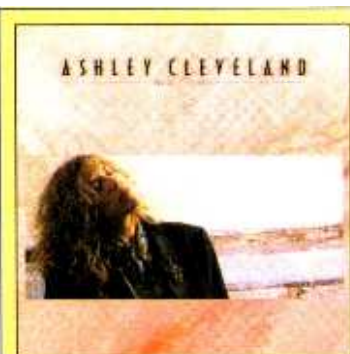


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## Music Dealers Digging Out Of Slump See Rebound After War-Related Sales Dip

BY ED CHRISTMAN  
and SUSAN NUNZIATA

NEW YORK—After suffering through a severe sales slump since the start of the Persian Gulf war Jan. 16, music retailers are seeing signs that business, while still sluggish, has begun to pick up.

In the days immediately following the breakout of war, some retailers say they experienced an unprecedented drop in same-store sales, with some citing declines of about 25% from levels generated a year earlier. But most retailers report that sales for the first weekend of February and on the subsequent Monday and Tuesday were encouraging.

While music retailers are seeing a "light at the end of the tunnel"—as stated by Scott "Perk" Perkins, director of retail at Cats, a 15-unit, Nashville-based chain owned by Music City Record Distributors—they caution that business is likely to remain soft until the Grammy broadcast Feb. 20. If that show produces some wildcard winners—such as last year's Bonnie Raitt sweep—it could bring people back into the stores looking for albums, retailers say. But even with that scenario playing through, retailers do not expect February to be

much stronger than a few percentage points better than flat. They add that sales should rebound in March, when labels traditionally start releasing titles from established acts.

Right now, dealers cite Sting's "Soul Cages" as the top-selling album. Other artists with album impact are Whitney Houston, Gloria Estefan, David Lee Roth, Paul Simon, Mariah Carey, Roger McGuinn, C&C Music Factory, Vanilla Ice, and any

music with a patriotic theme.

At nine-unit Buzz Enterprises in Columbus, Ohio, owner George Buzz notes that rap product is leading the way. "There aren't any strong heavy-metal titles so rap is controlling the market," he says, citing Black Box, Vanilla Ice, C&C Music Factory, L.L. Cool J, and Big Daddy Kane—plus Janet Jackson—as the chain's top sellers.

(Continued on page 83)

## Audio, Video Wholesalers Interbreeding Product Lines

This story was prepared by Earl Paige and Chris McGowan in L.A. and Ken Terry in N.Y.

LOS ANGELES—As more specialty video stores add music lines and utilize racking services for music and sell-through video, an increasing number of distributors have branched into rackjobbing of both categories. At the same time, some wholesalers that have historical roots in either the music or home video businesses are crossing into the alter-

native field.

For example, both Shelburne, Vt.-based Artec Distributing and Pittsburgh-based Video Channels, a prominent video rackjobber, have recently expanded into the music field through acquisitions. Artec bought Central South Rack, and Video Channels acquired Olympia, another music rackjobber.

Coming from the other side, Gemini Distributing, a traditional music racker in suburban Atlanta, is now

(Continued on page 78)

## Philips Reveals Details Of DCC Launch

This story was prepared by Jeff Clark-Meads in Eindhoven and Susan Nunziata in New York.

EINDHOVEN, Netherlands—Philips, the company pioneering the digital compact cassette, has spelled out the details of the format's introduction and its place in the market.

Wim Wielans, managing director of Philips Audio, announced last week that, when DCC is launched in April 1992, players will have a retail price of about 1,000 Dutch guilders

(about \$600). The cost of cassettes will be set by software companies, but tapes are likely to be more expensive than analog cassettes and cheaper than CDs, he said.

Wielans claimed DCC would not compete with digital audiotape and would not hurt sales of CDs, the other consumer-oriented digital format. Moreover, he said, all DCC players—without exception and no matter where they are manufactured—will contain Serial Copy Management System circuitry to prevent multiple

digital copies from being made.

Demonstrating DCC at Philips' headquarters here, Wielans elaborated on the issues raised when the format was launched at the Winter Consumer Electronics Show in January (Billboard, Jan. 26). He argued that DCC would not compete with DAT because DAT is now established as a "semiprofessional" system equivalent to reel-to-reel tape recorders. He contended that DAT will never be launched as a full-fledged consumer

(Continued on page 83)

## Does The Next Dance Belong To Rock Music?

BY LARRY FLICK  
and THOM DUFFY

NEW YORK—With dance music ascendant at retail and pop radio, a number of rock bands are remixing their current singles releases to win club acceptance.

Living Colour, Phil Collins, INXS, Michael McDonald, Ratt, and Anthrax are among the artists with a rock audience that are once again making overtures toward the dance music community with recent projects.

At the same time, an increasing number of dance acts are recording covers of classic rock tunes such as "White Rabbit" and "Strawberry Fields Forever." And a hybrid of contemporary dance and rock styles called "industrial rock" is gathering strength in the clubs and at retail.

(Continued on page 72)

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★ THE FUTURE	GUY	(UPTOWN)
HOT COUNTRY SINGLES		
★ BROTHER JUKEBOX	MARK CHESNUTT	(MCA)
TOP COUNTRY ALBUMS		
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TOP VIDEO RENTALS		
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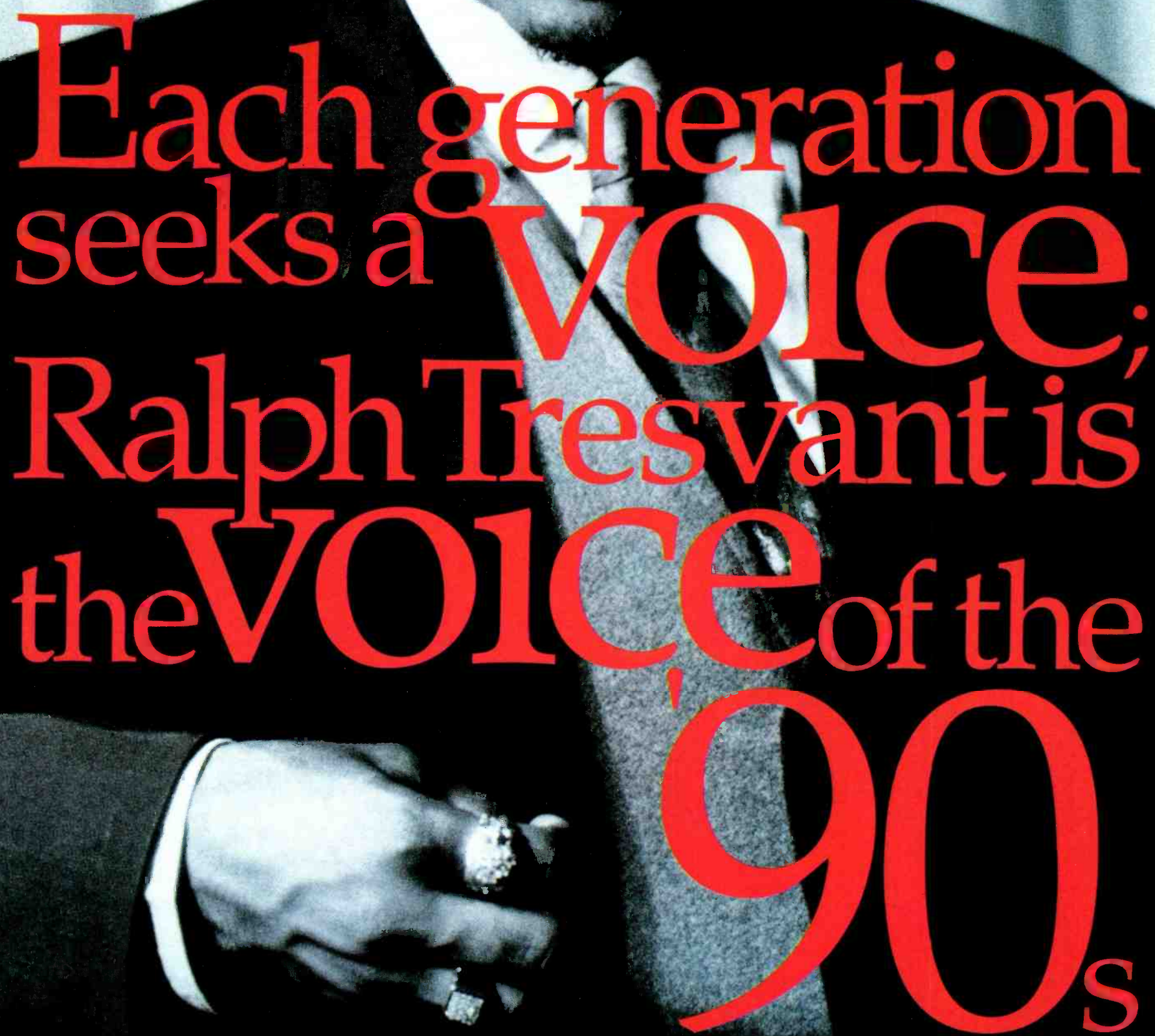


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# Disney Treks Deep Into Sell-Thru 'Jungle'

■ BY PAUL SWEETING

NEW YORK—As expected, Walt Disney Home Video will break with its own precedent and release one of its all-time classics in the second quarter (Billboard, Feb. 2). The May 3 release of "The Jungle Book" at a list price of \$24.99 will mark the first time the studio has dipped into its classics vault outside of the fourth-quarter holiday selling season.

Last year the studio released "The Little Mermaid" in May, but at the time "Mermaid" was a new film and had not yet achieved "classic" status.

In releasing "Jungle Book," Disney is also taking a different approach from other studios that have become cautious about the sell-

through business in the first half of the year, particularly at a time when the economy is in recession.

In recent months, studios such as CBS/Fox Video and Paramount Home Video decided to take a pass on leading sell-through contenders such as "Die Hard 2" and "Ghost," respectively. Both will be released in the first quarter, but at rental prices.

In the case of "Ghost," Paramount executives tied the decision to release the title as a rental partly to fears about the economy (Billboard, Feb. 9).

But Disney has charged ahead, announcing "Ducktales: The Movie—Treasure Of The Lost Lamp" for March at \$22.99, as well as the "Rocky & Bullwinkle" series in Feb-

ruary at \$12.95 per volume.

"We have no reservations whatsoever about sell-through outside the fourth quarter," Disney executive VP Richard Cohen says. "We are extremely bullish on our business, irrespective of what's happening in the general economy. Nothing in the general economy seems likely to hurt the Disney sell-through business."

Cohen also notes that "Jungle Book" is "the strongest title we've ever released," and says he expects its numbers to ultimately equal or exceed those of "Little Mermaid."

The company claims to have sold 9 million copies of "Mermaid."

"The success of 'Little Mermaid'

represented two significant findings for the industry," adds marketing VP Ann Daly. "First, it showed that volume sell-through business can be done and not just in the fourth quarter; and secondly, we released it in an uncluttered time frame, with very high retail participation, and we saw sales numbers we had not seen before."

Daly adds that holding a title like "Jungle Book" until the fourth quarter could ultimately depress sales.

"It's unrealistic to expect the majority of our core audience to materialize in 60 to 90 days," she says. "In packaged goods, a product is consid-

(Continued on page 78)

## Grammy Awards Latest Target On Sinead's Hit List

■ BY CHRIS MORRIS

LOS ANGELES—Assailing what she perceives as the music industry's materialistic values, Sinead O'Connor has withdrawn from participation in this year's Grammy Awards ceremony and announced her intention to decline any awards given to her.

The Irish vocalist, who is nominated in four Grammy categories this year (including record of the year, for the hit single "Nothing Compares 2 U") and was scheduled to perform at the Feb. 20 ceremony in New York, informed National Academy of Recording Arts and Sciences president Mike Greene of her decision not to participate in a two-page letter dated Feb. 1.

O'Connor's letter reads in part, "As artists, I believe that our function is to express the feelings of the human race... It is my opinion that the various art establishments do not recognize this. They acknowledge mostly the commercial side of art. They respect mostly material gain, since that is the main reason for their existence... I do not want to attend the Grammys ceremony in New York. If I were to win an award, I would feel it necessary to decline it, in order to voice my rejection of the values which I think

(Continued on page 83)

## Sony Alternative CD Package Being Tested By Distributors

■ BY CRAIG ROSEN

LOS ANGELES—Four major distributors are testing a 10 1/2-inch-long, open-jewel-box CD package, developed by Sony, at 10 retail outlets during February.

This marks only the second alternative package made available at retail. AGI Inc.'s Digitrak, which has had a considerably higher profile than the Sony package, is being tested by A&M Records with Sting's top 10 album "The Soul Cages."

According to Paul Smith, senior VP/GM of marketing for Sony Music Distribution, the test is "strictly for its durability to see if the shrink-wrap holds up" in the retail environment

and that the package "is not being tested for consumer response."

The new package is supported by two plastic strips that hold the jewel box open and keep the disc in place. A third plastic strip acts as a spine at the top of the package.

Sixty titles will be tested using the Sony package. All are catalog titles in the \$11.98-list-price range, including WEA titles by the Eagles, Debbie Gibson, Linda Ronstadt, Fleetwood Mac, and Chicago. Ten stores in New York, Chicago, and Houston are participating in the test, including Tower, Sam Goody, the Wiz, Record World, Sound Warehouse, and Entertainment Zone outlets.

(Continued on page 69)

## Promoters Decline Stand On Festival Seating Meanwhile, 1st Suit Filed Over AC/DC Concert Deaths

■ BY THOM DUFFY

NEW YORK—The nation's leading concert promoters, while affirming their concern over venue safety, have declined to take a joint position on the issue of festival seating, which figured in the deaths of three AC/DC fans in Salt Lake City last month (Billboard, Feb. 9).

Meanwhile, an \$8 million suit was filed in Salt Lake City Feb. 4 by attorneys for Bruce Child, the father of one of the three teens killed in the crush of a festival-seating crowd at an AC/DC show Jan. 18 at the Salt Palace arena.

The incident also has prompted a review of seating practices and crowd-control measures by the Spectator Management Group, which manages the Salt Palace and 26 other facilities nationwide.

The North American Concert Promoters Assn., at its regularly scheduled meeting in Phoenix Feb. 1-3, discussed the concern over festival seating in the wake of the Salt Lake City tragedy, although the issue was not on the group's formal agenda.

"The NACPA has no plans to address such matters as an organization," said a statement issued after the meeting. "While safety is a concern of every member of the community, safety at concerts has always been and is a matter for each promoter individually to address as appropriate, within the framework of the laws and regulations of the communities

and venues where they work."

Spectator Management Group, which suspended festival seating at the Salt Palace pending an investigation of the Jan. 18 incident, is reviewing its seating practices nationwide. Most of its 14 arenas, such as its flagship venue, the Philadelphia Spectrum, use reserved seating. But others, such as the Salt Palace, have offered festival configurations because of "history and tradition in the local marketplace," says Stephen J. Green-

berg, VP of production for Spectator. "It's our position that we defer to the promoter on the configuration they prefer."

"Obviously, after this incident, we have re-evaluated our position as it regards festival seating," continues Greenberg. While Spectator prefers reserved seating at events in its facilities, no decision has been made to change seating policies at all of its venues.

(Continued on page 72)

## Timothy White Is Named Billboard Editor In Chief

NEW YORK—Timothy White has been named editor in chief of Billboard. In this new position, White will have overall responsibility for



WHITE

the editorial content of Billboard, including its weekly coverage, charts, and specials. White will report directly to Billboard publisher Howard Lander. He joins Billboard March 22 at the National Assn. of Recording Merchan-

disers convention in San Francisco.

A former reporter in the New York bureau of the Associated Press, White has served as managing editor of Crawdaddy and senior editor for Rolling Stone. He has also served as a contributing editor to Musician and Spin and has been a regular contributor to Playboy, Penthouse, L.A. Style, The New York Times Magazine, and numerous daily and weekly newspapers.

White has written cover stories for Rolling Stone and Musician on such diverse figures as Billy Joel, Bob Seger, Johnny Carson, Bob

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A photograph of a baby crying, with a red banner across the middle containing the text "THE SISTERS OF MERCY".

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**Blaze of Glory**  
Jon Bon Jovi

BEST NEW COUNTRY ARTIST  
**The Kentucky Headhunters**

BEST COUNTRY PERFORMANCE  
BY A DUO OR GROUP WITH VOCAL  
**Pickin' On Nashville (Album)**  
**The Kentucky Headhunters**

BEST COUNTRY VOCAL  
PERFORMANCE, FEMALE  
**Where've You Been (Single)**  
Kathy Mattea

BEST COUNTRY SONG  
**Where've You Been**  
Kathy Mattea

BEST CONTEMPORARY BLUES RECORDING  
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ALBUM OF THE YEAR,  
GROUP, BAND OR DUO  
**"The Revival"**  
Tony! Toni! Toné!







**Zoo's First Attraction.** Lou Maglia, president of the BMG-distributed Zoo Entertainment, takes pen in hand to sign Rhythm Tribe as the label's first act. The Los Angeles-based, Latin funk/pop band will release its debut album, "Sol Moderno," Feb. 26. The single, "Gotta See Your Eyes," will be released Monday (11). Shown, from left, are Stephen Mead and Thomas Guzman-Sanchez, Rhythm Tribe; Linda Livingston, the group's manager; Maglia; and Marla Rebert and Paul Guzman-Sanchez, Rhythm Tribe.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Bob Jamieson is named president/GM of BMG Canada in Toronto. He was executive VP of PolyGram Holding. In other appointments, BMG International in New York names **Polsia Bueti** manager of international marketing and **Valerie Jack** manager of international A&R/marketing. They were, respectively, manager of international A&R/marketing at the company and manager of artist development at Arista International.

Impact Records in Los Angeles names **Jeff Sydney** president and **Bruce Tenenbaum** senior VP of promotion. They were, respectively, a partner in Left Bank Management and national promotions director at Atco.

**Al Reuben** is appointed senior VP of sales and marketing for Sony Music



JAMIESON



SYDNEY



TENENBAUM



REUBEN

Video Enterprises in New York. He was senior VP of sales and marketing for St. Martin's Press. **Howard Z. Brooks** is appointed director of special projects for Sony Music in New York. He was director of administration for entertainment law firm Grubman Indursky Schindler Goldstein and Flax. In other appointments, Sony Classical names **Bonnie Barrett** director of marketing, East Coast, in New York, **Glenn Devery** director of marketing, West Coast, in Los Angeles, and **John Pervola** director of marketing, Midwest, in Chicago. They were, respectively, marketing manager, West Coast market-



GLICKER



LIPSIOUS



GARBER



SHEPARD

ing manager, and marketing manager for the Midwest region for the company.

**James Glicker** is appointed VP of international marketing for BMG Classics in New York. He was president of Whitney Foods.

**Marilyn Lipsius** is promoted to VP of publicity for RCA Records Label in New York. She was senior director of publicity for the label.

**Jesus Garber** is named VP of R&B promotion for Zoo Entertainment in Los Angeles. He was VP of R&B promotion for A&M.

**Paul Hutchinson** is named VP in charge of finances and operations for Imago Recording Co. in New York. He was chief financial officer for the Zomba Group.

**Jean Johnson** is appointed senior director of promotion for Giant Records in Los Angeles. She was director of national promotion, CHR, for Epic.

**Rob Stringer** is named A&R director of Columbia Records in London. He was marketing manager at the company.

**Karen Sobel-Silver** is appointed national CHR promotion manager at Gefen Records in Los Angeles. She was director of video promotion and secondary singles promotion for the company.

**RELATED FIELDS.** Bill Shepard is appointed president and chief operating officer for retail operations at Super Club Retail Entertainment Corp. in Dallas. He was president of Cole Key Corp.

# Indie-Distrib Single Beats The Odds Timmy T. Tune Nears Top Of Pop Chart

■ BY PHYLLIS STARK

NEW YORK—Last week, the Timmy T. single "One More Try" on Quality Records became the first independently distributed record to crack the top 10 on the Hot 100 Singles chart in more than two years. This week, the single moves up to No. 3 with a bullet.

The last such success story was Tone Loc's "Wild Thing" on Delicious Vinyl, which hit No. 9 in January 1989 and went on to peak at No. 2 three weeks later.

While none have hit the top 10 recently, other independent records have been successful on the pop singles chart, although the examples are few and far between. Last June, Tommy Boy Records act Digital Underground had a No. 11 hit with "The Humpty Dance." Next Plateau Records artist Sybil reached No. 20 in December 1989 with "Don't Make Me Over." The 2 Live Crew hit No. 26 with "Me So Horny" in November 1989 before Skyywalker Records (now Luke Records) inked a deal with Atlantic. And Stevie B. had a No. 29 single with "Love Me For Life" last March before his label, Lefrak-Moelis Records (LMR), signed a distribution deal with RCA.

Independent-label heads say they face various obstacles to cracking the charts, among them the strength and influence of the majors and a lack of name recognition. Although both the majors and indies are now using the services of independent promoters, who became affordable to the indie

labels after the promoters' prices came down in 1986, the major labels have departments full of staff promoters, while the indies frequently have just one person.

"We're outmanned," complains Profile Records president Cory Robbins. "The major labels have 20 promotion people to every one we have. They can go and get 150 stations on a record the first week. We have to build up a story."

"It's frustrating not being able to get into the top five or 10 when you know your single is one of the top

sellors of the year," says Next Plateau president Eddie O'Loughlin, who claims the Sybil single sold more than 700,000 units. "It's really down to manpower. It's not down to brains or that [the majors] know more [about the business]." Where the independent labels are at a disadvantage, he says, is in not having the manpower to coordinate "getting radio and retail to report [the record] at the same time."

Tommy Boy president Monica Lynch says not having a regional

(Continued on page 72)

## Blackwell Aims To Steer Island Back On Course

■ BY JEFFREY JOLSON-COLBURN

LOS ANGELES—Island Records founder Chris Blackwell says the label has strayed from its path in the last year, but that he is putting it back on course and will remain at the helm for some time to come.

"I intend to remain very hands-on for two to four years," he says. "I want to get Island back on a basis that I feel comfortable with. Somebody will emerge who will become president, but I don't see that happening for a couple of years."

Blackwell, who sold Island to

PolyGram for a reported \$300 million in August 1989, moved back into the top slot when Mike Bone exited the presidency to move to sister label Mercury in December. At the time, it was not clear whether Blackwell's return to day-to-day operations was transitional, and a new presidential appointment was expected by many observers.

Meanwhile, Island promotion senior VP Andy Allen has been upped to VP/GM of the label, and former Shelter Records topper Denny Cordell will "be in charge of all creative

(Continued on page 82)

## WEA Executive 'Skid' Weiss Dead At 66 Trade Veteran Renowned For Charitable Activities

■ BY HILARY CLAY HICKS

LOS ANGELES—Seymour "Skid" Weiss, national director of communications for WEA Corp., died here Jan. 31 after a long illness. He was 66.

Weiss, who suffered from multiple sclerosis for many years, became seriously ill shortly before last Thanksgiving.

Weiss joined WEA in 1971, the year the distribution company was found-

ed by his college friend, the late Joel Friedman. For 10 years Weiss was national director of advertising and public relations; he held his last post for 10 years, reporting directly to president Henry Droz. He was responsible for designing, implementing, and enforcing a co-op advertising policy for WEA that is an industry standard.

In other endeavors, Weiss was a futurist and a humanist who believed in the fulfillment of human potential

through technology and social engineering. At the time of his death, he was in the process of organizing PROUD (People Responding Organized and United to Disabilities), a nonprofit advocacy group for the nation's more than 41 million disabled persons and their families.

To Weiss, disability was not an abstract humanitarian problem. He was a person with disabilities for all but the first three years of his life. When he was 3, he contracted tuberculosis of the bone from contaminated raw cow's milk he drank at a relative's resort farm in New York's Catskill Mountains. At the age of 6, he underwent one of the first bone transplant/hip-joint fusion operations ever attempted. As a result of his fused left hip joint, he later developed severe osteo-arthritis and scoliosis.

When he was 39, Weiss was diagnosed as having multiple sclerosis. Although he could walk for short distances with the aid of a cane, for the past seven years he grew more and more dependent upon the use of a wheelchair.

Weiss and his wife, Lee, helped found a community activist organization in the '60s that was responsible for improving trauma-care services and facilities in New York hospitals.

He was recognized as one of the leading anti-drug crusaders in the world of entertainment. As a result of his unprecedented success in launching a company-sponsored anti-drug campaign in the early '80s,

(Continued on page 69)

## Larry LeBlanc Is Named Billboard's Canadian Editor

NEW YORK—Veteran trade reporter Larry LeBlanc has joined Billboard as Canadian editor, effective immediately. LeBlanc is based in Toronto and will work for Billboard on a free-lance basis.

LeBlanc is a co-founder of the Canadian trade paper The Record and continues as a member of the publication's record review board. He has written for numerous other publications, including Rolling Stone and Record World, where he was Canadian editor from 1970-80.

Throughout his 20-year career, LeBlanc also has worked as a

writer, consultant, commentator, and air personality for various Canadian radio stations. He continues as a commentator for Canada-AM, CTV's morning magazine program; and as a contributor to World Rock News Network, a U.K.-based radio and print syndicator.

In 1990, he authored the study "A Report On Canadian Recordings And Canadian Radio" for the Canadian Radio-television and Telecommunications Commission.

LeBlanc replaces Kirk LaPointe, who last month rejoined the Canadian Press in Ottawa.



# Instrumental Soundtracks Chime In Carve Retail Niche, Spawn New Singles

BY DAVE DIMARTINO

LOS ANGELES—Instrumental soundtrack albums, which typically play second fiddle to those filled with pop songs, are suddenly scoring at retail.

While the most conspicuous soundtrack sellers traditionally remain hit-filled collections drawn from such films as "Pretty Woman," "Cocktail," and "Top Gun," the Top Pop Albums chart currently boasts five collections of instrumental scores many miles removed from the world of pop music.

Highest among them is John Barry's score to "Dances With Wolves" on Epic Associated, this week taking the No. 82 slot. Also included are Elektra Nonesuch's soundtrack from "The Civil War," at No. 93; Angelo Badalamenti's soundtrack to "Twin Peaks" on Warner Bros., at No. 147; and Columbia's "Godfather III" soundtrack, at No. 154. Danny Elfman's score to "Edward Scissorhands," on MCA, no longer on the chart, peaked at No.

174 two weeks ago.

Also prominent is Varese Sarabande's "Ghost" soundtrack, still on the chart after 25 weeks and now at No. 123. Unlike most of the other albums, the "Ghost" set is not purely instrumental: Maurice Jarre's score is accompanied by the Righteous Brothers' "Unchained Melody"—a recent hit all over again that has likely helped the "Ghost" set attain platinum status. Though Warner Bros.' "Twin Peaks" set also contains vocals—in this case three tracks sung by Julee Cruise—all of its music was composed by Badalamenti, and the album is by no means a "Pretty Woman"-type pop sampler.

Ironically, though none of these instrumental soundtracks is "typical" pop music, at least three labels are or will be working singles from the projects.

Epic has rerecorded and remixed two tracks from Barry's "Dances With Wolves" score—"The John Dunbar Theme" and the title track—and will release a video for "The John

Dunbar Theme" this month. Elektra Nonesuch released its first single ever with "Ashokan Farewell" and "Sullivan Ballou Letter," both taken from "The Civil War" soundtrack. And pending director David Lynch's approval, Warner Bros. will release a "megamix" single from the "Twin Peaks" soundtrack.

Why are these albums connecting with the public? Some say it is due to the success of the films or TV shows from which they are taken; some say due to the pop-cultural impact of the subject matter; and some say, quite obviously, due to the quality of the music involved.

Carol Yaple, director of media relations for Elektra Nonesuch, sees the success of the "Civil War" largely (Continued on page 55)



**And They're Off!** The T.J. Martell Foundation kicks off its 1991 Humanitarian Award ceremonies with a Jan. 16 luncheon at the "21" Club in New York. "A Family Affair," the Foundation's 1991 Humanitarian Award Dinner in honor of Charles Koppelman, will be held April 27 at the New York Hilton. Shown, from left, are Michael Klenfer, event chairman; Tony Martell, senior VP/GM, Epic Associated Labels; Dr. James Holland, Mount Sinai Medical Center; Bunny Koppelman; Charles Koppelman, chairman/CEO, SBK Records Group/EMI Music Publishing, and 1991 T.J. Martell Humanitarian Award recipient; Bob Buziak, dinner chairman and Chameleon Records president; Floyd Glinert, executive VP, Shorewood Packaging and chairman of the board, T.J. Martell Foundation; and Don Jenner, dinner chairman and Columbia Records president.

## Houston, Madonna Albums Sparkle In January Certs

BY PAUL GREIN

LOS ANGELES—The latest albums by the two hottest female singers of the past decade each went gold, platinum, and double-platinum simultaneously last month. Whitney Houston's "I'm Your Baby Tonight" was certified at all three sales levels Jan. 15; Madonna's "The Immaculate Collection" followed suit Jan. 18. It's Houston's third multiplatinum album, Madonna's fifth.

Also in January, M.C. Hammer's "Please Hammer Don't Hurt 'Em" topped the 9-million mark in U.S. sales, according to the Recording Industry Assn. of America. It's the best showing by an R&B-music album since Houston's 1985 debut release, which also sold 9 million units domestically.

