M.C. HAMMER
40	35	DEDICATION	VERTIGO	THIN LIZZY

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	NEW	STING	A&M	THE SOUL CAGES
2	NEW	ALEXANDER O'NEAL	TABU/SONY MUSIC	ALL TRUE MAN
3	1	ENIGMA	VIRGIN INTERNATIONAL	MCMXC A.D.
4	2	MADONNA	SIRE	THE IMMACULATE COLLECTION
5	3	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF ...
6	5	WHITNEY HOUSTON	ARISTA	I'M YOUR BABY TONIGHT
7	6	CHRIS ISAAK	REPRISE	WICKED GAME
8	7	PHIL COLLINS	VIRGIN	SERIOUS HITS ... LIVE!
9	26	STRANGLERS	EPIC	GREATEST HITS 1977-1990
10	14	SNAP	ARISTA	WORLD POWER
11	16	ROBERT PALMER	EMI	DON'T EXPLAIN
12	10	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
13	4	DAVID LEE ROTH	WARNER BROS.	A LITTLE AIN'T ENOUGH
14	12	JIMMY SOMERVILLE	LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
15	9	CARRERAS, DOMINGO, PAVAROTTI	DECCA	IN CONCERT
16	8	VANILLA ICE	SBK	TO THE EXTREME
17	11	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL.1
18	17	RIGHTEOUS BROTHERS	VERVE/POLYDOR	THE VERY BEST OF ...
19	13	MICHAEL BOLTON	COLUMBIA	SOUL PROVIDER
20	15	INXS	MERCURY	X
21	32	BELINDA CARLISLE	VIRGIN	RUNAWAY HORSES
22	34	PATSY CLINE	MCA	SWEET DREAMS
23	19	PETER GABRIEL	VIRGIN	SHAKING THE TREE: 16 GOLDEN GREATS
24	NEW	MOTORHEAD	EPIC	1916
25	25	BLACK BOX	deCONSTRUCTION	DREAMLAND
26	18	HAPPY MONDAYS	FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLIES
27	20	BEE GEES	POLYDOR	THE VERY BEST OF ...
28	22	THE BEAUTIFUL SOUTH	GO! DISCS	CHOKO
29	23	PAUL SIMON	WARNER BROS.	THE RHYTHM OF THE SAINTS
30	28	CARPENTERS	A&M	ONLY YESTERDAY
31	NEW	DEL AMITRI	A&M	WAKING HOURS
32	21	STATUS QUO	VERTIGO/PHONOGRAM	ROCKING ALL OVER THE YEARS
33	27	KYLIE MINOGUE	PWL	RHYTHM OF LOVE
34	30	INNOCENCE	COOLTEMPO	BELIEF
35	39	TV SOUNDTRACK	WARNER BROS.	MUSIC FROM TWIN PEAKS
36	24	CLIFF RICHARD	EMI	FROM A DISTANCE ... THE EVENT
37	NEW	JULIO IGLESIAS	COLUMBIA	STARRY NIGHT
38	29	LUCIANO PAVAROTTI	DECCA	THE ESSENTIAL PAVAROTTI
39	35	LED ZEPPELIN	ATLANTIC	REMASTERS
40	40	SIR GEORGE SOLT & DUDLEY MOORE	DECCA	ORCHESTRAL

Sony Music Ent. To Put \$1.96 Mil Into U.K. Play

LONDON—Sony Music Entertainment in the U.K. is extending its commitment to the theater with a 1 million pound (\$1.96 million) investment in "Mata-dor," a musical due to open in London in April.

The production, which stars Stephanie Powers, will cost an estimated 2 million pounds (\$3.92 million) to stage. Sony does not deny that it is putting up half of that money.

Asked how a record company

'We are confident we will get a return'

can justify that level of investment in a theatrical project, Jonathan Morrish, director of corporate press, says, "We believe the show is going to be a great success and we are very confident that we will get a return on our money."

"It's commercial and artistic logic. It's exactly the same process that we go through when we sign a band. It's belief backed by logic that's founded in art and commerce."

Sony began its involvement with stage plays at the end of last year when it invested in a new production of Chekhov's "Three Sisters." It became the first major record company to commit money to such a theatrical project (Billboard, Jan. 5).

"We have already recouped on 'Three Sisters' and at a time when tourism is down and theaters are having a hard time," Morrish says. "'Three Sisters' has been playing to 90% houses."

Another musical-theater investment will be announced later in the year, he adds, and a second movie in conjunction with Kenneth Branagh's Renaissance Films is under discussion.

Lacoursiere Takes The Reins At P'Gram Group Canada

BY LARRY LeBLANC

TORONTO—There was little surprise within the Canadian record industry last October when it was announced that David G. Fine, president of PolyGram International, had promoted Gerry Lacoursiere from his position as president of A&M Canada to chairman of the PolyGram Group in Canada.



LACOURSIERE

Lacoursiere sits on the board of management of the PolyGram Group in Canada, which oversees A&M Records Canada, PolyGram (Records) of Canada Inc., and PolyGram Distribution Inc. The other members are Wolfgang Mielke, CEO of the PolyGram Group in Canada; Tim Rooney, president of PolyGram (Records) Canada (formerly PolyGram Inc.); Joe Summers, president of A&M Records Canada; and Peter Erdmann, president of PolyGram Distribution Inc.

Lacoursiere has a reputation for hard-nosed, fiscal toughness and A&M, under him, had the reputation for being well-administered, cost-conscious, and profitable.

His new chairman position carries some unwanted baggage. Both PolyGram and A&M lost considerable money in 1990. Since PolyGram Group is part of a public company, Lacoursiere cannot yet disclose financial figures but he estimates losses for the two companies "were \$4 million or \$5 million" in 1990.

"Part of that figure was for extraordinary items," Lacoursiere says. "We had a nice severance package and that impacted the A&M figure. Part of it has been recognized. However, take the extraordinary items away, and you're still talking about \$3½ million to \$4 million in losses. PolyGram was cold and, trying to get that magic number, they were wheeling and dealing. There were a lot of times they were making programs because they were so far behind quotas. In hard times, you've got to say 'no.'"

To turn things around, Lacoursiere is trying to meld PolyGram and A&M into a single entity with a coherent strategy while trying to overcome a culture clash between the two.

To pull off this restructuring, Lacoursiere faces repositioning the company creatively, strategically, and psychologically. The perception from some of the PolyGram staff that A&M took them over, he says by way of example, is one that has to be overcome.

A new operating structure has been created for the three label units, A&M, Island, and PolyGram. A&M—headed by Summers and which also handles such labels as Virgin, Attic, Troubadour, Elephant, Hypnotic, Current, and SPY—and PolyGram, run by Rooney, will each have their own field force in the sales and promotion areas, as well as their own marketing and creative teams that will have autonomy on artist signings. Production and accounting activities, however, will be shared. Furthermore, distribution of both will be handled by PolyGram Distribution

Inc.

Most of Island Records' functions have been taken over by A&M, but the label will continue to maintain its own promotion and marketing staff. A&M has closed Island's downtown Toronto office and its reduced staff has moved to A&M's head office. They will continue to operate under Lee Silversides, its previous president and now executive VP of Island/A&M Records.

With the announcement of A&M's sale to PolyGram, and rumors that

the takeover would merge all of A&M's marketing and sales division into the PolyGram system, Attic Records and Virgin Records of Canada, the two jewels in A&M Distribution, expressed strong reservations about their place in the new setup. Those reservations seem to have been put aside with extended deals.

Lacoursiere notes for the first time that A&M's 10-year-old distribution deal with Raffi's Troubadour Records ends April 1 due to the artist's recent linkup with MCA Records in

the U.S.

As of Jan. 1, PolyGram Distribution Inc. in Montreal, under former PolyGram Inc. president Peter Erdmann, began acting as the national distribution center for PolyGram Records of Canada Inc., A&M, and Island.

At the beginning of March, PolyGram will move its promotion, marketing, and A&R departments from Montreal to Toronto. Polytel, production, classical, and accounting departments remain in Montreal.

Lacoursiere, meanwhile, is less buoyant about the outlook for this year than he was last October, before the twin disasters of a deepening recession and war in the Persian Gulf.

"On a percentage basis, where our year ended, you were probably looking at 30% growth," he says. "With the economy and with the retail out there, the fact there's a war, that's very, very optimistic at this point."

Key to his projections of a 30% leap in volume will be a continuing flow of

(Continued on page 80)

Billboard features Greece

In this issue we will cover an overview of trends, labels, music publishers, A&R and artist development, charts and statistics, personality profiles, home video and "breaking a hit in Greece!"

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HITS

of the

WORLD

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EUROCHART HOT 100 2/2/91

SINGLES	
1	1 SADENESS—PART 1 ENIGMA VIRGIN
2	2 ICE ICE BABY VANILLA ICE SBK
3	NEW 3 INNUENDO QUEEN PARLOPHONE
4	4 MARY HAD A LITTLE BOY SNAP LOGIC
5	5 I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
6	3 JUSTIFY MY LOVE MADONNA SIRE
7	21 3 A.M. ETERNAL KLF KLF COMMUNICATIONS
8	24 IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBEVILLEN TALAR
9	14 KEEP ON RUNNING MILLI VANILLI HANSA/ARIOLA
10	7 CRAZY SEAL ZTT
11	9 PRAY M.C. HAMMER CAPITOL
12	8 UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
13	10 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
14	6 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
15	19 DON'T WORRY KYM APPELBY PARLOPHONE
16	20 BEINHART TORFROCK POLYDOR
17	11 PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM
18	13 LA BERCEUSE DU PETIT DIABLE ROCH VOISINE ARIOLA
19	17 SHOW ME HEAVEN MARIA MCKEE EPIC
20	18 UNBELIEVABLE EMF PARLOPHONE
21	16 IT TAKES TWO ROD STEWART & TINA TURNER WARNER BROS.
22	NEW WIGGLE IT 2 IN A ROOM SBK
23	NEW ALL THIS TIME STING A&M
24	26 I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI
25	22 QU'EST-CE QU'ON FAIT MAINTENANT BENNY B PLR
26	30 TO LOVE SOMEBODY JIMMY SOMERVILLE LONDON
27	25 THE JOKER STEVE MILLER BAND CAPITOL
28	NEW I CAN'T TAKE THE POWER OFF SHORE COLUMBIA
29	NEW NATAL CHICO & ROBERTO CARRERE
30	23 FANTASY BLACK BOX GROOVE GROOVE MELODY
ALBUMS	
1	1 ELTON JOHN THE VERY BEST OF... ROCKET
2	2 PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN/WEA
3	6 ENIGMA MCMXC A.D. VIRGIN
4	3 MADONNA THE IMMACULATE COLLECTION SIRE
5	5 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
6	4 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
7	7 VANILLA ICE TO THE EXTREME SBK
8	11 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON
9	14 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
10	9 WESTERNHAGEN LIVE WARNER BROS.
11	16 VAYA CON DIOS NIGHT OWLS ARIOLA
12	8 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC
13	NEW DAVID LEE ROTH A LIL' AIN'T ENOUGH WARNER BROS.
14	13 AC/DC THE RAZORS EDGE ATCO
15	NEW SNAP WORLD POWER LOGIC/ARIOLA
16	17 SOUNDTRACK PRETTY WOMAN EMI
17	10 PETER GABRIEL SHAKING THE TREE: 16 GOLDEN GREATS VIRGIN
18	18 SUPERTRAMP THE VERY BEST OF... A&M
19	NEW JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
20	12 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
21	20 PAUL McCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE
22	19 HERBERT GROENEMEYER LUXUS ELECTROLA
23	NEW SCORPIONS CRAZY WORLD MERCURY
24	NEW SOUNDTRACK WERNER—BEINHART POLYDOR
25	NEW CHRIS ISAAK WICKED GAME REPRISE
26	15 INXS X MERCURY
27	30 SOUNDTRACK DIRTY DANCING RCA
28	23 BEE GEES THE VERY BEST OF... POLYDOR
29	22 THE POLICE THEIR GREATEST HITS 1977/1983 A&M
30	24 ZZ TOP RECYCLER WARNER BROS.

JAPAN (Courtesy Music Labo) As of 2/4/91

SINGLES	
1	NEW BOYA BOYA DEKINAI SHIZUKA KUDO PONY CANYON
2	NEW RINGO HAKUSHO NINJA COLUMBIA
3	1 AI WA KATSU KAN POLYDOR
4	NEW SPEED BUCK-TICK VICTOR
5	NEW START JUN SKY WALKER(S) TOY'S FACTORY
6	NEW TSUBASA WO KUDASAI KAORI KAWAMURA PONY CANYON
7	NEW STAR NA OTOKO UNICORN CBS/SONY
8	4 SHAKE HIP KOME KOME CLUB CBS/SONY
9	3 GINGIRA PARADISE B.B. QUEENS BMG/VICTOR
10	2 ANGEL OTOKOGUMI BMG/VICTOR
ALBUMS	
1	NEW KOME KOME CLUB K2C CBS/SONY
2	NEW COMPLEX 19901108 TOSHIBA/EMI
3	NEW HOUND DOG BACK TO ROCK MMG
4	NEW STING THE SOUL CAGES A&M/PONY CANYON
5	NEW TAMA HIRUNE AXEC
6	2 KAN YAKYUSENSHU GA YUMEDATTA POLYDOR
7	1 PRINCESS PRINCESS PRINCESS PRINCESS CBS/SONY
8	5 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM TOSHIBA/EMI
9	3 YUMI MATSUOTOYA HEAVEN'S DOOR TOSHIBA/EMI
10	NEW NORIKO SAKAI SWEET'N BITTER VICTOR

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 2/03/91

SINGLES	
1	3 I TOUCH MYSELF DIVINYLS VIRGIN/EMI
2	1 ICE ICE BABY VANILLA ICE SBK/EMI
3	6 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
4	2 UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
5	4 SHOW ME HEAVEN MARIA MCKEE EPIC/SONY
6	5 I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI/EMI
7	8 PRAY M.C. HAMMER CAPITOL/EMI
8	7 CHERRY PIE WARRANT COLUMBIA
9	12 FANTASY BLACK BOX deCONSTRUCTION/BMG
10	13 I'M FREE SOUP DRAGONS PDR/POLYGRAM
11	14 CANDY IGGY POP VIRGIN/EMI
12	9 FROM A DISTANCE BETTE MIDLER ATLANTIC/WARNER
13	10 STEP BACK IN TIME KYLIE MINOGUE MUSHROOM/FESTIVAL
14	15 DON'T CALL ME DUDE SCATTERBRAIN VIRGIN/EMI
15	11 JUSTIFY MY LOVE MADONNA SIRE/WARNER
16	19 LOVE WILL NEVER DO JANET JACKSON A&M/POLYDOR
17	NEW GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
18	20 LOVE TAKES TIME MARIAH CAREY COLUMBIA
19	NEW DIRTY CASH ADVENTURES OF STEVIE V PHONOGRAM/POLYGRAM
20	16 BURN FOR YOU JOHN FARNHAM RCA/BMG
ALBUMS	
1	5 JANET JACKSON RHYTHM NATION 1814 A&M/POLYDOR
2	2 MADONNA THE IMMACULATE COLLECTION SIRE/WARNER
3	4 BILLY JOEL SOUVENIR/THE ULTIMATE COLLECTION COLUMBIA
4	1 ELTON JOHN THE VERY BEST OF... PHONOGRAM/POLYGRAM
5	7 RIGHTEOUS BROTHERS NEW GREATEST HITS POLYDOR/POLYGRAM
6	3 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA/POLYGRAM
7	8 MARIAH CAREY MARIAH CAREY COLUMBIA
8	10 PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WARNER
9	6 JOHN FARNHAM CHAIN REACTION RCA/BMG
10	9 HUNTERS AND COLLECTORS COLLECTED WORKS MUSHROOM/FESTIVAL
11	12 TAYLOR DAYNE CAN'T FIGHT FATE ARISTA/BMG
12	11 MARGARET URLICH SAFETY IN NUMBERS COLUMBIA
13	14 WARRANT CHERRY PIE COLUMBIA
14	16 BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WARNER
15	13 VANILLA ICE TO THE EXTREME SBK/EMI
16	15 AC/DC THE RAZORS EDGE ALBERT/SONY
17	19 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
18	20 KYLIE MINOGUE RHYTHM OF LOVE MUSHROOM/FESTIVAL
19	18 JIVE BUNNY & MASTERMIXERS IT'S PARTY TIME CONCEPT
20	NEW JON BON JOVI BLAZE OF GLORY/YOUNG GUNS PHONOGRAM/POLYGRAM

GERMANY (Courtesy Der Musikmarkt) As of 1/22/91

SINGLES	
1	2 BEINHART TORFROCK POLYDOR
2	1 SADENESS—PART 1 ENIGMA VIRGIN
3	3 ICE ICE BABY VANILLA ICE SBK
4	4 MARY HAD A LITTLE BOY SNAP LOGIC/BMG ARIOLA
5	6 HELLO AFRICA DR. ALBAN LOGIC/BMG ARIOLA
6	5 KEEP ON RUNNING MILLI VANILLI HANSA/BMG ARIOLA
7	11 GO FOR IT JOEY B. ELLIS & TYNETTA HARE CAPITOL
8	9 DON'T WORRY KYM APPELBY PARLOPHONE
9	10 UNBELIEVABLE E.M.F. PARLOPHONE
10	12 JUSTIFY MY LOVE MADONNA SIRE
11	7 UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
12	8 PRAY M.C. HAMMER CAPITOL
13	15 HERZLEIN RUDOLF ROCK & DIE SCHOC ANXIOUS/RCA
14	14 A BETTER LOVE LONDONBEAT ANXIOUS/RCA
15	13 I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
16	19 NAH NEH NAH VAYA CON DIOS ARIOLA
17	16 THE JOKER STEVE MILLER BAND CAPITOL
18	17 I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI
19	18 FANTASY BLACK BOX POLYDOR
20	NEW DIE WELT IST SCHOEN THOMAS FREITAG ELECTROLA
ALBUMS	
1	1 PHIL COLLINS SERIOUS HITS... LIVE! WEA
2	2 WESTERNHAGEN LIVE WARNER BROS.
3	3 ELTON JOHN THE VERY BEST OF... ROCKET
4	4 ENIGMA MCMXC A.D. VIRGIN
5	8 SOUNDTRACK WERNER—BIENHART POLYDOR
6	5 HERBERT GROENEMEYER LUXUS ELECTROLA
7	7 BAP X FUER E U ELECTROLA
8	11 VAYA CON DIOS NIGHT OWLS ARIOLA
9	9 AC/DC THE RAZORS EDGE ATCO/EAST WEST
10	10 MADONNA THE IMMACULATE COLLECTION WEA
11	NEW JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON
12	6 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
13	14 BEE GEES THE VERY BEST OF... POLYSTAR
14	13 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
15	12 PETER GABRIEL SHAKING THE TREE: 16 GOLDEN GREATS VIRGIN
16	15 SUPERTRAMP THE VERY BEST OF... A&M/POLYSTAR
17	17 TO THE EXTREME VANILLA ICE SBK
18	NEW SOUNDTRACK ROCKY 5 CAPITOL
19	NEW LONDONBEAT IN THE BLOOD ANXIOUS/RCA
20	18 SCORPIONS CRAZY WORLD MERCURY

SWEDEN (Courtesy GLF) As of 1/30/91

SINGLES	
1	1 SADENESS—PART 1 ENIGMA VIRGIN
2	7 FALLING JULIE CRUISE WARNER BROS.
3	2 BAD BOYS INNER CIRCLE METRONOME
4	5 ICE ICE BABY VANILLA ICE SBK
5	4 SHOW ME HEAVEN MARIA MCKEE EPIC
6	NEW CRAZY SEAL METRONOME
7	NEW MARY HAD A LITTLE BOY SNAP LOGIC/BMG
8	NEW JUSTIFY MY LOVE MADONNA SIRE/WARNER MUSIC
9	NEW UNBELIEVABLE EMF EMI
10	3 LASSIE AINBUSK SINGERS COLUMBIA
ALBUMS	
1	1 ELTON JOHN THE VERY BEST OF... ROCKET
2	4 TV SOUNDTRACK TWIN PEAKS WARNER BROS.
3	2 THOMAS LEDIN TILLFALLAGHETERNAS SPEL RECORD STATION
4	10 ENIGMA MCMXC A.D. VIRGIN
5	3 GRYMLINGS GRYMLINGS WEA
6	9 DI LEVA NOLL METRONOME
7	NEW LOW BUDGET BLUES BAND LOW BUDGET BLUES BAND WEA
8	8 MADONNA THE IMMACULATE COLLECTION SIRE/WARNER
9	7 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
10	6 DR. ALBAN HELLO AFRICA SONET

CANADA (Courtesy The Record) As of 2/4/91

SINGLES	
1	9 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY/SONY
2	3 BECAUSE I LOVE YOU STEVIE B LMR/RCA
3	2 FREEDOM GEORGE MICHAEL SONY/SONY
4	1 WIGGLE IT 2 IN A ROOM VIRGIN/A&M
5	5 LOVE TAKES TIME MARIAH CAREY COLUMBIA/SONY
6	NEW SMOOTH AS SILK MC J & COOL G CAPITOL/CAPITOL
7	10 SENSITIVITY RALPH TRESVANT MCA/MCA
8	7 TOM'S DINER DNA FEATURING SUZANNE VEGA VIRGIN/A&M
9	NEW I'M NOT IN LOVE WILL TO POWER EPIC/CBS
10	8 PLAY THAT FUNKY MUSIC VANILLA ICE CAPITOL/CAPITOL
11	14 SHELTER ME CINDERELLA POLYGRAM/POLYGRAM
12	11 DISAPPEAR INXS WEA/WEA
13	NEW ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA/BMG
14	6 JUSTIFY MY LOVE MADONNA SIRE/WEA
15	13 KNOCKIN' BOOTS CANDYMAN EPIC/SONY
16	16 STILL BEATING WORLD ON EDGE A&M/A&M
17	NEW WICKED GAME CHRIS ISAAK REPRISE/WEA
18	19 FEELS GOOD TONY! TONI! TONE! POLYGRAM/POLYGRAM
19	NEW WAITING FOR LOVE ALIAS CAPITOL/CAPITOL
20	NEW I SAW RED WARRANT SONY/SONY
ALBUMS	
1	1 MADONNA THE IMMACULATE COLLECTION SIRE/WEA
2	2 VANILLA ICE TO THE EXTREME SBK/EMI
3	4 AC/DC THE RAZORS EDGE ATCO/WEA
4	3 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
5	5 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS./WEA
6	6 PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WEA
7	7 MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
8	8 SIMPSONS SIMPSONS SING THE BLUES GEFEN/GEFFEN
9	10 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
10	11 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/SONY
11	13 BLUE RODEO CASINO WEA/WEA
12	14 BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA
13	9 NEW KIDS ON THE BLOCK NO MORE GAMES SONY/SONY
14	18 BLACK BOX DREAMLAND RCA/BMG
15	NEW PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS GEFEN/GEFFEN
16	15 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
17	17 POISON FLESH AND BLOOD ENIGMA/CAPITOL
18	12 TRAVELING WILBURYS VOL. 3 WARNER BROS./WEA
19	NEW CHRIS ISAAK HEART SHAPED WORLD REPRISE/WEA
20	20 INXS X ATLANTIC/WEA

FRANCE (Courtesy of Nielsen/Europe 1) As of 1/26/91

SINGLES	
1	1 IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBELIVIER ZONE/BMG
2	9 QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. PLR/SONY
3	2 SADENESS—PART 1 ENIGMA VIRGIN
4	3 PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM
5	5 NATAL CHICO & ROBERTA ARS/CARRERE
6	4 LA BERCEUSE DU PETIT DIABLE ROCH VOISINE GM/BMG
7	11 LA PETITE SIRENE ANNE DISNEY/ADES
8	8 TONIGHT NEW KIDS ON THE BLOCK COLUMBIA
9	6 UNE FEMME AVEC UNE FEMME MECANO BMG
10	7 NUIT FREDERICKS, GOLDMAN, JONES COLUMBIA
11	10 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
12	16 WHISPERS ELTON JOHN PHONOGRAM
13	18 WIND OF CHANGE SCORPIONS MERCURY
14	12 LA LEGENDE DE JIMMY DIANE TELL WEA
15	14 EDDY STEADY GO ROZLYNE CLARKE ARS/CARRERE
16	15 MARIE JEANNE MICHEL SARDOU TREMA/EMI
17	NEW THE WAY YOU DO THE THINGS YOU DO UB40 VIRGIN
18	13 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
19	NEW FRENTE A FRENTE CHICO & ROBERTA ARS/CARRERE
20	NEW TO LOVE SOMEBODY JIMMY SOMERVILLE LONDON
ALBUMS	
1	1 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
2	4 PHIL COLLINS SERIOUS HITS... LIVE! WEA
3	2 PATRICK BRUEL ALORS REGARDE RCA/BMG
4	5 MICHEL SARDOU LE PRIVILEGE TREMA/EMI
5	6 ROCH VOISINE DOUBLE RCA/BMG
6	7 FRANCOIS FELDMAN UNE PRESENCE PHONOGRAM
7	3 RONDO VENEZIANO MASQUERADE POLYDOR
8	8 PATRICIA KAAS SCENE DE VIE COLUMBIA
9	NEW WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
10	NEW SCORPIONS CRAZY WORLD MERCURY
11	17 UB40 LABOUR OF LOVE PART II VIRGIN
12	14 ALAIN SOUCHON NICKEL VIRGIN
13	10 MECANO DESCANO DOMINICAL BMG
14	NEW PIERRE BACHELET QUELQUE PART C'EST AILLEURS BMG
15	9 FRANCIS CABREL SARBACANE COLUMBIA
16	19 VARIOUS ARTISTS KNEBORTH THE ALBUM POLYDOR
17	15 ROCH VOISINE HELENE GM/BMG
18	12 ANNE LA PETITE SIRENE DISNEY/ADES
19	11 ELMER FOOD BEAT 30 CM POLYDOR
20	16 INXS X PHONOGRAM

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 1/25/91

SINGLES	
1	1 ICE ICE BABY VANILLA ICE SBK
2	7 KNOCKIN' BOOTS CANDYMAN EPIC
3	3 MAAR VANAVOND HEB IK HOOFDPIJN HANNY TELSTAR
4	10 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY CBS
5	2 MARY HAD A LITTLE BOY SNAP LOGIC
6	6 TO LOVE SOMEBODY JIMMY SOMERVILLE LONDON
7	8 ALL TOGETHER NOW THE FARM JIVE
8	4 DON'T WORRY KYM APPELBY PARLOPHONE
9	NEW GO FOR IT JOEY B ELLIS CAPITOL
10	NEW CRAZY SEAL ZTT
ALBUMS	
1	1 VARIOUS ARTISTS 'T BESTE UIT DE TOP 40 EVA
2	2 PHIL COLLINS SERIOUS HITS... LIVE! WEA
3	3 VARIOUS ARTISTS TOUR OF DUTY MAGNUM
4	4 JULIO IGLESIAS STARRY NIGHT COLUMBIA
5	8 VARIOUS ARTISTS TURN UP THE BASS THE MEGAMIX ARCADE
6	5 ENIGMA MCMXC A.D. VIRGIN
7	7 CLOUSEAU OF 20... HKM
8	9 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
9	6 MADONNA THE IMMACULATE COLLECTION SIRE
10	10 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.

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ALBUM REVIEWS

POP

► CHICAGO

Twenty-1
PRODUCERS: Ron Nevison; Humberto Gatica
Reprise 26391

Veteran band that just keeps on keeping on brings out those radiant horns just long enough to make those who remember Chicago Transit Authority a little misty. Though the band's stock in trade lately has been lugubrious love ballads, of which there are plenty here, the best tracks are the up-tempo numbers such as "If I Were You," "One From The Heart," and "Who Do You Love." Solid production.

► THE KNACK

Serious Fun
PRODUCER: Don Was
Charisma 91607

Band's return at the hands of Was is a welcome one. Whether it says more about the state of today's music or how much this band has grown is unclear, but this 12-song album is an enjoyable shot of energetic pop rock. With its combination of "My Sharona"-type grooves ("Serious Fun") and tunes that are instantly redolent of other bands, such as the Scorpions ("Rocket O' Love"), Queen ("I Want Love"), or a number of others, this effort is a reminder that guilty pleasures are always the most fun.

A-HA

East Of The Sun, West Of The Moon
PRODUCERS: Chris Neil; Ian Stanley
Warner Bros. 26314

Norwegian trio takes another stab with tunes that have definite album rock appeal. Although first single, cover of "Crying In The Rain," should hit at AC, U2-like "I Call Your Name" would fit on album rock stations around the country very nicely. Understated playing, strong vocal delivery by Morten Harket, and good songs raise this above band's past efforts. Onus is on label to convince radio to take on this one.

★ TODD RUNDGREN

2nd Wind
PRODUCER: Todd Rundgren
Warner Bros. 26478

Not as ebullient as 1989's "Nearly Human," this effort, recorded live in San Francisco, is nonetheless very compelling. The tracks taken from Rundgren's musical, "Up Against It," tend to get a little bogged down in theatricality, but the jubilant "Love Science," questioning "Change Myself," and first single, "Public Servant," certainly make this worthwhile for Rundgren fanatics and dilettantes.

★ THE JUDYBATS

Native Son
PRODUCERS: Richard Gottehrer, Jeffrey Lesser
Sire/Warner Bros. 26459

Knoxville, Tenn.-based sextet makes a highly melodic impression on very listenable debut. Besides adept writing, vocal interplay of Jeff Heiskell and Peggy Hambright scores positively. Title cut is label's first choice for radio, but modern rockers should also latch onto "Don't Drop The Baby" and "The Wanted Man." Album also includes cover of "She

Lives (In A Time Of Her Own)" from Sire's Roky Erickson tribute set.

★ CHAGALL GUEVARA

PRODUCERS: Matt Wallace & Chagall Guevara
MCA 10170

Nashville-based quintet serves up melodic, straight-on rock'n'roll on a debut disc with plenty of promise. Vocalist Steve Taylor has an ingratiatingly grainy style, while guitarists L. Arthur Nichols and Dave Perkins heat the tunes fervently. "Escher's World," "Monkey Grinder," and "Violent Blue" are strong for all rock formats; set-closing "If It All Comes True" is especially poignant, given current world affairs.

★ GLENN PHILLIPS

Scratched By The Rabbit
PRODUCER: Glenn Phillips
East Side Digital 80432

The former member of Atlanta's legendary Hampton Grease Band qualifies as the cult guitarist's cult guitarist, but that shouldn't put anyone off from this first-rate instrumental album. Working in a trio format, Phillips (who also plays electric autoharp and keyboards here) performs both new age-style pieces and densely fretted off-kilter rockers with brio. Axe nuts, pay attention.

AMBITIOUS LOVERS

Lust
PRODUCER: Peter Scherer
Elektra 60981

Lovers Scherer and Arto Lindsay take on another deadly sin in superior sequel to "Greed." Many of the tracks here are emphatically funky, with a Brazilian influence supplied by such guests as percussionist Nana Vasconcelos and singer Caetano Veloso. Title track, "Tuck It In," and "Monster" are all recommended to dance-oriented modern rockers.

HAVANA 3 A.M.

PRODUCER: Havana 3 A.M.
I.R.S. 13069

Ex-Clash bassist Paul Simonon leads this lively rock quartet that indulges its tastes in Jamaican dub as much as Texas boogie—and like its former compatriots in Big Audio Dynamite—spaghetti western soundtracks as well. Highlights of a diverse and

NEW AND NOTEWORTHY

GERARDO

Mo' Ritmo
PRODUCER: Michael Sembello
Interscope 91619

Premiere album from East West/Atlantic-distributed label is a salsa-flavored rap/hip-hop set by Latin newcomer, who deftly blends English- and Spanish-language rhymes. Contagious, radio-ready hooks and insinuating grooves compensate for occasionally clichéd lyrical content. Amorous first single, "Rico Suave," funk-induced "When The Lights Go Out," and rap rendition of Santana's "Oye Como Ya" are all well worth investigating.

VARIOUS ARTISTS

Tame Yourself
PRODUCERS: Various
RNA/Rhino 90065

Benefit album for People for the Ethical Treatment of Animals includes new tunes from Howard Jones, B-52's (a live version of "Quiche Lorraine"), Pretenders, Belinda Carlisle, and Indigo Girls with Michael Stipe. Much of the new material is geared toward the issue, including first single, the title track, performed by Raw Youth, a new 10,000 Maniacs-like band signed to Giant. Nicest surprise is Aleka's Attic (fronted by actor River Phoenix.)

B I L L B O A R D

tuneful set include the Spanish guitar embellishments of "Death In The Afternoon," the modified Caribbean beats of "Reach The Rock," the solid pop hooks of "The Hardest Game," and "Living In This Town," as well as the classic rock stylings of "Blue Gene Vincent" and "Blue Motorcycle Eyes."

CHRIS CUEVAS

Somehow, Someway
PRODUCERS: Various
Atlantic 82187

Protégé of Debbie Gibson (he's managed by Gibson's mom, and first single, "Hip Hop," was co-penned by Gibson) goes for the dance/pop market with collection of up-tempo tunes and ballads. Title track, which bears more than a slight resemblance to "Unchained Melody," and duet with Gibson on "Someday" will appeal to ballad fans. Best of dance numbers is Information Society-type number, "One Time." Could appeal to New Kids audience.

FEAR OF GOD

Within The Evil
PRODUCERS: Michael Carlino, Dawn Crosby & Pat Regan
Warner Bros. 26301

Heavy metal foursome could attract some cult interest, due to the growling delivery of distaff vocalist Crosby and the thick guitar lines of axeman Carlino. Biggest drawback to this gorefest is the highly amorphous writing—a lack of solid hooks could be the only thing to keep this unit from connecting with a wider audience. Hard-rockers can pick and choose with discretion.

POP WILL EAT ITSELF

The Pop Will Eat Itself Cure For Sanity
PRODUCER: Flood
RCA 2485

U.K. sonic terrorists brew up a stew of thickly mixed dance beats, with lyrics running the gamut from social observations to a toast to Italian porn star-turned-parliamentarian Cicciolina. Most of these blasts cater to left-field tastes, although relentless numbers like "Dance Of The Mad Bastards" could cook at alternative-slanted stations.

ORIGINAL MOTION PICTURE SOUNDTRACK

Hamlet
PRODUCER: Not Listed
Virgin 91600

Lush, brooding Ennio Morricone score will appeal to his many fans. This outing, which serves as the soundtrack for Franco Zeffirelli's version of the Shakespearean classic, contains 18 pieces composed and conducted by Morricone using members of the Unione Musicisti Di Roma.

★ IRVING BERLIN

Let's Go Back To The Waltz
PRODUCER: Maurice Levine
Premier 1007

When the late Irving Berlin wrote in 3/4 time, he often created pop music's loveliest songs, such as "What'll I Do?," "All Alone," "Always," "Remember," and "The Song Is Ended." These and 12 others are performed with great warmth and intelligence by cabaret performer Bobbi Baird and pianist Mike Renzi, with others making an occasional jazzy assist. A belated 100th birthday salute to Berlin, born in 1888, but it's one of the best of the newly recorded tributes.

R&B

► THE O'JAYS

Emotionally Yours
PRODUCERS: Various
EMI 93390

The veteran soul men are in delectable form here; trio headed by Eddie Levert shows us anew what great R&B vocalizing is all about. Group has already cracked the R&B top 30 with "Don't Let Me Down" and

appears to have a sure thing with stellar reading of title track penned by Bob Dylan (which is also heard here in a second, gospelized version featuring an all-star choir). Entire enterprise is as well-sung and classy as classical soul gets.