And Vanilla Ice's "To The Extreme" topped the 7-million mark. It's one of the five best-selling debut albums. (Continued on page 83)

## Walt Disney All-Star Album To Benefit AIDS Foundation

BY MOIRA McCORMICK

CHICAGO—Walt Disney Records is releasing an all-star compilation album May 28 to benefit the Pediatric AIDS Foundation. Called "For Our Children," the album features both traditional and original children's songs performed by Paul McCartney, Bob Dylan, Sting, Elton John, Paula Abdul, James Taylor, Brian Wilson, Barbra Streisand, and Meryl Streep, among others.

According to Mark Jaffe, VP of Walt Disney Records, "For Our Children" will be released on cassette and compact disc. The album currently includes 12 selections from as many different artists, but Jaffe says submissions are still coming in. "The final project may have up to 15 songs," he says.

Selections include Dylan's rendition of "This Old Man," Paul McCartney's "Mary Had A Little Lamb" (re-

(Continued on page 72)

## Quick Visas Are Victim Of War Acts Face New Processing Delays

NEW YORK—As a result of the war in the Persian Gulf, foreign performers planning U.S. tours are encountering lengthy delays in visa approvals. Processing of U.S. visa applications is now taking as long as eight weeks—twice the normal advance time.

The delays in these approvals stem from two changes that followed the onset of the Persian Gulf war. As of Jan. 23, the U.S. Immigration & Naturalization Service is sending noti-

fication of visa approval via mail rather than cable for the duration of the war. Visa cables have been labeled "nonessential" by INS and suspended.

Also, increased security at some U.S. embassies and consulates has restricted in-person visa pickups by couriers, adding to delivery time.

"This stuff is a priority to the entertainment business but right now the government has other priorities,"

(Continued on page 72)

## Ice Chills At No. 1; Top 10 Stung By Sting; Estefan's 'Light' Makes Powerful Debut

ALTHOUGH Vanilla Ice and Sting vary tremendously in critical stature, both set records on this week's Top Pop Albums chart. Ice's phenomenal debut album, "To The Extreme," logs its 15th week at No. 1. This ties Men At Work's 1982 blockbuster, "Business As Usual," for the longest run at No. 1 by a debut since the mono and stereo charts were combined in 1963.

Sting's "The Soul Cages" vaults from No. 30 to No. 10 in its second week. The album is off to a faster start than either of Sting's previous solo releases. The Englishman's 1985 solo debut, "The Dream Of The Blue Turtles," took three weeks to reach the top 10; his 1987 follow-up, "Nothing Like The Sun," took four weeks.

Both of Sting's first two albums were nominated for a Grammy for album of the year; the critically lauded "The Soul Cages" is likely to follow suit. It's the first album to enter the top 10 at all since "The Simpsons Sing The Blues" broke through in the first week of January.

"All This Time," the first single from the album, jumps to No. 18 in its fifth week on the Hot 100.

GLORIA ESTEFAN's "Into The Light" is the top new entry on the pop albums chart at No. 48. It's Estefan's highest-debuting album to date. Her 1989 solo album, "Cuts Both Ways," bowed at No. 63; Estefan & the Miami Sound Machine's 1987 smash, "Let It Loose," opened at No. 93. Both albums hit the top 10; both yielded multiple top 10 singles.

"Coming Out Of The Dark," the gospel-accented leadoff single from Estefan's new album, jumps to No. 26 in its fourth week on the Hot 100. William Simpson of Los Angeles notes that it's Estefan's third hit to feature the Spanish version of the song on the B side. It follows "Anything For You" and "Don't Wanna Lose You."

FAST FACTS: Timmy T.'s "One More Try" on Quality Records leaps from No. 9 to No. 3 on the Hot 100. It's one of the highest-charting hits on an independently distributed label in the past decade (see story, page 9). Timmy T. wrote, produced, and performed the smash.

Columbia Records has three hits in the top five. "Gonna Make You Sweat" by C&C Music Factory Featuring Freedom Williams holds at No. 1 for the second week; Surface's "The First Time," which held the top spot for two weeks, dips to No. 4; and Mariah Carey's "Someday" leaps from No. 13 to No. 5. It's Carey's bid for a third consecutive No. 1 hit.

Keith Sweat's "I'll Give All My Love To You" jumps to No. 7 on the Hot 100 and moves up to No. 1 on the Hot R&B Singles chart. It's Sweat's third No. 1 R&B hit, following "I Want Her" in 1988 and "Make You Sweat" last year.

INXS' "Disappear" jumps from No. 12 to No. 8, but loses its bullet. It's the second top 10 hit from the group's "X" album, following "Suicide Blonde," which reached No. 9 in October. The success of "Disappear"

has kept "X" in the top 30 on the pop albums chart, but hasn't returned it to the top 20. This week, it dips a notch to No. 25.

Robert Palmer's medley of two old Marvin Gaye hits, "Mercy Mercy Me (The Ecology)" / "I Want You" is the top new entry on the Hot 100 at No. 77. Gaye took "Mercy Mercy Me"—the second single from the landmark "What's Going On" album—to No. 4 in 1971. He took "I Want You" to No. 15 in 1976.

The Pet Shop Boys' "How Can You Expect To Be Taken Seriously?" bows at No. 99. It's the duo's second chart hit to have a question/catchphrase as its title. It follows "What Have I Done To Deserve This?," which reached No. 2 in 1988.

2 Live Crew's "Live In Concert" isn't generating much chart punch considering the act's notoriety. The album inches up a notch to No. 92 in its fifth week on the pop albums chart, but loses its bullet.

WE GET LETTERS: William Simpson of Los Angeles notes that C&C Music Factory Featuring Freedom Williams ties John Lennon With The Plastic Ono Nuclear Band as the longest name for an act with a No. 1 single on the Hot 100. Lennon & Co. topped the chart in 1974 with "Whatever Gets You Thru The Night."

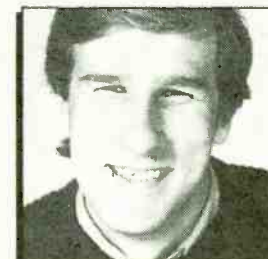
Ed Nemmers of Prospect Heights, Ill., has a Valentine's Day item. He notes that at least one song with the word "love" in the title has appeared in the top 10 of the Hot 100 every week for the past year.

Tony Cardone of Camden, N.J., notes that it took Ted Nugent more than 22 years to finally land his first top 10 single. Nugent first hit the Hot 100 in 1968 as the leader of the Amboy Dukes. He first broke into the top 10 in December as a member of Damn Yankees.

Ed Gleason of Montreal notes that Celine Dion, whose "Where Does My Heart Beat Now" vaults from No. 11 to No. 6 on the Hot 100, is the first French-Canadian artist to land a top 10 hit. France Joli reached No. 15 in 1979 with "Come To Me."



by Paul Grein





# The West Coast RAP All-Stars

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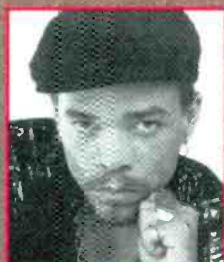
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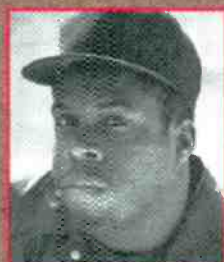
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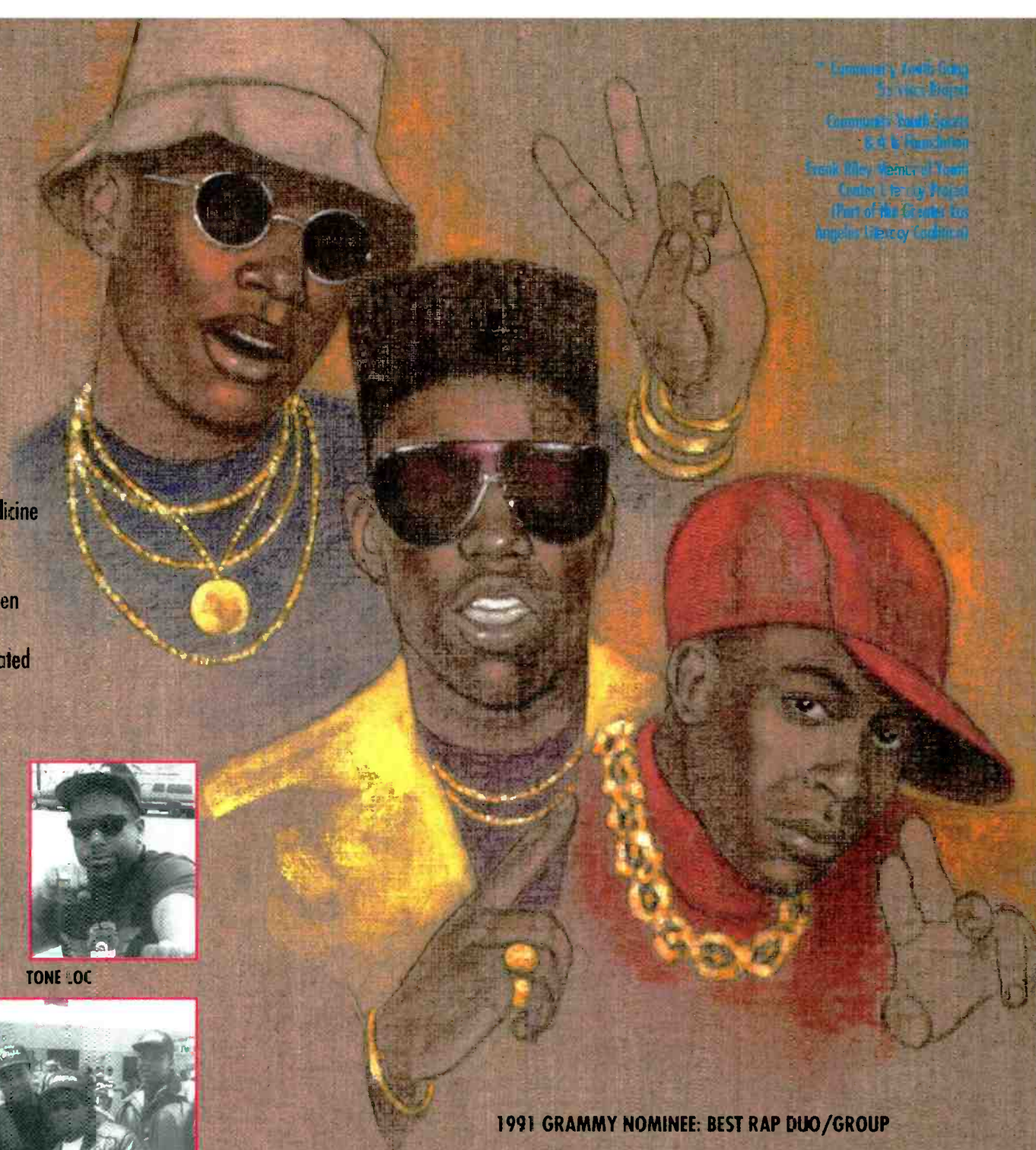
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## COMMENTARY

### AMAs Reflect MTV-Influenced Homogenization

# IT'S TIME TO SPEAK UP FOR MUSICAL DIVERSITY

BY CLIVE DAVIS

Sometimes trends sneak up on us, and we don't recognize the full impact until a single event crystallizes the moment. Watching the recent American Music Awards, I was suddenly struck by just how pervasive the influence of MTV has become, how it has shaped the musical tastes and expectations of the marketplace, and how its focus on the 12-18-year-old demographic has effectively frozen out of the mainstream so many other threads of our musical fabric.

The AMA show, except for its presentation of country music, is essentially indistinguishable from an MTV special. Much of today's top 40 mirrors the programming decisions of America's national video channel, and VH-1 has abdicated its potential as an alternative by becoming the easy-listening equivalent of a classic rock/oldies station. This state of music programming, coupled with the press critics' dismissal of the interpretive singer performing songs written by professional songwriters, has resulted in whole segments of music—and huge segments of its audience—being ignored to a greater extent than at any time in recent history.

This blinders-on approach is not without precedent; for years, the Grammy Awards came under justifiable criticism for ignoring rock'n'roll and defining much too narrowly what constituted achievement in popular music. The list of rock innovators—from Elvis and Chuck Berry to the Stones and Dylan—who were overlooked by NARAS (the recording academy) constituted a virtual roll call of modern music's creative pantheon. In mainstream media, early rock'n'roll was treated with a condescension born of hostility and ignorance.

So perhaps it is poetic justice that the airwaves—TV in particular—are now so dominated by the rap/metal/dance-pop troika embraced by the youngest segment of the music audience. After all, the AMAs, like television ratings, reflect nothing but popular sentiment—and when it comes to pop music, youth always rules.

But it is hard to take more than fleeting pleasure in a situation that provides no alternative, whether you define alternative as Sonic Youth or Harry Connick Jr. What is being lost is both the sense of the adventurous and a sense of the traditional, looking forward and backward to new frontiers in music and to the lasting riches of jazz and the American popular song, as interpreted by singers of genius.

Nobody should presume to dictate to MTV what to play or should

bands. It, too, suffers from a homogenization of sound. I applaud the emergence of alternative rock programming that, by breaking such unique artists as U2, R.E.M., and Sinead O'Connor, has clearly shown what role mainstream album radio could play if it were more adventurous.

Surely there is room on the airwaves for a coexistence of genres. There used to be. When did top 40 radio stop being a multitextured experience and become so rigid in its

topology, are not granted critical legitimacy by a rock-reared music press establishment.

It became orthodoxy in the post-Lennon/McCartney/Dylan era that "real" artists wrote their own songs and spoke from their own singular vision. While the brilliant heirs to that tradition—Bruce Springsteen, Bono, Prince—are deservedly praised for their vision and power, they are held up as the only genuine article, and the whole interpretive school is demeaned by comparison. On occasion, a nonwriting artist who comes from a rock background—Bonnie Raitt or Tina Turner, for example—is given a pat on the back. But, for the most part, the rock press considers anyone who relies on outside pop songs to be in a secondary, inferior category.

There is nothing inferior about a great pop song, and there is nothing inferior about the special genius of Aretha Franklin or Barbra Streisand, who invest passion and artistry in words and feelings set down by people other than themselves and then find new, meaningful emotion in those words. It is true this is a special time in our nation's history, but was it not a magical moment when, with soulful inspiration and spine-tingling intensity, Whitney Houston lit a torch under Francis Scott Key's "Star-Spangled Banner" at the Super Bowl? Was it any less magical because she did not write it?

We are in real danger, I feel, of severely limiting the depth and diversity of our collective musical experience, squeezed on one side by the aggressively youthful mainstream as defined by MTV and top 40, and on the other side by the conservative programming policies of VH-1 and album radio. It is time for new, creative programmers to come out of hiding and have a field day.

It is also time to speak up for diversity, for an open-minded attitude on the part of the people whose role it is to shape as well as reflect the musical temperament of our times. Only then will the American Music Awards reflect to the millions watching it all of the music and creativity of which we can be justly proud.



**'We are in real danger of limiting the diversity of musical experience'**

Clive Davis is president of Arista Records.

suggest that it become all things to all people, balancing M.C. Hammer with Ray Charles, Aerosmith with Zubin Mehta. Just because it is music television does not mean it has to be a chaotic assortment of the wide musical spectrum. MTV serves its audience well, and every record company has benefited from its ability to reach an active, music-intensive constituency. And top 40 radio, which almost by definition has always aimed for the teen demographic, has to reflect the most immediate, explosive musical developments.

Where, however, is the counter-programming? The complementary voice? VH-1 could be that outlet, but after a brief period of experimentation, it has retreated to the safest of formats, feeding a steady diet of the familiar. And album rock radio, once the breeding ground for a generation of progressive artists, has also undergone a transformation, becoming so rigid and conservative that it is breaking far fewer new and important, pioneering

boundaries? Tracing the phenomenal career of Frank Sinatra on "The Reprise Collection," one sees that, even at the very apex of rock's dominance, the mid-'60s, there was room at the top of the charts for "Strangers In The Night" alongside "Paint It Black." Patsy Cline and Johnny Cash had huge top 40 success. So did Stan Getz and Barbra Streisand. Right next to Marvin Gaye and the Yardbirds.

It was a different time, certainly, and you cannot get caught up in the haze of nostalgia. But the cross-pollination of styles and attitudes was healthy, and it did not hurt the rock generation to be exposed to Sinatra in the summer of '66. Some of those kids may even be buying his new boxed set on CD and discovering, alongside "My Way" and "New York, New York," the great songs of Cole Porter and Rodgers & Hart.

It's all the more pity, then, that today's interpretive singles do not get the same kind of attention and respect, are not allowed to intrude on the wall-to-wall pop-dance mo-

standing, loyal, and energetic retail network that is already in place and allow us to do what we do best. Until then, I guess you'll have to live with it.

David Skolnick  
 Home At Last Music  
 Ashland, Ore.

#### IS RAP MUSIC?

In response to Billboard's Jan. 12 Commentary by Robert A. George, his point about the cowardice behind "no rap" radio slogans is correct to a certain extent. However, what makes the argument for rap goes beyond prejudice. With a few exceptions (i.e., Vanilla Ice, M.C. Hammer), rap is a form of entertainment, not music. Rap is to music what breakdancing is to Alvin Ai-

ley, what a "have a nice day" face is to Picasso.

I agree that most forms of music—country, jazz, metal—should be considered for radio airplay. But the simple truth is that most people "hate" rap—whatever the reasoning, that's a fact.

Again, George's point is well-taken. However, rap is not a good example.

Andy Johns  
 Chicago

## Letters to the Editor

#### CROCODILE TEARS

Please let me shed some crocodile tears for you poor souls at the CBS and RCA record clubs who are about to take a major hit because of the impending postal rate hikes (Billboard, Jan. 19). Sorry, boys. It's a hard life, isn't it?

You formerly represented only a minor annoyance to me as a retailer of prerecorded cassettes and CDs. But, with the advent of CDs as the predominant format, your existence has become somewhat more hemorrhoidal. It is not so much the nature of your business that is loathsome

to me—after all, this is America—but it is the hypocrisy of having vendors beseeching me to buy product in ever greater amounts, no matter how wonderful the deal, and then seeing a significant number of customers taking advantage of your ridiculous "8 CDs for a penny" or whatever is the going rate of your inducement.

Please don't tell me that your CD/tape clubs are wonderful marketing tools that stimulate sales and thus help the retailer. That is both bullshit and an insult to my intelligence. All you do is take money out of my pocket.

I hope the post office and UPS increases are, as Gene Del Polito puts it, "devastating." Perhaps then you might make better use of the out-

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.



*"Divas put spirit into spirituals."* —USA Today

**GREAT DAY!**

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## Top 40 Takes Another Look At Country Crossovers

■ BY SEAN ROSS  
with DEBBIE HOLLEY

NASHVILLE—Prompted by the success of country radio last fall, their own format's ratings trouble, and a more somber national mood amid the Persian Gulf war, top 40 programmers are seriously weighing the question of whether country crossovers should be part of their format for the first time since the early '80s.

Alabama's country hit "Forever Is As Far As I'll Go" has been quietly adding medium- and small-market Southern top 40s in recent weeks, even though RCA has not formally serviced it nationally. That came on the heels of Lee Greenwood's 7-year-old "God Bless The U.S.A.," which showed up on Billboard's Top 40 Radio Monitor recurrent chart the week after war broke out in the Persian Gulf.

Neither of these are final steps back toward country crossover. The resurgence of "God Bless The U.S.A." transcends most normal programming considerations. And the success of the Alabama record—pending a formal decision on whether RCA will pursue it nationally—has thus far been in the same markets where country records used to start, such as Louisville, Ky., or Roanoke, Va.

But the fact that country records are even open for discussion now is significant when you consider how little top 40 action country artists have seen since the mid-'80s, even at deep-South starter stations. The last record to bridge top 40 and country was Roy Orbison's posthumous "You Got It" in 1989. The last country act in the top 40 was Restless Heart, whose "I'll Still Be Loving You" struggled to No. 33 in 1987. The last top 10 country crossover was the Willie Nelson & Julio Iglesias duet "To All The Girls I've Loved Before" in 1984.

### GETTING TO FIRST BASE

Two years ago, when Billboard last polled top 40 PDs about country crossovers, there was unanimous opposition—even in the South—from PDs who saw too much of a gap between what country played and their format, and who did not think that one or two country songs would attract listeners who could hear country somewhere else.

But now some PDs have changed their minds. "You have an audience that will listen to Warrant and Garth Brooks," says KNOE-FM Monroe, La., MD Chuck Redden. "If you get away from the prejudices about who it is, Alabama is just another good record like Stevie B's 'Because I Love You.'"

"If you look at the ratings in the South, in almost every city, the No. 1 or No. 2 station is country," says WZKS Louisville PD Buddy Scott, who is playing the Alabama

record. "Top 40 has always been a bringing together of different types of music, but for two years it's only been bringing together two types of music—rap and heavy metal."

"The No. 1 station in this town is country KTCS. We were No. 1 back when we did play country," says KISR Fort Smith, Ark., PD Bob

*'You have an audience that'll listen to Warrant and Garth Brooks'*

Chase, whose competitor, KZBB, added the song the week after KISR added it.

"I share 27% of my audience with KSCS and 20% with KPLX," adds KEGL Dallas PD Joel Folger, who has recently experimented with Garth Brooks' "Unanswered Prayers." "If you add up the country shares in this market, Garth Brooks is as mainstream as Motley Crue," he says.

The Gulf war also figures into the equation. Eddie Haskell, PD at WXLK (K92) Roanoke, Va., says that stations had "an excuse" to break format for Lee Greenwood, which may have paved the way for Alabama. Scott says that with a more sober national mood during wartime, "we may see more meaningful, serious songs entering the chart—not necessarily commenting on the war. I think all that adds to the timing [on the Alabama record]."

So do the other changes in top 40's music mix as the format pursues a more adult audience. Haskell says Alabama "doesn't sound as out of place next to Wilson Phillips as it does next to Paula Abdul."

### IF YOU ASK ME TO

But the biggest reason that the Alabama has made it to first base with top 40 PDs may be simply that RCA brought it to their attention—something that has not happened much with any major label since Restless Heart.

Although RCA VP/pop promotion Butch Waugh emphasizes that RCA has not been asking for top 40 adds on Alabama, and that he would have not worked the record at all if AC KVIL Dallas and KNOE had not suggested it, top 40 PDs playing Alabama still say the record came to their attention not from country stations in their market—which they still do not monitor—but through label reps. (KNOE's Redden, who discovered the record when listeners began asking for it at dances, is the major top 40 exception.)

So even though Leo Davis, PD of WQEN (Q104) Gadsden, Ala., has a country AM in his building, his attention to country has been limited to making sure he has new Alabama and Restless Heart singles because "it's hard to keep up

with what's coming in already." Says Haskell, "I think RCA should be credited with having the foresight to go after Alabama because I wouldn't have even looked at it."

How do PDs outside the onetime country starter markets feel about playing country again? WPXY Rochester, N.Y., PD John Ivey is amenable to the prospect. "I'm going to have to watch [country rival] WBEE a little bit, because they just finished second in the fall book," he says. "We're [leaning adult] during the day like everybody else and I'm sure that a good country record during the day would work fine."

But WKDD Akron, Ohio, PD Jeff Clark feels that the last major country crossover period in the early '80s "didn't serve top 40 that well, so I hate to see it happen again. Every now and then there's a country record that comes along that's too massive to deny, but I hate to see people go looking for country records again."

As for two of the Southern PDs who expressed their opposition to country crossovers two years ago, one remains unmoved. WZYP Huntsville, Ala., PD Chris Andrews says he will "hold off the Alabama record as long as I can. Playing it is a 3:30 commercial for the country station and I'd rather not do that. It's not what we do... and I'm sure the country station here won't be playing AC/DC."

WDJX Louisville PD Chris Shabel, meanwhile, says, "If I was in a different part of the country, I wouldn't be any more open than I was two years ago. But here, the

No. 1 station is a country station with a 20 share. So obviously there are some people that like it. As for how that relates to the environment of a top 40 station, I don't know."

One concern of some top 40 observers is that the return of country crossover could represent not a return to a more balanced top 40, but merely a shifting of weight from one extreme to another. Just as the rise of country hits in the early '80s coincided with the dance backlash, several of the PDs playing Alabama allow that they have been backing off on what they call "disposable product," e.g., novelty rap.

It is also worth noting that after five years of publicity for new country artists and the format's new rock edge, country crossover has resurfaced through the AC route that it customarily took in the early '80s when Alabama was having hits with ballads that sounded a lot like this one. (Despite a few runs at album radio with a Steve Earle or Foster & Lloyd, no label has gone to top 40 with an up-tempo country record since Dan Seals' "Bop" reached No. 42 in 1986.)

Similarly, it should be noted that Alabama—a brand name group with top 40 PDs—seems to have made more progress with top 40 than Garth Brooks or Clint Black, two artists with major current pop album sales.

### LABELS STILL WARY

Bonnie Goldner, RCA's head of AC promotion, says that since Ala-

bama began receiving pop adds, she and Waugh have "had several calls from other labels asking what this means. They all want to jump on the bandwagon."

But back in Nashville, label folk are cautious. Most still feel the only way to country is through AC. RCA VP/sales Dave Wheeler still believes labels "would fall flat on [their] face" if they tried crossing records directly to top 40. PolyGram director of national promotion Bruce Shindler still sees top 40 as too "disco and rap" oriented. "There is no way you can hit those charts until they start changing

(Continued on page 22)



**Riding High.** WMGF (Magic 107.7) Orlando, Fla., NSM Lori Counihan recently got the chance to lead the Ringling Bros. and Barnum & Bailey Circus parade into town on an elephant. Counihan received riding instructions from circus trainer Falvio Tony before the parade.

## Are Stations Pumping Down The Volume? Engineers Say Trend Is Toward 'Cleaner' Sound

■ BY CRAIG ROSEN

LOS ANGELES—"The louder the better." That was the creed top 40 engineers and programmers lived by for much of the '80s. But with the rise of compact discs in the control room and in listeners' homes and cars, some chief engineers are rethinking their audio processing.

"I've seen a trend in the past few years," says top 40 KUBE Seattle CE Garnet Drakiot. "It's a backing off from the balls-to-the-wall attitude... At this station, we try to sound cleaner. I don't think loudness is the be-all, end-all."

WAPW (Power 99) Atlanta chief engineer Vic Jester concurs. "We cannot afford to run listeners off the FM band like we did on the AM band 20 years ago," he says. "Listener fatigue is one of the bigger problems in larger markets."

KIKX Colorado Springs, Colo., engineer Howard Phillips also notes the change. "An engineer's job used to depend on how dense they could make it sound, but right

now, with the increased use of CDs on the air, we are given the opportunity to go with a much cleaner product and open up processing so it sounds like the record producers wanted it to sound on the air."

For Phillips, who was formerly at an easy-listening station, listener fatigue has always been a con-

*'A real dense sound is going to be fatiguing'*

cern. "Kids don't fatigue as easily, but still a real dense sound is going to be fatiguing and they're going to do some switching," he says. "A cleaner signal will keep them longer."

WLOL Minneapolis CE Joe Niffen notes that stations have to be careful not to do too much processing, so that material that is broadcast on the radio still sounds like the material listeners hear on their CD players.

According to Niffen, listeners

can detect when music is overprocessed. "In their mind, listeners are going to say, 'It doesn't sound right. I don't like it.' They're going to go away because of that stress factor."

The processing issue is of particular importance to top 40 because of the format's recent problems with adults and the emphasis on in-office listening during the last several years. And the presence of some relatively busy dance records (e.g., "Love Will Never Do" and "Gonna Make You Sweat") also calls into question the decision to trade clarity for loudness.

Some top 40 PDs still fall on the loudness side of the equation. While KDWB-FM Minneapolis PD Brian Philips says, "It's nice if you have [loudness], but it is better to sound clean," he also says, "The loudness issue can be an ego issue like 12-plus Arbitrons. I don't want to go to work in the morning and hear the competition's apparent loudness [sounding] louder than mine. It's disheartening. Top 40 is in that game. We need to create a

(Continued on page 22)



# Arb's Bosley Out; Boston's WBMX Debuts; AM-FM Mergers In Denver, Seattle-Tacoma

IN A MOVE that surprised the industry, **Rhody Bosley**, Arbitron's VP of sales and marketing for radio services, is out, a result of what VP/communications **Tom Mocarsky** calls "philosophical conflicts" with executive VP **Ken Wollenberg** over "what the radio division should be and how it should serve its customers." A replacement should be named within two weeks. Bosley, who was set to be married last weekend, seeks a new opportunity in group or association management. Call him after Friday (15) at 301-377-4796.

## MIX HITS BOSTON

By the time you read this, **WROR** Boston says it will be "rhythmic AC" **WBMX** (Mix 98.5) under new PD **Greg Strassell** and consultants **Alan Burns** and **John Parikhal**. Presentationally, **WBMX** will resemble the Burns/Parikhal-consulted **KHMX** Houston. Musically, it will lean R&B where **KHMX** leans rock.

Top 40 **WZOU** Boston, meanwhile, in a spoiler move, has been calling itself Mix 94.5 several times an hour since Feb. 4. Ironically, **WROR** in one of its previous permutations as a bright AC referred to itself as "the best mix" several years ago.

Here is a sample hour of **WBMX** from one of its run-throughs, before signing on: Whitney Houston, "So Emotional"; Righteous Brothers, "Unchained Melody"; Donna Summer, "Last Dance"; Four Tops, "I Can't Help Myself"; Sinead O'Connor, "Nothing Compares 2 U"; Natalie Cole, "Pink Cadillac"; Phil Collins, "Something Happened On The Way To Heaven"; Madonna, "Borderline"; Commodores, "Three Times A Lady"; Taylor Dayne, "Tell It To My Heart"; Michael Jackson, "Man In The Mirror"; Mariah Carey, "Love Takes Time"; Percy Sledge, "When A Man Loves A Woman"; Johnny Hates Jazz, "Shattered Dreams"; and Anita Baker, "No One In The World."

## PROGRAMMING: K-HOW NOW?

In Denver, Viacom's full-service AC, **KHOW**, and soft AC **KSY** are now simulcasting as **KHOW-AM-FM**, billing themselves as "soft rock." **KHOW's** **Hal Moore** & **Charley Martin**, **Tom Kelly**, and **Murphy Huston** will do mornings, middays, and p.m. drive, respectively. **Scott Morrison** and **Matt Gerik** from the FM staff remain on for nights and late nights. **KSY** staffers **Dave Bogart** and **Scott Curtis** are out.

There was a similar consolidation this week at easy **KBRD** Seattle and legendary full-service AM **KTAC** Tacoma, Wash. **KBRD** PD/morning man **Bill Conway** (206-838-0123) is out, as is midday jock **Ed Dunaway**. **KTAC** PD/morning man **Bruce Cannon** is now PD for the simulcast easy-listening duo.

As tipped here last week, top 40 **KSAQ** (Q96) San Antonio, Texas, did indeed become album outlet 96 Rock Feb. 4. In-house consultant **Bill Thorman** is now PD, switching places with **Leo Vela**, who is also looking for a full-time job.

So when all the smoke cleared at **AC KKYY** (Y95) San Diego following

the three-day billboard stunt to reintroduce PD/morning man **Bobby Rich** to the market, the station remained AC, but became **KRMX** (Mix 94.9). **Scott Kenyon**, OM/morning man of nearby **KKOS**, rejoins Rich in mornings. **Jim Rondeau** from **AC KMGI** Seattle will do middays. **Don Frey** from album **KCHV** Palm Springs, Calif., joins for late nights.

In related stories, back at Rich's former station, **KMGI**, acting PD **Kevin Cassidy** is now officially PD. Also, **Doug Ray** from **KWIZ** Anaheim, Calif., is now doing mornings at **KKOS**, replacing **Kenyon**. **Tony**



by Sean Ross with  
Craig Rosen & Phyllis Stark

**Marino** from **KMLO** replaces **Frey** in p.m. drive at **KCHV**. And elsewhere in the market, former **KSFM** (FM102) Sacramento, Calif., PD **Brian White** is the new PD of top 40/dance **XHTZ** (Z90). Also, at country **KOWF**, **Al Gordon** is now OM replacing **Bob Richards**. **Gordon** was already PD for adult standards sister **KSPA**. Night jock **Dave Dame** is now MD/mornings; weekender **Chris Kay** goes to afternoons. Former **KOWF** MD **Jim West** is now doing weekends at **KKOS**.

After a brief period as oldies, **KFMK** Houston is again billing itself as "classic hits" and is running an unusual '70s-based AC format. How unusual? The three songs on one of its image promos are "Lady" by Styx, "Telephone Line" by ELO, and "Long Tall Glasses" by Leo Sayer.

At N/T/AC combo **WCKY/WWEZ** Cincinnati, AM OM **Bruce Still** is upped to OM for both stations. FM PD **Mark Elliott** is now PD for the combo. At **WCKY**, morning anchor **Brian Patrick** is replaced by midday host **Mike McMurray**. P.M. driver **Stan Solomon** is gone; his producer **Robin Fribbley** takes over. On the FM, **Jeff Bolen** goes from nights to middays. Also, classic rock **WOFX** PD **Warren Williams** leaves for the APD slot at **KLSX** Los Angeles. MD **Joe Zerhusen** is acting PD.

At adult alternative **WBZN** Milwaukee, both PD **David Herring** (414-427-0490) and VP/GM **John Caras** are out. **LSM Mort Friedman** is acting GM ... Top 40 **WNRJ** Columbus, Ohio, is now leaning dance under new GM/PD **Tom Gilligan** (Billboard, Feb. 2) and consultant **Harry Lyles**. **Rob Morris**, last acting PD of **WJMO-FM** Cleveland, is the new APD/morning man.

PD **Peter Dominowski** is out at classical **WFMT** Chicago; **Norm Pelligrini** assumes his duties ... Former Taylor group PD **Russ Morley** is named PD at top 40 **KEYZ** Anaheim, Calif., replacing **Craig Powers**.

Satellite Music Network's R&B/

oldies **Heart & Soul** format will move toward urban/AC Feb. 25, and will now be marketed, but not known on air, as **The Touch** ... Longtime country outlet **WCAW** Charleston, W.Va., will start simulcasting **AC WVA** March 1. PD **Rick Johnson** is weighing his options; call 304-925-4986.

**WFYV** (Rock 105) Jacksonville, Fla., PD **Beau Raines** is named PD of classic rock **KCFX** Kansas City, Mo., replacing **Doug Gondek**. Also, several weeks after losing classic rock **WIOI** to oldies, Jacksonville gets a new classic rocker as **WAIA** makes the switch from country. Morning team **Dean Bodine** & **Sabrina** are out. Area radio veteran **Phil Edwards** will do middays as **Eddie Rivers**. **Ed Russ** from country rival **WQIK-FM** will do afternoons.

San Antonio, Texas, gets its first full-fledged urban outlet in five years as former urban/AC AM **KCHL** goes mainstream. **Jill Fox**, from AC sister **KMMX**, is PD. **Larry L. Hayden** from crosstown **KSRR** is APD/morning man. **The Mystery Lady**, a board operator with the previous format, is the new p.m. driver ... While **KHYI** (Y95) Dallas looks for a PD, **Frank Miniaci**, MD of co-owned **KKBT** Los Angeles, will be in-house consultant for several weeks.

At urban **WWWZ** (Z93) Charleston, S.C., morning man **Stan Verette** adds OM stripes. Also, former Z93 morning man **Connie MacPhaul** returns to the station as Verette's partner. **Mikki Spencer** goes to middays. **Ken Moore** from crosstown **WMGL** joins for afternoons. **Vernessa Pendergrass** moves from middays to late nights. **Mark Clark** goes from afternoons to nights. **Frank Stevens** and **Elliott Maxwell** go to part-time. **Don Early Allen**, PD of rival **WDXZ** (Foxy 104), is now PD/mornings of **WUJM** (94 Jams), assuming duties from VP/programming **Bob Casey**.

Longtime urban outlet **KDKS** Shreveport, La., becomes **KLKL** (Oldies 92.1). Station manager/PD **Bill Sharp** is out. **Howard Clarke**, formerly with crosstown **AC KVKI**, is the new PD ... Consultant **Fred Jacobs** has changed the name of his company, Media Strategies, to **Jacobs Media** ... Oldies **WOND** Atlantic City, N.J., PD **Donna Richards** is upped to OM for that station and top 40 **WMGM**, replacing **John Barab**. She needs a morning person for the FM ... Morning man **Beaver Brown** is upped to PD at album **KDJK** Modesto, Calif.

**AC WQFN** Muskegon, Mich., has returned to easy listening and its former calls, **WQWQ-FM**. PD **Geoff Brown** is out. MD **Brian Bracher** is upped to program coordinator ... Classical **KSUR** Monterey, Calif., is now simulcasting its easy listening **AM KOJY** and **KJQI** Los Angeles.

Album **WCKN** (Rock 101) Greenville, S.C., switches calls to **WROQ** ... **Carl Schneider**, longtime PD of album **KJOT** (J105) Boise, Idaho, is out; call 208-345-3382. **Brian Hunter** remains OM ... **Joe Logan** replaces **Dave Alexander** as PD of **AC WAEV** Savannah, Ga.; he was PD of crosstown country **WCHY**.

**Eugene, Ore.**, gets a new Satellite Music Network Z-Rock AM as

## newsline...

**JIM FREEMAN** is upped from GSM to GM at **KRLA/KLSX** Los Angeles, replacing **Bob Moore**.

**CHARLES MOOTRY** has been named VP/director of broadcasting for **Johnson Publishing** and VP/GM for its properties **WJPC/WLNR** Chicago and **WLOU** Louisville, Ky. **Mootry** was with **Johnson** until 1986.

**EDWARD KIERNAN** has been named GM of **WBAL/WIYY** Baltimore, replacing **David Barrett**. The former VP/GM of **WCBS** New York, he was last an investment broker for **Americom**.

**TAMMY KINZER** is the new VP/GM for **Reams Broadcasting's WZRZ** Cincinnati. She was previously VP/group sales for **Reams**.

**ARCHIE KOVANEN**, a reorganization specialist, is the new court-appointed CEO at **Olympia Broadcasting Corp.**, replacing **Jamie Ireland**.

**COL. RICHARD FULLER** has been upped to commander of L.A.'s **Armed Forces Radio/Television Broadcast Center**, replacing the retiring **Col. Neal Emper Jr.** He was deputy commander for operations.

**KHNN** drops **Unistar's** **Headline News** for hard rock ... **SMN Kool** Gold affiliate **WLAV** Grand Rapids, Mich., is now simulcast album rock ... **WFAL** (F101) Cape Cod, Mass., drops top 40 for **SMN AC**.

## PEOPLE: MORE LOVE

**Mike Love**, who crossed from **WRKS** to **WBL** New York last week as APD/MD, will indeed do mornings also. **Love** did mornings for **WRKS** before moving to nights last year. He'll be teamed with **Lisa Harrison** from **KACE** Los Angeles. **Sergio Dean** & **Charlie Berger** are out. Across town, **WNSR** (Mix 105) p.m. driver **Dan Taylor** will be the host of **Westwood One's** Saturday night oldies show, "The Rockin' Gold Oldies Show," replacing **Dick Bartley** (see **Networks & Syndication**, page 17).

Former **KUBE** Seattle PD **Tom Hutyler** resurfaces in afternoons at crosstown **AC KSEA** (Mix 101). **Dan Murphy** moves to middays as **Dave Young** exits ... **Lauren Valle** goes from p.m. drive at classic rock **KZFX** Houston to the same shift at **KSRR** (93 Star) San Antonio, Texas.

Top 40 **WBSB** (B104) Baltimore MD **Pam Trickett** exits for the local Reprise slot; no replacement has been named ... **Terry Rhodes** is out of middays at country **KSAN** San Francisco ... **Robyn Lane** moves from swing to nights at album **WBAB-FM** Long Island, N.Y., as **Tracy Speed** goes to weekends. **Mike Solkov** joins as production director from **WFAS-FM** White Plains, N.Y.

Urban/AC **KXOK** (Soul 63) St. Louis is on the air with its new lineup. **Jim Gates** is doing mornings. **Lou Thimes Jr.** handles p.m. drive. **Yolanda Clark** joins for weekends. All were formerly with crosstown R&B outlets **KATZ** and/or **WESL**.

**Valerie Knight** is out of middays at top 40 **KZZP** Phoenix ... Top 40 **WPRO-FM** Providence, R.I., hires **Magic Mark Anthony** from **WAVA** Washington, D.C., as **Big John Bina** and **Tony Mascaro** go to late nights and overnights, respectively. **Jim Halfyard** exits ... At album **WCGY** Boston, MD **Lisa Garvey** is out. **Dawn Marie** from **WCAP** Lowell, Mass., joins the morning show.

**Mark Bishop** goes from nights at country **WCLT** Columbus, Ohio, to mornings at similarly formatted **WSLR** Akron, Ohio, replacing **J.W. Taylor**. Across town, veteran area

personality **Dancin' Danny Wright** goes from p.m. drive at top 40 **WKDD** to nights at **AC WQMX** (Mix 94.9). Night jock **Bill Shiel** joins PD **Brian Chase** in mornings. **Mark Fletcher** from **WDOK** Cleveland joins for weekends.

**Alvin Lawton**, former RD/nights at **WIBW-FM** Topeka, Kan., is looking; call 913-271-6735 ... At country **WYNK** Baton Rouge, La., MD **Brad West** adds APD stripes ... **Craig Duncan** from **KXKT** Omaha, Calif., is the new night jock at **KWNZ** Reno, Nev., replacing **Trevor Carey**. He will be known as **Johnny Danger** ... **KNOE-FM** Monroe, La.,'s **Paul Piro** is the new MD of **KQID** Alexandria, La., replacing **Terry Knight**. ... **WPLJ** New York veteran **Howard The Cab Driver** is out.

## EVENTS: KOME ON BACK

Album **KOME** San Jose, Calif., marked its 20th anniversary with an airstaff reunion Feb. 2. Among those present were **KLOS** Los Angeles' **Gino Mitchellini** (then known as **Gene Mitchell**), former PD **Mikel Hunter**, **Kelly Cox**, and **Jona Denz** ... **Howard Stern** sidekick **Jackie "The Joke Man" Martling** has been signed to host "Spotlight Cafe," a new half-hour comedy show airing after **Stern's** program on superstation **WWOR-TV**. The first of four shows debuts Feb. 9.

Approximately 27% of radio sales managers and 48% of salespeople are female, according to a new industry-wide survey on sales compensation from the **Radio Advertising Bureau**. The average salary is \$56,000 for top sellers, \$32,000 for average salespeople, and \$20,000 for bottom salespeople. In the top 99 markets, the average is \$70,000 for top salespeople. The average GSM salary is \$66,000; \$83,000 in the top 99 markets. **RAB** also reports that radio revenue for 1990 was up 5.2% over 1989. Local sales were up 4.9% while national sales were up 6.3%.

Finally, this week's developments in the **WYTZ** (Z95)/**WBBM-FM** (B96) Chicago story. **B96** has dropped "commercial free Mondays" and **Z95** has picked them up. **Z95** listeners can win \$1 apiece every time they can say "B96 sucks" in 9 1/2 seconds. **B96** has cut its stops to one an hour outside mornings and is running a promo declaring itself, "Not a wannabe, but the Killer Bee."



# Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	Compiled from national album rock radio airplay reports.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	5	ALL THIS TIME A&M 1541	STING 5 weeks at No. 1
2	2	2	9	GIVE IT UP WARNER BROS. 4-19470	ZZ TOP
3	3	3	5	A LIL' AIN'T ENOUGH WARNER BROS. LP CUT	DAVID LEE ROTH
4	4	5	5	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
5	5	6	4	HEADLONG HOLLYWOOD 4-64920/ELEKTRA	QUEEN
6	7	10	5	SHE TALKS TO ANGELS DEF AMERICAN LP CUT	THE BLACK CROWES
7	13	19	4	SILENT LUCIDITY EMI LP CUT	QUEENSRYCHE
8	8	8	13	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
9	9	7	15	IT'S LOVE MEGAFORCE LP CUT/ATLANTIC	KING'S X
10	11	13	7	ANOTHER DEAL GOES DOWN VIRGIN LP CUT	STEVE WINWOOD
11	12	15	4	ROCKET O' LOVE CHARISMA 4-98856	THE KNACK
12	6	4	15	MONEYTALKS ATCO 4-98881	AC/DC
13	17	31	3	BITTER TEARS ATLANTIC 4-87760	INXS
14	10	9	11	RUNAWAY WARNER BROS. LP CUT	DAMN YANKEES
15	18	21	5	DON'T BELIEVE HER MERCURY 878 798-4	SCORPIONS
16	15	11	13	SIGNS Geffen 4-19653	TESLA
17	16	16	9	INSIDE OUT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
18	27	36	4	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
19	22	26	5	EASY COME EASY GO ATLANTIC 4-87773	WINGER
20	21	22	10	REMEMBER MY NAME SIMMONS 2736/RCA	HOUSE OF LORDS
21	19	12	17	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
22	25	30	5	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE
23	24	27	5	THE BALLAD OF JENNY LEDGE REPRISE LP CUT	TOY MATINEE
24	29	34	5	I'LL NEVER LET YOU GO MCA 53801	STEELHEART
25	NEW	1		★ ★ ★ FLASHMAKER ★ ★ ★	
				HOW MUCH IS ENOUGH IMPACT LP CUT	THE FIXX
26	40	47	3	★ ★ ★ POWER TRACK ★ ★ ★	
				RIVER OF LOVE ELEKTRA LP CUT	LYNCH MOB
27	23	18	17	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
28	20	14	14	SHELTER ME MERCURY 878 700-4	CINDERELLA
29	37	—	2	GOOD TEXAN EPIC 34-73673	VAUGHAN BROTHERS
30	33	—	2	RIDE THE WIND ENIGMA 44616/CAPITOL	POISON
31	14	17	12	I SAW RED COLUMBIA 38-73597	WARRANT
32	30	33	15	CANDY VIRGIN 4-98900	IGGY POP WITH KATE PIERSON
33	35	42	3	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
34	36	—	2	THE SOUL CAGES A&M LP CUT	STING
35	41	—	2	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
36	NEW	1		STRANGER STRANGER ATCO LP CUT	BAD COMPANY
37	26	20	7	FIRE IN THE BASEMENT RCA LP CUT	DEEP PURPLE
38	NEW	1		HEARTBREAK STATION MERCURY LP CUT	CINDERELLA
39	NEW	1		HOW LONG CAN A MAN BE STRONG ARISTA 2116	JEFF HEALEY BAND
40	34	23	16	DISAPPEAR ATLANTIC 4-87784	INXS
41	31	28	20	HARD TO HANDLE DEF AMERICAN 4-19668	THE BLACK CROWES
42	NEW	1		MOVIN' ON CHARISMA LP CUT	GARY MOORE
43	32	24	12	REAL REAL GONE MERCURY LP CUT	VAN MORRISON
44	45	—	2	ONE IN A MILLION MCA 54044	TRIXTER
45	38	45	3	BEGGARS & THIEVES ATLANTIC LP CUT	BEGGARS & THIEVES
46	46	—	2	TIL I AM MYSELF AGAIN EAST WEST LP CUT	BLUE RODEO
47	28	25	17	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP
48	NEW	1		BURNING TIMBER ATCO LP CUT	THE REMBRANDTS
49	39	32	15	JUST THE WAY IT IS, BABY ATCO 4-98874	THE REMBRANDTS
50	43	43	16	TEASE ME, PLEASE ME MERCURY 878 634-4	SCORPIONS

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



**Rockline Refugees.** Steve Winwood was a guest on "Rockline" during a broadcast from Nashville's Emerald Recording Studio, where Winwood recorded most of his new album, "Refugees Of The Heart." Winwood, right, is pictured with "Rockline" producer Mark Felsot.

## RIAA, NAB Trade Jabs About DAB

■ BY BILL HOLLAND

WASHINGTON, D.C.—The fight between broadcasters and the recording industry over digital audio broadcasting is heating up—and the issue hasn't even reached Congress yet.

Right now, the fight is before the U.S. Copyright Office. The National Assn. of Broadcasters is jockeying with the Recording Industry Assn. of America to per-

## WASHINGTON ROUNDUP

sua Register of Copyrights Ralph Oman to recommend their side's respective viewpoints to Congress on a DAB agenda that is fair to copyright owners.

The RIAA is pushing for a limit to the number of CD-quality tracks that could be transmitted. The NAB is against that. And the NAB is enflamed that the RIAA is also asking the copyright office to recommend a performance-right royalty.

Radio, in that scenario, would have to pay a fee to record companies, one similar to the fee broadcasters now pay to songwriters and publishers through ASCAP, BMI, and SESAC.

The NAB, in its fiery Jan. 31 reply comments, accused the RIAA of using the proceeding as a "stalking horse to secure wholesale changes in copyright fees."

(Continued on page 22)

**The One That Wants To Hear From You**  
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# are you happy?

"happy"  
by  
black girls

Produced by Joe Boyd

**mammoth** RECORDS  
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# Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS ON CHART	Compiled from commercial and college radio airplay reports.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	3	5	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES 2 weeks at No. 1
2	2	1	5	ALL THIS TIME A&M 1541	STING
3	4	6	5	THIS LOVE RCA 2754	DANIEL ASH
4	3	2	7	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
5	5	8	4	WHEN IT BEGAN SIRE LP CUT/REPRISE	THE REPLACEMENTS
6	7	15	3	BITTER TEARS ATLANTIC 4-87760	INXS
7	12	—	2	I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS
8	9	17	3	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
9	6	4	12	KINKY AFRO ELEKTRA LP CUT	HAPPY MONDAYS
10	10	10	5	LIKE A DRUG RELATIVITY LP CUT	THEY EAT THEIR OWN
11	16	—	2	SADENESS PART 1 CHARISMA 4-98864	ENIGMA
12	21	—	2	OBSCURITY KNOCKS GOLDISCS 869-314-4/PLG	THE TRASH CAN SINATRAS
13	NEW	1		UNBELIEVABLE EMI 56209	EMF
14	19	—	2	X,Y & ZEE RCA 2763	POP WILL EAT ITSELF
15	20	23	3	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
16	11	12	9	THAT IS WHY CHARISMA LP CUT	JELLYFISH
17	15	21	4	CLASSIC GIRL WARNER BROS. LP CUT	JANE'S ADDICTION
18	18	22	3	GREY MATTER ATLANTIC LP CUT	AN EMOTIONAL FISH
19	NEW	1		NOVEMBER COMES ARISTA LP CUT	THE HOLLOW MEN
20	NEW	1		TILL I AM MYSELF AGAIN EAST WEST LP CUT	BLUE RODEO
21	NEW	1		VALERIE LOVES ME MERCURY LP CUT	MATERIAL ISSUE
22	23	24	3	THIS IS HOW IT FEELS ELEKTRA 2-66581	INSPIRAL CARPETS
23	NEW	1		GONE,GONE,GONE SIRE LP CUT/WARNER BROS.	ECHO AND THE BUNNYMEN
24	28	—	2	TASTE SIRE LP CUT/REPRISE	RIDE
25	NEW	1		REACH THE ROCK I.R.S. LP CUT	HAVANA 3 A.M.
26	27	—	2	DRIVE THAT FAST A&M LP CUT	KITCHENS OF DISTINCTION
27	24	—	2	GET A GUN TVT 2583	THE CONNELLS
28	NEW	1		ALICE EVERYDAY SIRE 2-21767/WARNER BROS.	BOOK OF LOVE
29	25	—	2	LIBERTINE ISLAND LP CUT	BUCK PETS
30	14	20	9	COME TOGETHER WARNER BROS. 4-26384	PRIMAL SCREAM

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



# YesterHits®

Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. Celebration, Kool & the Gang, DE-LITE
2. 9 To 5, Dolly Parton, RCA
3. I Love A Rainy Night, Eddie Rabbitt, ELEKTRA
4. The Tide Is High, Blondie, CHRYSALIS
5. Passion, Rod Stewart, WARNER BROS.
6. Woman, John Lennon, GEFEN
7. Starting Over, John Lennon, GEFEN
8. Keep On Loving You, REO Speedwagon, EPIC
9. Giving It Up For Your Love, Delbert McClinton, CAPITOL
10. Hey Nineteen, Steely Dan, MCA

## POP SINGLES—20 Years Ago

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

## 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

# Dick Bartley, Westwood One Call It Quits; CBS Decides To Be A Good Sport In '91

LOS ANGELES—By the time you read this, Dick Bartley and Westwood One will no longer be partners. Bartley, who hosts WW1's "Dick Bartley's Original Rock & Roll Oldies Show" and "New Gold On CD," sent a letter Feb. 1 to PDs who carry his shows that read, "Unfortunately, I have been unable to negotiate an acceptable renewal with Westwood One Radio Network. We're rather far apart on several key issues, and have been for some time now."

WW1 executive VP/GM Thom Ferro says WW1 and Bartley were unable to come to terms "regarding the direction of the oldies show."

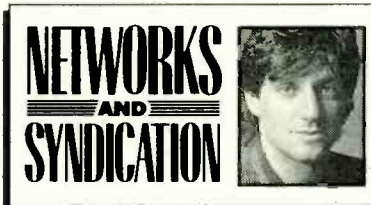
In his letter, Bartley went on to state that his contract expires Feb. 6. His final "Rock & Roll Oldies Show" ran Feb. 2, and the last "New Gold On CD" was scheduled to run Friday (15).

Bartley's departure from WW1 comes as a shock. It was only a few months ago that the network was chalking up another success story when the Bartley-hosted "New Gold"

"Given what is happening in the Persian Gulf and the overall climate, we decided it would be best to go back to the stations and say that it is not necessary for you to pay for sports in 1991."

As for the future, Kipperman says the network has no plans to go with a cash-for-sports plan.

Kipperman says that reaction was



by Craig Rosen

mixed when CBS made the initial announcement to charge stations. "Some [GMS] were concerned because they hadn't budgeted for it. Others said that they were waiting for the phone call."

Now that the plan has been rescinded, affiliates are obviously

they feel that we have and beyond what we real-

inal plan was to use the to affiliates to help decreasing costs of sports. The question remains, S Sports manage to pay amming?

need to do is focus on as a whole vs. any given network as a whole is. It will balance out."

## IND THE INDUSTRY

ident Robert Callahan zed the ABC Radio Net- end more time and effort ing and new sales busi- son will remain ABC d oversee the expansion operation; Derek Bergh- r ABC Radio Adult Net- ousp director, is upped to rogramming affiliate af- atalane, formerly VP of pped to senior VP of fi- P. Kent Coughlin, for- engineering and opera- ed to senior VP/engi- l operations; William an, formerly VP/re-



Comedian Jay Leno, center, was a guest of Mutual's syndicated automotive show, "America On The Road," during a broadcast from the Los Angeles Auto Show. Leno is pictured with hosts Steve Parker, left, and Mike Anson.

# RADIO



# Hot Hits in Tokio

Week of January 27, 1991

1. Gonna Make You Sweat C&C Music Factory
2. All This Time Sting
3. Because I Love You Stevie B
4. Love Will Never Do Janet Jackson
5. Justify My Love Madonna

6. I'm Not In Love Will To Power
7. From A Distance Bette Midler
8. Try Me Jasmine Guy
9. Sensitivity Ralph Tresvant
10. Being Boring Pet Shop Boys

11. High Enough Damn Yankees
12. Here Comes The Hammer M.C. Hammer
13. Around The Way Girl L.L. Cool J
14. Someday Mariah Carey
15. River Of Love David Foster

16. Disappear Inxs
17. Give Jupiter Project
18. Games New Kids On The Block
19. The First Time Surface
20. Principles Of Lust: Sadness Enigma

21. When Will I See You Smile Again Bell Biv DeVoe
22. Anything Is Possible Debbie Gibson
23. Do The Bartman The Simpsons
24. Love The Dream Academy
25. I'm Your Baby Tonight Whitney Houston

26. I Wanna Get With U Guy
27. I Don't Know Anybody Else Black Box
28. Power Of Love Deee-Lite
29. All The Man That I Need Whitney Houston
30. Love Makes Things Happen Pebbles

31. Step Back In Time Kylie Minogue
32. Freedom George Michael
33. A Lil' Ain't Enough David Lee Roth
34. You Look Just Like A Girl Again Ute Lemper
35. Feels Good Tony! Toni! Tone!

36. Ice Ice Baby Vanilla Ice
37. Impulsive Wilson Phillips
38. Smile Aswad
39. More Than Words Can Say Alias
40. The Life Is The Red Wagon Jane Siberry

41. Gentle Dino
42. Play That Funky Music Vanilla Ice
43. Les Yeux Ouverts Enzo Enzo
44. Opera House Malcolm McLaren
45. My, My, My Johnny Gill

46. Temple Of Love Harriet
47. What's It All About Run D.M.C.
48. I'll Do 4 U Father M.C.
49. Unchained Melody The Righteous Brothers
50. Fascination Rita Coolidge



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☐ 05. Artists, managers, agents, attorneys, film studios, pressing plants, video and film industries

☐ 06. Concert promoters, concert facilities

☐ 07. Music fans

☐ 08. Music publishers, unions, industry associations

☐ 09. Mass merchandisers

☐ 10. Other (Please be specific)

☐ 11. \_\_\_\_\_

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9. I Just Love The Man, The Jone Girls, P.I.R.
10. Celebration, Kool & the Gang, DE-LITE

was made in the fourth quarter of 1990, but now with the economy continuing to spiral downward, it just doesn't make sense.