D.J. QUIK

Quik Is The Name
PRODUCER: DJ Quik
Profile 1402

Compton rapper stays away from the gangster style made famous by such native sons as Eazy E. and N.W.A., instead concentrating on subjects sexual. Most of the raps, which are standard parental advisory fare, are performed over lilting hip-hop melodies. One exception is "Tha Bombudd," which has an infectious reggae/ska beat.

DANCE

► BOY GEORGE

The Martyr Mantras
PRODUCERS: Various
Virgin 91596

Ex-Culture Club singer immerses himself in club-savvy house and hip-hop grooves on his third solo effort. Set has already spawned several international dance-floor hits, including the U.S. smash "Generations Of Love." Lyrically, songs glide back and forth between scathing political diatribes and depressed romantic odes, sparking George's finest vocals in years. Tracks to keep an ear open for include the raw and percussive "Love's Gonna Get You Down," smooth, discofied "After The Love," and the quirky homage to Hare Krishna, "Bow Down Mister."

JAZZ

► SHIRLEY HORN

You Won't Forget Me
PRODUCERS: Richard Seidel, Joel E. Siegel
Verve 847482

Singer/pianist Horn, whose 1988 "Close Enough For Love" was a dazzling recital, ups the ante on her latest session. Her thoughtful, delicate approach to the jazz repertoire is matched by the playing of such noteworthy side men as Miles Davis (on the sublime title cut), Wynton and Branford Marsalis, and Toots Thielemans. Nonpareil listening for lovers of vocal jazz.

TRAUT/RODBY

The Duo Life
PRODUCERS: Steve Rodby & Ross Traut
Columbia 46137

Guitarist Traut and bassist Rodby offer graceful, quiet, mostly midtempo duets on recent pop hits, older standards, and a few originals, delivered in a smooth style that's bound to appeal to contemporary light-jazz fans. Programmers will be drawn to covers of "Don't Make Me Over," "People Make The World Go Round," and "It's Gonna Take A Miracle." Those with longer memories will appreciate their subtle treatments of Comden-Green-Bernstein's "Some Other Time," as well as a two-song medley from the Gershwins' "Porgy And Bess." "Trout Stream" and "Three Wishes" are the enjoyable originals.

★ ALI FARKA TOURE

The River
PRODUCERS: Philippe Bertrand & Nick Gold
Mango 539897

Second label release from this challenging, highly original Malian guitarist/vocalist further explores his delightful blend of African folk with strong American blues influences.

Best of a very strong set includes the hypnotic Afro-jazz hooks of "Ai Bine," the gentle Gaelic evocations of "Kenouna" (featuring Chieftains Seane Keane and Kevin Conneff), as well as the skittering, punchy guitar lines of "Jungou" and "Tamala." Should win over world music aficionados and, very possibly, blues fans looking for new perspectives.

COUNTRY

► LINDA DAVIS

In A Different Light
PRODUCERS: Jimmy Bowen, Linda Davis
Capitol 94829

Davis' compelling voice embraces Janie Frickie's versatility and Reba McEntire's passion. Happily, the material here matches the delivery system. Best cuts: "Some Kinda Woman," "Three Way Tie," "Knowin' We'll Never Know," and the title cut.

DELBERT MCCLINTON

Best Of Delbert McClinton
PRODUCERS: Not listed
Curb 77415

This high-energy, 11-cut collection goes back to McClinton's Capitol days and includes "Givin' It Up For Your Love," "Heartbreak Radio," and "Who's Foolin' Who."

B. W. STEVENSON

Rainbow Down The Road
PRODUCERS: Various
Amazing 1020

A roundup of 12 of the top tunes from the late singer/songwriter who gained fame as part of the Texas progressive country movement. Does not include his biggest chart hits.

CLASSICAL

AT THE OPERA

Heinz Holliger, Oboe
Philips 426288

The famed oboist in a genial mood, playing some tuneful fluff that rests easy on the ear and is of more solid musical interest only inferentially. Holliger double tracks a duet on a theme from "The Magic Flute," and is accompanied by either harp or piano in additional selections from Rossini's "Cenerentola" and "Tancredi," as well as some pieces by Schubert and Donizetti. Enjoyable.

RIDE THE WIND HORSE: AMERICAN GUITAR MUSIC

Benjamin Verdery, Guitar
Newport Classic NCD 60010

Verdery is one of the most persuasive advocates of new guitar music, both as skilled performer, arranger, and instigator. He has assembled an attractive program featuring works most notably by Lou Harrison and Jimi Hendrix, as well the title work by Anthony Newman, and pieces by David Leisner and Verdery himself. With adequate promotion this entry can straddle several musical fences. Excellent sound.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

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.

SINGLE REVIEWS

POP

► **WILSON PHILLIPS** *You're In Love* (3:59)
PRODUCER: Glen Ballard
WRITERS: C. Phillips, G. Ballard, C. Wilson
PUBLISHERS: EMI-Blackwood/Wilphill//Brintree/MCA/Aerostation, BMI
SBK 4JM-07343 (c/o CEMA) (cassette single)

Platinum trio shows no signs of slowing down with this fourth shot from its self-titled debut album. Virtually flawless three-part harmonies set well on top of this easy-paced pop ballad. Subtle use of conga is quite effective.

► **RALPH TRESVANT** *Stone Cold Gentleman* (4:18)
PRODUCERS: Daryl Simmons, Kayo
WRITERS: D. Simmons, Kayo, L.A. Reid, L. Johnson, B. Brown, R. Tresvant
PUBLISHER: not listed
MCA 54043 (cassette single)

Funky follow-up to the certified-gold "Sensitivity" is added proof that Tresvant can match the star power of his fellow New Edition performers. Destined for multiformat success, song deftly blends rap, dance, and R&B elements, and includes a guest appearance by Bobby Brown.

► **2 IN A ROOM** *She's Got Me Going Crazy* (4:18)
PRODUCERS: Dose & Rog Nice
WRITERS: R. Vargas, E. Vargas, R. Pauletta
PUBLISHERS: Dose Rock/Rog Rocks/Cutting, ASCAP
MIXER: Aldo Marin
Cutting/Charisma 4-98855 (c/o Virgin) (cassette single; 12-inch version also available, Cutting/Charisma 0-96384)

Follow-up to top 10 hit "Wiggle It" is a pop/hip-houser with an equally contagious hook. Album version's sexy lyrical content has been cleaned up considerably to ensure radio airplay, though none of the song's real bite has been deleted. Sounds like another smash.

SHEREE *Woman's Work* (3:56)
PRODUCER: Lou Pomanti
WRITERS: S. Jeacocke, L. Pomanti, B. Cook
PUBLISHERS: Strait Life/Wet Leps/Sold For A Song, CAPAC
RCA 2770-4 (c/o BMG) (cassette single)

Vibrant and jazzy pop song sports an energized vocal, draped in spacious, glossy production that recalls the "Physical" days of Olivia Newton-John. Spunky track could transfer nicely to club outlets given the right remix.

R&B

► **THE BOYS** *Thanx 4 The Funk* (4:31)
PRODUCER: Hakeem Abdulamad
WRITERS: H. Abdulamad, K. Abdulamad, B. Abdulamad, T. Abdulamad
PUBLISHER: not listed
REMIXERS: Hakeem & Tajh Abdulamad
Motown 2080 (cassette single; 12-inch version also available, Motown 4758)

Youthful sibling act continues to kick harder than some of its adult counterparts on this invigorating tune that pays tribute to some of group's musical influences. Look for this one to go right through the urban radio roof.

► **LaRUE** *Serious* (3:50)
PRODUCERS: Vassal Benford, Louil Silas Jr.
WRITERS: V. Benford, R. Spearman
PUBLISHERS: Gradington/Ronnie Onyx, ASCAP
RCA 2760-4 (c/o BMG) (cassette single)

Act slams percussive new-jack-styled beats into a muscular, funk-driven melody. Layers of horns and synths

add a splash of retro-R&B flavor. A fine fit for urban format, this track could easily cross into the pop radio arena.

JOEY B. ELLIS *Thought U Were The One For Me* (timing not listed)
PRODUCERS: James Earley, Michael Kelly, Joey B. Ellis
WRITER: J.B. Ellis
PUBLISHER: not listed
REMIXERS: James Earley, Michael Kelly
Bust It/Capitol 4JM-79577 (c/o CEMA) (cassette single)

Second jab from "Rocky V" soundtrack is a chugging midtempo Dear John letter that sports a yearning Bobby Brown-esque R&B/rap delivery. Extended mix starts out with some shameless sexual cooing that could work wonders on the dance floor.

YOUNG BLACK TEENAGERS *To My Donna* (3:24)
PRODUCERS: The Bomb Squad
WRITERS: H. Shocklee, K. Shocklee, C. Ryder, G. Wiz, Kamron, G. Stanton, Firstborn, Skribble
PUBLISHER: not listed
SOUL 54030 (c/o MCA) (cassette single)

Producers The Bomb Squad reclaim Public Enemy hip-hop groove made famous on Madonna's "Justify My Love," and provide white rap posse with a forum for a cheeky rhyme response to the Material Girl's No. 1 hit. May prove to be too little too late.

GRADY HARRELL *Patience* (4:28)
PRODUCER: Vassal Benford
WRITERS: V. Benford, R. Spearman
PUBLISHERS: Gradington/Ronnie Onyx, ASCAP
RCA 2761-4 (c/o BMG) (cassette single)

Traditional new-jack swing attack hosts a sinister beat and a capricious R&B/dance groove that's lifted from the "Romance Me" set.

COUNTRY

► **K.T. OSLIN** *Mary And Willie* (3:32)
PRODUCER: Barry Beckett
WRITER: K.T. Oslin
PUBLISHER: Mazdu, SESAC
RCA 2746-7 (c/o BMG) (7-inch single)

A slow, bluesy, and rueful tale of stultifying caution. A vividly etched character study.

► **VINCE GILL** *Pocket Full Of Gold* (3:59)
PRODUCER: Tony Brown
WRITERS: V. Gill, B. Allsmiller
PUBLISHER: Benefit, BMI
MCA 54026 (7-inch single)

Gill delivers a somber sermon and a grim warning on cheating. Country sentiments and bluegrass vocal harmonies. Made for the jukebox.

NEW AND NOTEWORTHY

LISETTE MELENDEZ *Together Forever* (3:46)
PRODUCER: Carlos Bernios
WRITERS: F. Malave, C. Bernios, F. Reyes
PUBLISHERS: Funny Bear/Bernios/King Reyes, ASCAP
Fever/RAL/Columbia 387-73630 (c/o Sony) (cassette single)

Melendez injects a personal honesty into this dynamic freestyle nugget, which includes several refreshing mixes that highlight the track's slow-burning beat and intriguing synth arrangement. While single earned its initial push at club level, the fire has begun to ignite at top 40 radio and could continue to rage for quite some time.

BROTHER MAKES 3 *Do Ya Wanna Dance?* (5:53)
PRODUCERS: Roman Ricardo, Etienne Roch
WRITERS: R. Vargas, R. Pauletta, J. Lopez
PUBLISHER: Dose Rock, ASCAP
REMIXERS: Roman Ricardo, 2 In A Room
Cardiac 4008-4 (c/o Virgin) (cassette single; 12-inch version also available, Cardiac 4008-1)

Slammin' hip-house rave bears a minor resemblance to 2 In A Room's "Wiggle It" for good reason: They co-wrote it. Track's tough bass line sturdily supports racy rhymes and a hook that is hard to shake. Out-of-the-box club and regional radio attention promises to give new label

its first chart hit.

DEVICE *What Is Sadness?* (3:35)
PRODUCER:
WRITERS: R. Blizard, H. Hosaka, R. Haynes
PUBLISHERS: Henseal/Musikvarlag/Intersong, ASCAP
Arieta 2185 (cassette single)

As Enigma's "Sadness" continues to pick up radio and club adds, this equally stimulating cut, which also combines hip-hop beats with traditional Gregorian chants, has the juice to steal some of its thunder. Close inspection proves that both tracks have unique elements worth investigating, with Device's strong suit being an ominously delivered rap.

RIFF *My Heart Is Failing Me* (3:40)
PRODUCER: Dennis Lambert
WRITERS: H. Knight, A. Hammond
PUBLISHERS: Colgems-EMI/Knighty Knight/Albert Hammond/WB, ASCAP
SBK 4JM-07342 (c/o CEMA) (cassette single)

Quintet currently on the road with Vanilla Ice offers an engaging pop/R&B ballad, textured with rich harmonizing, sugar-coated synth lines, and a memorable chorus. Expect instant top 40 and AC radio action.

B I L L B O A R D

► **TANYA TUCKER** *On What It Did To Me* (3:26)
PRODUCER: Jerry Crutchfield
WRITER: J. Crutchfield
PUBLISHER: Champion, BMI
Capitol 7-79535 (c/o CEMA) (7-inch promo only)

Tucker sings of her hurt from a male companion's affair that he claims meant nothing. The mood is blue, the vocals tight, and the production hits the spot.

► **ROSANNE CASH** *On The Surface* (2:56)
PRODUCER: Rosanne Cash
WRITERS: R. Cash, J. Tittle
PUBLISHERS: Cheicait/Bug, BMI/Wild Babies/Bug, ASCAP
Columbia 38-02299 (c/o Sony) (7-inch single)

Cash paints an unrelievedly bleak picture of the pain behind an outwardly pretty relationship.

► **MARY-CHAPIN CARPENTER** *Right Now* (2:36)
PRODUCERS: John Jennings, Mary-Chapin Carpenter
WRITERS: A. Lewis, S. Bradford
PUBLISHERS: Sylbee/Sovereign, ASCAP
Columbia 38-73699 (c/o Sony) (7-inch single)

Though not as sure-fire a hit as previous releases by Carpenter, her performance is equally enthusiastic. The number is upbeat and demanding, but never fully satisfying.

★ **DEAN DILLON** *Holed Up In Some Honky Tonk* (3:03)
PRODUCERS: Nelson Larkin, Dean Dillon
WRITERS: D. Dillon, B. Mevis, F. Dycus
PUBLISHERS: Musicor/Tree, BMI/Golden Opportunity, ASCAP/G.I.D., SESAC
Atlantic 7-87774 (7-inch single; cassette version also available, Atlantic 4-87774)

Radio, take note: One of Nashville's favorite songwriter sons belts out his co-written and co-produced honky-tonk special with attention-calling vigor and might.

MICHAEL MARTIN MURPHEY *Let The Cowboy Dance* (2:59)
PRODUCERS: Steve Gibson, Michael Martin Murphey
WRITERS: M.M. Murphey, D. Cook, C. Rains
PUBLISHERS: Timberwolf, BMI/Sony Cross Keys/Coharra, ASCAP
Warner Bros. 7-19412 (7-inch single)

Once again, Murphey paints his listeners into the cowboy picture. Melody is heartwarming, swing-styled country, and Murphey, as always, captures the moment with his vocals.

BILL ANDERSON *Deck Of Cards* (3:04)
PRODUCER: Mike Johnson
WRITER: T. Texas Tyler
PUBLISHER: Fort Knox/Songs Of PolyGram, BMI
Curb NR-76855 (cassette single)

This faithful-soldier story has been a hit thrice before (Tyler and Tex Ritter, 1948; Wink Martindale, 1959), and Anderson's concerned and topically updated recitation could make it a contender again.

DELBERT MCCLINTON *I Want To Love You* (3:58)
PRODUCER: Barry Beckett
WRITER: D. McClinton
PUBLISHER: Delbert McClinton/Lew-Bob, BMI
Curb NR-76847 (cassette single)

A tormented, rough-voiced declaration of love, propelled by horns and piano.

PAUL DAVID WELLS *Down To My Last Oreo* (3:26)
PRODUCER: Billy Joe Walker Jr.
WRITERS: P.D. Wells, G. Smith
PUBLISHER: All Nations, ASCAP
Capitol 7-79528 (c/o CEMA) (7-inch promo only)

The title alone stirs one's curiosity. Wells' vocal performance is splendid as his memory takes him back to the family life he once shared—all of this while finishing off a bag of Oreo cookies. Though a bit odd, it seems to work.

DANCE

► **MANTRONIX** *Step To Me (Do Me)* (5:29)
PRODUCER: Mantronix
WRITERS: Mantronik, A.B. Stone
PUBLISHER: Colgems-EMI/Mantronik International/Music Corp. Of America/Baby Diamond, ASCAP/BMI
MIXER: Mantronix
Capitol V-15670 (c/o CEMA) (12-inch single)

Preview of producer/artist's forthcoming "The Incredible Sound Machine" album is a pumped R&B/hip-hop workout that will likely prove most useful to club DJs and radio programmers alike.

AMBASSADORS OF FUNK *Nitro (Roll The Piano)* (6:18)
PRODUCER: Acid Fingers
WRITER: A. Fingers
PUBLISHERS: Next Plateau/Living Beat, ASCAP
REMIXER: Simon Harris
Next Plateau 50144 (12-inch single)

Instrumental bleep maneuver is a minimalistic after-midnight house dish that dazzles with its visionary keyboard arrangement and robotic sampling. For deeper action, flip to "Body Music" on the B side. Contact: 212-541-7640.

T. MACE *Araban Nights* (6:00)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Neighborhood 01 (12-inch single)

Whimsical carpet ride is streaked with mysterious flute riffs and echoing synth slides. Disco-tinged offering gains points for its imaginative sound and could turn out to be quite a scream on the dance floor. Contact: 213-850-5912.

ARROW *Limbo Calypso* (6:25)
PRODUCER: Alphonsus Cassell
WRITER: A. Cassell
PUBLISHER: Arrow, ASCAP
REMIXER: Javier Garza, Pablo Flores
Mango 1-537846 (c/o Island) (12-inch single)

Rip-roaring tropical/world beat number, replete with blaring trumpets and exotic island rhythms, creates a mood that challenges current dance trends and is, regardless, a helluva good time. String up those party lights.

PATRICK O'HEARN *Black Delilah* (6:57)
PRODUCER: Patrick O'Hearn
WRITER: P. O'Hearn
PUBLISHER: Gypsy Joker/Listening Room, BMI
REMIXERS: Danny Tenaglia, Tommy Musto
Private Music 2076-1 (12-inch single)

New age instrumentalist jumps onto the club bandwagon with this pumped-up hip-hop jam, featuring guest appearances by singer Barbara Tucker and rappers Infamous 8X. Most of the credit for the groove success of this track goes to remixers Musto and Tenaglia, who infuse their signature styles into the various mixes included. Contact: 213-859-9200.