[illegible]

22 11 Ralph Tresvant, Sensitivity  
23 12 Madonna, Justify My Love  
24 28 Boyz II Men, How To Dance  
25 27 Tony! Toni! Toné!, It Never Rains (In  
26 Dee-Lee), Power Of Love  
27 28 Steve B, Becuase You (You The Pos  
28 Steve B, I'll Be By Your Side  
29 34 Janet Jackson, A Different World Of The World  
30 Another Bad Creation, Iesha  
31 32 George, I Wanna Get With U  
32 32 Michael, I've Been Thinking About  
33 40 Guy Michael, Mother's Pride  
34 36 Shawn Christopher, Another Sleepless  
35 37 Susanna Hoffs, My Side Of The Bed  
36 38 Father M.C., I'll Do 4 U  
37 39 Wilson Phillips, You're In Love  
38 Emma, Sadness Part I  
39 41 Ralph Tresvant, Stone Cold Gentleman  
A Alexander O'Neal, All True Man  
A The Cover Girls, Funk Boutique  
A Robert Palmer, Mercy Mercy Me  
EXE Harlie, I Took Of Me  
EXE Howard Hewett, I Can't Tell You Why  
EXE Rick Astley, Cry For Help



**B104** WBSB-FM  
Baltimore's Best Hits!

**Baltimore**

1	1	Stevie B, Because I Love You (The Pos)
2	2	Janet Jackson, Love Will Never Do (Wi)
3	3	Damn Yankees, High Enough
4	4	Bette Midler, From A Distance
5	5	Madonna, Rescue Me
6	6	Surface, The First Time
7	7	Mariah Carey, Love Takes Time
8	8	Whitney Houston, All The Man That I N
9	9	Celine Dion, Where Does My Heart Beat
10	10	Gloria Estefan, Coming Out Of The Dar
11	11	Whitney Houston, I'm Your Baby Tonight
12	12	Mariah Carey, Someday
13	13	Nelson, After The Rain
14	14	George Michael, Mother's Pride
15	15	Ralph Tresvant, Sensitivity
16	16	Timmy T., One More Try
17	17	Madonna, Rescue Me
18	18	Poison, Something To Believe In
19	19	EX Chris Isaak, Wicked Game
20	20	EX Phil Collins, Something Happened On T
21	21	EX Oleta Adams, Get Here
22	22	EX Sting, All This Time
23	23	EX 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 of 100

**P.D.: Frank Amadeo**

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

**Q105**  
Tampa Bay

**P.D.: Jay Taylor**

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

**WNCI 97.9**

**P.D.: Dave Robbins**

1	1	Surface, The First Time
2	2	Janet Jackson, Love Will Never Do (Wi)
3	3	Mariah Carey, Someday
4	4	Styx, Show Me The Way
5	5	Whitney Houston, All The Man That I N
6	6	After 7, Heat Of The Moment
7	7	George Michael, Mother's Pride
8	8	Alas, Waiting For Love
9	9	Damn Yankees, High Enough
10	10	Madonna, Rescue Me
11	11	Dee-Lite, Power Of Love
12	12	Keith Sweat, I'll Give All My Love To
13	13	Chris Isaak, Wicked Game
14	14	Chicago, Chasin' The Wind
15	15	Donny Osmond, Sure Looking
16	16	Will To Power, I'm Not In Love
17	17	Celine Dion, Where Does My Heart Beat
18	18	Daryl Hall John Oates, Don't Hold Bac
19	19	Bette Midler, Night And Day
20	20	George Michael, Waiting For That Day
21	21	Gloria Estefan, Coming Out Of The Dar
22	22	Wilson Phillips, You're In Love
23	23	Oleta Adams, Get Here
24	24	Londonbeat, I've Been Thinking About
25	25	Phil Collins, Who Said I Would
26	26	Robert Palmer, Mercy Mercy Me
27	27	Tara Kemp, Hold You Tight
28	28	Janet Jackson, State Of The World
29	29	Steve Winwood, I Will Be Here
30	30	Harriet, Temple Of Love

**Power 106FM**

**P.D.: Cat Thomas**

1	1	Surface, The First Time
2	2	C&C Music Factory Feat. Freedom Willi
3	3	Will To Power, I'm Not In Love

**Q102**

**P.D.: Dave Allen**

1	1	Bad Company, If You Needed Somebody
2	2	Nelson, After The Rain
3	3	Janet Jackson, Love Will Never Do (Wi)
4	4	Jon Bon Jovi, Miral (From 'Young Gu
5	5	Damn Yankees, High Enough
6	6	Surface, The First Time
7	7	Winger, Miles Away
8	8	After 7, Heat Of The Moment
9	9	Don Henley, New York Minute
10	10	Styx, Show Me The Way
11	11	Will To Power, I'm Not In Love
12	12	Keith Sweat, I'll Give All My Love To
13	13	C&C Music Factory Feat. Freedom Willi
14	14	The Outfield, For You
15	15	Celine Dion, Where Does My Heart Beat
16	16	Breathe Feat David Gaspard, Does
17	17	Whitney Houston, All The Man That I N
18	18	Bette Midler, From A Distance
19	19	Mariah Carey, Someday
20	20	Donny Osmond, Sure Looking
21	21	Wilson Phillips, You're In Love
22	22	Alas, Waiting For Love
23	23	Maxi Priest, Just A Little Bit Longer
24	24	Warrant, I Saw Red
25	25	INXS, Disappear
26	26	Oleta Adams, Get Here
27	27	AC/DC, Moneytalks
28	28	Madonna, Rescue Me
29	29	Tara Kemp, Hold You Tight
30	30	Sting, All This Time
31	31	Mariah Carey, Love Takes Time
32	32	Tesla, Signs
33	33	The Rembrandts, Just The Way It Is, B
34	34	Janet Jackson, State Of The World
35	35	Londonbeat, I've Been Thinking About

**Q106**

**P.D.: Kevin Weatherly**

1	1	Timmy T., One More Try
2	2	L.L. Cool J., Around The Way Girl
3	3	Chris Isaak, Wicked Game
4	4	Father M.C., I'll Do 4 U
5	5	C&C Music Factory Feat. Freedom Willi
6	6	Lisette Melendez, Together Forever
7	7	Oleta Adams, Get Here
8	8	Enigma, Sadness Part I
9	9	Janet Jackson, Love Will Never Do (Wi)
10	10	Mariah Carey, Someday
11	11	Father M.C., I'll Do 4 U
12	12	Celine Dion, Where Does My Heart Beat
13	13	Ralph Tresvant, Sensitivity
14	14	Whitney Houston, All The Man That I N
15	15	Tracie Spencer, This House
16	16	Troop, I Will Always Love You
17	17	Guy's Next Door, I've Been Waiting For
18	18	Another Bad Creation, Iesha
19	19	Tara Kemp, Hold You Tight
20	20	George Michael, Waiting For That Day
21	21	Gerardo, Rico Suave
22	22	Tevin Campbell, Round And Round
23	23	Too Short, The Ghetto
24	24	Londonbeat, I've Been Thinking About
25	25	Tony! Tony! Tone!, It Never Rains (In
26	26	Michelle, Something In My Heart
27	27	Salt 'N' Pepa, Do You Want Me
28	28	Keith Sweat, I'll Give All My Love To
29	29	Pebbles, Love Makes Things Happen
30	30	EX Janet Jackson, State Of The World
31	31	EX Guy, Let's Chill
32	32	EX Amy Grant, Baby, Baby
33	33	EX The Cover Girls, Funk Boutique
34	34	EX Steve B, I'll Be By Your Side
35	35	EX Madonna, Rescue Me
36	36	EX Donny Osmond, Sure Looking
37	37	EX Gloria Estefan, Coming Out Of The Dar

**Q106.5**

**P.D.: Don London**

1	1	Bad Company, If You Needed Somebody
2	2	Surface, The First Time
3	3	Nelson, After The Rain
4	4	Guy's Next Door, I've Been Waiting For
5	5	Warrant, I Saw Red
6	6	INXS, Disappear
7	7	Ralph Tresvant, Sensitivity
8	8	Madonna, Rescue Me
9	9	After 7, Heat Of The Moment
10	10	The Outfield, For You
11	11	Alas, Waiting For Love
12	12	Vanilla Ice, Play That Funky Music
13	13	Mariah Carey, Someday
14	14	Wilson Phillips, You're In Love
15	15	George Michael, Waiting For That Day
16	16	Whitney Houston, All The Man That I N
17	17	Celine Dion, Where Does My Heart Beat
18	18	Sting, All This Time
19	19	Will To Power, I'm Not In Love
20	20	Poison, Ride The Wind
21	21	Janet Jackson, Love Will Never Do (Wi)
22	22	Tesla, Signs
23	23	Slaughter, Spend My Life
24	24	Londonbeat, I've Been Thinking About
25	25	Styx, Show Me The Way
26	26	Phil Collins, Who Said I Would
27	27	Pet Shop Boys, How Can You Expect To
28	28	Damn Yankees, High Enough
29	29	Janet Jackson, State Of The World
30	30	EX Londonbeat, I've Been Thinking About

**Q106.5**

**P.D.: Lyndon Abell**

1	1	Celine Dion, Where Does My Heart Beat
2	2	Timmy T., One More Try
3	3	Alas, Waiting For Love
4	4	Mariah Carey, Someday
5	5	INXS, Disappear
6	6	Madonna, Rescue Me
7	7	Chicago, Chasin' The Wind
8	8	Oleta Adams, Get Here
9	9	Bad Company, If You Needed Somebody
10	10	C&C Music Factory Feat. Freedom Willi
11	11	Slaughter, Spend My Life
12	12	Surface, The First Time
13	13	Wilson Phillips, Dream Is Still Alive
14	14	Gloria Estefan, Coming Out Of The Dar
15	15	Don Henley, New York Minute
16	16	After 7, Heat Of The Moment
17	17	Poison, Life Goes On
18	18	Double Dee Featuring Dany, Found Love
19	19	RED Speedwagon, Halfway
20	20	Janet Jackson, Love Will Never Do (Wi)
21	21	Damn Yankees, High Enough
22	22	Susanna Hoffs, My Side Of The Bed
23	23	Wilson Phillips, You're In Love
24	24	Vanilla Ice, Satisfaction
25	25	Peace Choir, Give Peace A Chance
26	26	Tracie Spencer, This House
27	27	Styx, Show Me The Way
28	28	Londonbeat, I've Been Thinking About
29	29	Sting, All This Time
30	30	Whitney Houston, All The Man That I N
31	31	Concrete Blonde, Caroline
32	32	Brother Beyond, You Never Tell Me
33	33	The Outfield, For You
34	34	Soho, Out Of My Mind
35	35	Jon Bon Jovi, Never Say Die
36	36	Vanilla Ice, I Love You
37	37	The Rembrandts, Just The Way It Is, B
38	38	Tara Kemp, Hold You Tight
39	39	Heart, Secret
40	40	Cronin Champlin Crosby & Marx, Hard T
41	41	EX UB40, Here I Am (Come And Get Me)
42	42	EX Bette Midler, Night And Day
43	43	EX Bongo Boys, How To Dance

**Q106.5**

**P.D.: Cat Thomas**

1	1	Surface, The First Time
2	2	C&C Music Factory Feat. Freedom Willi
3	3	Will To Power, I'm Not In Love

**all hit 97.1 KROL**  
The Edge

**Dallas**

1	1	C&C Music Factory Feat. Freedom Willi
2	2	Damn Yankees, High Enough
3	3	Surface, The First Time
4	4	Timmy T., One More Try
5	5	Janet Jackson, Love Will Never Do (Wi)
6	6	Mariah Carey, Love Takes Time
7	7	Stevie B, Because I Love You (The Pos)
8	8	Madonna, Justify My Love
9	9	Vanilla Ice, Play That Funky Music
10	10	Keith Sweat, I'll Give All My Love To
11	11	Celine Dion, Where Does My Heart Beat
12	12	Madonna, Rescue Me
13	13	Cathy Dennis, Just Another Dream
14	14	Nelson, After The Rain
15	15	Warrant, I Saw Red
16	16	Tony! Tony! Tone!, Feels Good
17	17	INXS, Disappear
18	18	Sting, All This Time
19	19	Mariah Carey, Someday
20	20	After 7, Heat Of The Moment
21	21	Ralph Tresvant, Sensitivity
22	22	Candyman, Knockin' Boots
23	23	Styx, Show Me The Way
24	24	Alas, Waiting For Love
25	25	Wilson Phillips, Impulsive
26	26	Whitney Houston, All The Man That I N
27	27	Gloria Estefan, Coming Out Of The Dar
28	28	Pebbles, Love Makes Things Happen
29	29	Stevie B, I'll Be By Your Side
30	30	Tevin Campbell, Round And Round
31	31	Gerardo, Rico Suave
32	32	Wilson Phillips, You're In Love
33	33	Janet Jackson, State Of The World
34	34	Little Caesar, In Your Arms
35	35	Amy Grant, Baby, Baby
36	36	Escape Club, Call It Poison
37	37	EX Londonbeat, I've Been Thinking About
38	38	EX Tracie Spencer, This House
39	39	EX Tara Kemp, Hold You Tight

**Q106**

**P.D.: Kevin Weatherly**

1	1	Timmy T., One More Try
2	2	L.L. Cool J., Around The Way Girl
3	3	Chris Isaak, Wicked Game
4	4	Father M.C., I'll Do 4 U
5	5	C&C Music Factory Feat. Freedom Willi
6	6	Lisette Melendez, Together Forever
7	7	Oleta Adams, Get Here
8	8	Enigma, Sadness Part I
9	9	Janet Jackson, Love Will Never Do (Wi)
10	10	Mariah Carey, Someday
11	11	Father M.C., I'll Do 4 U
12	12	Celine Dion, Where Does My Heart Beat
13	13	Ralph Tresvant, Sensitivity
14	14	Whitney Houston, All The Man That I N
15	15	Tracie Spencer, This House
16	16	Troop, I Will Always Love You
17	17	Guy's Next Door, I've Been Waiting For
18	18	Another Bad Creation, Iesha
19	19	Tara Kemp, Hold You Tight
20	20	George Michael, Waiting For That Day
21	21	Gerardo, Rico Suave
22	22	Tevin Campbell, Round And Round
23	23	Too Short, The Ghetto
24	24	Londonbeat, I've Been Thinking About
25	25	Tony! Tony! Tone!, It Never Rains (In
26	26	Michelle, Something In My Heart
27	27	Salt 'N' Pepa, Do You Want Me
28	28	Keith Sweat, I'll Give All My Love To
29	29	Pebbles, Love Makes Things Happen
30	30	EX Janet Jackson, State Of The World
31	31	EX Guy, Let's Chill
32	32	EX Amy Grant, Baby, Baby
33	33	EX The Cover Girls, Funk Boutique
34	34	EX Steve B, I'll Be By Your Side
35	35	EX Madonna, Rescue Me
36	36	EX Donny Osmond, Sure Looking
37	37	EX Gloria Estefan, Coming Out Of The Dar

**X100**

**P.D.: Kevin Metheny**

1	1	Surface, The First Time
2	2	Whitney Houston, All The Man That I N
3	3	INXS, Disappear
4	4	Celine Dion, Where Does My Heart Beat
5	5	Janet Jackson, Love Will Never Do (Wi)
6	6	Mariah Carey, Someday
7	7	Nelson, After The Rain
8	8	Styx, Show Me The Way
9	9	Madonna, Rescue Me
10	10	Sting, All This Time
11	11	Timmy T., One More Try
12	12	Gloria Estefan, Coming Out Of The Dar
13	13	Oleta Adams, Get Here
14	14	Keith Sweat, I'll Give All My Love To
15	15	Damn Yankees, High Enough
16	16	George Michael, Waiting For That Day
17	17	Daryl Hall John Oates, Don't Hold Bac
18	18	Breathe Feat David Gaspard, Does
19	19	Elton John, You Gotta Love Someone
20	20	Wilson Phillips, Impulsive</



## Small Pay, Big Hours Among Reasons For Pros' Motion To New Fields

NEW YORK—Why do radio promotion directors leave for other, more lucrative fields? Sometimes it is because of the perennial complaints—low salary, long hours, lack of respect, and lack of opportunity for advancement. Others who have moved on have no such complaints, but were just induced to leave the business because of a great opportunity elsewhere.

Former WODS Boston promotion director Holly McFague left her job at the station and formed her own special-events company, Gunnar Productions, shortly after her son Gunnar was born. "I wanted flexibility," she says. "I think I have a lot to offer and wanted to stay in the [marketing] business, but radio is at least a six-day-a-week job."

In addition to the hours, McFague

says, "I saw more money to be made on the outside. I don't think radio promotion directors are paid as much as they should be for the amount of hours expected. The promotion and marketing director is such an important job in radio and so often under-rated. You make half the salary of other positions."

Former KXKL Denver creative services director Rhonda Sheya, now director of advertising and promotion at KMGH-TV, says her decision to jump to television "was based on money and the amount of hours worked in radio promotions. A high-end TV person in the Denver market can make \$80,000, while a high-end radio person probably won't go over \$40,000."

As for the hours, Sheya says, "In TV you work more than 40 hours [a

week], but the excessive overtime is not there, not the 50- and 60-hour weeks." And although she says she loved radio promotions, "I had outgrown the job I had and didn't feel

you break it down hour by hour."

Mark Lipsky, who left his position as director of advertising and promotion at WPEN/WMGK Philadelphia and corporate promotion coordinator for parent Greater Media to form his own company, Lipsky Marketing, has no complaints about salary or level of respect. But, like Sheya, he felt he had "topped out" in job potential. Lipsky now consults both radio and nonradio clients.

Ron Valeri is a rare case of a promotion director who was able to move up in radio. After holding the title of marketing, advertising, and promotion manager at WAAF Worcester, Mass., for two years, he was promoted to OM/PD at the station. Valeri sees several reasons why promotion directors rarely move up in radio's ranks. "Unfortunately," he says, "too many promotion directors are not properly positioned in their radio stations and are not seen by upper management as knowledgeable, intelligent, and experienced. Also, there is not enough standardization of the title. At one station the promo-

tion director may be blowing up balloons, and [at a rival station] the promotion director could be running the place.

"It was frustrating as a promotion director because I was sometimes angry with some of my peers in the industry who wore the same title as me and didn't deserve to. At the same time, you can't help but be angry at companies [that] have promotion directors at their stations that are the next thing to genius and brimming with creativity that are treated like they are not qualified to do anything but put bumper stickers on cars," he adds.

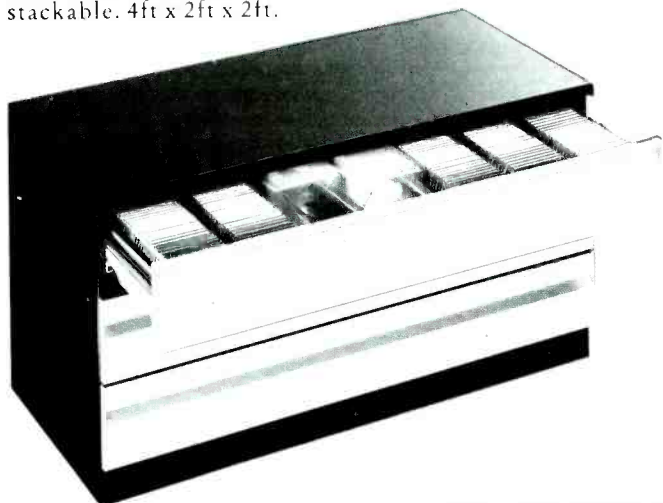
Valeri notes that rising in the ranks should require someone to be well-rounded, but "you could go from jock, to MD, to PD and have no clue as to how the promotions department acts as a resource to the sales department, or have no clue about what makes television successful. On the other hand, a promotion director who may know music but has never jockeyed, for some reason does not get

(Continued on next page)



**Smallz Wonder.** Twelve-year-old rap artist Biggy Smallz, who was discovered during KIIS Los Angeles' recent "rhyme fighting" rap-song competition, has recorded a new song dedicated to the troops in the Persian Gulf. "When Duty Calls" made its debut on KIIS jock Hollywood Hamilton's show. The song features backing vocals by Priority act Tres. Smallz, right, is pictured with Hamilton.

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### Promotions & Marketing



by Phyllis Stark

that there was anywhere for me to go in radio."

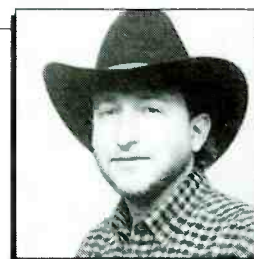
Former WSNY Columbus, Ohio, promotion director Janice Piscitelli, who begins a new job as a marketing communications executive in the health-care business this week, says her decision to leave radio came with the realization that "the pace was getting to me after a steady diet of seven-day work weeks. But it took me a year to leave because I loved it." She also had complaints about the pay, which, she says, "is horrible if

Billboard's

**PD**

**of the week**

**Randy Carroll**  
KAJA San Antonio, Texas



**R**ANDY CARROLL thinks of himself as "the Billy Martin" of KAJA (KJ97) San Antonio, Texas. His second stint as PD began last year, right before the start of the fall Arbitron. His second run in mornings began several weeks ago. And in his seven years at KAJA, Carroll has also worked afternoons and middays.

Clear Channel's KAJA has been up and down plenty in seven years. In spring '84, it had a 7.3 share 12-plus. In the three years since New City's KCYY (Y100) came to town, however, it has been in the fives and sixes while Y100 has been anywhere in the 8-12-share range.

In the summer Arbitron, under then-OM Ed Chandler, KAJA was up 5.5-6.5. This fall, after Carroll was upped to PD, it was up again 6.5-8.4. That doesn't put it any closer to Y100, which was up 8.9-10.9. But it does make KJ97 third in the market for the first time in recent memory, putting it behind only Y100 and top 40/dance KTFM, which rose 7.3-9.0.

For the first year after Y100 came to town, KAJA was one of four country stations, competing also with Y100's AM, KKYX, and traditional-leaning FM KBUC. When KBUC became Spanish-leaning KZVE, Carroll says, "we tried to appeal to their listeners by playing some older usic. I didn't necessarily agree with that, but it wasn't my call."

Playing pre-1975 oldies didn't bring the KBUC listeners over. (One market observer who was involved with KAJA at the time thinks that most of the KBUC listeners were already well aware of KJ97 and perfectly capable of coming aboard on their own volition, had they been interested.) In fact, traditional-leaning KKYX actually came within two-tenths of KAJA in Arbitron at one point and passed it in Birch.

This fall, Carroll "pulled away" from the traditional music, "added some recurrents to the mix, and became more selective about what we played. . . I hear Y100 getting to songs before I do, where in the past it might have been the other way around." (That would be a major accomplishment since Y100 is one of the country's toughest adds, and it's something that Y100 PD Scott Husky denies.) For the most part, however, he says, "musically, there is probably not a nickel's worth of difference" between the two stations.

This is KAJA during middays: Shenandoah, "Ghost In This House"; Steve Wariner, "Your Memory"; Kathy Mattea, "A Few Good Things Remain"; Tanya Tucker,

"I Won't Take Less Than Your Love"; B.J. Thomas, "What Ever Happened To Old Fashioned Love"; Highway 101, "This Side Of Goodbye"; Restless Heart, "Bluest Eyes In Texas"; Ricky Van Shelton, "Life's Little Ups And Downs"; Johnny Lee, "Pickin' Up Strangers"; Mike Reid, "Walk On Faith."

KAJA also promoted more heavily than it had in the past. In the fall, the station did weekly "triple play" promotions with Carroll as its TV spokesman. The TV spot told listeners the triple-shot artist of the week; the 97th caller who heard the correct triple play won \$5,000. (Y100, always an aggressively promoted station, did a Birthday Bucks contest supported by a telemarketing campaign.)

The biggest difference between KJ97 and Y100, Carroll says, is that "our personalities have much stronger market recognition." Besides Carroll, the KBUC alumni on staff include Bruce Hathaway, also the longtime morning man at crosstown KTSA during its time as the market's legendary top 40.

KAJA's chief slogan is simple: "San Antonio's Best Country." And although it promises "the most country music every hour" and "an hour of the most back-to-back country favorites," it doesn't try to match Y100's 12-in-a-row positioner. Instead of clustering its spots between :35-:55 to accommodate long sweeps, KAJA stops at :20, then again at :40 or :50.

While country stations have tended to show their best gains in spring and fall, where they often cluster their major promotions, Texas country stations usually get a boost in winter from rodeo season. KAJA's winter promotion is a modified jock-in-the-box contest in which listeners choose from one of three bucking-bronco shoots keyed to various sponsors. If the rider lasts the full eight seconds, the caller wins a prize from that sponsor and qualifies for a trip to Nashville.

Carroll's first station was KBOP Pleasanton, Texas—a station at which Willie Nelson worked in the '50s. He also worked as an operator in a power plant and sold insurance before working part-time at KBUC, then joining KAJA as a part-timer before spending a year and a half at Christian/AC KSLR, and returning to KAJA. He also spent six months as a guitarist backing up local singer Damara Smith at an area club, something that's being phased out now due to the rigors of morning drive.

SEAN ROSS



## PROMOTIONS

(Continued from preceding page)

the opportunity to become PD."

Some former radio promotion people have no complaints about radio despite their decisions to move into other fields. Among them are former WQXR New York director of marketing and promotions Ellen Kasis, now director of public affairs for the Hebrew Arts Center, and former WOR New York marketing director Mary Recchia, who is now regional marketing manager for Walt Disney Attractions.

But nearly everyone says the skills they learned in radio have been helpful in their new ventures. Lipsky says radio taught him "the incredibly delicate balance of organizational skills and creative skills. The career in radio taught me how to juggle. Now I have more balls to juggle." Kasis says the most important thing she learned in radio was how to negotiate.

### IDEA MILL: BUTTING IN

Top 40 WPHR (Power 108) Cleveland is giving away butt-tuck surgery in its "new rear for the new year" promotion. Listeners have been asked to send a side-view picture of themselves with a letter explaining why they want a new rear end. Station staffers will determine the winner based on obvious need and the creativity of the letter.

WSTR (Star 94) Atlanta will fly 60 winning couples to the Sandals resort in Montego Bay, Jamaica, for its "pirate's plunder" promotion. Each winner will receive a map of a deserted area in which to search for buried treasure. One person will discover a chest filled with \$5,000 cash.

WYAY (Y107) Nashville's Valentine's Day promotion prize is 10 hours of free private-investigator service for a listener who suspects his or her spouse of cheating.

Top 40 KHTK (Hot 97) St. Louis will award a Vietnamese pot-belly pig (the "yuppie puppy") to the listener who writes the most convincing letter explaining why she or he wants a pig in her/his life... KKBQ (93Q) Houston qualified families of four to win tickets to the Sesame Street "Let's Play School" touring show and a chance at milk and cookies backstage with the Cookie Monster.

Starstream Communications and ABC Sports will sponsor a 1991 Monday Night Football Mall Tour and radio/TV promotion that will visit each of the cities hosting a Monday football game next season... The American Comedy Network has produced a series of spots for the Advertising Council promoting recycling. The 30- and 60-second spots will be distributed starting this month to more than 5,000 stations.

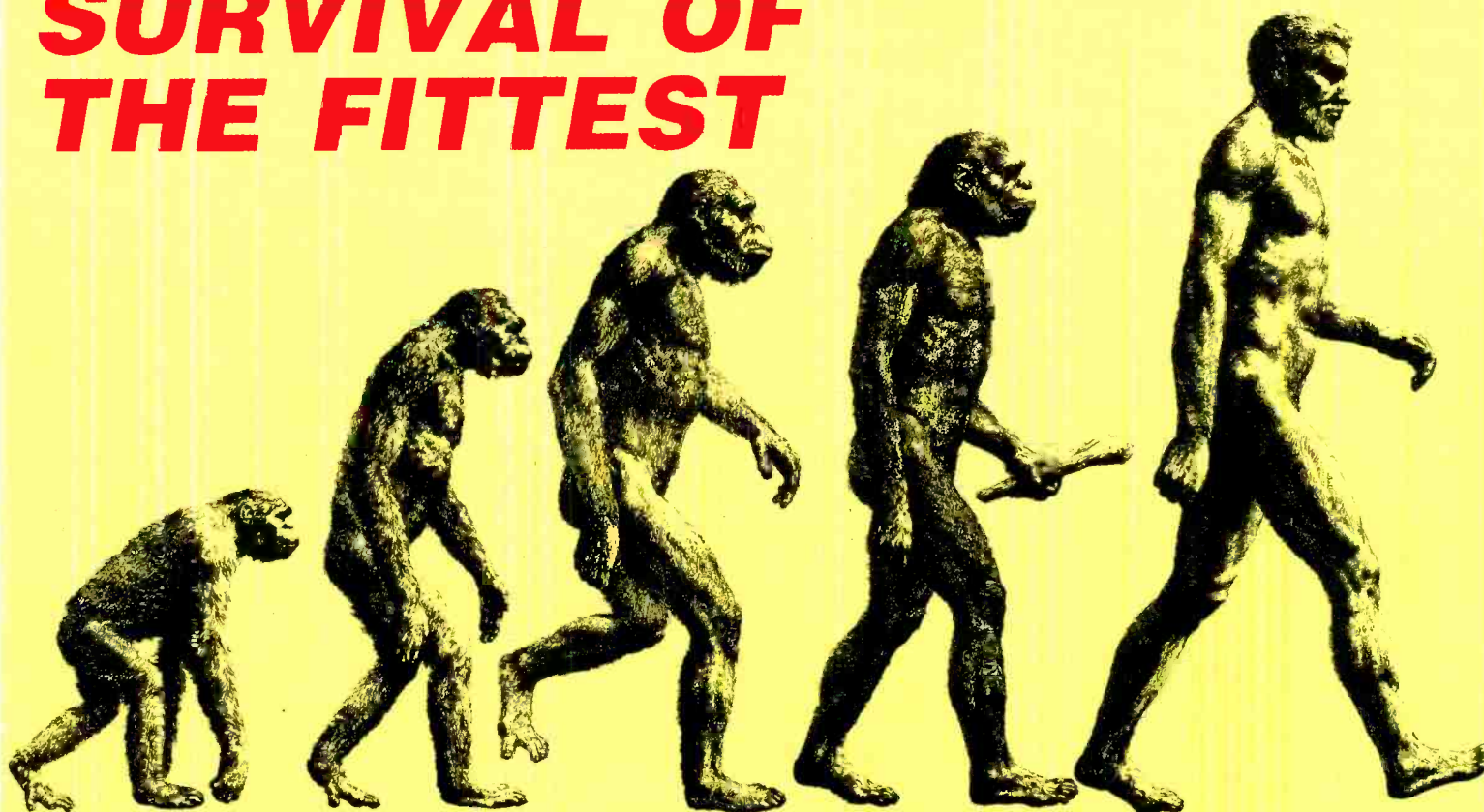
### PRO-MOTIONS

Former adult standards WNEW-AM New York APD John Mullen has been named promotion administrator at top 40 WPLJ New York. Carrie Bregar has been named promotion assistant at the station. She was national television sales coordinator at Capital Cities/ABC. WPLJ director of advertising/promotion Debbie Alpi is still looking for a promotion coordinator... Sheryce Hilkey has been upped from promotion assistant to promotion director at oldies WOWO Fort Wayne, Ind.