AC

► **MICHAEL W. SMITH** *Place In This World* (4:12)
PRODUCER: Michael W. Smith
WRITERS: W. Kirkpatrick, A. Grant, M.W. Smith
PUBLISHERS: Emily Booth, BMI/Age To Age/O'Ryan, ASCAP

Reunion 4204 (c/o UNI) (CD promo only)

Contemporary Christian artist ventures into pop/AC territory with this warm and lyrically optimistic power ballad, co-penned by colleague Amy Grant. Charming and earnest vocal and stately arrangement add up to a potential mainstream radio hit.

ROCK TRACKS

► **JANE'S ADDICTION** *Classic Girl* (5:10)
PRODUCERS: Dave Jerden, Perry Farrell
WRITERS: Jane's Addiction
PUBLISHERS: I'll Hit You Back/Bubbly Orange Stuff/Embryotic/Swizzle Stick, BMI
Warner Bros. 4633 (CD promo only)

Atmospheric second shot from "Ritual De Lo Habitual" is a dreamy blend of hushed acoustic guitar lines and airy vocals that creates the illusion of falling. Track has already begun receiving adds at modern rock radio and should soon trickle into album rock formats as well.

★ **KING OF THE HILL** *I Do U* (3:40)
PRODUCER: Howard Benson
WRITERS: F. Griffin, J. Griffin
PUBLISHERS: EMI-Blackwood/Cranky Songs/Psycho Chick Tunes, BMI
SBK 4JM-07344 (c/o CEMA) (cassette single)

Rockers deftly slip funky wah-wah guitar riffs under crunchy headbanging lead lines, and top the tune off with Stax-vibed horns and fist-waving chants. Essential for album rock radio formats, though top 40 should catch this as well.

VINNIE JAMES *War Song* (3:18)
PRODUCER: Thom Panunzio
WRITER: V. James
PUBLISHER: BMG Songs, ASCAP
RCA 2757-2 (c/o BMG) (CD promo only)

Mournful folk-rock tune offers a somewhat jaded view of a world at war. James' raw and gravelly voice delivers his point with quiet power, boding well for the forthcoming "All American Boy" debut. Fine for either album rock or alternative radio formats.

RAP

► **COOL C** *If You Really Love Me* (3:24)
PRODUCERS: Lawrence Goodman, Warren McGlone
WRITERS: L. Goodman, C. Roney
PUBLISHERS: H.T.H./Zomba, ASCAP
REMIXER: Super D.J. Clark Kent
Atlantic 4-87762 (cassette single)

Street-tough beat attack charmingly churns its way over raw samples and a "fed up wit dat" rap rebuttal. Watley-esque backup vocals add a clever nuance to this slinky track that's aimed at dance and urban outlets.

THE GENIUS *Come Do Me* (4:00)
PRODUCER: Jesse West
WRITERS: G. Grice, J. West, O. Harvey, P. Harvey
PUBLISHERS: The Genius/Jesse Williams/Ostin Harvey/Patrick Harvey, ASCAP
REMIXERS: Melquan, Jesse West
Cold Chillin'/Reprise 4-19552 (cassette single)

Chunky teaser tantalizes with its sneaky synth fills and sexual "let me undress you" rhymes. Wispy R&B backup vocals, combined with a groove that includes James Brown sampling, has the seductive charm to make it onto urban radio airwaves.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

LIFELINES

BIRTHS

Boy, Nicholas Thomas, to Jeannette DeLisa, Nov. 30 in Miami. She is editor/popular product for CPP/Belwin Inc. there.

Girl, Allison Hilary, to Daniel Flamborg and Jane Shahmanesh, Dec. 11 in New York. He is managing director of broadcast and music public relations/advertising agency Morgan Rothschild & Co. She is senior counsel at Ernst & Young.

Girl, Ashley Eileen, to Joel and Tiffany Cochran, Dec. 17 in Houston. He is an assistant manager for Cactus Music and Video. She is a former manager for Sound Warehouse.

Boy, Grayson Brett, to Rusty and Valerie Carnes, Dec. 27 in Grapevine, Texas. He is field operations manager for the rack division of Western Merchandisers.

Boy, Sam Clayton, to Keith and Nancy Cahoon, Jan. 6 in Tokyo. He is Far East managing director for Tower Records.

Boy, Paul Alexander, to Paul W. Insinna and Dr. Emily Puntillo-Insinna, Jan. 12 in White Plains, N.Y. He is an entertainment attorney in White Plains with an Englewood, N.J., office at Lifesong Records.

Boy, Lee John, to Jordan Katz and Ellen Schleifer, Jan. 13 in New York. He is East Coast regional marketing

director for Arista.

Girl, Christina, to Richard and Lana Palmese, Jan. 25 in Los Angeles. He is president of MCA Records.

Boy, Gunner Nicholas, to Nikki and Brandi Sixx, Jan. 25 in Tarzana, Calif. He is bassist of Elektra recording group Motley Crue.

MARRIAGES

James L. Jackson to Lisa O. Scott, Dec. 21 in New York. He is GM of black music for Invasion Group Ltd. She is national director of black music marketing at BMG Distribution.

Robert W. Baran to Sheilah D'Arcy, Dec. 28 in Cherry Hill, N.J. She is an administrative assistant at City Lights Management Inc. in Philadelphia.

Jim Femino to Leslie Holcomb, Dec. 31 in Royersford, Pa. He is an artist/producer and president of Music Services of America.

DEATHS

Nathaniel "Nate" DuRoff, 75, of a massive stroke following heart bypass surgery, Jan. 8 in Palm Springs, Calif. DuRoff, a recording industry pioneer, founded the L.A.-based Monarch Records Manufacturing Co. in 1945. He is survived by his wife, Lillian, their two children, Dr. Sanford DuRoff and Elaine Leonard, and four grandchildren.

Mike Spence, 62, after a prolonged illness, Jan. 19 in Cleveland. Spence

was VP/regional branch manager for WEA Corp.'s Cleveland branch. He joined WEA in 1971, the year the firm was founded. He is survived by his wife, Joanne; his four children, Mark, Diane (Bernstein), John, and Tom; and three grandchildren. (See Retail Track, page 44.)

Stan Szelest, 48, of a heart attack, Jan. 20 in Woodstock, N.Y. Szelest was a keyboard player who most recently had been recording with Sony Music group the Band. Szelest, a native of Buffalo, N.Y., first made a name for himself in the '50s when he formed western New York band Stan & the Ravens, which showcased his blues-based style. In 1959 he took time out to become the original piano player for Ronnie Hawkins & the Hawks, who later backed Bob Dylan and gained fame as the Band. After a stint playing with the Bill Black Combo in the early '60s, Szelest continued playing with Hawkins through the

'70s. He also recorded albums with guitarists Roy Buchanan and Lonnie Mack, and toured with Jackson Browne, Neil Young, Graham Nash, and Maria Muldaur. He is survived by his father, Stanley; his wife, Caroline; three daughters, Cynthia, Teri, and Missy; and a son, Paul.

Walter Ernest Hurst, 60, of cancer, Jan. 24 in Los Angeles. An attorney specializing in copyright and trademark law, Hurst authored and published books on legal and business matters in virtually all fields of entertainment, beginning with "The Record Industry Book" in 1961. This was followed by "The Music Industry Book" in 1963. Perhaps his most widely used and controversial publication was the "Film Superlist 1894-1939," a complete listing of U.S. motion pictures copyrighted during that period with information on which films had and had not been renewed; it proved a boon to people who ex-

ploited public-domain films, and an unending irritation to studios and producers who had neglected to renew their copyrights. It was followed by Superlists for 1940-49 and 1950-59. Other books by Hurst include "The Movie Industry Book," "Music/Record Business And Law," "How To Be A Music Publisher," "How To Register A Trademark," "Copyright," and "Music Performance Rights Societies." Hurst also owned music publishing company Suite Seven Music Co. (ASCAP). He belonged to the National Academy of Television Arts and Sciences, and was an associate member of the Academy of Motion Picture Arts and Sciences. He is survived by his mother, Ludmilla, and sister, Vera Kohn.

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.

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. 8, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Feb. 12, NARAS Gala Fund-raising Dinner for MUSICARES, Waldorf-Astoria, New York. Sylvia Weiner, 212-947-0515.

Feb. 14-16, Gavin Seminar, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 17, Mid-Atlantic Music Conference, presented by Platinum Magazine, Holiday Inn, North Bergen, N.J. 201-222-6842.

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. Re-

gional Expo, Orange County Convention Center, Orlando, Fla. Dana Kornbluth, 609-596-8500.

Feb. 28-March 2, The Record's Music Canada Conference, Vancouver Hotel, Vancouver, British Columbia. 416-533-9417.

MARCH

March 2, 14th Annual Bay Area Music Awards, San Francisco Civic Auditorium. John Glodow or Jeff Nead, 415-864-2333.

March 6-9, Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4487.

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 20-23, ITA's 21st Annual Seminar—"Survival In The '90s: Staying In Business During Hard Times," Loews Ventana Canyon Resort, Tucson, Ariz. 212-643-0620.

March 20-24, South By Southwest, Hyatt Regency, Austin, Texas. 512-477-7979.

March 20-24, 21st Annual Seminar for the Magnetic and Optical Media Manufacturers and Related Industries, presented by the ITA, Loews Ventana Canyon Resort, Tucson, Ariz. Caroline Lubner, 516-487-5904.

March 22, Profitable Promotions: One-Day Regional Seminar for Broadcast Promotion and Marketing Executives, O'Hare Marriott, Chicago. Kelly Mains, 213-465-3777.

March 22-25, 33rd Annual NARM Convention,

Hilton Hotel, San Francisco. 609-596-2221.

APRIL

April 3-7, Black Radio Exclusive Convention, Sheraton Hotel, New Orleans. 213-469-7262.

April 4-5, International Radio & Television Society Eighth Annual Minority Career Workshop, Viacom Conference & Training Center, New York. 212-867-6650.

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. 202-429-5300.

April 17-20, Retail Sheet Music Dealers Assn. Conference—"The '90s: Making A Profit In Print," Flamingo Hilton, Las Vegas. 214-233-9107.

April 24, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 213-462-2351.

April 25-28, Impact Conference, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 27, T.J. Martell Foundation Dinner, honoring Charles Koppelman, New York Hilton, New York. Muriel Max, 212-245-1818.

April 28-29, VSDA Regional Expo, Oregon Convention Center, Portland, Ore. Dana Kornbluth, 609-596-8500.

LACOURSIERE TAKES P'GRAM GROUP CANADA POST

(Continued from page 75)

upcoming new product from such artists as PolyGram acts Dire Straits, John Cougar Mellencamp, the Cult, Level 42, Men Without Hats, Talk Talk, the Triplets, Van Morrison, and the Kentucky Headhunters; A&M's Amy Grant, Toni Childs, Tora Tora Tora, the Innocence Mission, Soundgarden, and Bryan Adams; and Island's U2.

After plans fell through recently for PolyGram Group to move into a 33,000-square-foot freestanding building in Markham, outside Toronto, it was decided A&M would stay in its 939 Warden Ave. headquarters in

Scarborough and PolyGram would move into other facilities at 240 Duncan Mills Road in Don Mills, which also houses the label's Ontario branch. This short-term release was finalized to accommodate the move the first week of March.

In addition, PolyGram's branches will eventually house A&M/Island and PolyGram sales and promotion people, who will work their own records.

Larry LeBlanc is a free-lance writer based in Toronto.

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NEW COMPANIES

Con Artist Recordings, formed by Rich Ginsburg and Derek Andrews, is a hip-hop label. First release is single "The Music Is Blended" by 5150. High-quality demo tapes accepted. 3651 N. 55th Ave., Hollywood, Fla. 33021-2343; 305-886-7000.

Creative Life Entertainment, formed by Jascq, is a record and film company. First releases will be a single by Margaret McKinney, a four-song EP by hip-hop/industrial band

Promotion Of Knowledge, an album by rock band Science, and an album by pop group For Bad Girls Only. Suite 200, 400 West Maple Road, Birmingham, Mich. 48009; 313-642-5535.

Joyzee Records, formed by David R. Toraya. A joint venture between Pipe Dream Productions and Turnaround Music Productions Inc., Joyzee Records is an independent label specializing in urban/rap and progressive rock. First release and video is "Soul Train Girl" by the Moove Society; also signed to the label is guitarist Paul Nelson. P.O. Box 411, Jersey City, N.J. 07303; 201-626-5440.

FOR THE RECORD

In a story titled "Terror Threat Rains On Tour Parade" (Billboard, Feb. 2), it was reported that the promoter of the Cinderella/Slaughter tour in Europe had received "numerous bomb threats," according to Chrysalis Records. The label subsequently said that, according to the management of Slaughter, the German tour promoter (Marek Lieberberg) had received such threats, but Lieberberg has denied it. U.K. promoter MCP, which presented two soldout Cinderella/Slaughter shows in London, also stresses that it not receive any bomb threats. Cinderella's management objects to what it terms Slaughter's "fabrications" about the threats, saying the tour was postponed "due to future security concerns—not any present danger."

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HARRIET

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(91633)

Produced by Duncan Bridgeman.



east west records america



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	13	LOVE WILL NEVER DO	JANET JACKSON (A&M) 6 weeks at No. 1
②	2	15	THE FIRST TIME	SURFACE (COLUMBIA)
③	8	6	ONE MORE TRY	TIMMY T. (QUALITY)
④	9	8	SOMEDAY	MARIAH CAREY (COLUMBIA)
5	4	21	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)
⑥	7	10	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
7	3	22	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)
⑧	11	11	RESCUE ME	MADONNA (SIRE/WARNER BROS.)
9	5	15	SENSITIVITY	RALPH TRESVANT (MCA)
10	6	19	BECAUSE I LOVE YOU	STEVIE B (LMR/RCA)
11	10	16	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)
⑫	13	15	AFTER THE RAIN	NELSON (DGC)
⑬	20	6	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)
14	12	19	FROM A DISTANCE	BETTE MIDLER (ATLANTIC)
⑮	23	8	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)
16	15	24	FEELS GOOD	TONY! TONII! TONE! (WING/MERCURY)
17	14	17	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
⑮	19	13	I'M NOT IN LOVE	WILL TO POWER (EPIC)
⑮	22	10	DISAPPEAR	INXS (ATLANTIC)
⑮	25	12	HEAT OF THE MOMENT	AFTER 7 (VIRGIN)
21	17	18	IMPULSIVE	WILSON PHILLIPS (SBK)
⑮	27	5	THIS HOUSE	TRACIE SPENCER (CAPITOL)
⑮	26	11	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)
⑮	29	5	HOLD YOU TIGHT	TARA KEMP (GIANT)
⑮	31	3	ALL THIS TIME	STING (A&M)
⑮	39	2	SHOW ME THE WAY	STYX (A&M)
⑮	33	10	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)
28	28	18	MILES AWAY	WINGER (ATLANTIC)
⑮	37	5	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (MCA)
⑮	32	8	I SAW RED	WARRANT (COLUMBIA)
⑮	35	9	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)
⑮	40	10	LOVE MAKES THINGS HAPPEN	PEBBLES (MCA)
33	24	13	JUSTIFY MY LOVE	MADONNA (SIRE/WARNER BROS.)
⑮	47	3	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)
35	30	19	SOMETHING TO BELIEVE IN	POISON (ENIGMA/CAPITOL)
⑮	48	3	WAITING FOR LOVE	ALIAS (EMI)
37	36	6	PLAY THAT FUNKY MUSIC	VANILLA ICE (SBK)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	1	3	GIVING YOU THE BENEFIT	PEBBLES (MCA)
2	—	1	CAN'T STOP	AFTER 7 (VIRGIN)
3	—	1	THE WAY YOU DO THE THINGS...	UB40 (VIRGIN)
4	—	1	STRANDED	HEART (CAPTOL)
5	3	4	CLOSE TO YOU	MAXI PRIEST (CHARISMA)
6	2	2	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)
7	4	3	MORE THAN WORDS CAN SAY	ALIAS (EMI)
8	5	8	SOMETHING HAPPENED ON THE...	PHIL COLLINS (ATLANTIC)
9	6	10	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)
10	8	10	LOVE AND AFFECTION	NELSON (DGC)
11	7	6	I DON'T HAVE THE HEART	JAMES INGRAM (WARNER BROS.)
12	9	4	KNOCKIN' BOOTS	CANDYMAN (EPIC)
13	11	10	KING OF WISFUL THINKING	GO WEST (EMI)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
⑮	44	2	MOTHER'S PRIDE	GEORGE MICHAEL (COLUMBIA)
39	34	10	I DON'T KNOW ANYBODY ELSE	BLACK BOX (RCA)
⑮	43	4	WAITING FOR THAT DAY	GEORGE MICHAEL (COLUMBIA)
⑮	57	3	I'LL DO 4 U	FATHER M.C. (UPTOWN/MCA)
⑮	51	8	WICKED GAME	CHRIS ISAAK (REPRISE)
⑮	—	1	SADENESS PART 1	ENIGMA (CHARISMA)
44	41	20	SO CLOSE	DARYL HALL JOHN OATES (ARISTA)
⑮	55	5	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
46	45	15	FOR YOU	THE OUTFIELD (MCA)
⑮	55	5	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
46	45	15	FOR YOU	THE OUTFIELD (MCA)
⑮	50	6	GET HERE	OLETA ADAMS (FONTANA/MERCURY)
⑮	54	14	I WANNA GET WITH U	GUY (UPTOWN/MCA)
49	53	5	POWER OF LOVE	DEEE-LITE (ELEKTRA)
50	49	16	MIRACLE	JON BON JOVI (MERCURY)
51	46	10	NO MATTER WHAT	GEORGE LAMOND (COLUMBIA)
⑮	—	1	I'LL BE BY YOUR SIDE	STEVIE B (LMR/RCA)
53	38	19	TOM'S DINER	DNA FEATURING SUZANNE VEGA (A&M)
⑮	75	2	IESHA	ANOTHER BAD CREATION (MOTOWN)
55	42	10	DO THE BARTMAN	BART SIMPSON (Geffen)
56	52	19	WIGGLE IT	2 IN A ROOM (CUTTING/CHARISMA)
⑮	62	4	IT NEVER RAINS...	TONY! TONII! TONE! (WING/MERCURY)
⑮	65	3	GAMES	NEW KIDS ON THE BLOCK (COLUMBIA)
59	58	3	STONE COLD GENTLEMAN	RALPH TRESVANT (MCA)
⑮	—	1	WHAT'S IT GONNA BE	JELLYBEAN FEAT. NIKI HARRIS (ATLANTIC)
⑮	—	1	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER (ARISTA)
62	59	8	THIS IS PONDEROUS	2NU (ATLANTIC)
63	61	10	CANDY	IGGY POP WITH KATE PIERSON (VIRGIN)
64	66	2	GIVE PEACE A CHANCE	THE PEACE CHOIR (VIRGIN)
65	56	16	FREEDOM	GEORGE MICHAEL (COLUMBIA)
66	63	14	GENTLE	DINO (ISLAND)
67	68	10	NEW YORK MINUTE	DON HENLEY (Geffen)
68	67	20	ON THE WAY UP	ELISA FIORILLO (CHRYSLIS)
69	70	2	SATISFACTION	VANILLA ICE (SBK)
70	71	7	JEALOUSY	THE ADVENTURES OF STEVIE V (MERCURY)
71	60	4	JUST A LITTLE BIT LONGER	MAXI PRIEST (CHARISMA)
⑮	—	1	SIGNS	TESLA (Geffen)
73	74	3	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD (ARISTA)
⑮	—	1	SURE LOOKIN'	DONNY OSMOND (CAPITOL)
75	64	8	DOES SHE LOVE THAT MAN?	BREATHE (A&M)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

RECORD PLANT CLOSING

(Continued from page 10)

run and successful—studio in the Los Angeles market does not fit into our long-term plan.”