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## Pollack Confab Ponders Diary Dilemma Also Mulls Status Of New Music By Classic Rockers

■ BY CRAIG ROSEN

LOS ANGELES—How can Arbitron solve the age-old dilemma of getting 18-24 males to return diaries? Should album rock stations play new material by classic rock acts, even if that material "blows"?

Those were some of the questions raised at the Pollack Media Group's annual conference, held here Jan. 30-Feb. 2.

At the Jan. 30 ratings session, dubbed "Arbitron Or Arbitrary," Rhody Bosley, the ratings firm's VP of sales and marketing, radio-station services, attempted to shed light on some of the more puzzling aspects of the ratings game to a sometimes hostile crowd of PDs and GMs. "You've all gone through the metal detector?" Bosley joked at the beginning of the session, held several days before he left Arbitron.

According to Arbitron manager of survey method research Bob Patchen, men 18-24 remain the single most difficult demographic to measure because they have a low return rate and about 15% of that group lives in group quarters and would not be included in a survey. Patchen said he would be pleased if Arbitron could reach an 85% return rate from men 18-24. The present rate is approximately 80%, he said.

Arbitron said it has made several attempts to raise the return rate by sending out postcards, making follow-up phone calls, and raising the diary-keeper's premium to \$2, which has proven to be the most effective of the campaigns.

Many attendees wondered aloud if the raise to \$2 was sufficient, with PMG head Jeff Pollack telling the Arbitron representatives, "In the long run, it will cost you money [to raise the 18-24 male return rate]... Drastic measures are needed here."

Also discussed was the proposed switch from four books a year to three, which would give radio stations longer survey periods but

would likely upset advertisers because they would have one less book to consider in making buys. Some broadcasters expressed concern about the fact that the ratings service is selling Arbitrends—originally conceived for station use only—to advertisers. Bosley claimed that Arbitron has to cater to clients' needs, and, since advertisers are clients, "we can not not sell to them."

The possibility of listing a roster of stations in diaries was also discussed, but the Arbitron representatives claimed that major markets have too many stations to list. "I don't know how you can roster that many without blowing away diary keepers," Patchen said.

Other topics discussed included the possibility of using electronic diaries or passive electronic monitoring in the future; the viability of PSAs on diary keeping; the two 5% annual increases of metro targets; and editing errors.

The youth audience, a key topic of the Arbitron session, was also prominent at the Feb. 1 "The New Music That Matters" session, which was moderated by PMG's national music and research director, Cynthia Johnson.

During the session, WLUP Chicago station manager Greg Solk admitted that playing "anything new is a potential problem" for his station. "We want to play new music, but we have to find the right ones to take a gamble on." Later he talked about WLUP's attempt to break the group Del Amitri last year. "We played it too many times," he said. "We screwed ourselves because the station down the street was playing 'Born To Be Wild' and 'Won't Get Fooled Again,' and it hurt us."

Solk said that new material by heritage artists also creates a problem, because stations have to add it to make the audience aware that the band has a new album out, even if the new material isn't up to par.

MTV senior VP of music and talent Abbey Konowitch noted that

when classic acts come out with new material it usually doesn't "end up in the library, because it doesn't hold up against the band's hits."

Hard Report publisher/editor Bill Hard noted that many times PDs will admit that they don't like the new material by classic acts. "They say, 'This blows, but I'm putting it on [anyway].'"

KLOS Los Angeles PD Carey Curelop pointed out what he called "a giant misconception. A band is not heritage. The song is." Curelop went on to say he is not playing the current Paul Simon album. "We played it once, but we abandoned it when we got to that drum thing."

### WASHINGTON ROUNDUP

(Continued from page 16)

Years back, NAB lobbying was successful in neutralizing recording industry efforts to secure a radio performance right when the Copyright Act was revised in 1976.

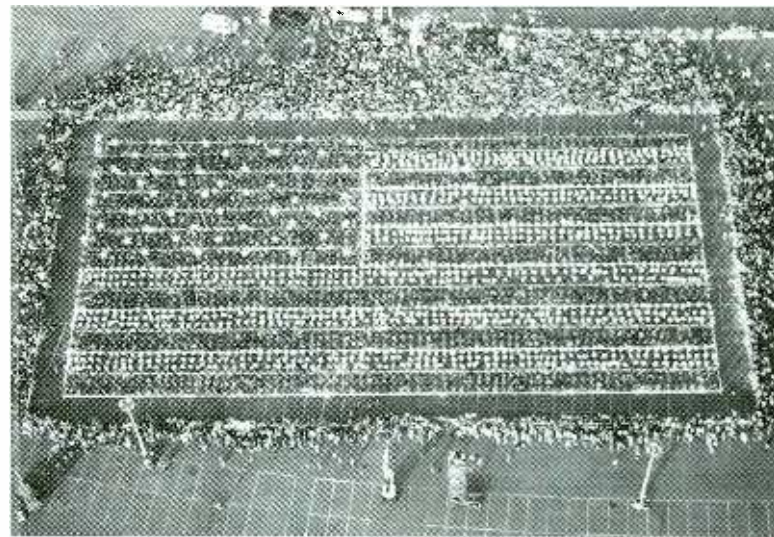
The RIAA, in its reply comments, is striving to push the issue further, asking the Copyright Office to offer up two separate recommendations: one on a performance right and another on home-taping concerns and remedies in the DAB age.

The Copyright Office will probably not make any recommendations to Congress until summer.

### NO RECESSION AT THE FCC

A look at the Bush administration budget submitted to Congress shows that the FCC would receive a 15% increase in fiscal '92—a jump to \$132 million from last year's \$115 million.

The whopping figure is the biggest FCC budget in its history, and the agency could hire 50 full-time



**True Colors.** More than 3,000 people form a "human flag" during KFMB (B100) San Diego's recent Red, White, And Blue party held in support of the troops in the Persian Gulf. The flag was photographed from the air and the picture will be made into postcards to send to the troops.

workers. Congress, of course, must approve the request.

### DAB GOING ONCE, GOING TWICE...

Establish a DAB government standard, says the Federal Trade Commission in its Jan. 29 recommendations to the FCC on DAB spectrum allocations. It also suggests using a marketplace spectrum sell-off or a lottery rather than comparative hearings as alternative methods of allocation. The reason? "Gains in efficiency could still be achieved by minimizing the cost of the process by which initial licensees are chosen," says the FTC.

Also, FCC chairman Al Sikes has again put broadcasters' fears to rest about the possibility of a commission decision to give new satellite entrepreneurs the nod to move ahead with DAB systems, leaving station owners in the cold.

Speaking at the NAB's joint board meeting, Sikes reiterated

that "we will not wittingly make a decision [on DAB allocation and choice of delivery systems] which will undermine the foundations of broadcasting."

Sikes urged broadcasters to "keep perspective on DAB," since the commission will make no decisions on the matters until "something beyond the mid-'90s."

### FCC LOWERS DALTON GROUP'S FINE

The former licensee of oldies WXTR Washington, D.C., won part of an appeal to lower a \$10,000 fine levied by the FCC in 1985. The commission, citing the "significant" involvement and service of the former licensee of WXTR, The Dalton Group, reduced to \$7,500 a fine for violations of the commission's main-studio, program-origination, and public-file rules.

However, the company, according to former owner Bill Dalton, no longer exists, at least in its previous form. Dalton, who currently owns WGRR Cincinnati, ventured, "I won't be paying it," and said that the lawyers that gave him bad advice are probably going to pick up the tab.

A spokesperson at Radio Ventures, the current licensee of the FM, said he is sure his group has no liability.

### NETWORKS

(Continued from page 17)

tions are scheduled for June 14, Sept. 23, and Dec. 6.

Leeza Gibbons has joined her "Entertainment Tonight" cohort John Tesh as host of James Paul Brown's "Countryline"... Unistar Radio Programming will air "The Traveling Wilburys: Together And Solo" Feb. 15-17. The three-hour special is hosted by WYSP Philadelphia personality Ed Sciaaky.

Song parody master Bob Rivers has returned to ABC's Rock Radio Network. Rivers' "Twisted Tunes" was set to begin airing Feb. 6... Joseph Hillenbrand has been named senior VP of the Chicago-based American Sportsradio Network. Hillenbrand was formerly GSM at Raycom Sports Radio Division.

### TOP 40 LOOKS AT COUNTRY CROSSOVERS

(Continued from page 14)

formatwise," he says.

Shindler thinks that initially there will "just be dribbles" of country-to-pop crossover. But he says, "In two to three years that will change because the country format has become so dominant in major markets." Capitol VP of marketing Joe Mansfield thinks crossover will be possible, but only on "softer records."

Many country people are still twitchy about the reception they received from pop radio—even at AC—over the last few years. As Wheeler notes, "We worked our buns off two years ago trying to get K.T. Oslin on CHR and AC radio and we couldn't. I still don't understand why." And even after taking Kathy Mattea's "Where've You Been" to AC, Shindler notes that there were few takers for her recent, similarly textured "A Few Good Things Remain."

There is also some concern about diluting an act's country image. Shindler didn't try the Kentucky Headhunters at album radio because "they are a country rock band and love the country audience they've got."

Despite this, there still are some imminent plans for new country runs at pop or AC. Columbia's Joe Casey says the label will work Rosanne Cash's "On The Surface" pop. Neil Speilberg, national sales manager at Warner Bros., says he has a Texas Tornados record coming out "that will probably not even be serviced to country because it is so far over to the other side." Capitol's Mansfield is eyeing AC for both the new Pirates of the Mississippi and Glen Campbell records. Several labels are still considering the multiple-singles/multiple-formats approach, something Warner Bros. has used for Kenny Rogers and Southern Pacific.

### RADIO IS TURNING DOWN THE VOLUME

(Continued from page 14)

powerful presence on the dial."

At rival WLOL, Niffen reports that in many cases, small-market stations sound better than their large-market counterparts. "I don't know if that's because small stations aren't engaging in the loudness wars, or it's because they don't have all the toys that the big guys have."

KDWB's Philips sees a move away from processing hardware. "Instead of people saying they added this and they sound better, they're saying, 'I took this secret box off and we sound better.'"

Summit Broadcasting director of engineering Erich Steinnagel, who works with 12 of the chain's stations, concurs. "Less is more," he says. "I think a lot of processing was done to impress other broadcasters, not to give the listeners what they want."

Steinnagel, who works with stations in a number of formats, including urban, country, album rock, AC, and gospel, feels that top 40's move away from loudness

may have had a domino effect on other formats. "Top 40 stations were responsible for maintaining the feeling of loudness for the marketplace. Now that they are going after an older demo mix, that pressure has been taken off most markets," he says.

Steinnagel feels that some non-top 40 stations may have been pressured by consultants to pump up the volume and compete with the top 40 station in town. "But what is good for top 40 is not necessarily good for urban or album rock," he says.

AC WLRS (Mix 102) PD Peter Smith agrees that formats aimed at older demos have cut down on processing. "Adult formats have gone from heavily processed to more carefully processed," he says.

There is also less secrecy surrounding processing. "People used to refuse to talk about it," KIKX's Phillips says. "I take that as meaning people are moving toward a cleaner sound."





## TERRI ROSSI'S RHYTHM SECTION

**AT THE TOP:** The top five singles on the Hot R&B singles chart have the identical ranking on the top 40 Airplay chart, below. "I'll Give All My Love To You" by **Keith Sweat** (Vintertainment) handily slides to the top of the singles chart, with two interesting late radio adds: **WEBB** Baltimore at No. 16 and **WZAZ-FM** Jacksonville, Fla., at No. 32. Thirty-three stations list this single at No. 1. "Gonna Make You Sweat" by **C&C Music Factory** featuring **Freedom Williams** (Columbia) moves up 4-2 with reports from 101 stations. It has No. 1 reports from 26 stations, including four that hold it at No. 1 for a second week: **WOWI** Norfolk, Va.; **WKWQ** Columbia, S.C.; **KMJJ** Shreveport, La.; and **KYEA** Monroe, La. With reports from 107 stations, "When Will I See You Smile Again" by **Bell Biv DeVoe** (MCA) continues its smooth climb, 5-3. It's No. 1 at **WILD** Boston; **WVEE** Atlanta; **KHUL** Memphis, Tenn.; **WCKU** Lexington, Ky.; and **WIZF** Cincinnati. "Something In My Heart" by **Michelle** (Ruthless) gains four new reports: **KJMZ** Dallas; **WGZB** Louisville, Ky.; **WKWQ** Columbia; and **WJFX** Fort Wayne, Ind., which re-adds it. It is on 101 stations and has garnered No. 1 reports from seven, including **WCDX** Richmond, Va.; **WIKS** Coastal N.C.; **WAMO** Pittsburgh; and **WKDX** Rochester, N.Y. Rounding out the top five, "All The Man That I Need" by **Whitney Houston** (Arista) strides 11-5. It makes the largest radio point gain on the chart and holds listings from its 109 reporters. The record makes huge jumps at such stations as **WRKS** New York (11-4); **WQOK** Raleigh, N.C. (16-8); and **WEUP** Huntsville, Ala. (34-10). Only **WGZB** Louisville, Ky., and **KKDA-FM** Dallas list it at No. 1.

**"IT'S A SHAME (MY SISTER)"** by **Monie Love** (Warner Bros.) has made strong progress up the singles chart. In its third week it leaps to No. 42. It has reports from 74 stations, gaining seven this week, including **WHQT** Miami; **KHYS** Houston; **WZHT** Montgomery, Ala.; and **WBLX** Mobile, Ala. Monie does justice to a classic tune "It's A Shame" by the **Spinners** (V.I.P.), produced by **Stevie Wonder**. It peaked at No. 4 in 1970.

**JUST THE FACTS:** "Fairy Tales" by **Anita Baker** (Elektra) gains new reports from **WILD** Boston and **WJHM** Orlando, Fla., and is now on 104 stations. It has top 10 reports from 41 stations. Representative of its eight top five reports are 9-5 at **WBLS** New York; 6-4 at **WQOK** Raleigh; 3-2 at **WVEE** Atlanta; and 8-2 at **KDIA** San Francisco. "Hold You Tight" by **Tara Kemp** (Giant) makes a strong move at retail, capturing this week's Power Pick/Sales award. It also gained three new reporters—**WUSS** Atlantic City, N.J.; **WJJI** Jackson, Miss.; and **KKDA-FM** Dallas—for a total of 105. "All Of Me" by **Big Daddy Kane** featuring **Barry White** (Cold Chillin') gets the nod at 11 stations, for a total of 82 reporters. It is new at **WGCI** Chicago at No. 37 and **WYLD-FM** New Orleans at No. 41. Other new reporters include **WRKE** Ocean City, Md.; **WHJX** Jacksonville, Fla.; and **WLWZ** Greenville, N.C. On 108 stations, "I Like The Way (The Kissing Game)" by **Hi-Five** (Jive) gains four new reports: **WKYS** Washington, D.C.; **KIDZ** St. Louis; **KKBT** Los Angeles; and **KSOL** San Francisco. "Let Me Show You" by the **Black Flames** (OBR) gains 12 radio reports, including **KJLH** Los Angeles; **KHUL** Memphis; **WUSS** Atlantic City; **WBLS** New York; and **WATV** Birmingham, Ala.

## 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
<b>NO MATTER WHAT YOU DO</b> D. ROSS/AL B. SURE! WARNER BROS.	13	13	31	57	65
<b>BLUE (IS THE COLOR OF PAIN)</b> CARON WHEELER EMI	5	11	33	49	60
<b>HIGH</b> THELMA HOUSTON REPRISE	3	9	20	32	35
<b>TEMPLE OF LOVE</b> HARRIET EAST WEST	9	4	17	30	34
<b>MY HEART IS FAILING ME</b> RIFF SBK	7	7	14	28	61
<b>SPARK OF LOVE</b> SPECIAL GENERATION CAPITOL	2	5	19	26	29
<b>AIN'T FOUND THE RIGHT...</b> E.U. VIRGIN	3	6	16	25	31
<b>LET'S CHILL</b> GUY UPTOWN	6	8	10	24	96
<b>NEVER BEEN IN LOVE BEFORE</b> MARVA HICKS POLYDOR	8	6	9	23	86
<b>IS IT GOOD TO YOU</b> WHISPERS CAPITOL	6	5	10	21	84

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.

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## "SUPERFICIAL PEOPLE" (87749)

The new single from the album **STATE OF MIND** (82146)  
Produced by "Ten City" for Burstinglaw Productions &  
Marshall Jefferson for On The House Productions



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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	12	GUY ▲ UPTOWN 10115/MCA (9.98)	3 weeks at No. 1 THE FUTURE
(2)	2	3	12	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
3	3	2	12	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
(4)	4	5	11	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT
5	5	4	20	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
6	7	8	7	ICE CUBE PRIORITY 7230 (6.98)	KILL AT WILL
7	6	6	49	M.C. HAMMER ▲ <sup>9</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
(8)	12	9	33	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
9	10	12	46	BELL BIV DEVOE ▲ <sup>3</sup> MCA 6387 (9.98)	POISON
10	11	11	10	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
11	8	7	39	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
12	13	13	20	PEBBLES MCA 10025 (9.98)	ALWAYS
(13)	14	14	34	KEITH SWEAT ▲ VENTURE/ENTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
(14)	28	67	3	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
15	9	10	12	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
16	15	15	26	VANILLA ICE ▲ <sup>7</sup> SBK 95325 (9.98)	TO THE EXTREME
17	17	17	15	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
(18)	26	30	6	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
19	21	21	12	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
20	18	22	42	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
21	20	19	21	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
(22)	31	31	26	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
(23)	25	23	13	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
24	22	24	72	JANET JACKSON ▲ <sup>5</sup> A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
25	19	18	13	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
26	23	20	27	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
27	16	16	11	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
(28)	44	—	2	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN E.P. RELEASE
29	27	27	30	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
(30)	33	26	18	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
(31)	32	32	27	BLACK BOX RCA 2221 (9.98)	DREAMLAND
32	29	28	12	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
33	24	25	16	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
34	30	33	13	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
(35)	36	41	13	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
(36)	38	36	43	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
(37)	46	48	11	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
38	34	29	18	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
39	37	42	13	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
(40)	40	40	59	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
41	35	34	13	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
(42)	45	47	20	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
(43)	65	—	2	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
44	43	37	19	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
45	42	39	22	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
46	39	38	25	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
47	41	35	17	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
48	47	50	5	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
49	49	45	25	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK

50	48	44	19	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
51	50	46	11	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
52	53	59	7	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
53	58	57	12	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
54	60	55	9	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
(55)	62	64	6	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
56	52	49	20	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
57	51	43	14	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
58	55	54	17	CARON WHEELER EMI 93497 (9.98)	UK BLAK
59	57	51	19	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
(60)	85	87	3	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
61	59	58	21	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
62	54	52	16	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
63	56	56	30	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
(64)	66	71	4	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE/WHO
65	63	63	7	VARIOUS ARTISTS A&M 5339* (9.98)	JAM HARDER
66	61	53	10	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
(67)	80	—	2	DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE
(68)	71	79	3	2 IN A ROOM CHARISMA 91594 (9.98)	WIGGLE IT
69	67	62	36	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
70	64	60	16	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
71	70	68	7	TRINERE PANDISC 8812 (9.98)	FOREVER YOURS
(72)	78	88	4	MARVIN GAYE MOTOWN 6311 (39.98)	MARVIN GAYE COLLECTION
73	76	90	4	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
(74)	79	85	27	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
75	73	93	4	DISCO RICK FEATURING "THE DOGS" ON TOP 2004/JOEY BOY (8.98)	THE NEGRO'S BACK
76	81	65	36	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
(77)	NEW ►	1		M.C. TWIST LETHAL BEAT 104 (8.98)	BAD INFLUENCE
78	69	73	15	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
79	72	75	17	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
80	75	69	7	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	A BLITZ OF SALT-N-PEPA HITS: THE HITS REMIXED
(81)	NEW ►	1		O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
(82)	90	—	2	MARION MEADOWS NOVUS 3097/RCA (9.98)	FOR LOVERS ONLY
(83)	98	83	43	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
84	82	78	10	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/SOH (9.98)	PHASES IN LIFE
85	91	—	5	VARIOUS ARTISTS PRIORITY 7993 (9.98)	EXPLICIT RAP
86	74	66	24	N.W.A ● RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
87	77	70	40	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
88	93	91	18	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
89	94	95	32	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
90	84	76	28	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
91	88	86	13	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
92	92	80	9	MOVEMENT EX COLUMBIA 46848 (9.98 EQ)	MOVEMENT EX
93	86	72	26	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
94	95	82	5	MADONNA ▲ <sup>2</sup> SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
95	99	92	23	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
96	87	100	5	GANGSTER PAT JOEY BOY 9005 (9.98)	#1 SUSPECT
97	97	84	40	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
98	100	77	32	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
99	68	61	25	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
100	89	89	75	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7

○ 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.

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**Tommy Boy Wraps Up Rakeem.** Tommy Boy Records signs hip-hop artist Prince Rakeem to the label. The first single, "We Love You Rakeem," is due this spring. Pictured at the signing ceremony, from left, are Tom Silverman, chairman; Prince Rakeem; Monica Lynch, president; and Melquan, Rakeem's manager.

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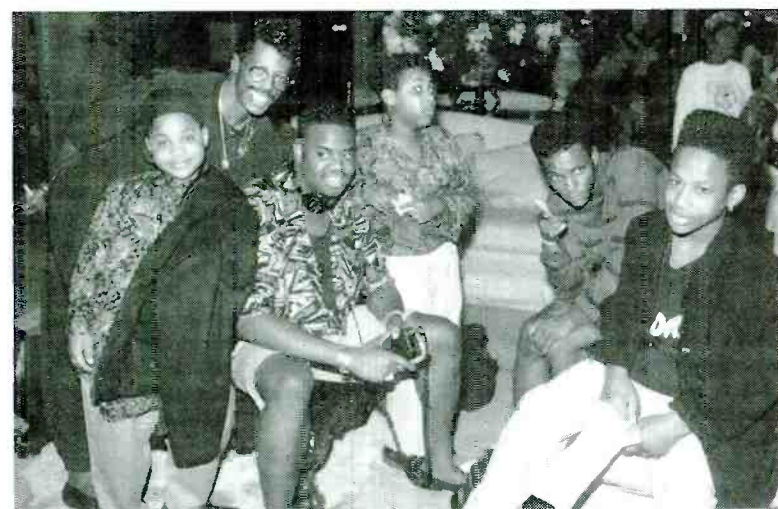




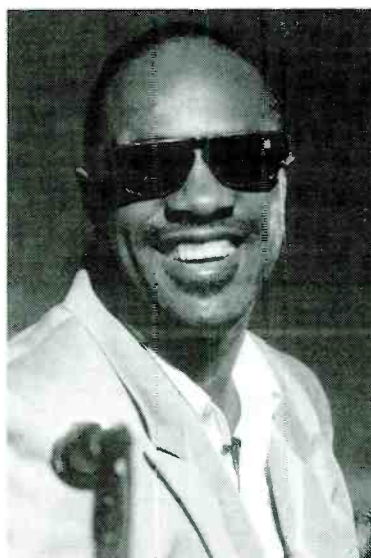
Members of Blaze, with dancers and backup singers, gather 'round special guest Ziggy Marley, crouching in front, after their performance. That's Motown's Mary Jo Moore peeking in, far left, with Blaze leader Kevin Hedges, second from left.



Soul II Soul's Jazzie B, second from left, turned up to announce his new Motown-distributed label, Funki Dred, and to introduce one of his artists, Lady Levi, third from left. They are flanked by two dancers after Levi's performance.



It's a multigenerational thing, as various members of the Motown family take five during rehearsal. From left are Bilal, the Boys; Ali Woodson of the Temptations; Bubba, Today; Tajh, the Boys; Love, Today; and Hakeem, the Boys.



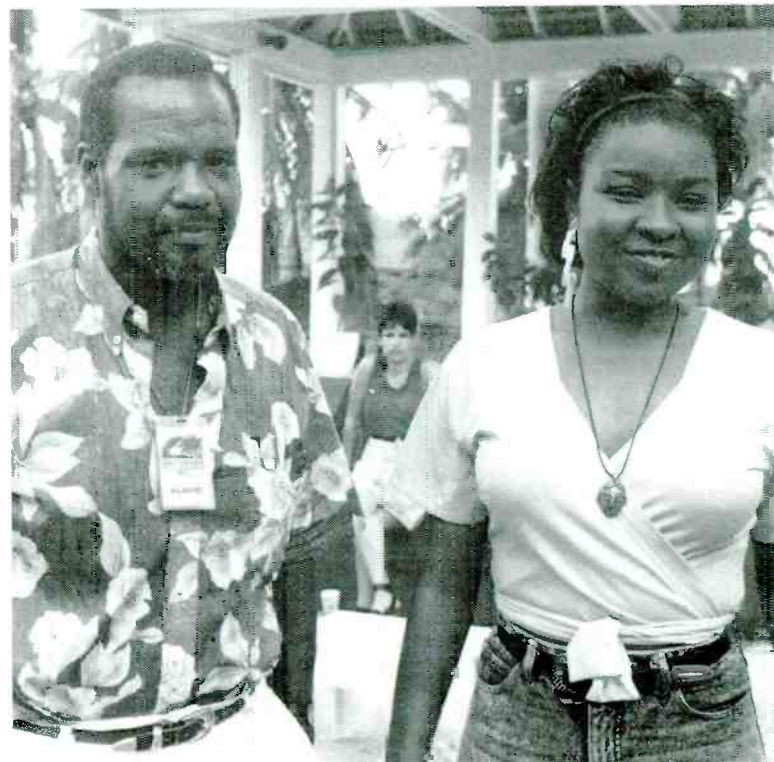
Stevie Wonder is all smiles as he prepares to go onstage.



My, my, my! Johnny Gill shows 'em how it's done.

## Motown Jams In Jamaica

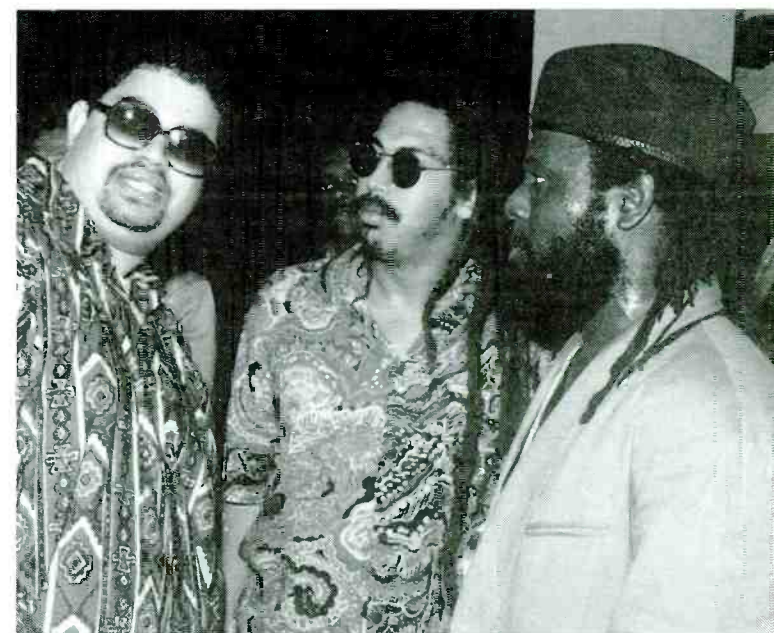
MONTEGO BAY, Jamaica—Motown Records staffers and artists gathered on this tropical isle Dec. 12-16 for their second annual Soul By The Sea, a marathon concert and media spectacular.



Jamaica, no problem! That's the attitude of young rapper M.C. Trouble, right, who shares a grin with Motown president Jheri Busby.

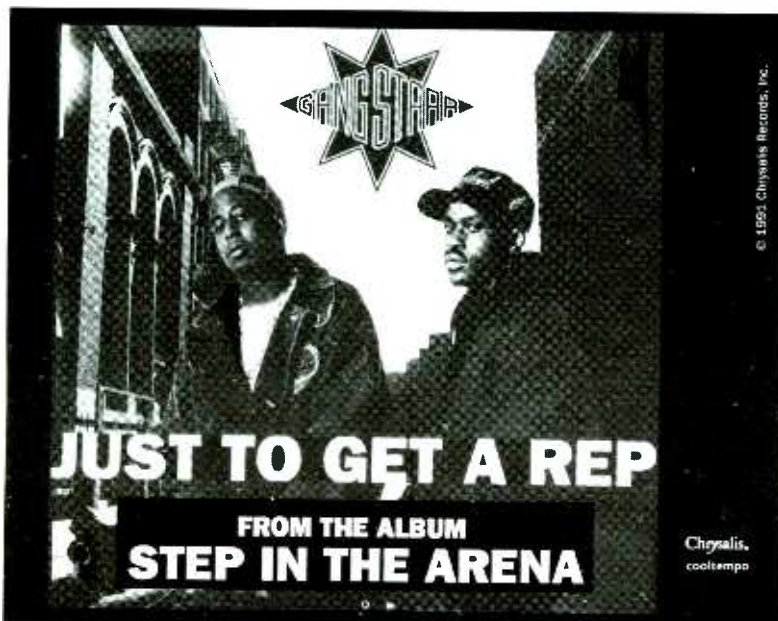


The mighty Temptations are just maxin' and relaxin' on the Wyndham Rose Hall Hotel terrace with "Video Soul" host Donnie Simpson. From left are Simpson, Otis Williams, Melvin Franklin, Richard Street, Ron Tyson, and Ali Woodson.



Backstage, rapper Heavy D, left, visits with members of Third World. Both acts performed at Soul By The Sea as special guests.





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Billboard.

FOR WEEK ENDING FEBRUARY 16, 1991

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	<b>GOLD DIGGER</b> RAL 44-73633/COLUMBIA (C) (CD) (M) (T)	◆ EPMD 2 weeks at No. 1
2	3	3	13	<b>STOMPIN' IN THE 90'S</b> ATLANTIC 86128 (C) (M) (T)	◆ YO-YO
3	2	1	12	<b>AROUND THE WAY GIRL</b> ● DEF JAM 44-73612/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
4	5	6	6	<b>TREAT 'EM RIGHT</b> SELECT 62358 (T)	◆ CHUBB ROCK
5	7	9	6	<b>MELT IN YOUR MOUTH</b> EPIC 34-73652 (C) (M) (T)	◆ CANDYMAN
6	10	12	9	<b>LOOKING AT THE FRONT DOOR</b> WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE
7	8	10	7	<b>PLAY THAT FUNKY MUSIC</b> ● SBK 07339 (C) (M) (T)	◆ VANILLA ICE
8	4	5	10	<b>WHAT'S IT ALL ABOUT</b> PROFILE 7315 (M) (T)	◆ RUN-D.M.C.
9	9	7	12	<b>WANNA BE DANCIN' (BUCK-WHYLIN')</b> RAL 44-73507/COLUMBIA (M) (T)	◆ TERMINATOR X
10	6	4	16	<b>I'LL DO 4 U</b> UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C.
11	12	15	6	<b>CAN I KICK IT</b> JIVE 1400/RCA (C) (T)	◆ A TRIBE CALLED QUEST
12	13	14	7	<b>WAKE UP</b> ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN
13	11	11	10	<b>CAN'T DO NUTTIN' FOR YA MAN</b> DEF JAM 44-73612/COLUMBIA (C) (CD) (M) (T)	PUBLIC ENEMY
14	20	29	4	<b>JUST TO GET A REP</b> CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR
15	14	16	9	<b>TWO MINUTE BROTHER</b> NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
16	17	21	5	<b>SOMETHING NEW</b> COLD CHILLIN' 0-19522/REPRISE (C) (M) (T)	GRANDDADDY I.U.
17	23	22	9	<b>CRUMBS ON THE TABLE</b> JIVE 1407/RCA (C) (T)	◆ D-NICE
18	26	28	3	<b>RICO SUAVE</b> INTERSCOPE 0-96401/EAST WEST (C) (T)	◆ GERARDO
19	22	27	4	<b>ERASE RACISM</b> COLD CHILLIN' 0-21811/WARNER BROS. (C) (M) (T)	◆ KOOL G RAP & D.J. POLO
20	21	—	2	<b>HERE COMES THE HAMMER</b> CAPITOL 15585 (C) (T)	◆ M.C. HAMMER
21	16	8	16	<b>THE GHETTO</b> JIVE 1397/RCA (C) (M) (T) (V)	◆ TOO SHORT
22	25	—	2	<b>DANCE ALL NIGHT</b> EFFECT 708*/LUKE (C) (M)	◆ POISON CLAN
23	15	13	15	<b>CAUSE I CAN DO IT RIGHT</b> COLD CHILLIN' 0-21763/REPRISE (C) (M) (T)	◆ BIG DADDY KANE
24	29	—	2	<b>COME ON, LET'S MOVE IT</b> PROFILE 7322 (C) (T)	◆ SPECIAL ED
25	18	19	5	<b>KEEP GROOVIN'</b> PWL AMERICA 878 495/MERCURY (C) (T)	T.D.C.
26	<b>NEW</b> ▶	1		<b>DO YOU WANT ME</b> NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA
27	<b>NEW</b> ▶	1		<b>CHANGE THE STYLE</b> SOUL 53989/MCA (C) (M) (T)	SON OF BAZERK/NO SELF CONTROL
28	27	—	2	<b>BURN BABY BURN</b> CLAPPERS 3016*/IN EFFECT (M) (T)	◆ 2 BLACK 2 STRONG
29	24	25	9	<b>HE'S KING OF THE HYPE</b> CRUSH 642/K-TEL (C) (T)	◆ 2 BIGG M.C.
30	<b>NEW</b> ▶	1		<b>PEACHFUZZ</b> ELEKTRA 66591-0 (M) (T)	◆ K.M.D.

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.

Billboard.

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FOR WEEK ENDING FEBRUARY 16, 1991

# Hot R&B Singles Sales & Airplay™

A ranking of the top 40 R&amp;B singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot R&amp;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	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	2	1	1	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	1
2	6	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	1	2	4	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	2
3	5	IESHA	ANOTHER BAD CREATION	6	3	5	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	3
4	8	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	3	4	7	SOMETHING IN MY HEART	MICHEL'LE	4
5	7	SOMETHING IN MY HEART	MICHEL'LE	4	5	10	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	5
6	10	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	5	6	2	YOU DON'T HAVE TO WORRY	EN VOGUE	9
7	9	GET HERE	OLETA ADAMS	8	7	9	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	7
8	11	I DON'T KNOW ANYBODY ELSE	BLACK BOX	10	8	14	FAIRY TALES	ANITA BAKER	14
9	13	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	7	9	12	IESHA	ANOTHER BAD CREATION	6
10	1	AROUND THE WAY GIRL	L.L. COOL J	19	10	13	HEAD OVER HEELS	TONY TERRY	13
11	14	ALL SEASON	LEVERT	11	11	8	GET HERE	OLETA ADAMS	8
12	17	THIS HOUSE	TRACIE SPENCER	12	12	17	DON'T LET ME DOWN	O'JAYS	16
13	4	LOVE MAKES THINGS HAPPEN	PEBBLES	15	13	15	I DON'T KNOW ANYBODY ELSE	BLACK BOX	10
14	3	YOU DON'T HAVE TO WORRY	EN VOGUE	9	14	16	THIS HOUSE	TRACIE SPENCER	12
15	15	PLAY THAT FUNKY MUSIC	VANILLA ICE	27	15	19	ALL SEASON	LEVERT	11
16	24	HEAD OVER HEELS	TONY TERRY	13	16	3	LOVE MAKES THINGS HAPPEN	PEBBLES	15
17	23	DON'T LET ME DOWN	O'JAYS	16	17	20	SOMEDAY	MARIAH CAREY	17
18	29	SOMEDAY	MARIAH CAREY	17	18	21	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	18
19	28	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	18	19	22	ALL TRUE MAN	ALEXANDER O'NEAL	20
20	26	FAIRY TALES	ANITA BAKER	14	20	25	DO ME AGAIN	FREDDIE JACKSON	22
21	34	HOLD YOU TIGHT	TARA KEMP	21	21	26	HOLD YOU TIGHT	TARA KEMP	21
22	31	HERE COMES THE HAMMER	M.C. HAMMER	26	22	37	LET'S CHILL	GUY	—
23	16	BABY DON'T CRY	LALAH HATHAWAY	30	23	6	IF I WERE A BELL	TEENA MARIE	23
24	—	ALL TRUE MAN	ALEXANDER O'NEAL	20	24	35	WRAP MY BODY TIGHT	JOHNNY GILL	29
25	35	GOLD DIGGER	EPMD	31	25	27	BLACK PARADISE	SAMUELLE	24
26	19	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	25	26	29	I CAN'T TELL YOU WHY	HOWARD HEWETT	28
27	33	BLACK PARADISE	SAMUELLE	24	27	31	STONE COLD GENTLEMAN	RALPH TRESVANT	33
28	—	DO ME AGAIN	FREDDIE JACKSON	22	28	32	ANOTHER LIKE MY LOVER	JASMINE GUY	32
29	12	IF I WERE A BELL	TEENA MARIE	23	29	33	GETTING BACK INTO LOVE	GERALD ALSTON	34
30	20	ONLY HUMAN	JEFFREY OSBORNE	35	30	11	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	25
31	22	THE FIRST TIME	SURFACE	37	31	38	SAME SONG	DIGITAL UNDERGROUND	—
32	18	DON'T BE A FOOL	LOOSE ENDS	47	32	18	AROUND THE WAY GIRL	L.L. COOL J	19
33	—	COME ON, LET'S MOVE IT	SPECIAL ED	39	33	39	HERE COMES THE HAMMER	M.C. HAMMER	26
34	27	MAKE IT WITH YOU	TEDDY PENDERGRASS	48	34	40	I WILL ALWAYS LOVE YOU	TROOP	40
35	21	MY LAST CHANCE	MARVIN GAYE	56	35	—	ALL OF ME	BIG DADDY KANE FEATURING BARRY WHITE	38
36	—	I CAN'T TELL YOU WHY	HOWARD HEWETT	28	36	—	DOESN'T THAT MEAN SOMETHING	GEOFF MCBRIDE	43
37	—	MELODY COOL	MAVIS STAPLES	36	37	—	IT'S A SHAME (MY SISTER)	MONIE LOVE	42
38	30	I'LL DO 4 U	FATHER M.C.	53	38	—	IS IT GOOD TO YOU	WHISPERS	49
39	39	SENSITIVITY	RALPH TRESVANT	60	39	34	MELODY COOL	MAVIS STAPLES	36
40	—	WRAP MY BODY TIGHT	JOHNNY GILL	29	40	—	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	45

## R&B SINGLES A-Z

## PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
81 AIN'T FOUND THE RIGHT ONE YET (Big City, ASCAP/Syco 'M' Up, ASCAP)	66 HERE COMES THE HAMMER (Bust-It, BMI) CLM
38 ALL OF ME (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)	80 HIGH (Virgin Songs, BMI/Buffalo Music Factory, BMI)
11 ALL SEASON (Trycep, BMI/Willesden, BMI)	21 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)
5 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	28 I CAN'T TELL YOU WHY (Jeddrh, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP)
20 ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	10 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL
32 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP)	6 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)
45 ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco Mix Club, ASCAP/WB, ASCAP)	23 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP)
19 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	18 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP)
30 BABY DON'T CRY (Angel Notes, ASCAP/Warner-Tamerlane, BMI)	53 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL
99 B.B.D. (I THOUGHT IT WAS ME) ? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamightly, BMI/Strong Island, ASCAP)	1 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP)
62 BETTER PART OF ME (EMI April, ASCAP/Colgems-EMI, ASCAP)	49 IS IT GOOD TO YOU (Azian, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
24 BLACK PARADISE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	93 I SURRENDER (Keshia, PRS)
66 BLUE (IS THE COLOUR OF PAIN) (MCA, ASCAP/Virgin, ASCAP/Orange Tree, ASCAP)	55 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
57 BOOMERANG (EMI Blackwood (Canada), BMI/Soundtown, PROCAN/Chipkar, BMI/Watchdog, CAPAC)	42 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI)
39 COME ON, LET'S MOVE IT (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)	52 I WANNA COME BACK HOME (Dillard, BMI/Rainbow, ASCAP)
91 COMING OUT OF THE DARK (Foreign Imported, BMI)	87 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP)
86 COSMIC LOVE (Boston International, ASCAP)	40 I WILL ALWAYS LOVE YOU (Disguise, ASCAP/Platinum Gold, ASCAP/Diva One, ASCAP)
70 DANCE ALL NIGHT (Pac Jam, BMI)	51 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP/Pow Wow, ASCAP/Hot Licks, BMI) CPP
43 DOESN'T THAT MEAN SOMETHING (Almo, ASCAP)	82 JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)
22 DO ME AGAIN (MCA, ASCAP/Bush Burnin', ASCAP/Dia, ASCAP)	41 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)
47 DON'T BE A FOOL (MCA, ASCAP/BMG, ASCAP/Brampton, ASCAP)	79 A LITTLE BIT OF DANE TONIGHT (Protoons, ASCAP/Dana Dane Forever, ASCAP/Promuse, BMI/Gordy's Groove, BMI/Lynton Muir Ltd., BMI)
16 DON'T LET ME DOWN (WE, BMI/Dwaine Duane, BMI)	15 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI)
72 DO YOU REALLY WANT IT (Zomba, ASCAP/Rudy Holland, ASCAP/On The Fritz, ASCAP)	65 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, ASCAP)
46 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	88 LOVE ME JUST FOR ME (Bust-It, BMI/Felstar, BMI/American League, BMI) CPP
14 FAIRY TALES (All Baker's, BMI/Delvon, BMI/Montague/Virgin, BMI) CPP	92 LOVE U 2 THE LIMIT (Virgin Songs, BMI/Morning Crew, BMI) CPP
37 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	25 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
8 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	48 MAKE IT WITH YOU (Colgems-EMI, ASCAP) WBM
34 GETTING BACK INTO LOVE (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	97 MARY HAD A LITTLE BOY (Hanseatic, ASCAP/Fellow, BMI/Songs Of Logic, BMI/Intersong U.S.A., ASCAP/Willesden, BMI)
96 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	36 MELODY COOL (Controversy, ASCAP/WB, ASCAP)
78 GO FOR IT! (HEART & FIRE) (Not Listed) CPP	59 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM
31 GOLD DIGGER (Pariken, ASCAP/Full Keel, BMI/Bert Reid, BMI/Ron Miller, ASCAP/Bridgeport, BMI)	64 MIDNITE LOVER (Bust-It, BMI)
2 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Cliviles, ASCAP) HL	68 MISSING YOU (Virgin, ASCAP/Jazzie B, ASCAP/EMI April, ASCAP/Law, ASCAP/MCA, ASCAP) CPP
100 GOTTA MAKE UP YOUR MIND (Society Hill, BMI/Family Production, BMI)	63 MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knighty Night, ASCAP/Albert Hammond,
13 HEAD OVER HEELS (Shaman Drum, BMI/Sun Face,	
	ASCAP/WB, ASCAP)
	56 MY LAST CHANCE (Jobete, ASCAP) CPP
	83 MY, MY, MY (Kear, BMI/Greenskirt, BMI/CBS Epic/Solar, BMI)
	69 MY ONLY LOVE (Maurice White, ASCAP/Electric Bill, ASCAP/CBS, ASCAP/Reysell, BMI/Ensign, BMI) CPP
	50 NEVER BEEN IN LOVE BEFORE (Left Handed, ASCAP/Ackee, ASCAP)
	58 NO MATTER WHAT YOU DO (EMI April, ASCAP/Across 110th Street, ASCAP)
	35 ONLY HUMAN (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP
	74 PATIENCE (Gradington, ASCAP/Ronnie Onyx, ASCAP)
	85 PEACE YA' SELF (Acknickulous, ASCAP/MCA, ASCAP/Jobete, ASCAP)
	94 THE PLACES YOU FIND LOVE (MCA, ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP)
	27 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP/EMI April, ASCAP)
	54 POWER OF LOVE (Virgin, ASCAP/Delovely, ASCAP)
	44 THE REAL THING (End Of The Day, ASCAP/CBS, ASCAP/Porter Carroll Jr., ASCAP)
	60 SENSITIVITY (Flyte Tyme, ASCAP) WBM
	71 SHORT BUT FUNKY (Willesden, BMI)
	17 SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI)
	4 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
	89 SPARK OF LOVE (Bust-It, BMI)
	77 SPREAD A LITTLE LOVE (SLB, ASCAP/Misam, ASCAP)
	33 STONE COLD GENTLEMAN (Greenskirt, BMI/Kear, BMI/CBS Epic/Solar, BMI)
	61 TELL ME (Wooten Cutz, BMI)
	75 TEMPLE OF LOVE (H.R.M., BMI/BMG, BMI/Crayfish, ASCAP/Warner Chappell, ASCAP)
	73 THEY'RE TRYIN' TO TAKE YOUR JOB (Alvert, BMI/Dat Richfield Kat, BMI)
	12 THIS HOUSE (Zodrog, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP)
	67 THRILL (Li'l' Tad, BMI)
	95 TOM'S DINER (Waitersongs, ASCAP/AGF, ASCAP) CLM
	76 TREAT 'EM RIGHT (ADRA, BMI/Getalodofatso, BMI/Howie Tee, BMI)
	98 UK BLAK (Orange Tree, ASCAP/MCA, ASCAP/EMI Blackwood, BMI)
	90 WHATEVER IT TAKES (Said, BMI)
	84 WHAT'S IT ALL ABOUT (Protoons, ASCAP/Rush-Groove, ASCAP)
	3 WHEN WILL I SEE YOU SMILE AGAIN? (Not Listed)
	29 WRAP MY BODY TIGHT (Flyte Tyme, ASCAP)
	7 WRITTEN ALL OVER YOUR FACE (Trycep, BMI/Rude News, BMI)
	9 YOU DON'T HAVE TO WORRY (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP

### SHEET MUSIC AGENTS

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



# I.R.S. Plans Dance Label; Philly Club Scene Pulsates

**NEWS LINE:** With not one individual news story or issue dominating the club community this week, let's take a look at several items of interest...

**HITTIN' THE DANCE FLOOR:** I.R.S. Records has announced plans to launch a dance music label. Still untitled at press time, it will be overseen by I.R.S. manager of dance music promotion and A&R **Rob Di Stefano**.

The first artists signed directly to the dance label will be announced shortly, with plans to ship the first round of releases in late March/early April.

In the meantime, I.R.S. has inked a U.S. licensing deal with U.K.-based **Guerilla Records**, which is owned by artist/remixer **William Orbit** and **Dick O'Dell**. Among the artists on the house/club-angled label are newcomers **Sugardog** and **React To Rhythm**.

**MUSICAL CHAIRS:** Because we like to make sure you've got all of the names right on your dance card, here's a rundown of the latest executive changes at major labels.

**Columbia Records** has upped **Michael Becker** to associate director of dance music promotion, continuing to be based in Los Angeles. Filling Becker's previous position

as manager of dance music promotion is **John Strazza** in New York. He was an account service representative for **Sony Music Distribution**.

**Michael Hacker** has been named director of dance music promotion for **Island/4th & B'way** in New York. He held a similar position at **Geffen** until the label disbanded its dance department several months ago. In addition to tracking singles at club level, Hacker will participate in bringing dance acts to the label. He replaces **Lance Walden**, who is pondering job offers and continues to work as a club DJ at various night spots in New Jersey.

**CLUB WATCH:** One of the hotter nightclubs in the Philadelphia area at the moment is **Pulsations**. Located in the suburb right outside of the main artery of the city, the club is an \$8 million complex that doubles as a theater. In fact, the venue will be named the **Crystal Palace** several days a week beginning in March and will host occasional shows aimed toward older audiences.

The primary jock at Pulsations is **Jeff Rice**, who has been spinning there four days a week for the last seven years. The DJ booth is stocked with state-of-the-art equipment, including three turntables, a CD player, two video play-

ers, and several racks of monitors. The lighting equipment is valued at more than \$1 million.

One of the main attractions at the club is the "Pulsations Dancers," a troupe consisting of three women and two men who regularly



by Larry Flick

perform five routines an evening.

According to Rice, the music at the club stays fairly mainstream in order to appeal to the wide demographic range of customers who fill the 2,300-capacity, multilevel room.

**ALBUM NOTES:** **Front 242** follows its recent chart hit, "Tragedy For You," with "Tyranny For You," its major-label debut on **Epic**. One of the more striking aspects of this project is how the band has succeeded in maintaining the raw edge that set early indie efforts like "Principles" and "Politics Of Pressure" apart from the pack.

Comprised mostly of instrumentals, "Tyranny" craftily places elements of house, hip-hop, and acid rock within a rapid-paced industrial context. Proper lyrics are downplayed in favor of primal screams, movie sound bites, and other assorted samples. While appearing somewhat cold and mechanical on the surface, the band succeeds in reflecting human emotion and commenting on politics and society in a sneaky—and at times cathartic—manner. This is most evident on the new single, "Gripped By Fear," with its stripped-down bass and ominous synths, and the frenetic, noisy "Neurobashing." Clearly not the stuff that pop crossovers are made of, but thoroughly satisfying nonetheless.

PWL/Mercury offer a compila-

tion album that is essential for those who were a bit late jumping onto the hip-house wagon. Titled "Best Of '90s Dance Music Vol. 1: Hip-House Jam," this set traces back to some of the classic tracks of this dance music subgenre, including "I'll House You" by **Richie Rich** and **DJ Fast Freddie's** "Yo Yo Get Funky." Other tasty treats include TDC's current jammer, "Keep Groovin'," and "Pain" from Italian rhymer **Lee Marrow**. Nifty.

**SINGLES BEAT:** Although she's now seven(!) singles deep into her multiplatinum "Rhythm Nation 1814" opus, club DJs cannot seem to get enough of **Janet Jackson**—and the heat isn't about to cool off just yet. "State Of The World," (A&M) has been reworked by **Shep Pettibone** and **Junior Vasquez**, who has created the mammoth, 14-minute(!) "State Of The World Suite," which kicks off with a bass-heavy house beat and eventually dissolves into a gospeling R&B rave. Pettibone's "United Nations" mix struts along a percolating funk/hip-hop path, emphasizing tribal percussion and Jackson's affecting vocals. Truly slammin'.

Following extensive action here as an import, **EMI** finally issues the slammin' "Unbelievable," by Gloucester, England, band **EMF**. The track has been refashioned by **Afrika Bambaataa** to help ensure widespread attention. He has smoothed out the rough, hip-hop groove edge of the original version with a light house vibe and emphasizes nifty scratching and psychedelic guitars. Check out the rap by **Rohan "DJ" Fasnian Robotham** on the "Hip-Hop" mix... it's deep.

**Jive Records** continues to develop its presence in the Chicago club scene with "Shake Your Butt," by rapper **White Knight**. Lyricist who raised the roof with "Yo Baby Yo" (available in new mixes here on the B side) drops rousing rhymes into an exhausting but fierce house

groove that is replete with synth-generated party noises and horn effects.

**TID-BEATS:** In a show of sensitivity for the families of people fighting in the Persian Gulf war, U.K. groups **Bomb The Bass** and **Massive Attack** have decided to change their names. **Bomb The Bass** will go by the name of the group's mainstay, **Tim Simenon**, while **Massive Attack** is now called **Massive**.

**Big Beat Records** in New York has picked up Chicago housemeister **Marshall Jefferson's** new **Otherside Records** for distribution. The first release is "We Are Unity" by **Umosia**. The track is a tasty blend of Motown-influenced R&B and deep house.

**Epic Records** will be the U.S. label releasing "I Can't Take The Power" by U.K. act **Offshore**. **Justin Strauss** will provide additional production to the track, which has been circulating here as an import for quite a while now.

On the Chicago house tip, **Steve "Silk" Hurley**, **M. Doc**, and **Jamie Principle** have inked recording deals with **Smash Records**, while **Maurice Joshua**, of "This Is Acid" fame, has been added to Hurley's production team.

**Gail "Sky" King** is writing and recording new material with **SBK** rapper **Vanilla Ice** for his next album.

**OOPS!** We goofed last week when we attributed **Londonbeat's** "In The Blood" album to **Eurythmic Dave Stewart's** new label worldwide. The band is signed to Stewart's new label, but its name is **Anxious Records**. "In The Blood" is available here in the U.S. on **Radioactive**, which is a new label distributed by **MCA**.

A photo display of the fun in the sun at Motown's sizzling Soul By The Sea extravaganza... see page 27



BROTHER MAKES 3

## NEW ON THE CHARTS

Although **Cardiac** recording act **Brother Makes 3** has been quickly picking up club and radio adds for its debut single, "Do You Wanna Dance," over the past three weeks, New York programmers have been aware of the track since late December.

A test pressing of the 12-inch single caught the attention of **WQHT** (Hot 97) music director **Kevin McCabe**, who added the song right out of the box. The airplay led to a performance at several local night spots, including **The Palladium**. In its first week in stores, the label reports sales of 12-inch and cassette singles in excess of 20,000.

"Do You Wanna Dance" was penned by the group's lead singer/rapper, **Shock**, and a member

of **Cutting/Charisma** act **2 In A Room**, which recently scored a multiformat hit with "Wiggle It."

**Shock** met the two other members of **Brother Makes 3**, **Sister Julie** and **Sister Cindy**, while cruising around the New York club scene. He says the group writes dance songs with "fun lyrics about what you dream about doing, if you only had the nerve."

With its first single entering **Billboard's** Club Play chart at No. 40 this week, the group is currently recording its debut album, as well as finalizing plans for a national club tour.

**Brother Makes 3** is managed by **Vito Bruno** for A.M.P.M. in New York, and booked by **Bob Caviano**, **Bob Caviano Enterprises**, New York.

LARRY FLICK



**A Massive Signing.** Remixer/artist/DJ **Bobby Konders** celebrates inking a recording deal for his act **Bobby Konders Massive Sounds** with **Mercury Records** at a luncheon held at New York eatery **Wells Restaurant**. Konders' first release for the label is due in late spring. Shown, from left, are **Ed Eckstine**, president, Mercury; **Lisa Cortes**, VP of A&R, Mercury; **Konders**; **Tony Anderson**, executive VP/GM, R&B Music Division, Mercury; and **Waymon Jones**, VP of promotions, Mercury.

## Hot Dance Breakouts

### CLUB PLAY

1. HOW TO DANCE BINGO BOYS ATLANTIC
2. UMBABARAUMA AMBITIOUS LOVERS ELEKTRA
3. NAIVE KMFDM/THRILL KILL KULT WAX TRAX
4. ANTHEM N. JOI DECONSTRUCTION
5. I'VE BEEN THINKING ABOUT YOU LONDONBEAT RADIOACTIVE

### 12" SINGLES SALES

1. MADE UP MY MIND SAFIRE MERCURY
2. I'VE BEEN THINKING ABOUT YOU LONDONBEAT RADIOACTIVE
3. ALL TRUE MAN ALEXANDER O'NEAL TABU
4. TEMPLE OF LOVE HARRIET EAST WEST AMERICA
5. DO YOU WANT ME SALT-N-PEPA NEXT PLATEAU

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



## CLUB PLAY

Compiled from a national sample of dance club playlists.