According to Kiener, Record Plant will accommodate those clients with confirmed bookings before it ceases operation. David Ellman, executive VP/chief operating officer of Record Plant, says he expects Feb. 28 to be the facility’s final day.

There are 23 people employed in the two-studio facility, which has been located on Sycamore Street since 1986, when then owner Chris Stone relocated and scaled down the operation.

In 1987, Stone sold a 50% interest to Chrysalis, which purchased the remaining half in 1989.

According to Ellman, the building and equipment are expected to be sold off piecemeal rather than as a complete entity. However, “there’s a month here that we’ll still operate, and we might get someone in that month to buy and take over the whole studio,” he says.

Delos Records, a classical music label, and Audio Intervisual Design, a pro audio distributor and equipment-rental company, are tenants in the building, and Ellman says their fate will depend on the building’s new owners.

At press time, there were no suitors for the facility, its building assets, or real estate.

The news surprised other Los Angeles studio operators, who say the market has been relatively healthy over the past year, despite the troubled economy.

Record Plant was one of three studios founded by Stone and the late Gary Kellgren two decades ago. The first Record Plant, in New York, was built in 1968, changed hands in the early ’70s, and closed in 1989. That facility was reborn last year as 321 Studios, run by former Record Plant employees (Billboard, Feb. 24).

The Los Angeles Record Plant opened in 1969. The third studio, The Plant, in Sausalito, Calif., was founded in 1972 and has changed hands several times since 1981, when Stone sold that facility.

INDECENCY BAN

(Continued from page 9)

rowly tailored.”

The judges also questioned Pettit about the commission’s decision to change the age limit from 12 to 17 and under. “Would there be a difference if [the age limit] was 9 or 10 vs. 14 or 15? Would things change?” asked Judge Clarence Thomas.

Last summer, while the law was under review by the appeals court, the FCC voted to carry out the ban. However, until the case is settled, the FCC is only following up complaints of alleged violations under the old rule.

The FCC has cited stations in 11 cities for indecent programming. Fourteen more are pending.

On the same day that the court heard arguments on the ban, FCC chairman Al Sikes touched on the issue in a speech at the Religious Broadcasters Convention. Sikes commented that recent FCC actions “seem to have reduced indecent broadcasting,” but added that in the final analysis, only “self-responsibility will truly work ... and restrain those who prey on the viewing or listening audience.”

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	ARTIST
				Compiled from a national sample of radio playlists.	
				★ ★ NO. 1 ★ ★	
1	1	2	14	THE FIRST TIME	◆ SURFACE 2 weeks at No. 1
②	3	6	8	ALL THE MAN THAT I NEED	◆ WHITNEY HOUSTON
③	5	5	13	GET HERE	◆ OLETA ADAMS
④	4	4	11	I'M NOT IN LOVE	WILL TO POWER
5	2	3	16	WHERE DOES MY HEART BEAT NOW	◆ CELINE DION
6	6	1	15	BECAUSE I LOVE YOU (THE POSTMAN SONG)	◆ STEVIE B
⑦	16	20	10	SHOW ME THE WAY	◆ STYX
⑧	19	25	3	COMING OUT OF THE DARK	◆ GLORIA ESTEFAN
⑨	10	14	13	CRAZY IN LOVE	KENNY ROGERS
10	7	8	13	THE SHOOP SHOOP SONG (IT'S IN HIS KISS)	◆ CHER
11	9	9	14	NEW YORK MINUTE	DON HENLEY
12	8	7	15	YOU GOTTA LOVE SOMEONE	◆ ELTON JOHN
13	13	10	22	LOVE TAKES TIME	◆ MARIAH CAREY
14	11	13	15	I COULDN'T HELP MYSELF	◆ SARA HICKMAN
15	14	11	19	MORE THAN WORDS CAN SAY	◆ ALIAS
⑮	22	24	6	SWEAR TO YOUR HEART	RUSSELL HITCHCOCK
⑮	20	22	9	CASTLE OF DREAMS	DAVE KOZ
⑮	23	27	4	DON'T HOLD BACK YOUR LOVE	◆ DARYL HALL JOHN OATES
⑮	24	28	3	SOMEDAY	◆ MARIAH CAREY
20	15	15	19	FROM A DISTANCE	◆ BETTE MIDLER
21	17	18	12	DOES SHE LOVE THAT MAN?	◆ BREATHE
⑮	25	26	8	ALWAYS COME BACK TO YOU	NATASHA'S BROTHER
23	12	12	18	IMPULSIVE	◆ WILSON PHILLIPS
24	18	16	18	SO CLOSE	◆ DARYL HALL JOHN OATES
⑮	26	30	6	WICKED GAME	◆ CHRIS ISAAK
				★★★ POWER PICK ★★★	
⑮	35	43	3	ALL THIS TIME	◆ STING
27	27	31	6	FAIRY TALES	◆ ANITA BAKER
⑮	33	38	3	NIGHT AND DAY	BETTE MIDLER
29	29	29	8	WHEN WAS THE LAST TIME THE MUSIC...	JAMES INGRAM
⑮	34	45	3	CHASIN' THE WIND	◆ CHICAGO
⑮	36	41	4	WAITING FOR THAT DAY	GEORGE MICHAEL
32	21	17	17	I'M YOUR BABY TONIGHT	◆ WHITNEY HOUSTON
⑮	37	39	5	LOVE WILL NEVER DO (WITHOUT YOU)	◆ JANET JACKSON
				★★★ HOT SHOT DEBUT ★★★	
⑮	NEW▶	1		YOU'RE IN LOVE	◆ WILSON PHILLIPS
35	28	19	15	ONE AND ONLY MAN	◆ STEVE WINWOOD
⑮	44	47	3	ANASTASIA'S EYES	DAN FOGELBERG
37	32	33	19	BETTER NOT TELL HER	◆ CARLY SIMON
38	30	21	11	FOR YOU	◆ THE OUTFIELD
39	31	23	20	STRANDED	◆ HEART
⑮	NEW▶	1		CRY FOR HELP	◆ RICK ASTLEY
41	40	36	28	SOMETHING HAPPENED ON THE WAY...	◆ PHIL COLLINS
42	43	42	4	HOUSE FULL OF REASONS	JUDE COLE
43	39	37	24	I DON'T WANT TO TALK ABOUT IT	ROD STEWART
44	42	34	37	I DON'T HAVE THE HEART	◆ JAMES INGRAM
45	41	35	23	RHYTHM OF THE RAIN	◆ DAN FOGELBERG
⑮	49	—	2	I CAN'T TELL YOU WHY	HOWARD HEWETT
47	45	48	4	LOVE MAKES THINGS HAPPEN	◆ PEBBLES
48	38	32	11	THE WAY YOU DO THE THINGS YOU DO	◆ UB40
49	48	46	14	FREEDOM	◆ GEORGE MICHAEL
50	46	44	24	SAY A PRAYER	◆ BREATHE

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

DEATHS AT AC/DC SHOW PUT FESTIVAL SEATING ON THE FIRING LINE

(Continued from page 1)

vestigation of the deaths of Curtis Child, 14; Jimmie Boyd Jr., 14; and Elizabeth Glausi, 19. The three apparently suffocated when they fell or passed out in the crowd. Nineteen-year-old Brandi Burton, who was beside Glausi at the show, told the Salt Lake Tribune: "I was in a panic. I was being totally suffocated. I couldn't even breathe because my chest had so much pressure on it."

At a subsequent AC/DC show Jan. 20 at the Municipal Auditorium in Nashville, venue officials used a variation of festival seating with nonreserved chairs on the auditorium floor. That show took place without incident.

Once commonplace at early rock concerts, festival seating has become less popular as concert audiences have aged. New seating technology, such as retractable floor bleachers, also has made it easier for newer venues to set up reserved seating. Festival setups are now used at 10%-20% of all shows of more than 10,000 capacity, according to NACPA. That percentage may be much higher at older coliseums with a longer history of festival-style shows.

But the Salt Lake City tragedy—which recalls the deaths of 11 fans trampled outside Cincinnati's Riverfront Coliseum before a Who concert with festival seating in 1979—has sparked discussion throughout the concert and venue business about the future of the practice.

"I can't imagine a reason for festival seating," says Barry Fey, president of the Fey Concert Company in Denver. "It should be done away with. The last vestiges of it are disappearing."

"We stopped doing it here in 1973 because the whole event became unpleasant," says Fey. "People would come hours before they had to, they would run helter-skelter, and then the pushing and shoving would start. It's just not worth it." But Fey acknowledges he has continued to promote some festival-seating shows in Phoenix, saying he "grew lax" about the practice there.

POLYGRAM N.V.

(Continued from page 9)

the other 20% (about 35 million shares) to the public in December 1989.

Since then, PolyGram's shares have traded between \$15.50 and \$20.50 each on the New York Stock Exchange. On the day the notes deal was announced, shares rose 25 cents in light trading and closed at \$17.50.

Analysts have estimated that PolyGram's earnings for 1990 were flat. The figures will be released in March.

N.Y. BOWS LABELING BILL

(Continued from page 4)

That bill, H.B. 577, introduced Jan. 28, includes a provision to restrict minors' access to sound recordings "the content of which . . . is harmful to minors."

Penalties are criminal misdemeanors. The bill is an amendment to existing Florida obscenity statutes.

"We're not surprised," says Recording Industry Assn. of America spokeswoman Trish Heimers. "We knew they were coming. We're better prepared than ever to defeat these proposals."

Crowd Control Left To Promoters In U.K.

■ BY JEFF CLARK-MEADS

LONDON—Europe has largely been spared rock concert tragedies. Only two deaths have occurred in two decades—both at the 1988 Monsters of Rock festival at Castle Donington, England.

That loss of life exposed the fact that in the U.K., there are few safety guidelines for promoters. Individual companies are often left to find their own solutions at each event.

However, if AC/DC plays this year's Monsters of Rock, as is strongly rumored here, the band will find an innovative set of crowd-safety measures have been introduced at the site in the last two years.

Though an inquest into the deaths in 1988 found that the promoter, MCP, could have done nothing else to safeguard the audience, the company has nonetheless pioneered new

measures in crowd management.

MCP managing director Maurice Jones describes the 1988 incident as follows: "Some of the audience were pushing stage right and the crowd were compressed. They just couldn't go any further, then about 15 feet from the stage, a hole in the crowd opened and people went down." It was at that point that the deaths occurred, he says.

The Donington festival was canceled in 1989. When it was held again last year, headlined by Whitesnake, it incorporated a set of features designed to prevent any recurrence of the earlier situation. The area immediately in front of the stage had been leveled and sanded to make it less slippery in wet conditions, and the screen showing the day's images was situated well away from the stage to attract people away from the most congested part of the arena.

R.V. Baugus, a spokesman for the International Assn. of Auditorium Managers, says it is too early to say what the wider impact of the Salt Palace incident will be. "I have a feeling there will probably be a serious backlash against festival seating, comparable to what happened in Cincinnati," he says.

Following the tragedy at Riverfront Coliseum in 1979—caused by Who fans who rushed toward the arena doors for the best seats at the festival-style show—Cincinnati and other cities banned festival seating.

ACTION IN STORE

Michael Rowe, executive VP and GM of the Meadowlands sports complex in New Jersey, expects the Salt Lake City deaths "will cause some people who manage buildings to look again at [festival seating] and some local governments to take some action."

The Meadowlands Arena, like most newer concert venues in the nation's largest metropolitan areas, does not permit festival seating.

"Our position is that it makes crowd control more difficult," says Rowe. "We were quite surprised there was festival seating [at the AC/DC show]. I don't necessarily

think that heavy metal bands create calm crowds."

But bands, particularly hard-rock acts, often prefer the atmosphere created by festival seating. The Scorpions, for example, have sought festival seating wherever possible at venues on a U.S. tour that opens Feb. 10 at Tingley Coliseum in Albuquerque, N.M..

"The crowd is closer to the stage and tends to be more excited," says Scott McGhee of McGhee Entertainment, the band's management company. Given the choice of two venues, McGhee says he would book the Scorpions into one offering festival seating. "I would hate to ever see us lose that across the board. I don't think you can take an isolated incident and apply it in every venue."

Jim Koplik, president of Metropolitan Entertainment, which books concerts throughout the New York metropolitan area, Connecticut, southern Massachusetts, and upstate New York, says, "Certain bands enjoy the fervor on the floor rather than the uniformity of rows and seats." The feedback he gets from fans, Koplik says, indicates as many as a third of all concertgoers, particularly young fans of hard-rock bands, also prefer festival-seating events.

In addition, video cameras were mounted on the stage to monitor the audience and large numbers of security staff were in place by the photographers' pit to assist anybody in difficulty. MCP also set up a central control office containing a senior representative from the promoter, first aid staff, police, and the management of the band on stage. This office had the power to stop the show at any time.

Those actions were carefully monitored by other promoters, and some are likely to be introduced at other events this summer.

Indoors, all of the U.K.'s biggest venues—Wembley Arena, the National Exhibition Centre near Birmingham, and London's Hammer-smith Odeon—have fixed seating that serves to break up the crowd into small units and prevents surges.

LOWER INSURANCE RATE

Bands and promoters save on damage insurance at concerts set up without floor chairs, says Walter Howell Jr. of Haas & Wilkerson Insurance, a leading tour insurance agency. Howell could not say whether festival-seating shows cause more personal injury claims than events with reserved seating. Seating arrangements are only one factor affecting the risks at concerts, he says.

But festival seating without floor chairs, which allows a larger number of people onto an arena floor, also carries a greater financial incentive for promoters and concert venues. "You're able to sell more tickets, which in midsize buildings is critical," says Koplik, who has promoted festival-seating concerts in Springfield, Mass., and Rochester, N.Y. "But we are going to take more precautions, no doubt about it."

SMALLER MARKETS BENEFIT

Venues in small and midsize markets, which compete for major tours on the basis of higher, festival-seating capacities, "are going to fight for it," says another promoter privately. "Festival seating is not a major-market problem. It is used to give the mi-

nor markets a chance at big shows."

The capacity issue is illustrated, in one case, by the Mississippi Coast Coliseum in Biloxi, Miss., situated midway between the larger markets of Mobile and New Orleans. It can boost its capacity from 11,500 to 15,000 using festival seating.

"In all fairness, that does give us a competitive edge," says Bill Holmes, executive director of the arena. "But that is not the prevailing thing, because if it ever got out of hand, we would drop it right away."

Like other venues that continue to use festival seating, the Mississippi Coast Coliseum boasts an array of crowd-control measures, many picked up at seminars sponsored by the IAAM and others unique to this building. For example, security staff ask fans to remain seated on the floors when they arrive, to avoid a rush to the stage when concerts begin, and they sprinkle fans with water during shows.

SECURITY TO INCREASE?

If festival-seating shows continue at the Salt Palace and other venues, the range and number of such security measures is likely to increase. Spectator president and CEO Tony Tavares has reportedly suggested, for example, that security workers use night-vision glasses to better survey crowds for signs of trouble.

But none of these moves is likely to ease the anger and grief of the parents of the three teens in Salt Lake City. Bruce Child, the father of Curtis Child, is expected to file suit against all involved with the AC/DC show. "It's a wrongful death action based on gross negligence," says his attorney, R. Craig Clark.

"They knew for two years [at the Salt Palace] that kids were passing out in concerts, being lifted over the heads of the crowd and being revived. It doesn't take a genius to figure out it's a close step to someone dying," says Clark.

"The reason Bruce Child is suing is that he wants the public to be aware of what's happening. You can be sure that Salt Lake City will pass all sorts of rules, but it's a bigger issue than that. We're not going to try to put on trial the entire industry. But to the extent we can make the public aware of the dangers, and do something nationally to stop this, we will."

CMT ADOPTS NEW PROGRAMMING PHILOSOPHY

(Continued from page 10)

each week's two "Breakout" videos. "Breakouts" get five plays a day and are aired in the countdown program.

In a given week, Trask continues, 100-150 different videos will air. As before, there will be no video jocks on CMT. Unlike radio, which changes its rotation patterns according to the time of day, CMT, says Baker, will have equal rotation around the clock.