ARTIST

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	13	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141 2 weeks at No. 1	◆ SHAWN CHRISTOPHER
②	3	7	9	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
3	2	1	12	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
④	9	16	5	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARRIS
5	4	6	9	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
⑥	20	33	4	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
⑦	13	21	5	DANGEROUS ON THE DANCEFLOOR CITY BEAT 1253/BEGGARS BANQUET	MUSTO & BONES
8	8	12	7	LOVE BABY/CRAZY EARTH MUTE 0-66587/ELEKTRA	◆ FORTRAN 5
⑨	16	24	4	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
⑩	12	15	7	GOOD TIME RADIKAL RECORDS RAD-1	S.I.N. FEATURING CLAUDJA BARRY
⑪	11	17	7	PSYCHE OUT MUTE 0-66579	◆ MEAT BEAT MANIFESTO
12	7	9	9	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
13	5	4	12	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
⑭	18	20	6	WHITE RABBIT/DANCE RIGHT BACK... MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
⑮	19	22	5	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
16	10	10	9	SIN TVT 2617-1	◆ NINE INCH NAILS
⑰	23	31	5	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
18	6	3	11	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
⑰	31	—	2	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG	◆ CATHY DENNIS
20	17	19	7	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
★★★ POWER PICK ★★★					
⑳	28	38	3	YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX	◆ CAUSE & EFFECT
22	24	29	6	IT'S A JUNGLE OUT THERE CHRYSALIS V-23532	JULIAN JONAH
⑳	29	41	3	ALL WE GOT REPRIS IMPORT/WARNER BROS.	MICHAEL McDONALD
24	25	32	5	SO SPECIAL MOTOWN 4752	BLAZE
25	14	8	10	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
26	21	14	9	KEEP GROOVIN' PWL AMERICA 878 4951/MERCURY	◆ T.D.C.
27	30	34	4	FREQUENCY/DEMONS NETWORK U.K. NWKT-13	RHYTHMATIC
28	15	5	10	THUNDER MUTE 0-66587/ELEKTRA	◆ RENEGADE SOUNDWAVE
⑳	46	—	2	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	TARA KEMP
⑳	32	37	4	SOMETHING AIN'T RIGHT MCA 53968	◆ SLAM SLAM
⑳	35	46	3	TOGETHER FOREVER COLUMBIA 44-73630	◆ LISETTE MELENDEZ
⑳	38	49	3	DRINK ON ME PROFILE PRO-7321	◆ TEULE
33	34	40	3	GOT 2 B FREE A&M 75021 7501-1	NEW LIFE
⑳	44	—	2	IT'S A SHAME WARNER BROS. IMPORT	MONIE LOVE
★★★ HOT SHOT DEBUT ★★★					
⑳	NEW ▶	1	1	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
36	33	44	10	CLOSE TO ME (REMIX) ELEKTRA 0-66582	◆ THE CURE
37	22	11	11	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
⑳	41	45	3	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
⑳	NEW ▶	1	1	HOW LONG TOMMY BOY TB-19445	INFORMATION SOCIETY
⑳	NEW ▶	1	1	DO YOU WANNA DANCE CARDIAC 3-40008	◆ BROTHER MAKES 3
⑳	45	—	2	DISAPPEAR ATLANTIC 0-86093	◆ INXS
42	27	27	7	KISS THE GROUND CURB V-77070	REAL LIFE
43	26	13	10	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
⑳	NEW ▶	1	1	KID GET HYPED RCA 2769-1 RD	DESKEE
⑳	NEW ▶	1	1	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
⑳	NEW ▶	1	1	HOUSEWORKS COOLTEMPO V-23645/CHRYSALIS	JAZZ GOT SOUL
47	39	25	15	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
48	36	23	14	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
49	47	48	5	UFO'S ARE REAL/REVOLUTION 10 NETTWERK W2-3051/IMPORTANT	MC 900 FT. JESUS
50	42	35	6	HOW THE HEART BEHAVES CHRYSALIS V-23641	WAS (NOT WAS)

## 12-INCH SINGLES SALES

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

ARTIST

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	12	I DON'T KNOW ANYBODY ELSE RCA 2735-1 2 weeks at No. 1	◆ BLACK BOX
②	4	4	9	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
③	5	5	9	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
④	7	9	10	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
5	3	3	14	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
6	2	1	6	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
7	6	8	11	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
⑧	11	15	6	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
⑨	10	10	9	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
10	8	7	10	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
11	12	12	10	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
⑫	15	18	7	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
⑬	16	19	9	SIN TVT 2617-1	◆ NINE INCH NAILS
⑭	18	22	6	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
15	9	6	10	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
16	13	11	13	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
⑰	26	40	3	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	TARA KEMP
⑱	21	27	4	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
19	14	13	11	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS
⑳	20	24	5	MELT IN YOUR MOUTH EPIC 49-73639	◆ CANDYMAN
⑳	23	28	5	TOGETHER FOREVER COLUMBIA 44-73630	LISETTE MELENDEZ
⑳	25	31	4	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
⑳	29	32	5	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
★★★ POWER PICK ★★★					
⑳	31	—	2	WHEN WILL I SEE YOU SMILE AGAIN? MCA 53999	◆ BELL BIV DEVOE
25	24	26	6	GOLD DIGGER DEF JAM 44-73633/COLUMBIA	◆ EPMD
★★★ HOT SHOT DEBUT ★★★					
⑳	NEW ▶	1	1	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
27	19	14	15	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
⑳	34	38	3	LOVE BABY/CRAZY EARTH ELEKTRA 0-66587	◆ FORTRAN 5
29	32	37	4	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
⑳	37	—	2	JUST A LITTLE BIT LONGER CHARISMA 0-	MAXI PRIEST
31	33	33	5	BEEN CAUGHT STEALING WARNER BROS. 0-21736	◆ JANE'S ADDICTION
32	27	16	12	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	◆ TKA FEATURING MICHELLE VISAGE
⑳	39	41	3	THE ROOF IS ON FIRE/... AND PARTY TSR 865	◆ WESTBAM
34	35	35	6	NOW I NEED YOUR LOVE HARBOR LIGHT HL-1014	MONTANA MOON FEATURING BEVERLI
⑳	46	—	2	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
⑳	40	46	3	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
37	17	20	10	KEEP GROOVIN' PWL AMERICA 878 495-1/MERCURY	◆ T.D.C.
⑳	47	—	2	THUNDER ELEKTRA 0-66587	◆ RENEGADE SOUNDWAVE
39	30	21	11	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
40	22	23	9	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) WING 879 069-1/MERCURY	◆ TONY! TONI! TONE!
41	28	17	17	JUST ANOTHER DREAM POLYDOR 877 963-1/PLG	◆ CATHY DENNIS
42	41	42	3	DISAPPEAR ATLANTIC 0-86093	◆ INXS
43	43	47	3	KISS THE GROUND CURB V-77070	REAL LIFE
44	42	43	4	PLAY THAT FUNKY MUSIC SBK V-19726	◆ VANILLA ICE
45	36	30	11	THE QUESTION CUTTING CR 244	CONCEPT OF ONE FEAT. NOEL
⑳	NEW ▶	1	1	RICO SUAVE INTERSCOPE 0/ATLANTIC	◆ GERARDO
⑳	NEW ▶	1	1	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARRIS
48	45	44	4	CLOSE TO ME ELEKTRA 0-66582	◆ THE CURE
⑳	NEW ▶	1	1	DRINK ON ME PROFILE PRO-7321	◆ TEULE
⑳	NEW ▶	1	1	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER

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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# Talent

## Rock In Rio Solid, Say Acts, But Local Press Differs

■ BY JOHN LANNERT

RIO DE JANEIRO, Brazil—Amid praise from the international artists and managers but criticism from the Brazilian music press, Rock In Rio II closed its nine-day run here Jan. 27, drawing barely half of the 1.4 million spectators that showed up for the first Rock In Rio in 1985.

Incendiary performances at the often-soggy event were turned in by a host of international artists including Prince, Guns N' Roses, Faith No More, George Michael, Judas Priest, Billy Idol, and Santana. Each act, except Faith No More and Judas Priest, performed two shows.

Brazilian stars Titãs and Alceu Valença also came up with foot-stomping outings, along with Moraes and Pepeu, Sepultura, and Elba Ramalho.

But the solid sets delivered by most of the 45 acts on the festival bill—plus the overall superb audio/visual production—were often overshadowed by criticism from the Brazilian press, such as *Journal do Brasil*, aimed at festival organizer

Roberto Medina throughout the 65-hour affair.

Medina, who is president of the national advertising giant Artplan, was lambasted for allegedly shabby treatment of Brazilian acts, the festival's

al problems with Maracana Stadium, saying he should not shoulder the blame for the shortcomings of the state-run venue during the festival, including a shortage of rest rooms, poor drainage, and leaking roofs in

government of Rio de Janeiro.

"I'm going to try to make the government understand that for Maracana's survival, it's got to be used for soccer and big events," Medina said. "They should invest in the infrastructure for big events and shows and build more rest rooms, seats, drains, and make shopping areas permanent."

Rock In Rio II was "an impressive gift we gave to the city," said Medina. "I have seen [news reports] saying that this is the world's greatest event and I agree with that. I have been with [British promoter] Harvey Goldsmith, who said, 'From the tickets to the organization, I have never

seen anything like this.'"

Praise for the festival was common from artists and their representatives. Allan Zullo, tour manager for Michael, mirrored the upbeat attitude of many industry professionals and performers, saying, "The organization involving so many bands has been fantastic." He also said that as a result of Rock In Rio II, Michael is considering future Brazilian concert dates.

Kevin Wall, president of Radio Vision, echoed Zullo's comments. "I think you are going to see more and more acts coming here. South America is an interesting place to go. It's no

(Continued on page 82)

*'Dance music is a reality and is continuing to grow here'—Roberto Medina*

musical direction, and the decrepit environs of Maracana Stadium, the 41-year-old, 170,000-seat soccer haven that housed the spectacle.

Medina, in an interview with *Billboard* the day after Rock In Rio closed, shrugged off the music-related complaints, saying that most of the domestic acts were satisfied with the festival lineup. He also noted the event's musical bill was not strictly rock-oriented because "music is constantly changing and going in different directions. Dance music is a reality and is continuing to grow here."

Medina, however, was considerably less sanguine about the structur-

the interior of the stadium.

"I didn't know the extent of Maracana's deficiencies before Rock In Rio II," said Medina, who added that he would soon be discussing the stadium's physical status with the state

## Hall & Oates' 'Season' Of Acoustic Content; A More Crowded House; Troops Get The Blues

WHEN THEY RECORDED "Change Of Season" last year on Arista Records, Daryl Hall and John Oates consciously recaptured some of the simplicity and soul of their earliest albums. That back-to-basics attitude prevails on Hall & Oates' upcoming tour, which opens Sunday (10) in Poughkeepsie, N.Y. With nary a synthesizer in sight, the duo will showcase their new disc as well as past hits and influences with an all-acoustic band—Hall on piano and acoustic guitar; Oates on acoustic guitar and percussion; H&O tour vets Charlie DeChant on sax and percussion and T-Bone Wolk on guitar; Kasim Sultan on upright bass; Bobby Mayo on piano and guitar; Mike Braun on drums and percussion; Eileen Ivers on violin; and Lisa Haney on cello.

"We found ourselves in situations where we were doing a lot of acoustic performances," says Hall, recalling "MTV Unplugged" and promotional appearances for the new album. "It seemed like every time we did these things, it made us think of the songs in different ways. The melodies come out, removed from the trappings of production. We wanted to show everybody a different perspective."

Working with agent Rob Light at the Creative Artists Agency, Hall & Oates routed the tour through theaters nationwide, booking venerable rooms like the Orpheum in Boston, the Tower in Philadelphia, the Beacon in New York, the Fox in Detroit, and the Wilmet in L.A. The move from arenas follows the comparatively lackluster action of "Change Of Season" on the Top Pop Albums chart but, according to Hall, the decision for a scaled-down tour was made before the sales figures were in. "No, we thought about this last summer," he says. "We really took a lot of care to have the right places to play because there's a lot of subtlety in this band."

The tour coincides with the rise of the single "Don't Hold Back Your Love" on the Hot 100 and, after a European swing, Hall foresees this tour moving from theaters to concert sheds in the U.S. this summer. As Hall & Oates pursue their roots, the only setting more appropriate might be abandoned luncheonettes.

ON THE BEAT: "We'll see you at the bar afterward," shouted Chris Robinson of the Black Crowes as the Def American band finished its opening set for ZZ Top at Madison Square Garden Jan. 28. In fact, the Crowes wound up at The Coffee Shop, a lower Manhattan eatery at which they were presented with a platinum copy of "Shake Your Money Maker" . . . Crowded House, indeed. Tim Finn has joined brother Neil Finn in the Capi-

tol Records band. The group's third disc is due this spring. The Brothers Finn previously played together in Split Enz . . . Andreas Vollenweider plans to collaborate with Ladysmith Black Mambazo and Brazilian vocalist Milton Nascimento on his next disc, due later this year. Vollenweider's current retrospective set, "The Trilogy," contains tracks from his debut album, "Eine Art Suite," previously unavailable outside his native Switzerland . . . Atlantic is working the soundtrack to the flick "Book Of Love" with a remake of the title tune

by Ben E. King, Bo Diddley, and rapper Doug Lazy. The movie features Atco dance-pop artist Tricia Leigh Fisher as a street-tough teen . . . The musician lectures organized by Danny Kapilian at the New School for Social Research in New York will continue with Lou Reed Tuesday (12), Suzanne Vega Feb. 26, and Fred Schneider of the B-52's March 5. Call the

New School for more info.

ON THE ROAD: In his first performance since the death of his brother, Jimmie Vaughan will play alongside Buddy Guy and Robert Cray this month during Eric Clapton's stand at the Royal Albert Hall in London. The four played in a superstar jam with Stevie Ray Vaughan at the Alpine Valley amphitheater in Wisconsin Aug. 27 shortly before the helicopter crash that killed Stevie Ray and four others . . . Graham Parker, who spins some dazzling and Dylanesque lyrics on his new RCA disc, "Struck By Lightning," has been tapped as opening act, aptly, by Bob Dylan for five nights at London's Hammersmith Odeon.

LIFE DURING WARTIME: Bose Express reports strong mail orders from troops in the Persian Gulf for, among other titles, blues collections—which figures . . . Another disc with Saudi distribution and reportedly brisk sales is 2 Live Crew's "As Nasty As They Wanna Be." Under the nose of those military censors, no less . . . Finally, musical superiority may explain U.S. air superiority in the Gulf region. Randi Henderson of the Baltimore Sun reports that heavy metal is the music of choice for U.S. fighter pilots on bombing runs, who reportedly slip cassette earphones under their military headsets. "You'd better believe it pumps them up," music therapist Louise Lynch tells the Sun. "These heavy metal rhythms are the same kinds of rhythms that primitive tribes used through the ages to incite their warriors." But of course.

## Michael W. Smith Floats New Album Into Mainstream

■ BY BOB DARDEN

WACO, Texas—Michael W. Smith's albums have virtually all gone gold. He has won both Grammy and Dove awards and has consistently sold out venues on past U.S. tours.

Then why hasn't anybody in the pop market heard of him?

That is the question facing Robert Smith, head of marketing for Geffen Records. And Geffen has a simple answer: Treat Smith as any other act from an alternative market who happens to have enormous potential in the pop field. Never mind that Smith's alternative market has been contemporary Christian pop.

Michael W. Smith's latest album, "Go West Young Man," which has been at No. 1 on the Top Contemporary Christian chart for more than three months, is the centerpiece of the new worldwide distribution agreement between the contemporary Christian label Reunion Records and Geffen through Uni Distribution (Billboard, Nov. 3). Robert Smith

says that the same mainstream audience that buys Billy Joel or Richard Marx will buy Michael's albums—once they get a chance to hear him.

"It's actually very simple from our end," Smith says. "Our attitude—and it is not unique to us—is that there are artists who have a broad-based crossover appeal but who haven't been exposed in another arena. That artist can come from, say, an urban dance background, and with the right kind of pop music can cross over. There are some Christian-oriented artists who are really mainstream artists but for where they've been playing. Michael is one of those broadly talented artists—period—who can."

The Geffen exec says that Michael W. Smith's religious faith, while uppermost in his art, is secondary to how or why people respond to him.

"Billy Joel is a good example of an artist with a similar variety of things to say to his audience and who really hits them at a deep, emotional level,"

(Continued on page 33)

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## TALENT IN ACTION

NEIL YOUNG & CRAZY HORSE  
SONIC YOUTH  
SOCIAL DISTORTION

Target Center, Minneapolis

THE OPENING NIGHT of Neil Young's 1991 "Ragged Glory" world tour here Jan. 22 was more ragged than glorious. Like the Grateful Dead, Crazy Horse has always been a jam-oriented band, and it took Young and his three sidemen a good hour to find a groove. The players seemed to be waiting to see if—and when—their leader would take them on a loud, exciting instrumental adventure.

Working on a stage set left over from his 1978 "Rust Never Sleeps" tour, Young offered a taped version of Jimi Hendrix's "Star-Spangled Banner" before taking the stage for his own anthem, "Hey Hey My My." He looked fresh and energetic and rocked ferociously. However, Young couldn't keep the momentum going. An overblown treatment of Bob Dylan's "Blowin' In The Wind" may have seemed apropos because of the Persian Gulf war, but it would have worked more effectively to open or close the program, which was heavy on less-familiar material. Except for a perfunctory reading of "Powderfinger," Young concentrated on tunes from his most recent albums, last year's "Ragged Glory" and 1989's "Freedom."

Most of the tunes during the two-hour concert lacked the impact heard on the recordings. There were few jams during the first hour until Young broke into the bluesy "Love To Burn" from "Ragged Glory." He finally got lost in his guitar-playing. The pain was palpable, and the guitarist kept building and building, his instrument speaking eloquently before climaxing with all roar and feedback and then screaming the vocal refrain. This was the kind of transcen-

dent music people come to see Young deliver in concert.

He eschewed his hits, save for the recent "Rockin' In The Free World," which included an ad-libbed line about Saddam Hussein. Among the highlights was the encore of a tortured "Tonight's The Night."

Social Distortion's angry rock'n'roll had bite but not the edge to cut it in an arena. Sonic Youth was plagued by sound problems yet still managed to deliver a bracing barrage of guitar noise that distinguished the quartet as one of the most urgent bands in rock's underground. JON BREAM

CHARLES BROWN  
The Cinegrill  
Hollywood, Calif.

VETERAN BLUESMAN Charles Brown charmed his audience at this intimate Roosevelt Hotel venue with an ebullient, warm, and effortlessly suave set of jazz-tinged R&B.

Brown, who began his rare 10-day club stint Jan. 8 in front of a star-

studded house that included his patron Bonnie Raitt, Ruth Brown, and Billy Vera, was still packing 'em in near the close of his engagement—the first of two Jan. 18 shows in the 135-seat room was sold to the walls.

The singer/pianist, who enjoyed a string of R&B hits in the '40s and '50s with Johnny Moore's Three Blazers and as a solo act, received renewed attention as the opening act on Raitt's last U.S. tour. He has a superlative new album, "All My Life," out on Rounder's Bullseye Blues label.

At 68, he is still a performer of surprising urbanity: His molasseslike voice has hardly been dimmed by the years, and he is an aggressive keyboardist who combines a thick block-chord attack with surprising boppish arpeggios.

Brown received swinging support from an adept combo featuring the leader's longtime tenor-sax sidekick Clifford Solomon and guitarist Danny Caron. Handling rhythm chores were upright bassist Earl May and (Continued on next page)

## ARTIST DEVELOPMENTS

### BLUE RODEO'S RIDE

It is enough to make a band crazy. In its native Canada, Blue Rodeo is a multiplatinum act that packs large halls. South of the border, the quintet's discs have met little commercial success and it sometimes has trouble filling clubs.

"It's a regulated schizophrenia," says guitarist/vocalist Jim Cuddy. "We go to the U.S. and get the shit kicked out of us and then come back home and play arenas."

But there are several reasons for the band to be optimistic about a U.S. breakthrough. Its critically acclaimed album, "Casi-

no," is the first release for the nascent East West America label, and therefore the object of a big push. "It's a good move," says Cuddy. "I think that at our former label, Atlantic, if they'd lined all their bands up and said 'which one doesn't fit,' we'd have gotten a lot of votes."

Secondly, the band is now managed by Danny Goldberg—who shepherded Bonnie Raitt's comeback—and his New York-based partner, Dana Millman.

"Casino" features tighter harmonies and perkier melodies than its predecessor, "Diamond Mine." Much of the credit for that goes to producer Pete Anderson (Michelle Shocked, Dwight Yoakam). "Pete kept us pretty well directed," Cuddy says. "He works very completely and concisely. We had a lot of fun."

All the songs on the album were written by either Cuddy or guitarist/vocalist Greg Keelor. With their varying styles, the album covers a wide range of country rock, alternative, and pop music. A competitive edge between the two only fuels each to do his best.

Among the band's U.S. fans is Meryl Streep. After hearing her chauffeur play a tape by Blue Rodeo, she selected the group to back her during her singing scene in "Postcards From The Edge." "That was a bemusing delight," says Cuddy. "We got a call that Meryl Streep would like us to be in her film and a few weeks later we were in Hollywood. It was like taking underprivileged kids to the zoo."

However, none of Streep's acting ability rubbed off on the band. "I had to do a piece of acting in our video for 'Til I Am Myself Again' and no one was comparing me to Meryl Streep; in fact, a DJ compared my acting to Sofia Coppola in 'The Godfather III,'" says Cuddy, laughing. "I'm more comfortable singing."

MELINDA NEWMAN

## Willie Nelson, Saturday Music Catalogs Get (Wind)Swept Up

GROWTH FACTORS: The music publishing universe of Chuck Kaye and Joel Sill's Burbank, Calif.-based Windswept Pacific Entertainment has expanded considerably with two buyouts, Willie Nelson Music and Bob & Dan Crewe's Saturday Music. Both catalogs abound in important copyrights. From the Willie Nelson Music catalog there are such major hits as "On The Road Again," "Angel Flying Too Close To The Ground," "Forgiving You Was Easy," and "Good Hearted Woman."

Saturday Music has several big hits first recorded by Frankie Valli & the Four Seasons, such as "Can't Take My Eyes Off You," "Rag Doll," and "Dawn," and the Walker Brothers' "The Sun Ain't Gonna Shine Anymore" and "Silence Is Golden," a hit first by the Tremeloes.

Along with previous buys, such as the former Big Seven catalog of the late Morris Levy—ABZ Music—and Groovesville and Riva, the two new acquisitions meld nicely into Windswept Pacific Entertainment's role as a music supervisor to film and TV clients under Sill, setting up many possibilities for songs in those media. Sill is working on the Bette Midler film "For The Boys" and New Line Cinema's "Hangin' With The Homeboys," with a soundtrack of performances by 2 Live Crew, Stevie B, Princess Akeem, 2 In A Room, Poison Clan, and Snap. Windswept Pacific has also entered into an arrangement with music supervisor Budd Carr, currently working on major projects, including Oliver Stone's "The Doors."

Windswept Pacific has also brought in Jim Moreno, formerly with CBS Songs and Priority Records, as marketing director. He'll work closely with Jonathan Stone, GM; and John Anderson, professional manager.

AND MORE DEALS: Minder Music Ltd., independent U.K. publisher, reports its acquisition of Sign Of The Twins Music, House Of Gemini, Clita Music, and Fired Up Music, all containing many R&B classics originally recorded by the Fatback Band and Jimmy Castor Bunch. The purchase is the second U.S. deal for Minder, which early last year acquired the Tempco catalogs, including hits by the Gap Band. Already, says Minder director John Fogarty, both rap and sampler product are well represented with songs from the new catalog purchase. Minder's affiliates in the U.S. are Minder Music (USA) (ASCAP) and Taking Care Of Business (BMI).

A REPLY: Jerry Love, director of A&R at Famous Music, has re-

sponded to Bicycle Music president David Rosner's remarks in the Feb. 2 Words & Music column. Rosner's comments were themselves a reply to a Commentary by MCA Music president Leeds Levy in the July 14, 1990, issue. Among other observations, Rosner stated that music publishers' own projects are at the mercy of labels to make things happen.

Says Love, "It is in this area that we have little or no control, even though we often make tour and promotion support available. [But] it is also Famous Music's position not to enter the expensive bidding wars mentioned. We choose not to be [as Rosner put it] the 'bettor unloading his cash before the race' relying on hope or chance. I will continue to use [Rosner's] racing analogy to prove my point."

"Rather than waiting to place a bet as the horses approach the age, we prefer to attend the auction of 1-year-olds before they have entered the

## Words & Music



by Irv Lichtman

track... Yes, we develop and produce, and unlike other publishers, we use creativity instead of a checkbook—there is no creativity in a checkbook.

"Famous finds and nurtures acts. We help sequence their shows and demo tapes. We put on more showcases than any other publisher... If an act does not have a manager, agent, attorney, or even producer, we invite them all."

"We have a working A&R department, just ask the Triplets, Nixon Pupils, Graveyard Train, Martika, Rico, and Carboy!"

SODA-POP POP: Warner/Chappell Music made an unusual "print" deal recently with Pepsi-Cola calling for use, as part of a colorful graphic backdrop on cans of that firm's soda, of portions of the words and music of "Winter Wonderland," the perennial written in 1934 by the late composer Felix Bernard and lyricist Dick Smith. Pepsi had rights to distribute its "Winter Wonderland" cans for four weeks in January. Warner/Chappell's Jay Morganstern won't make public the fee paid by Pepsi. But he reports that the song has been among the company's top money-earners for the past 10 years. Also, Warner/Chappell has obtained the renewal rights for the remaining 19 years of its copyright life starting in 1993.

PRINT ON PRINT: The following are the best-selling folios at CPP-Belwin:

1. Songs Of Carly Simon
2. Still Got The Blues For You, Gary Moore
3. Cherry Pie, Warrant
4. TV Specials Songbook, Garfield
5. Are You Okay?, Was (Not Was)

## NEW ON THE CHARTS

The unlikely mix of Gregorian chants set to a dance beat, synthesizer accents, and breathy French vocals has propelled the Charisma Records single "Sadness Part 1" onto the Hot 100 in the wake of chart-topping action in seven international markets, including Germany and the U.K.

The track is from the upcoming album "MCMXC A.D." with the artist billed as Enigma. It is the creation of a German producer "who prefers to remain anonymous," according to Charisma press information on the album.

But it is no secret in the European pop community that the producer is Michael Cetu, who has scored success previously in Germany as a producer with Peter Cornelius, Hubert Kah, and Moti Special, and as a solo artist (Billboard, Jan. 26).

"If we said Michael Cetu initially [here] it's not like saying Jellybean Benitez. So we thought we'd keep it under wraps," says Audrey Strahl, VP of press and artist development

at Charisma.

With a sound that falls somewhere between D.N.A.'s remix of Suzanne Vega's "Tom's Diner" and Madonna's "Justify My Love," the "Sadness" single broke on the Hot Dance Music club-play chart before the 12-inch had shipped, after a push from Charisma's national dance promotion manager, Peter Albertelli.

The track—billed as "a sort of dark homage to the notorious Marquis de Sade"—has sparked some controversy overseas with its combination of religious and erotic overtones. The Enigma sound also has spawned several sound-alike singles in Germany, some of which may see U.S. release. "We're confident we have the original," says Strahl.

Charisma says MTV has accepted a video that already has aired in Europe and will use top 40 play to promote sales of the Enigma album, set for release Tuesday (12).



ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
<b>ZZ TOP</b> <b>THE BLACK CROWES</b>	Madison Square Garden New York	Jan. 28-29	\$565,515 \$21	26,915 sellout	Metropolitan Entertainment
<b>ZZ TOP</b> <b>THE BLACK CROWES</b>	Hartford Civic Center Hartford, Conn.	Jan. 17-18	\$461,423 \$19.50	24,431 sellout	Metropolitan Entertainment
<b>JIMMY BUFFETT &amp; THE CORAL REEFER BAND</b>	Florida Suncoast Dome St. Petersburg, Fla.	Jan. 25	\$418,801 \$12.97	32,693 sellout	American Concerts Magic Prods.
<b>BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL</b>	Charlotte Coliseum Charlotte, N.C.	Jan. 25	\$339,941 \$22.50	17,763 21,714	A.H. Enterprises
<b>BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL</b>	The Summit Houston	Feb. 1	\$319,027 \$23.75/\$22.75	14,819 15,000	A.H. Enterprises
<b>AC/DC</b> <b>KING'S X</b>	McNichols Sports Arena Denver	Jan. 23	\$313,683 \$21.45/\$19.25	15,075 sellout	Fey Concert Co.
<b>AC/DC</b> <b>KING'S X</b>	Birmingham-Jefferson Civic Center Birmingham, Ala.	Feb. 2	\$267,993 \$19.50/\$18.50	14,272 17,500	New Era Promotions
<b>AC/DC</b> <b>KING'S X</b>	Arizona Veterans Memorial Coliseum Phoenix	Jan. 20	\$265,117 \$19.50	13,628 sellout	Fey Concert Co.
<b>PAUL SIMON</b>	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Jan. 31	\$260,925 \$25	11,039 12,160	Concert Prods. International USA in-house
<b>ZZ TOP</b> <b>THE BLACK CROWES</b>	Buffalo Memorial Auditorium Buffalo, N.Y.	Feb. 1	\$254,740 \$22	13,409 sellout	Beaver Prods.
<b>BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL</b>	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Feb. 3	\$238,220 \$21.50	11,511 12,803	A.H. Enterprises
<b>POISON</b> <b>WARRANT</b>	McNichols Sports Arena Denver	Jan. 11	\$229,258 \$20.35/\$18.15	11,453 12,689	Fey Concert Co.
<b>WHITNEY HOUSTON</b> <b>MARK CURRY</b>	Bayfront Center Arena St. Petersburg, Fla.	Jan. 26	\$220,785 \$150/\$35	5,870 7,000	Doug Isaac/Joe Gehl
<b>IRON MAIDEN</b> <b>ANTHRAX</b>	Meadowlands Arena East Rutherford, N.J.	Jan. 21	\$218,035 \$20/\$18.50	12,125 17,764	Metropolitan Entertainment
<b>PAUL SIMON</b>	Reunion Arena Dallas	Jan. 28	\$215,525 \$25	9,556 11,444	Concert Prods. International USA 462 Concerts
<b>PAUL SIMON</b>	Cajundome Lafayette, La.	Jan. 29	\$202,700 \$20	10,651 12,774	Concert Prods. International USA
<b>AC/DC</b> <b>KING'S X</b>	Thompson-Boling Assembly Center & Arena Univ. of Tennessee-Knoxville Knoxville, Tenn.	Jan. 31	\$201,033 \$18.50	10,880 12,400	Sunshine Promotions
<b>NEIL YOUNG &amp; CRAZY HORSE</b> <b>SONIC YOUTH</b> <b>SOCIAL DISTORTION</b>	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 2	\$199,560 \$35/\$20	9,447 10,000	Belkin Prods. Cellar Door Prods.
<b>BAD COMPANY</b> <b>DAMN YANKEES</b>	Lexington Center, Rupp Arena Lexington, Ky.	Feb. 1	\$191,954 \$14.75/\$13.75	13,763 sellout	Sunshine Promotions
<b>NEIL YOUNG &amp; CRAZY HORSE</b> <b>SONIC YOUTH</b> <b>SOCIAL DISTORTION</b>	Richfield Coliseum Richfield, Ohio	Jan. 31	\$191,640 \$20	9,582 10,000	Belkin Prods.
<b>BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL</b>	Arena Univ. of Dayton Dayton, Ohio	Jan. 26	\$190,935 \$22	10,444 12,461	A.H. Enterprises
<b>GEORGE STRAIT</b> <b>JOE DIFFIE</b>	Memorial Coliseum Corpus Christi, Texas	Feb. 3	\$183,495 \$18.50	9,911 sellout	Varnell Enterprises
<b>AC/DC</b> <b>KING'S X</b>	Mid-South Coliseum Memphis	Jan. 29	\$178,877 \$18.50	9,669 9,961	Mid-South Concerts
<b>NEIL YOUNG &amp; CRAZY HORSE</b> <b>SONIC YOUTH</b> <b>SOCIAL DISTORTION</b>	Rosemont Horizon Rosemont, Ill.	Jan. 29	\$176,873 \$22.50	7,861 12,000	Jam Prods.
<b>BAD COMPANY</b> <b>DAMN YANKEES</b>	Market Square Arena Indianapolis	Feb. 3	\$174,188 \$14.50/\$13.50	12,743 sellout	Sunshine Promotions

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## TALENT IN ACTION

(Continued from preceding page)

Motown veteran James Gadson on drums.