CMT has dropped its "Romance And Love Songs" and "Classics" segments.

Trask and Baker will work more closely with the major record labels, they say, but add that there will be no bias against programming indie videos that are "up to par."

"There's no question but that we will have a major impact in helping radio to decide which records to go on," Baker says. "Radio for years had the challenge of breaking new

hits and new artists. They've given it up all of a sudden. There's a niche there that needs to be filled, and we're going to fill it."

Although Opryland USA also owns The Nashville Network, itself an increasing user of music videos, Baker says there will be no similarity between the two: "[TNN] will have different programming people, different management structure. There will be nothing similar in terms of on-air video product."

Noting that CMT's audience is "much younger" than TNN's, Baker adds, "TNN is the AM—CMT will be positioned as the FM."

Among the other changes under way are a new logo, new graphics, and a CMT line of merchandise for fans. It also plans to subscribe to the Nielsen ratings service before the year is out. Trask describes the

graphics package as "hip country" as opposed to the western-themed graphics currently used.

While CMT and TNN started operations only one day apart, Baker observes that TNN is now in 52 million homes, while CMT has reached only 12.5 million. "The reason for the difference is GWSC's affiliate relations team," he says. "The goal is to dramatically increase the CMT affiliate base. What that will do is make CMT even more important to the music industry." He says CMT has a goal of how many additional homes it hopes to add this year, but would not disclose what the total was.

CMT will continue to carry some per-inquiry ads—by which the company is paid a share of each order for advertised product placed—but fewer than before, Baker says.

Baker reports that all the staff

changes involved in the switch in ownership have been made. "There are more people involved in Country Music Television today than there were prior to TNN getting into the picture," Baker says. "The difference is they're spread out." He says the layoffs that occurred when TNN/GWSC took control (Billboard, Jan. 26) were made by CMT's previous owners.

Billboard has back issues to donate to an archive or educational program. Call Trudi Miller at 212-536-5029

CANADA'S A&A RECORDS CHAIN BEGINS BANKRUPTCY PROCEEDINGS, SEEKS TO RESTRUCTURE

(Continued from page 1)

most of its assets as well. Sound Insight Enterprises' parent is Consolidated Talcorp Ltd., which traded on the Toronto Stock Exchange Jan. 4 at 50 cents, well below the 52-week high of \$2.90 (Canadian). Consolidated Talcorp is a financial management service business and a marketable securities operation.

Sound Insight Ltd. has agreed to have Coopers & Lybrand Ltd. appointed as receiver-manager, as well as trustee, to allow its business to continue without interruption. Coopers is now preparing documentation, including a creditors' list and statement of affairs, and will hold the first creditors meeting Feb. 18.

"We have filed for bankruptcy; we intend to make a proposal to come out of bankruptcy to save the company," says Garth Mitchell, president of both Sound Insight Ltd. and Sound Insight Enterprises Ltd. "The pur-

pose of doing this is to restructure the business and make it healthy, not to shut it down. I'm certainly, personally, quite hopeful we can make a proposal at that time. That would be quite fast action, honestly, but we're hopeful we can do that."

The company's secured creditors are the Toronto-Dominion Bank (\$11 million) and the Ontario municipal employees' pension fund (\$9 million). Unsecured creditors include the shareholders who loaned the company \$16 million, and product suppliers, who are collectively owed \$18 million. According to industry sources, Capitol Records-EMI is owed \$3.7 million; PolyGram, \$3.1 million; Sony Music, \$3.15 million; WEA, \$1.8 million; MCA, \$1.7 million; and BMG, \$1.7 million.

Mitchell would not confirm these figures but said that "there are a couple that might be a bit high," which seemed to indicate the rest were on target. Bankruptcy papers were not available to Billboard at press time.

Illustrating the majors' precarious situation with regard to A&A, one industry figure observes, "A buyer [of A&A] will be looking at \$18 million [Canadian] of product from suppliers and might try to get it for \$9 million

[Canadian], and the supplier is going to have a big decision to make. Can the industry afford to take the outstanding amounts and go 50 cents on the dollar? That isn't an offer to begin with but, if a buyer comes in with 50 cents on the dollar, the record companies will have to make decisions to take it or not. If A&A liquidates, probably the bank would get most of the money."

EXPANDED TOO FAST

In a press release, Mitchell attributed A&A's business troubles to "the current economic environment for retailing." He also noted that new stores opened during a recent expansion program "are not performing at required levels in today's economic climate."

"The business problems of the company were really created by a very aggressive and expensive expansion program that took place in the last two years in which the company opened about 100 stores," said Mitchell. "Most of the problems are certainly with the stores that were opened in that time frame."

The company has tried to renegotiate the long-term leases on some of the unprofitable stores but has been

unsuccessful in getting landlords to go along. "Some of the stores that are unprofitable may not be unprofitable if the landlord wants to renegotiate the occupancy with us," said Mitchell. "It's in their interest and ours so we don't go 'dark' in that particular state."

Mitchell outlined elements of the proposal expected to be presented to creditors in the upcoming meeting. "The first part of the proposal would be to downsize. We believe when downsized, the company will be healthy."

"Another element would be that the shareholders have a lot of debts. One of the major shareholders, Vector, is also one of the major creditors. Somehow that debt has to be deferred or converted to equity to give the company a more solid balance."

Continuing cash-flow deficiencies from operations have required controlling shareholder Vector Inc. of Toronto, a private investment company, to provide financing of more than \$9 million in 18 months. Vector has a 69.7% stake in Sound Insight Enterprises. It completed a reverse takeover of Consolidated Talcorp in 1989, when Consolidated Talcorp took control of Vector's Sound Insight Ltd.

subsidiary. Vector had previously acquired a 33.6% interest in Consolidated Talcorp.

"The third element of the proposal," continued Mitchell, "would have to be in order to ensure the restructuring is very sound, an injection of capital will have to be made in order to make sure the new company is financially sound. That's where interested other parties come into play. It's fair to say that the majority shareholders are quite flexible as to having equity partners."

Industry sources say several companies, including the Minneapolis-based Musicland chain, have shown interest in taking over the Canadian retail chain. At press time, Musicland executives could not be reached for comment.

Mitchell indicates no record suppliers have cut supply of product. "In this transition time period, it really is very important, until we can make an acceptable proposal, to operate the business as normal, and I'm sure our suppliers see it that way. It's in everyone's best interest to have the company get restructured properly."

Larry LeBlanc is a free-lance writer based in Toronto.

CRIA '90 STATS

(Continued from page 4)

busiest retail season, saw shipments of cassettes decrease by 20%, from 2.945 million units in 1989 to 2.359 million in 1990.

CRIA president Brian Robertson was at a loss to explain the cassette's declining popularity, admitting that "our business is perilously close to being supported by compact disc."

If the cassette picture looks bleak, it is the exact opposite for the cassette single, which posted massive gains in 1990. Catching fire at retail, net sales skyrocketed from \$3.37 million in 1989 to \$8.85 million last year—a whopping 163% increase.

Cassette-single unit shipments, similarly, soared 134% to 4.855 million units in 1990 from 2.075 million in '89. But the amount of units shipped in December (167,000) was actually 45% less than the December '89 figure of 303,000, reflecting the current economic slump.

The vinyl 7-inch is now considered obsolete. As a result, 1989 shipments of 2.59 million units against 1990 returns of 728,000 led to a sales loss of \$1.04 million, a 127% decline.

The LP suffered much the same fate, as 3,000 returns for the month of December and 56,000 returns over the year resulted in losses of \$46,000 and \$683,000, respectively. The only vinyl format to see a sales upswing was the 12-inch single, grouped in the same category as the cassette maxi-single; together, they posted \$1 million worth of shipments in 1990. But even that showing was reduced 45% from 1989's value of \$1.93 million.

Although he was not pleased with the decline in cassette figures, CRIA's Robertson remains cautiously optimistic about December's strong showing at retail.

"It's encouraging," Robertson says. "Especially since the retail industry as a whole is down. I find an increase of 4% rather encouraging."

With war in the Persian Gulf creating an uncertain economic climate, predictions on the state of the Canadian music industry in 1991 might be a bit presumptuous. But on Jan. 1, Canadians woke up to a cold, hard reality—the federally imposed, 7% goods-and-services tax—that is bound to have some impact on future statistics.

Nick Krewen is a music journalist for the Hamilton (Ontario) Spectator.

'GHOST' BYPASSES SELL-THROUGH, GETS \$99.95 MARCH RELEASE

(Continued from page 1)

widespread disappointment at the prospect of a missed opportunity and near unanimity in the belief that "Ghost" would sell strongly if priced under \$25.

Paramount executives, on the other hand, say they expect rental dealers to be pleased with the news, despite the higher price point, because of the elaborate campaign the studio has put in place to help retailers sell off previously viewed copies of the movie.

At the beginning of each cassette will be a humorous, 60-second commercial promoting the purchase of previously viewed tapes and urging consumers to ask their local video dealer about previewed copies of "Ghost."

In making the announcement, Paramount executives acknowledged that the deepening economic recession was a major factor in the decision to price "Ghost" for the rental market.

"It was a tough decision," Paramount sales VP Jack Kanne says. "The big factor is an unknown—the state of the economy and how cautious consumers and retailers are likely to be. And with the war [in the Persian Gulf] and all that's going on, that's a big unknown."

Kanne's "big unknown" could become a big yawn for sell-through-oriented retailers, according to John

Thrasher, VP of video purchasing and distribution at 58-store Tower Records/Tower Video.

"Last year we thought we were successful in seeing hits driving the [sell-through] business," Thrasher says. "Customers would come in for a hit and see all these other great [catalog] titles available, and it would create a big demand on the sell-through side."

Without those hits, however, Thrasher fears demand for catalog product will drop. "There's no great demand for the customer to go in and buy," he says. "You need the hits to drive customers in and sell your catalog."

Kanne says Paramount is sympathetic to the problems faced by sell-through-oriented accounts, but it felt an initial rental release would serve to maximize revenues for the studio.

"We spent a lot of time with mass merchants and the racks in discussions about what they thought the potential would be," he says. "And in fact, we felt the mass merchants and the racks would have supported the title to the max. That wasn't the concern. The concern was the consumer."

VICTIM OF RECESSION

In a sense, says Steve Furman, video product manager at rackjobber Levy Entertainment, "Ghost" has be-

come "the first real victim of the recession, at least as far as video goes."

Despite the soft economy, however, Furman thinks "Ghost" would have sold through strongly.

"If the economy had been better, I think they would have gone sell-through," adds another rack executive. "Paramount did the safe thing, and from their perspective I can't blame them. But it will be hard for us to hit our numbers from last year without the product to sell."

As with Furman, this source believes "Ghost" would have done well as a sell-through title.

"Obviously, it would have been a huge shot in the arm for us," says Bob McMahon, director of Target Stores' in-house rackjobber, Jetco. "There are so many dynamics at work in this industry that it's hard for anyone to read... but I think it would sell through very well."

Kanne cautions that releasing "Ghost" to the rental market does not signify any fundamental shift in Paramount's attitude toward sell-through.

"Just because this one title isn't sell-through doesn't mean we've abandoned that market," Kanne says. "Seventy percent of our catalog is sell-through. We support it every day. This one title doesn't change our philosophy regarding sell-through."

Meanwhile, Kanne says the studio

is extremely bullish on the rental prospects of "Ghost," projecting it will surpass the 437,000 units of "The Hunt For Red October," which the studio shipped at \$99.95 in November.

"Since 'Hunt,' there have been quite a few titles that have blown through the 400,000-unit barrier," he says. "'Days Of Thunder' did 430,000 units and I hear [CBS/Fox Video's] 'Die Hard 2' is going to do very well. So I think 'Ghost' can do a hell of a lot more than 437,000."

Paramount is banking on its campaign to promote the sale of previously viewed copies to boost the initial sell-in on the title.

"We think this is a real coup for the rental dealer," Kanne says. "It's the first \$200 million title to be released first to the rental market... What we're hoping is that with what we are spending on the marketing campaign—which will be substantially larger than what we did for 'Hunt'—and with the focused sell-off campaign, retailers will bring in incremental copies."

Paramount is also reprising the limited-time sales strategy it used successfully on "Days Of Thunder" and "Another 48 HRS."

Assistance in preparing this story was provided by Chris McGowan in Los Angeles.

NARM BOARD CALLS FOR SMALLER CD PACKAGE

(Continued from page 9)

that is available to retail for Sting's current hit, "The Soul Cages" (Billboard, Dec. 1). The 5-by-11½-inch package was developed by New York-based AGI Inc.

Initial reaction to NARM's decision was mixed. "I don't think it is vague. There are specific goals and they are obtainable," says Marc Shore, senior executive VP of the N.Y.-based Shorewood Packaging Corp. "We are comfortable coming up with an alternative package that makes sense."

According to Shore, Shorewood has been working on alternative packages that will meet the needs of retailers and consumers for close to a year.

Ban The Box Coalition founder and chief financial officer for Rykodisc Robert Simonds was not as pleased with NARM's decision. "We're really still left with the question—'What is really the standard package that should be adopted for CDs?'" he says. "Changing the size standard

really doesn't do much."

As for NARM's recommendation that the package be made of recycled materials, Simonds points out that a large number of longboxes are already made out of recycled material. "It's fine to urge companies to use packages that reduce the disposable elements, but they didn't give anybody an idea on what package they recommend."

Simonds is concerned about the lack of options. He says the Digitrak

is one of only a few alternative packages out, and that the package is "extremely expensive" to mass produce.

Shore, however, maintains that it would be cheaper for packaging manufacturers to develop and produce a new package than it would for retailers to refixture their stores. "Hopefully, we will develop packaging that fits in with our existing framework," he says.

MORE U.S. ACTS AX EUROPEAN TOURS

(Continued from page 4)

his commitments.

Parsons blames media coverage, particularly by CNN. "They give the impression that Europe is under siege, continually showing old footage of tanks outside Heathrow Airport. There are a lot of frightened people in America and there's no real need for it."

R&B acts appear to be nervous, too. A spokesman for promoter Kennedy Street reports that scheduled tours by Freddie Jackson, Maze, and James Ingram were still on at press time, but says, "People are asking a lot of questions. We'll have to wait and see."

Robert Cray flew in to Britain the day after the U.S. planes started bombing Baghdad to start his European tour, although his publicist, Richard Wootton, admits his band took a little persuading.

A RAPPER'S DELIGHT

(Continued from page 10)

single went to Jon Bon Jovi's "Blaze Of Glory."

Alabama won its ninth consecutive award for favorite country band/duo/group, beating sentimental favorites the Judds, who are retiring from concerts due to Naomi Judd's health problems. Alabama has won a total of 14 American Music Awards, a total topped only by Kenny Rogers with 18 and Lionel Richie with 15.

McEntire won her fourth straight award as favorite country female artist and took a second award for favorite country album, "Reba Live." George Strait won his first award for favorite male artist, beating out current hotshots Clint Black and Garth Brooks. But Brooks didn't go home empty-handed. The Oklahoma native's "If Tomorrow Never Comes" won for favorite country single.

Merle Haggard, who has landed 38 No. 1 country hits since 1967, received the Award of Merit.

Madonna's "Vogue" was named favorite dance single, but Madonna was again shut out in the higher-profile pop/rock single and female artist categories. After six years of megastardom, Madonna has won just two minor American Music Awards. The likely reason: Madonna seems to polarize audiences, and these awards tend to favor artists with broad-based support.

Following is the complete list of winners:

Pop/Rock
Album: Phil Collins' "... But Seriously," Atlantic; single: Jon Bon Jovi's "Blaze Of Glory," Mercury/PolyGram; male artist: Collins; female artist: Janet Jackson, A&M; band/duo/group: Aerosmith, Geffen; new artist: Vanilla Ice, SBK.

Soul/Rhythm & Blues
Album: M.C. Hammer's "Please Hammer Don't Hurt 'Em," Capitol; single: Hammer's "U Can't Touch This"; male artist: Hammer; female artist: Janet Jackson, A&M; band/duo/group: Tony! Toni! Toné!, Wing/PolyGram; new artist: Bell Biv DeVoe, MCA.

Country
Album: Reba McEntire's "Reba Live," MCA; single: Garth Brooks' "If Tomorrow Never Comes," Capitol; male artist: George Strait, MCA; female artist: McEntire; band/duo/group: Alabama, RCA; new artist: Kentucky Headhunters, Mercury/PolyGram.

Rap
Album: M.C. Hammer's "Please Hammer Don't Hurt 'Em," Capitol; artist: Hammer; new artist: Vanilla Ice, SBK.

Heavy Metal/Hard Rock
Album: Motley Crue's "Dr. Feelgood," Elektra; artist: Aerosmith, Geffen; new artist: Slaughter, Chrysalis.

Dance Music
Single: Madonna's "Vogue," Sire/Warner Bros.; artist: Janet Jackson, A&M; new artist: Bell Biv DeVoe, MCA.

"Robert's father was a serviceman and he's married to an English woman, so he knows the score," says Wootton.

MANAGER IN RESERVES

Likewise, Garth Brooks has confirmed his forthcoming U.K. dates despite the fact that his manager, who is in the U.S. reserves, has already been to Saudi Arabia once and is half expecting to be called up again.

Iggy Pop, who was midway through his U.K. tour when the war broke out, never considered canceling

any shows, according to his agent, John Giddings of Solo. "Those Americans with a sense of geography know the difference between Europe and the Middle East," he says. "There's more chance of being run over crossing the street than being caught up in terrorist activities."

But Giddings recognizes that the touring business will suffer in the next few months. "I think a lot of U.S. acts won't leave the country. Business will be hurt by the lack of turnover, and I think we are looking at the late summer before it starts to return to normal."

VSDA ACQUIRES NEW HEADQUARTERS

(Continued from page 4)

The fate of the approximately 26 employees who work for both groups is unclear, although VSDA, because it is a considerably larger group than NARM, is expected to absorb most of them. Messer says "about eight" former NARM/VSDA employees are now full-time VSDA staffers.

Also uncertain is the future site of the NARM home office. Although the group has not stated whether it intends to move to a new location or stay in Marlton, Messer and a NARM insider say NARM will not occupy space in the new VSDA building.

A six-member committee to oversee the separation of the two groups has yet to be filled. Pat Moreland, president of NARM and of Los Angeles-based City One Stop, has named Musiland chairman Jack Eugster and Sound Warehouse president Terry Worrell to the NARM contingent

of the committee, while Messer says the two VSDA appointees were to be decided at the group's board meeting Jan. 29 in Fort Lauderdale, Fla.

Pam Horovitz, executive VP of NARM/VSDA, has declared her intention to stay with the record group, while VSDA has been actively soliciting candidates for the top job (Billboard, Feb. 2).

Messer downplays the significance of the separation. He says, "I see the whole process as having minimal effect on VSDA and its activities or on NARM and its activities. I think the separation is a breakthrough in helping both organizations attain their long-term goals."

He says the dissolution is not contradictory, despite the trend toward total home entertainment stores that carry video and audio. Messer contends that even though NARM and

Orme is also facing a lean summer season. "It's exceedingly worrying," he says. "We tour R&B acts and 75% of them are American. Some artists will continue as planned, others won't. I couldn't say there won't be any tours this summer, but there will certainly be less."

At the top end of the touring market, word is still awaited on the fate of the Whitney Houston world tour. But it is believed that Dire Straits, who were planning to start their world tour in the summer, have put back their schedule until the fall.

VSDA have historically shared common ground, "each [organization] has its own goals."

BASIS OF AFFILIATION

Messer says "there are reasons to belong to both groups," depending on a retailer's needs. He says a music chain with substantial video activity would depend on VSDA because "of our track record" of addressing matters related to video retailing.

The 14,000-square-foot building in Moorestown, immediately east of Philadelphia and about 10 miles north of the Marlton office, is a real estate coup, according to Messer. He says, "We will be paying less in terms of owning it than if we rented. We were going to build a headquarters, but with the economy the way it is, the board decided to look for something already built."

CASSETTES STILL SECURE DESPITE CD SALES SURGE

(Continued from page 12)

cremental. However, he admits, "There's a lot more incremental business in catalog than on front-line product."

Jim Cawley, senior VP of marketing for EMI Records, also feels that a large portion of CD sales are incremental. "There are a certain number of titles that people want to have the cassette version of, whether because of price or because they want to hear it in the car. The penetration of CD car players is not very advanced at this point."

Due to the auto-player factor and the enormous number of cassette players in the marketplace, Cawley and other label executives doubt the cassette will erode in the same way the LP did.

Smith, who feels "the CD is taking over where the LP left off," points out there are 100 million cassette machines in use, "and they're not gathering dust like turntables are, so there's a huge marketplace."

"I don't know that there's an erosion of cassette sales," says Droz. "There's a maturity and a slight slippage. While cassettes are not growing, they're not falling apart... I think there has to be some cutting into cassette sales, but it's not going to deteriorate—it's not going to wipe out cassette sales."

TWO-FORMAT BUSINESS

The labels would clearly like to maintain a two-configuration business. Although they would be open to a replacement for the analog cassette, such as Philips' digital compact cassette, they would rather not see the bulk of their sales come to depend

on one sound carrier.

Some companies seem to believe that the cassette's life can be extended by upgrading its quality. WEA, for example, is currently looking at a new duplication process that is said to improve analog cassette sound. But Droz says, "It's not our function to bolster the cassette. The marketplace sets the tone, and we just react to that marketplace."

Taking another approach, PolyGram is looking forward to the advent of its parent company's DCC system in 1992. Predicting that DCC will stem erosion in the tape format, Caparao says, "It's very obvious that the consumer is committed to high-

quality sound reproduction, and what's happening with the CD is proving that. If we allow a cassette carrier to have that same quality, it's going to be another shot in the arm for our industry."

Meanwhile, more and more front-line cassettes are being released at \$10.98 list, a dollar higher than the norm, and some retailers see this trend as a further threat to the cassette's longevity. But label representatives pooh-pooh that notion.

"We seem to be selling a fair amount of \$10.98 cassettes," says Bleiweiss, "so I don't see it as the death-knell of the cassette by any stretch of the imagination."

WASHINGTON ROUNDUP

(Continued from page 24)

"This is not a test... We are under nuclear attack," then a huge explosion and air raid sirens.

Within 24 hours, the chief of the FCC's mass-media bureau sent a letter of inquiry to KSHE, asking for details and listing four major violations of the Communications Act and commission rules concerning false or fraudulent signals of distress. An FCC representative says KSHE could also face the new \$25,000 individual fines or even license revocation.

Emmis VP/programming Rick Cummings says the stunt was in "incredibly bad taste." He notes that "we got on this before the FCC contacted us. We went on the air with an apology. We put John back on this morning [Jan. 30] and he apologized

several times." Ulett was off the air Jan. 31, but whether he will be suspended has not been decided.

FCC TELLS WLUP TO PAY UP

The FCC's mass-media bureau has rejected WLUP Chicago's Jan. 29 response to a Nov. 30 notice that the Evergreen Media outlet had broadcast indecent material, and has issued a \$6,000 fine. The bureau did not agree that community standards may have changed since the March 1989 and August 1987 broadcasts, nor that the FCC had notified the company after a procedural deadline. It also rejected the contention that the graphic description of a Penthouse pictorial and a listener-call-in gay sex joke, was not indecent. Evergreen has 30 days to appeal.

AWARDS NOMINEES

(Continued from page 10)

anomaly.

Another oddity was Gill's nomination in the instrumentalist-of-the-year division. Although an inventive guitarist, Gill is better known for his vocals.

Brooks' sweep of the nominations continues the momentum that has been building for the Capitol Nashville artist since the release of his second album, "No Fences," late last year. He is up for entertainer, male artist, star of tomorrow, video, single, and album-of-the-year trophies. Two of his singles are in contention.

Here is the complete list of nominees:

Entertainer of the year: Brooks, Shelton, Statler Brothers, George Strait, Travis.

Male artist of the year: Black, Brooks, Shelton, Strait, Travis.

Female artist of the year: Loveless, Kathy Mattea, McEntire, Morgan, Tanya Tucker.

Star of tomorrow: Brooks, Carlene Carter, Alan Jackson, Doug Stone, Travis Tritt.

Comedian of the year: Andy Andrews, Jerry Clower, Shotgun Red, Ray Stevens, Williams & Ree.

Instrumentalist of the year: Chet Atkins, Roy Clark, Gill, Ricky Skaggs, Mike Snider.

Gospel group of the year: The Cathedrals, the Chuck Wagon Gang, the Cumberland Boys, the Fox Brothers, J. D. Sumner & the Stamps Quartet.

Vocal duo of the year: Baillie & the Boys, the Bellamy Brothers, the Judds, Sweethearts Of The Rodeo, Williams & Ree.

Vocal group of the year: Alabama, the Kentucky Headhunters, the Oak Ridge Boys, Shenandoah, the Statler Brothers.

Vocal collaboration of the year: T. Graham Brown and Tanya Tucker, Gill and Loveless, Gill and McEntire, Morgan and Keith Whitley, Travis and George Jones.

Video of the year: "The Dance," Brooks; "He Walked On Water," Travis; "I Meant Every Word He Said," Shelton; "Pass It On Down," Alabama; "When I Call Your Name," Gill.

Single of the year: "The Dance," Brooks; "Friends In Low Places," Brooks; "I Meant Every Word He Said," Shelton; "Til A Tear Becomes A Rose," Morgan and Whitley; "When I Call Your Name," Gill.

Album of the year: "Here In The Real World," Jackson; "Heroes & Friends," Travis; "No Fences," Brooks; "RVS III," Shelton; "When I Call Your Name," Gill.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	21	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME
(2)	3	5	33	MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
3	2	2	11	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
4	4	3	8	THE SIMPSONS GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
5	5	4	49	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
6	6	6	12	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
7	9	9	18	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
8	7	8	19	AC/DC ▲ ATCO 91413 (9.98)	THE RAZORS EDGE
9	8	7	44	WILSON PHILLIPS ▲ ⁴ SBK 93745 (9.98)	WILSON PHILLIPS
10	10	10	15	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
(11)	13	14	47	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
12	14	13	71	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
13	15	15	46	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
14	12	11	20	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
15	11	12	12	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS... LIVE!
(16)	20	21	11	TESLA ● GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
17	18	22	30	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
18	16	16	11	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
(19)	27	40	5	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
(20)	22	20	45	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
21	17	19	10	RALPH TRESVANT ● MCA 10116 (9.98)	RALPH TRESVANT
22	19	18	15	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
(23)	46	—	2	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
24	23	25	19	INXS ▲ ATLANTIC 82140 (9.98)	X
25	21	17	29	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
26	24	23	20	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
27	26	26	21	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
(28)	37	52	16	CHRIS ISAAK REPRISE 25837 (9.98)	HEART SHAPED WORLD
29	25	27	10	CINDERELLA ● MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
(30)	NEW ►	1		STING A&M 6405 (10.98)	THE SOUL CAGES
(31)	34	36	19	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
32	29	29	12	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
33	32	32	22	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
34	31	28	10	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
(35)	39	46	23	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
(36)	40	35	52	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
37	33	31	13	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
(38)	38	38	24	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
39	36	34	6	ICE CUBE PRIORITY 7230 (6.98)	KILL AT WILL
40	28	24	45	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
(41)	41	45	16	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
42	30	30	30	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
(43)	68	—	2	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
44	35	33	13	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
(45)	50	53	33	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
46	45	44	21	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
(47)	94	—	2	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
48	51	57	8	PETER GABRIEL GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
49	42	42	12	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
50	43	37	24	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
51	48	50	38	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
52	44	43	13	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
53	52	47	19	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/PLG (9.98 EQ)	IN CONCERT
54	47	41	25	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	53	49	12	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
56	49	39	18	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
57	54	58	30	STEVIE B ● LMR 2307 /RCA (9.98)	LOVE & EMOTION
58	56	62	27	BLACK BOX RCA 2221 (9.98)	DREAMLAND
59	55	51	57	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
(60)	89	191	3	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
61	58	60	34	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
(62)	63	66	12	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
(63)	71	88	25	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
64	60	54	82	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
65	64	75	27	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
66	61	61	20	PEBBLES ● MCA 10025 (9.98)	ALWAYS
67	57	56	20	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
68	66	64	41	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
69	65	65	5	SOUNDTRACK GEFFEN 24310 (10.98)	MERMAIDS
70	67	68	30	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
71	62	55	11	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
72	72	81	11	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
73	73	69	28	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
74	74	95	33	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
75	70	71	12	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
(76)	92	103	12	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
(77)	91	111	18	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
78	77	74	40	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
79	79	72	73	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD
80	59	48	14	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN
81	69	59	45	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
82	81	73	8	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
83	83	98	14	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
84	78	87	29	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
85	76	70	63	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
86	80	85	18	ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
(87)	101	127	21	STEELHEART MCA 6368 (9.98)	STEELHEART
88	90	82	16	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
89	95	113	14	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
90	84	90	31	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
91	97	86	18	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
92	82	76	8	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
(93)	100	119	4	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
94	93	80	17	MEGADETH ● CAPITOL 91935 (9.98)	RUST IN PEACE
95	87	79	11	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
96	75	63	12	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
(97)	103	134	9	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
(98)	109	123	9	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
99	99	92	18	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
100	88	83	83	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
101	102	104	46	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
102	98	89	43	HEART ▲ ² CAPITOL 91820 (9.98)	BRIGADE
(103)	136	192	3	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
104	86	77	13	EDIE BRICKELL & NEW BOHEMIANS GEFFEN 24304 (9.98)	GHOST OF A DOG
105	85	67	24	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
(106)	117	132	16	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
107	96	96	12	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
108	112	97	21	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
109	107	120	29	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK

○ 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.

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	115	115	39	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
111	104	91	20	SOUNDTRACK ● WARNER BROS. 26316* (9.98)	TWIN PEAKS
112	105	105	10	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
113	108	93	45	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSLIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
114	110	107	61	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
115	122	118	12	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
116	124	110	72	AEROSMITH ▲ ⁴ GEFEN 24254 (9.98)	PUMP
117	114	106	11	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
118	116	100	13	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
119	106	78	51	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
120	120	126	14	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
121	132	112	36	CONCRETE BLONDE I.R.S. 82037* (9.98)	BLOODLETTING
122	119	131	29	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
123	130	157	4	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
124	127	140	10	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
125	135	114	17	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
126	125	143	19	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
127	121	133	23	ANTHRAX ● MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
128	166	170	3	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
129	113	102	5	SOUNDTRACK COLUMBIA 47078 (10.98)	GODFATHER III
130	144	165	14	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
131	118	94	20	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
132	111	84	15	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES . . . AND THE WHOLE 9!
133	141	136	14	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
134	143	135	37	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
135	128	117	22	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
136	129	121	35	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
137	131	142	8	VARIOUS ARTISTS A&M 5339* (8.98)	JAM HARDER
138	133	125	69	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
139	151	172	12	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA
140	158	182	4	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
141	126	101	88	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
142	140	155	21	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
143	149	149	24	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
144	147	128	88	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
145	123	116	66	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY . . ."
146	142	139	15	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
147	156	99	11	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE 7
148	170	—	44	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
149	160	175	13	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
150	137	147	13	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY
151	180	194	11	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
152	162	141	108	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
153	134	122	12	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
154	165	168	19	ALIAS EMI 93908* (9.98)	ALIAS
155	159	160	11	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING

FOR WEEK ENDING FEBRUARY 9, 1991

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	150	162	20	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
157	139	124	12	ELTON JOHN MCA 10110* (39.99)	TO BE CONTINUED . . .
158	155	144	129	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
159	146	156	13	EVERY MOTHER'S NIGHTMARE ARISTA 8633 (9.98)	EVERY MOTHER'S NIGHTMARE
160	148	108	13	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
161	153	137	13	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
162	138	146	37	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
163	152	154	96	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
164	157	130	67	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
165	145	109	24	N.W.A ● RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
166	172	150	49	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
167	154	129	12	SLAUGHTER CHRYSLIS 21816* (6.98)	STICK IT LIVE
168	173	180	14	THE CONNELLS TVT 2580 (8.98)	ONE SIMPLE WORD
169	194	185	3	TOY MATINEE REPRISE 26235* (9.98)	TOY MATINEE
170	185	—	34	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
171	167	167	17	IRON MAIDEN ● EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
172	168	163	62	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
173	178	176	12	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
174	161	145	75	THE RIGHTEOUS BROTHERS ● VERVE 823 562*/PLG (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
175	RE-ENTRY	12		HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
176	169	152	10	FRANK SINATRA CAPITOL 94777 (59.98)	THE CAPITOL YEARS
177	179	188	3	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404*/REPRISE (9.98)	BACK TO HAUNT YOU
178	189	—	2	WILL TO POWER EPIC 46051 (9.98 EQ)	JOURNEY HOME
179	171	158	7	PARIS TOMMY BOY 1030 (9.98)	DEVIL MADE ME DO IT
180	177	151	8	2 IN A ROOM CUTTING 91594* (9.98)	WIGGLE IT
181	164	159	19	JUDAS PRIEST ● COLUMBIA 46891 (9.98 EQ)	PAINKILLER
182	192	—	2	THE TRASH CAN SINATRAS LONDON 28201*/PLG (8.98)	CAKE
183	193	183	23	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
184	187	164	134	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
185	174	193	3	SOUNDTRACK MCA 10133* (10.98)	EDWARD SCISSORHANDS
186	RE-ENTRY	7		MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
187	196	197	35	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
188	176	166	19	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
189	198	177	125	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK
190	163	138	9	FRANK SINATRA REPRISE 26340* (59.98)	THE REPRISE COLLECTION
191	181	178	80	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
192	175	173	19	COCTEAU TWINS 4.A.D 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
193	186	148	39	BILLY IDOL ▲ CHRYSLIS 21735 (9.98)	CHARMED LIFE
194	183	153	9	PAUL MCCARTNEY ● CAPITOL 95379* (10.98)	TRIPPING THE LIVE FANTASTIC HIGHLIGHTS
195	190	179	8	KING DIAMOND ROADRACER 9346 (9.98)	THE EYE
196	191	161	156	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA
197	188	171	65	BILLY JOEL ▲ ² COLUMBIA 40121 (11.98 EQ)	GREATEST HITS VOL. I & II
198	200	181	16	SLAYER DEF AMERICAN 24307 (9.98)	SEASONS IN THE ABYSS
199	199	186	15	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
200	184	189	81	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

2 In A Room 180	C&C Music Factory 19	Kenny G 172	Billy Joel 164, 197	Michel'le 170	Prince 183	Mermaids 69	Vanilla Ice 1
The 2 Live Crew 93, 200	The Charlatans U.K. 83	Elton John 157	Elton John 157	Bette Midler 7	Queensryche 46	Pretty Woman 40	VARIOUS ARTISTS
Paula Abdul 184	Mark Chesnutt 186	Peter Gabriel 48	Eric Johnson 84	Gary Moore 90	Bonnie Raitt 163	Twin Peaks 111	Jam Harder 137
AC/DC 8, 189	Cinderella 29	Debbie Gibson 95	Robert Johnson 86	Morrissey 115	The Rembrandts 123	The Soup Dragons 125	Red Hot & Blue 52
Oleta Adams 77	Cocteau Twins 192	Johnny Gill 68	Judas Priest 181	Van Morrison 62, 134	The Righteous Brothers 174	Steelheart 87	Vaughan Brothers 56
Aerosmith 116	Phil Collins 15, 85	Vince Gill 122	The Judds 130	Motley Crue 79	The Robert Cray Band 126	Stevie B 57	Vicious Base 177
After 7 138	Concrete Blonde 121	Guy 18	Big Daddy Kane 161	N.W.A 165	David Lee Roth 23	Sting 30	Warrant 26
Alias 154	The Connells 168	Daryl Hall John Oates 88	The Kentucky Headhunters 114	Nelson 17	Run-D.M.C. 112	George Strait 162	Keith Whitley 143
Anthrax 127	Harry Connick, Jr. 42, 145	The Jeff Healey Band 187	King Diamond 195	New Kids On The Block 34, 61, 158, 191	Scorpions 49	Styx 106	Will To Power 178
Chet Atkins & Mark Knopfler 146	The Cure 37	Heart 102	King's X 89	Sinead O'Connor 113	Ricky Van Shelton 148	Surface 76	Hank Williams, Jr. 175
Bad Company 74	Damn Yankees 13	Don Henley 100	L.L. Cool J 31	ORIGINAL LONDON CAST	Carly Simon 91	Keith Sweat 45	Wilson Phillips 9
Anita Baker 70	Deee-Lite 33	House Of Lords 139	Led Zeppelin 80	Phantom Of The Opera 196	Paul Simon 10	Timmy T. 103	Steve Winwood 55
Bell Biv DeVoe 20	Deep Purple 133	Whitney Houston 6	LeVert 151	Phantom/Highlights 166	The Simpsons 4	Tesla 16	Yanni 50
Black Box 58	Cathy Dennis 98	Ice Cube 39	Living Colour 135	Jeffrey Osborne 97	Frank Sinatra 176, 190	Tony! Toni! Tone! 51	Dwight Yoakam 150
The Black Crowes 11	Depeche Mode 81	Billy Idol 193	Loose Ends 124	K.T. Oslin 153	Sisters Of Mercy 155	Too Short 67	Neil Young & Crazy Horse 156
Clint Black 32, 141	Digital Underground 47	Julio Iglesias 71	Lynch Mob 120	The Outfield 107	Slayer 36, 167	Toy Matinee 169	ZZ Top 22
Michael Bolton 64	Celine Dion 140	Indigo Girls 99	Madonna 3	Robert Palmer 117	Snap 136	The Trash Can Sinatras 182	
Jon Bon Jovi 54	Drivin' N' Cryin' 128	INXS 24	Mannheim Steamroller 147	Paris 179	SOUNDTRACK	Traveling Wilburys 44	
Edie Brickell 104	En Vogue 110	Iron Maiden 171	Bob Marley And The Wailers 144	The Party 188	Beaches 152	Randy Travis 131	
Garth Brooks 27, 78	EPMD 43	Chris Isaak 28	Kathy Mattea 142	Pebbles 66	The Civil War 92	Ralph Tresvant 21	
Jimmy Buffett 160	Every Mother's Nightmare 159	Freddie Jackson 75	Reba McEntire 108	Pet Shop Boys 118	Dances With Wolves 82	Trixter 38	
	Faith No More 119	Janet Jackson 12	Bobby McFerrin 173	Poison 25	Edward Scissorhands 185	UB40 59	
	Father M.C. 72	Alan Jackson 101	Roger McGuinn 60	Iggy Pop 109	Ghost 105	Urban Dance Squad 63	
		Jane's Addiction 35	Megadeth 94	Maxi Priest 73	Godfather III 129		
		Jellyfish 149	George Michael 14				

NEWSMAKERS



License To Curb. Executives from Sony Music International announce the company's exclusive licensing agreement with Curb Records for Europe (excluding Scandinavia). The first release on Curb will be the Righteous Brothers' "Reunion" album. Shown in the back row, from left, are Sony Music International Europe VP of marketing and sales Alan Phillips; director of special marketing Chris Black; and VP of business affairs Jeremy Pearce. In front row, from left, are Curb chairman Mike Curb; Sony Music International Europe president Jorgen Larsen; Curb president Carole Curb; and Curb VP of business affairs Bill Straw.



Award Winners. The winners of the annual Abe Olman Scholarship awards are announced at New York's Atrium during a special Songwriters Hall of Fame reception. The award is given each year through the auspices of the National Academy of Popular Music in memory of Abe Olman, longtime publishing executive and co-founder of the Songwriters Hall of Fame. Award nominees must have taken part in writing workshops conducted by ASCAP, BMI, the Songwriters Guild of America, and the National Academy of Popular Music. Shown, from left, are Bob Leone, projects director of the National Academy of Popular Music; NAPM winners Ellen O'Brien and Rich Campbell; George David Weiss, president of the Songwriters Guild of America; SGA winner Dee Ann Macomson; Songwriters Hall of Fame president Sammy Cahn; BMI winner Pantera Saint-Montaigne; BMI president Frances Preston; ASCAP winner Nanette Maxine Brown; and ASCAP president Morton Gould.



Exploding At Retail. Members of Atlantic recording group Ratt receive a gold album for their current release, "Detonator," which has sold more than 700,000 copies. The group, whose home video of "Detonator" also went gold, will soon release the third single from the album, "Givin' Yourself Away." Shown at Atlantic's New York office, from left, are Atlantic VP of artist relations/media Perry Cooper; Warren DeMartini and Robbin Crosby, Ratt; Atlantic senior VP/GM Mark Schulman; and Stephen Percy, Juan Croucier, and Bobby Blotzer, Ratt.



NARAS' New PR Firm. NARAS president Michael Greene, center, announces that the Recording Academy has retained the services of international public relations firm Burson-Marsteller and its Mahoney Communications division. The firm's first assignment for NARAS is the 33rd annual Grammy Awards, to be held Feb. 20 at New York's Radio City Music Hall. Also shown are Tom Mosser, left, president, Burson-Marsteller Americas; and Harold Burson, chairman of the board, Burson-Marsteller.



Platinum Style. Epic Associated recording artist Jimmie Vaughan, center, is presented with a platinum album signifying sales of more than 1 million copies for "Family Style," his collaboration with the late Stevie Ray Vaughan. Shown with him, from left, are Epic Associated Labels senior VP/GM Tony Martell; Epic Records president Dave Glew; Sony Music president Tommy Mottola; and artist manager Mark Proct.



Lively 'Ghost.' Executives of Varese Sarabande present platinum awards to Uni Distribution Corp., which distributes Varese Sarabande audio product, in recognition of Varese Sarabande's "Ghost" soundtrack, which has sold more than 1 million copies. Shown, from left, are Joel Hoffner, VP of Distributed Labels, Uni Distribution Corp.; Bob Schnieders, senior VP of sales and distribution, Uni Distribution Corp.; Robert Townson, VP, Varese Sarabande; Chris Kuchler, president, Varese Sarabande; John Burns, executive VP, Uni Distribution Corp.; and Luke Lewis, senior VP/GM, audio distribution, Uni Distribution Corp.



LaVerne On Record And In Concert. Pianist Andy LaVerne enjoys a reception in his honor at Hollywood's Catalina Bar and Grill. LaVerne did a week of shows at Catalina with the same quartet with which he was concurrently recording his Triloka Records debut. Shown, from left, are Triloka director of operations and A&R K.D. Kagel; Triloka director of marketing Mitchell Markus; producer Walter Becker; LaVerne; and Triloka director of recording operations Paul A. Sloman.

INSIDE TRACK



Edited by Irv Lichtman

NEW DEAL? Rumors continue that a restructuring of the CBS/Fox Video joint venture will be announced soon. According to Track's sources, the new arrangement would make Fox even more of a dominant partner than it already is, with the studio reaping 100% of the distribution revenues on Fox-produced films. CBS would share only in revenues from its own product and from product acquired by the joint venture itself. CBS/Fox reps refer inquiries to a 20th Century Fox spokesman, who declines to comment.

\$200 RENTAL VID? In an internal Walt Disney Co. memo obtained by The Wall Street Journal, Jeffrey Katzenberg, chairman of Disney Studios, suggests pricing rental videos at \$200 as part of an overall plan to put the company's movie-making business on more sound financial footing. A Disney Home Video spokeswoman says the company has no plans to introduce a \$200 price point.

A 'SUPER' IDEA: Arista Records plans to release Whitney Houston's Super Bowl rendition of "The Star-Spangled Banner" as a cassette single and a home video by mid-February. The track has already been issued to radio. All proceeds will go to an as-yet-unspecified charity to support the war effort.

SOUNDS OF THE TIME: A couple of sales trends show that the crisis in the Persian Gulf has inspired a wave of patriotism among some American music shoppers. Hank Williams Jr.'s "America (The Way I See It)," which features the flag-waving title track, re-enters the Top Pop Albums chart at No. 175. An older song of similar sentiment, Lee Greenwood's "God Bless The U.S.A.," clocked in as the most-replicated song on the Personics custom-taping system for the week of Jan. 20-26.

ARRIVALS: Morgan Creek Music Group has named Walter Lee VP of promotion and Cary Baker head of the new label's publicity operation. Lee was GM of Orpheus Records; Baker was VP of publicity at Enigma Entertainment. Morgan Creek, with David Kershenbaum and Jim Mazza as co-presidents, is distributed by PolyGram.

FARR TRIAL: The trial of John Farr, former VP of sales at Commtron Corp. and, prior to that, music buyer for the Target Stores Inc. mass-merchandise chain, is under way at U.S. District Court in St. Paul, Minn. Farr was arraigned last October for allegedly taking kickbacks and bribes from a supplier while at Target and of filing false tax returns.

GRAMMY DEADLINE: NARAS, the recording academy, reminds more than 6,000 voting members that their ballots are due Saturday (9) in the Los Angeles office of Deloitte & Touche, the independent accounting firm that tabulates votes for the Grammy Awards. The Grammy telecast, from New York's Radio City Music Hall, is Feb. 20.

FIRST PRIORITY: Priority Records president Bryan Turner presented Rock And Roll Confidential publisher and censorship foe Dave Marsh with a check for \$10,000 at a Los Angeles press conference Jan. 29. The money represents the proceeds to date from Priority's "Explicit Rap" compilation. Marsh said that the money is earmarked for the purchase of fax equipment, the printing of a third edition of the pamphlet "You've Got A Right To Rock," and the facilitation of grass-roots anti-censorship organizations around the country. Several rap artists, including Ice Cube, Kid Frost, No Face, and Bitches With Problems, were on hand to make anti-censorship statements.

SAVING A GREAT RESOURCE: Prepared to set up a Hall of Fame, United In Group Harmony Assn., a 14-year-old group working to preserve the legacy of R&B/doo-wop group harmony, is hosting its inaugural awards show March 9 at Symphony Place in New York. For more info, contact Ronnie Italiano, president and founder, at 201-365-0049.

THE SHOW IS ON: Eric Colodne tells Track that his "Rap To Rock" concept started its countrywide TV syndication Jan. 25. The project focuses on a series of half-hour shows showcasing new talent, with an album on DRG Records and a line of tie-in clothing.

BACK IN BUSINESS: Last year, Marty Kasen sold Peter Pan Industries, a multifaceted entertainment company he started 25 years ago. He says his retirement lasted "a few weeks," leading to formation of label/home video operation Nesak International out of Florham Park, N.J. "Life Out On The Road," an album by bassist Jay Leonhart, has been making noise, while he's also established a video line starting off with TV aerobic personality Charlene Prickett. Other company staffers are Doris Chodoroff, GM, and Greg Papan-drea, director of sales and promotion.

REUNION IS ON: The London Records/Manhattan Advertising reunion, with a starring role for former London chief D.H. "TB" Toller-Bond, is scheduled for 1 p.m. March 3 at Le Biarritz in Manhattan. For more info on the event, call Gene Friedman at 914-923-1935.

NEW CHAIRMAN: Democrat William J. Hughes of the Second New Jersey District, a 16-year veteran of the House and former chairman of the crime subcommittee, has been chosen as the new chairman of the subcommittee that oversees copyright concerns. Hughes had expressed interest in the post since the surprising election defeat of longtime chairman Robert Kastenmeier, D-Wis., made the chair available. The judiciary subcommittee undergoes a name change this year too, losing its courts jurisdiction and becoming the Intellectual Property and Judicial Administration subcommittee.

ALTHOUGH SOME lip-synching bills in other states have been dismissed, New York's bill is still alive and well. The bill has been reintroduced by Republican senator Joe Holland after the death of his predecessor and the bill's original sponsor, Eugene Levy. The bill, which has been slightly revamped, is still seeking a sponsor in this assembly, since the co-sponsor, Gary Proud, was not re-elected in the November elections.

TUFF GONG RECORDS commemorates the late Bob Marley's birthdate, Wednesday (6), with the release of "Talkin' Blues," a new album featuring such rarities as an unreleased version of "I Shot The Sheriff," and a brand new track, "Am A Do," available here for the first time. The album is enhanced with excerpts from a 1975 interview between a candid Marley and reggae music expert Dermot Hussey. 1991 marks a decade since Marley's death, and the reggae superstar's estate has scheduled a number of tributes this year, including concerts, a documentary film, and a traveling photo exhibit.

WELL-KNOWN music industry figure Penny Amberg has been appointed the first Australian cultural counselor to the U.S., based in Washington, D.C. She was GM of Export Music Australia, the industry-funded association that promotes Aussie talent.

HELPING OUT: Manager Ira Blacker, president of Marina del Rey, Calif.-based Mr. I Mouse Ltd., is requesting that labels offer surplus product and stereo equipment for delivery to families whose loved ones are serving the military in the Persian Gulf war. His efforts are being coordinated by producer Bob Ezrin and New York PR firm Richard Gersh Associates.

THE WIDOW of rock'n'roll singer Del Shannon has sued Ohio-based pharmaceutical manufacturer Eli Lilly & Co., alleging that a controversial antidepressant drug Shannon was taking spurred him to commit suicide last February. LeAnne Westover's action, filed in Los Angeles Superior Court Jan. 25, charges Lilly and its Dista Products Co. division with wrongful death, negligence, and fraud. The suit seeks unspecified general and punitive damages and funeral and burial expenses.

QUALITY CONTROL: WEA is expected to announce a new process for analog cassette duplication aimed at dramatically improving the quality of the finished product.

WARNER TAKES IT HOME? Warner Home Video may be looking into building its own videocassette duplication facility, according to unconfirmed sources. The company currently uses Technicolor for most of its cassette production.

MCA Commits To NAACP's Minority Fair-Share Program

BY JANINE McADAMS

NEW YORK—MCA Music Entertainment Group has signed a Statement of Fair Share Principles with the NAACP. The pact commits the company to expanding employment and economic opportunities for minorities.

The Jan. 28 agreement makes MCA the second major label group to commit to the NAACP's fair-share program. Sony Music signed the first music-industry agreement in July 1990 after protracted negotiations (Billboard, July 28).

In a press statement, Al Teller, chairman of MCA Music Entertainment Group, says: "MCA Records believes strongly in the goals of the NAACP and is committed to expanding opportunities for African Americans and other minorities... The statement recognizes the significant steps already taken by MCA to achieve results in the area of minority economic development."

Fred Rasheed, director of economic development for the NAACP, reports that meetings between NAACP officers and MCA executives were swift and decisive. "We got the whole thing done in about six weeks," he says. "The commitment was made on Teller's part, the language was agreed upon, and he assigned a business-affairs person to meet with our committee. It went much more smoothly than the CBS talks."

Following CBS/Sony's example, MCA and the NAACP established a series of affirmative-action goals for the record company to attain. Both the Sony and MCA pacts diverge somewhat from the NAACP's standard fair-share proposal, which asks

corporations to commit to percentage increases in minority hiring and advancement, vendor contracts, and philanthropic endeavors.

But the NAACP is satisfied with the established terms. "When we went in to meet with MCA, they had a copy of the agreement with CBS," says Rasheed. "When we presented an agreement that was somewhat more specific, they gave us a counter-proposal that was almost exactly like the CBS agreement. We couldn't insist that they commit to more."

Also stipulated in the pact is a monitoring system. The NAACP's economic development committee will meet once or twice a year with the signatory labels to check progress. Says Rasheed: "We realized that these agreements are only as effective as the review process."

The comparative ease of the MCA negotiations may also be due to the NAACP's ongoing discussions with Universal Pictures about a study on affirmative action in the film and video industries, says Rasheed. The study—similar to one that resulted in the 1987 document "The Discordant Sound Of Music," which initiated the NAACP's current push for music industry compliance with affirmative-action goals—is being conducted by a task force of eight NAACP officers who are meeting with studios, video companies, trade unions, broadcast networks, and agents (Billboard, Dec. 15). A formal report is expected in June, in time for the NAACP's national convention in July.

While the NAACP plans to carry its fair-share program to all of the major labels, it has not yet determined which company it will concentrate its efforts on next.

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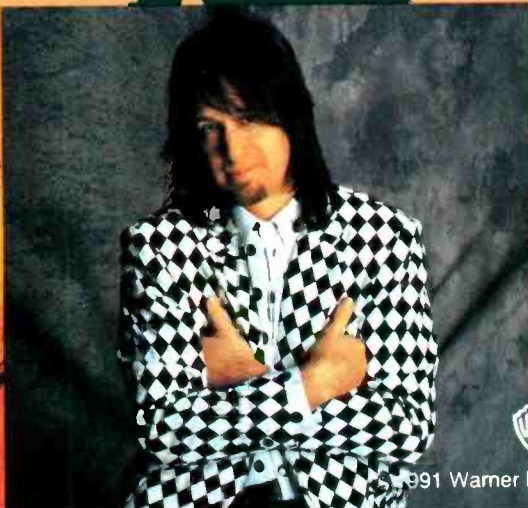
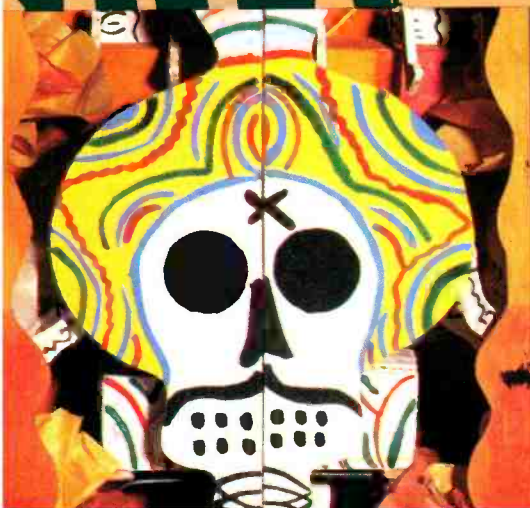
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