Opening with a limber version of "Quicksand," Brown eased his way through an hourlong set that included such crowd-pleasers as "Driftin' Blues" (his first big hit with Moore) and "Black Night." Especially lovely was a lush rendition of "When The Sun Comes Out" from the new Bullseye album.

Beaming a broad smile throughout, Brown was the epitome of relaxed showmanship. He gave a bubbling introduction to R&B singer Nellie Lutcher, present in the audience, and even sang "Happy Birthday" for one spectator.

## GEFFEN GIVES SMITH A MAINSTREAM PUSH

(Continued from page 31)

Smith says.

"The methods of reaching that same audience will be different because Marx and Joel were already established as potential pop artists. Michael has been developing in a field that, right or wrong, is separate from the record-buying public. We're not doing anything different for Michael than what we're doing for everybody from Sonic Youth to Little Caesar. He's just another artist who clearly has multiplatinum potential."

The artist launches a national arena tour Feb. 23 in Hershey, Pa., with many dates already sold out. Robert Smith says Geffen will use the tour as the springboard for its campaign in support of "Go West Young Man."

"Sellout dates in halls like the Universal Amphitheater announce to consumers, record wholesalers, radio PDs, record stores that an artist has viability," he says. "The same consumer who has two Michael W. Smith tickets also has a record collection full of artists like Rickie Lee Jones, Bonnie Raitt, Billy Joel, and artists with even younger demographics."

"To that end, we're doing the same advertising and merchandising that we'll do for any other Geffen or Reunion record. We've prepared a reel with clips from dozens of national TV appearances Michael's done [includ-

You had to agree with the introduction he received that night: Charles Brown is a national treasure.

CHRIS MORRIS

### DON GROLNICK

Sweet Basil, New York

**T**HE HIGHLIGHT of Don Grolnick's first set at Sweet Basil Jan. 19 was a pained ballad he wrote four years ago for Michael Brecker called "The Cost Of Living." The composition had the anguished elegance of a *fin de siècle* string quartet, so Grolnick clearly was joking when he referred to it as a "cheerful little number." He may have been serious

when he said that its original title, overruled by Brecker, was "Death And Dying."

Grolnick's latest release, "Weaver Of Dreams," on Blue Note, marks the pianist/composer's triumphant return to acoustic jazz after many years in the nether regions of pop-jazz. Like many of today's younger jazz pianists, Grolnick's most obvious influence is Thelonious Monk. He has a laconic sound, and likes to craft jagged shapes out of block chords. When he does try to rev it up with single-note runs, his stuttering syncopation makes what should sound fast—many notes played close together—seem merely to amble along.

During his weeklong stint in Manhattan, Grolnick was joined by a superstar support group. Trumpeter Randy Brecker and tenor saxophonist Joe Lovano sounded more apart from the group than a part of it, at least at this show. But bassist Ron Carter and drummer Jeff Watts made for an exceptional rhythm section with an intriguing pedigree.

Carter anchored Miles Davis' mid-'60s group and Watts helped do the same for Wynton Marsalis' mid-'80s troupe that was on a mission to revive and update the sound of Miles' earlier unit. It was provocatively jarring to hear them set the backdrop for a pianist whose style is the antithesis of the shimmering, fluidity of Herbie Hancock and Kenny Kirkland, the pianists of those earlier bands.

STEVE LICHTMAN

**European touring sound firms mull impact of war on their business ... see page 58**

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## REVIEWS

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"Over four nights in more than 20 of the city's clubs and concert halls, talent scouts and fans could sample everything from rap to folk, played by eager bands from Brooklyn to Denver."—*Washington Post*



# Retail

## Milwaukee Chain Is Heavy Into Radio 'Metal' Show Emphasizes Indie Product

BY MOIRA MCCORMICK

CHICAGO—Milwaukee's largest independent music chain, Mainstream Records, has launched its own five-nightly heavy metal radio program, which is hosted by store employees. Called "Mainstream Metal Shop Presents," the hourlong show airs Mondays through Fridays on metal-formatted WLZR (The Crusher).

The show's hosts are employees of Mainstream's store-within-a-store, the Metal Shop, located in the web's South 76th Street store. The Metal Shop encompasses 2,000 square feet in that Mainstream outlet, which is 5,000 square feet in total.

"The show is designed to do one thing," says Jim Petersen, president of the 13-store chain, "and that is to expose new and varied product in metal—the music that is ignored by radio. We're able to play things that kids who are into this genre want to hear."

Retailers often sponsor existing radio programs, notes Petersen—in fact, until recently, Mainstream sponsored the syndicated hard rock show "Metalshop" on album rock WQFM-FM—but few, if any, buy a block of time, sell their own ads, and produce their own programs, he says. "The three guys who work in the Metal Shop eat, drink, and sleep metal," Petersen notes. "It's street-level radio, not polished and professional." The program kicked off Jan. 14.

The trio of hosts for "Mainstream Metal Shop Presents," which airs from 10-11 p.m., are Gary Edwards, Ken Palme, and Dave Kawczynski. According to Edwards, a transplanted Englishman who manages the South 76th Street store, each night features a different theme. On Mondays the theme is "Vile Grind," or death metal, while Tuesday's show focuses on "The Cutting Edge." Wednesday's show is named "Chuck Blower," which highlights power metal, and on Thursdays, "Mainstream Metal Shop" presents more cutting-edge metal interspersed with local music. On Fridays, the show plays hardcore and posthardcore.

At retail, the inventory of the chain's Metal Shop store-within-a-store concept consists of at least 50% independent titles. "The independent market is a fundamental reason why this store exists," Edwards says. "The radio show em-

*'The independent labels are taking the chances'*

phasizes indie product as well." On "Vile Grind" night, for instance, programmed artists include underground groups like Obituary, Napalm Death, and Carcass. "We can sell Slayer with our eyes closed," says Edwards of the most commercially successful death-metal act,

and one of the few on a major label. Edwards notes that the "Mainstream" show does program major-label product as well; WLZR's programming is also primarily major-label.

"The independent labels are taking the chances," says Edwards, "like In Effect, Earache/Combat, Roadracer [which are all distributed by Important], Caroline, and Future Shock. These are labels that are cutting beneath the surface, that can't get airplay anywhere else. And if we play it, the customers will buy it."

Edwards says the hosts of "Mainstream Metal Shop Presents" treat listeners as customers in the store. We're selling them product over the air, and we're asking for their input."

(Continued on page 37)



**SBK Plays To WIN.** Executives from SBK Records drop by WIN Records, a one-stop in Elmhurst, N.Y., as part of a "field trip" day visiting local accounts. Shown in back row, from left, are Vernell Baine and George Weiss of WIN Records and SBK's Daniel Glass, Bob Cahill, Mike Mena, Ken Baumstein, Eliot Hubbard, Ken Land, Julie Oletsky, and Virgil Simms. Middle row, from left, are Sam Weiss of WIN Records and SBK's Ronni Kailey and Allison Bandier. Front row, from left, are SBK's Sheira Rosenberg, Jennifer Grossberndt, and Hilary Lerner.

## U.K. Retailer W.H. Smith Plans Gradual U.S. Growth

BY JEFF CLARK-MEADS

LONDON—British retail giant W.H. Smith plans to continue its expansion into the U.S.—but on a region-by-region basis.

The company, which owns 85 music stores in the Middle Atlantic states, says it will continue to

grow both organically and by acquisition but will move forward gradually from the areas in which it is already strong.

Chairman Sir Simon Hornby says, "We're not going to suddenly crop up all over the U.S. If the opportunity exists to move into new locations or new malls, we will

take it. If acquisitions are available at the right price, we will make them. But we will continue our progress in geographic groupings."

W.H. Smith, which owns the Wee Three chain and in November bought 49 stores from Wall To Wall, also runs the U.K.'s biggest music retail chain, Our Price. In announcing the group's results for the second half of last year, Hornby said Our Price's performance had been held back "by the lack of good product releases." He added later that the company's U.S. stores had been served little better.

In 1990, the company's overall retail operations in the U.K. and the U.S. generated sales of \$1.06 billion. This includes its core business in the U.K. of news, books, and stationery. Trading profit was \$71.5 million, up 3% on the figure for the same period in 1989.

The company does not break out sales by individual retail divisions but Hornby notes that the Our Price chain, which operated 297 stores in 1990, reported sales up 6% over the same period in 1989 and improved gross margins. De-

spite the recession in the British economy, 23 new Our Price units were opened from July to December, and 10 more are due in the next six months. In addition, there will be a further 40 single-format Our Price Video stores in 1991, bringing the total to about 50 by the end of the year.

Hornby says W.H. Smith's video sales rose 17.2% in 1990 to \$45.5 million, spread across the three chains selling the product line. In addition to its Our Price outlets and Our Price Video stores, W.H. Smith sells videos and music from 240 specialist departments within its W.H. Smith brand High Street stores.

In the U.S., Hornby says, W.H. Smith's music stores had improved sales but reduced profits last year because of investment in infrastructure and new equipment.

## Capitol Offers 'Taste' Of New Acts Aims To Whet Appetites Via Promo CD

BY DEBORAH RUSSELL

LOS ANGELES—The team at Capitol Records has cooked up a promotion designed to net a heap of retail pie.

The label recently released a new promotional CD titled "Tasty Tower Treats" that is packaged in a pink bakery box tied with pretty white string. A peek inside reveals a pie tin topped with cardboard crust, along with a detailed menu, doily, and fake receipt. The main ingredient is an apple-pie picture


disc, complete with 17 new tracks by developing Capitol artists.

This is no half-baked idea whipped up by a flaky creative marketing team. On the contrary, the "pie" is designed to be an audible delicacy, one that will satisfy a range of musical appetites and draw attention to the Capitol roster.

A scan of the menu reveals selections by Tracie Spencer, the London Quireboys, Maggie's Dream, the Box, Eric Johnson, 101

(Continued on page 37)

**Another major video chain adds CD dept. ... see page 39**



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## NARM Announces Nominees For Best-Seller Awards

NEW YORK—The National Assn. of Recording Merchandisers has announced its Best Seller Awards nominees, with the winners to be announced at the organization's annual convention, March 22-25 in San Francisco.

Also, NARM has announced that two new scholarship funds have been established, while a third has been renewed. The recipients of those awards will be announced at the event's Scholarship Dinner.

The Best Seller nominees are based on 1990 sales figures. The winners, voted on by NARM regular members, will be announced March 25 at the NARM awards banquet. The nominees are as follows:

- **Best-Selling Album:** "I Do Not Want What I Haven't Got," Sinead O'Connor; "Mariah Carey"; "Please Hammer Don't Hurt 'Em," M.C. Hammer; "Poison," Bell Biv DeVoe; "To The Extreme," Vanilla Ice; and "Wilson Phillips."

- **Best-Selling Single:** "Ice Ice Baby," Vanilla Ice; "Nothing Compares 2 U," Sinead O'Connor; "Vogue," Madonna; and "Poison," Bell Biv DeVoe.

- **Best-Selling Album/Male:** "... But Seriously," Phil Collins; "No Fences," Garth Brooks; "Please Hammer Don't Hurt 'Em," M.C. Hammer; "Rhythm Of The Saints," Paul Simon; "Soul Provider," Michael Bolton; and "To The Extreme," Vanilla Ice.

- **Best-Selling Album/Female:** "I Do Not Want What I Haven't Got," Sinead O'Connor; "Mariah Carey"; "Nick Of Time," Bonnie Raitt; and "Rhythm Nation 1814," Janet Jackson.

- **Best-Selling Album/Group:** "Flesh And Blood," Poison; "Poison," Bell Biv DeVoe; "Step By Step," New Kids On The Block; and "Wilson Phillips."

- **Best-Selling Movie/TV Soundtrack:** "Beaches," various; "Ghost," various; "Pretty Woman," various; and "Twin Peaks," Angelo Badalamenti.

- **Best-Selling Original-Cast Album:** "Cats"; "Les Miserables"; and "Phantom Of The Opera."

- **Best-Selling Country Album/Male:** "Heroes And Friends," Randy Travis; "Killin' Time," Clint Black; "No Fences," Garth Brooks; and "Put Yourself In My Shoes," Clint Black.

- **Best-Selling Country Album/Female:** "Absolute Torch And Twang," k.d. lang; "Leave The Light On," Lorie Morgan; "Love In A Small Town," K.T. Oslin; "Sweet 16," Reba McEntire; and "Willow In The Wind," Kathy Mattea.

- **Best-Selling Country Album/Group:** "Love Can Build A Bridge," the Judds; "Pass It On Down," Alabama; and "Pickin' On Nashville," the Kentucky Headhunters.

- **Best-Selling Black Music Album/Male:** "I'll Give All My Love To You," Keith Sweat; "Johnny Gill"; and "Please Hammer Don't Hurt 'Em," M.C. Hammer.

- **Best-Selling Black Music Album/Female:** "Compositions," Anita Baker; "I'm Your Baby Tonight," Whitney Houston; and "Rhythm Nation 1814," Janet Jackson.

- **Best-Selling Black Music Album/Group:** "After 7"; "Fear Of A Black Planet," Public Enemy; "Poison," Bell Biv DeVoe; "Revival," Tony! Toni! Toné!; and "Sex Packets," Digital Underground.

- **Best-Selling Album Merchandised As Classical Music:** "Beethoven: Symphony No. 9," Leonard Bernstein; "Horowitz: The Last Recording," Vladimir Horowitz; "In Concert: Carreras/Domingo/Pavarotti" (Mehta); and "Music Of The Night," Boston Pops (Williams).

- **Best-Selling Gospel/Spiritual Album:** "The Collection," Amy Grant; "Mississippi Mass Choir"; "Return," the Winans; and "So Much 2 Say," Take 6.

- **Best-Selling Jazz Album:** "Back On The Block," Quincy Jones; "Blue Pacific," Michael Franks; "Live," Kenny G; and

"We Are In Love," Harry Connick Jr.

- **Best-Selling Rap Album:** "As Nasty As They Wanna Be," 2 Live Crew; "Please Hammer Don't Hurt 'Em," M.C. Hammer; "Sex Packets," Digital Underground; and "To The Extreme," Vanilla Ice.

- **Best-Selling Comedy Album:** "Andrew Dice Clay"; "The Day The Laughter Died," Andrew Dice Clay; and "Leader Of The Banned," Sam Kinison.

- **Best-Selling Heavy Metal Album:** "Flesh And Blood," Poison; "The Razors Edge," AC/DC; and "Stick It To Ya," Slaughter.

- **Best-Selling New Age Album:** "December," George Winston; "Fresh Aire VII," Mannheim Steamroller; "Nouveau Flamenco," Ottmar Liebert; "Reflections Of Passion," Yanni; and the "Wilderness Collection," various.

- **Best-Selling Music Video:** "Hangin' Tough Live," New Kids On The Block; "Justify My Love," Madonna; and "Step By Step," New Kids On The Block.

- **Best-Selling Album By A New Artist** (three awards to be presented): "Alannah Myles"; "Mariah Carey"; "Poison," Bell Biv DeVoe; "To The Extreme," Vanilla Ice; and "Wilson Phillips."

- **Best-Selling Alternative Album:** "I Do Not Want What I Haven't Got," Sinead O'Connor; "The Real Thing," Faith No More; "Ritual de lo Habitual," Jane's Addiction; and "Violator," Depeche Mode.

- **Best-Selling Children's Album:** "Evergreen Everblue," Raffi; "The Jungle Book"; "The Little Mermaid"; and "Sebastian."

On March 23, the convention will celebrate the 25th anniversary of the NARM Scholarship Foundation, with presentations of this year's scholarship winners. The scholarships to be presented include two newly established \$20,000 Endowment Funds: the Al Brame Memorial Scholarship Endowment Fund, initiated by Tower Records VP Tony Valerio; and the Alshire International Scholarship, a personal contribution from Alshire founder/president Al Sherman. Moreover,

(Continued on page 38)

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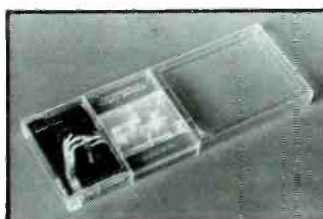
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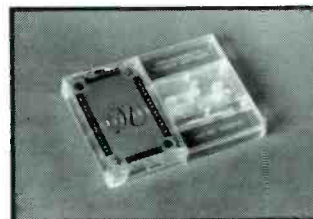
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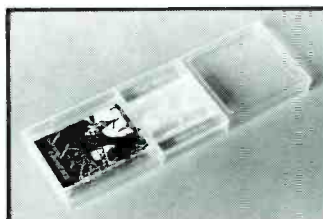
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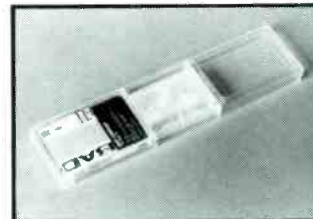
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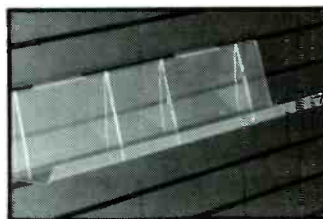
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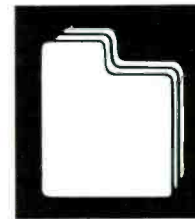
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## Spec's Stock: Pluses & Minuses Seen

**PLAYING THE MARKET:** 1990 was a tough year for long-term holders of the stock of **Spec's Music & Video**, the 57-unit chain based in Miami. Although management prepared investors by telling them that the chain would sacrifice short-term earnings to fuel long-term growth, some shareholders responded by selling the stock in droves when the company turned in weak quarterly earnings during the year. As a result, the company's market capitalization last year dropped some 65%, from a peak of \$50 million to \$15 million by year's end. Even the company's announcement in early December—when the stock was trading at \$2.75 a share—that it would buy back up to 300,000 shares in an attempt to restore investors' confidence failed to jump-start a price rebound.

**PaineWebber** analyst **Craig Bibb** thinks the time is ripe for some investors to get back into the stock. Bibb has initiated coverage of Spec's, but he is recommending the stock only to highly speculative investors because of liquidity risk. On average, only 3,500 shares of Spec's trade hands daily, which would make it difficult for investors to unravel big positions in a rapidly declining market. Bibb thinks Spec's

has a positive long-term outlook and he projects that the company's earnings will average 20% growth over the next five years. The company's stock closed at \$4 Feb. 4.

## RETAIL TRACK



by *Geoff Mayfield & Ed Christman*

Bibb adds the caveat that his estimates are based on the U.S. and its allies winning the war in the Persian Gulf within six months, a scenario that should help the economy to rebound.

But until the economy does rebound, Spec's will be proceeding cautiously, according to **Peter Blei**, Spec's VP and chief financial officer, who naturally thinks the chain's stock always repre-

sents a good investment. With more than one eye on the softening economy, Spec's likely won't open any more stores this year unless deals too good to turn down are presented to the chain, he says (*Billboard*, Feb. 9). On the other hand, Blei notes that Spec's is preparing for its next spurt of growth. Starting in May, Spec's will have a net gain of 15,000 square feet of warehouse space, when it adds 20,000 more square feet to its plant and closes a 5,000-square-foot auxiliary facility. Moreover, the chain has hired a material-handling engineering firm, with the mandate of improving warehouse automation so that it can handle future growth.

**TRACKING:** **Gerry Kopecky**, **PolyGram Group Distribution** Northwest branch manager, is about to become VP of sales for the **PolyGram Label Group** in New York. Kopecky has called San Francisco, where the branch is located, home for the last five years. But lest anyone worry about how he will adapt to working in the Big Apple, Kopecky is quick to point out that he is practically coming home, since he grew up in New Jersey... We've

(Continued on next page)

## ALBUM RELEASES

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

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CD Varese Sarabande VSD-5292  
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CD Varese Sarabande VSD-5290  
CA VSC-5290

#### MAURICE JARRE

Almost An Angel, Original Motion Picture Soundtrack

CD Varese Sarabande VSD-5307  
CA VSC-5307

#### VARIOUS ARTISTS

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To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, *Billboard*, Suite 700, 9107 Wilshire, Beverly Hills, Calif. 90210.

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## 'MAINSTREAM METAL'

(Continued from page 34)

Mainstream began receiving that input the day after the first show aired, Edwards says. "We had half a dozen responses from customers who heard the show and liked it. Then, the day after our first 'Cutting Edge' show, during which we'd played Soul Asylum, we sold four copies of their new album, which had stagnated saleswise."

Petersen says Mainstream is "soliciting ads from all labels—we got our first buy from CEMA. We'll be sending out edited tapes of the show to give the labels an idea what it's all about."

The radio program, says Petersen, is "taking the Metal Shop to another level. It's a lifestyles store, and it's marketed that way; now it has its own radio show. We want to support the metal format—it sells records."

## CAPITOL PROMO CD

(Continued from page 34)

North, Rick Margitza, and King Tee, to name a few.

Marcia Edelstein, Capitol's VP of creative services, says the label created 5,500 promo pies, which were used by staffs in nearly every department. The sales, promotion, marketing, and video departments placed the largest orders, she says.

"It's a cool package that focuses on new and developing artists," says Edelstein. "We're hoping people will listen to [the CD], and in-store play would be wonderful. We want to get people talking about the label and the acts."

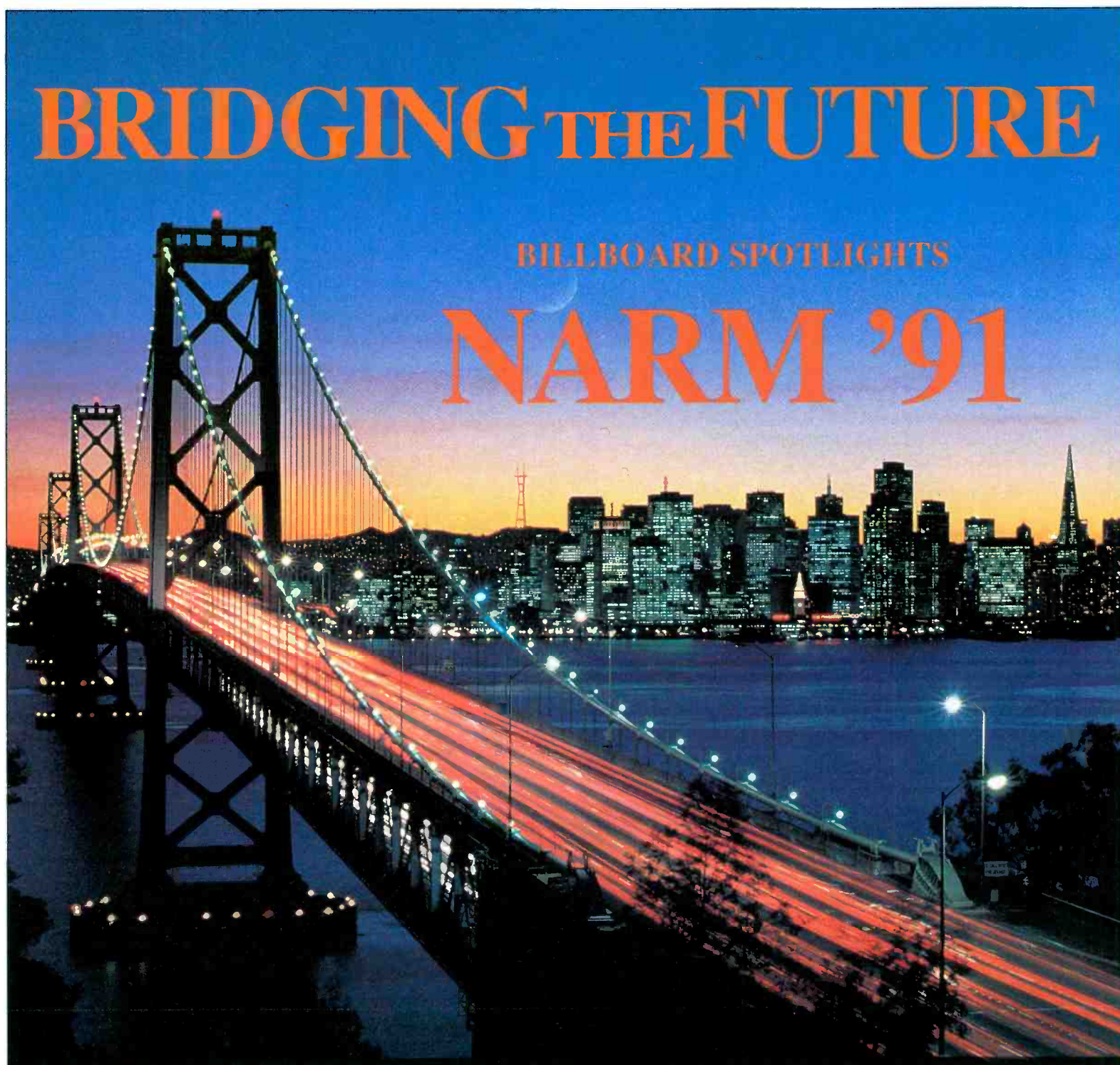
The pie follows up a similar Capitol pizza promotion, and Edelstein jokes that Capitol is "working its way through the four basic food groups." The pizza and pie promotions lent themselves to the round, flat format of the CD, but Edelstein says the creative marketing team is developing new promotions that are not necessarily food-related.

## RETAIL TRACK

(Continued from preceding page)

got egg on our faces. Our colleague, Billboard music video editor **Melinda Newman**, points out that **EMI** recording artist **Bobby McFerrin** will be **VH-1**'s third artist-of-the-month, not the first, as this column reported last week... Three advance cassettes of the debut by the **Blessing** have reached one of Retail Track's authors—in three different mailings from three different executives. This saturation bombing, and a pricey schmooze party held Jan. 30 in L.A., lead us to suspect that maybe this band is a priority for **MCA** and **Uni**.

**ROOTING INTEREST:** **HMV**'s Upper East Side Manhattan store is pulling for **Suzanne Vega**'s nominated **A&M** album, "Days Of Open Hand," to win the Grammy for best contemporary folk recording. Then **HMV** could boast that a Grammy winner will be performing at the store Feb. 27, when Vega lends her talents to the chain's series of in-store concerts.



**B**illboard has always been the perfect bridge between music/video industry buyers and sellers. And ... when the entertainment world meets this year at NARM, once again Billboard will be the publication of record.

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## RETAIL

# The Time Is Right For War- (& Peace) Inspired Tunes

**T**HE INDIE ARENA has long been home to the novelty single, and the Persian Gulf crisis has spawned a plethora of timely tunes.

Endorsed By The President, an independent act based in New York, is pushing its appropriately titled rap tune, "Saddam Hussein," writ-

ten by Guy Boissiere.

The throaty, rhythmic chant is a veritable exercise in the rhyme possibilities of the Iraqi leader's name: "Saddam Hussein, are you insane, to take Kuwait as your domain, appoint yourself as king to reign, the world sees you a man deranged" ... Meanwhile, Newport Beach, Calif.-based musician Joseph Nicoletti has released his "Soldier's Eyes" single through Newport Beach's Global Village Music label. The artist says the tune is a timeless "tribute to men and women in uniform." No better time for such a timeless tribute.

Timing could be a key for Salem, Mass.-based Rykodisc and its new "Superstitious Blues" release from Country Joe McDonald. It seems the album is generating even more attention than originally anticipated, says publicist Carrie Anne Svingen. Perhaps McDonald's reputation as a war protester ("Feel Like I'm Fixin' To Die Rag") is working some marketing magic during these troubled times. "People in general are very interested in the album; they're calling from all over the place," Svingen says. Oddly enough, McDonald forgoes much of the political irreverence for which he's known, and returns to his folk roots on "Superstitious Blues." He collaborated for the first time on record with old pal Jerry Garcia and turned out a collection of acoustic folk/blues material laced with the insightful lyrics fans have come to love.

And speaking of insightful lyrics, Grant Hart (Hüsker Dü) and his new band, Nova Mob, are set to release "The Last Days Of Pompeii" Feb. 22 on New York's Rough Trade label. Yet another coinciden-

tally timed release, Hart's operatic album raises a variety of Armageddonlike questions. The fiery, impending-doom theme—complete with a psychotic madman destroying an enlightened society—seems to be lifted directly from the nightly newscast ... And if you weren't depressed enough by news from the Persian Gulf, plug in Napalm Death's "Suffer The Children." The positively heinous, "grindcore" metal single comes from the "Harmony Corruption" album spawned by Hollis, N.Y.'s Combat-earache label. We're talking audio napalm, here,

bum on CD. The resulting 17-track package contains seven never-before-released cuts.

**T**HE MOUTH THAT R.O.I.R.-ED: Look for Neil Cooper, founder/president of New York's R.O.I.R. Records, on Phil Donahue's show Friday (15). The panel discussion in which he participates has nothing to do with the independent record business, but is, in fact, titled "Are Successful Women Executives Bitches?" Cooper says his fellow male panelists claimed women *don't* have to be bitches to be successful, a conclusion heatedly disputed by the female participants. When all was said and done, Cooper says he was labeled a "sexist pig" by the females in attendance.

**B**ACKING UP THE BOSS: Black rock pioneer Bernie K. (of the now-defunct Soundbarrier) recently joined Bruce Springsteen in the studio to lay down backup vocal tracks on some new Boss tunes, according to publicist Spike Vail. Bernie K.'s current band, Total Eclipse, is based in Los Angeles and is seeking major-label representation.

**A**ND THE WINNER IS: San Francisco-based Concord Records and its Concord Picante Latin division are celebrating two 1991 Grammy nominations. Tito Puente's "Lambada Timbales" and Poncho Sanchez's "Mama Guela" both garnered noms in the best-tropical-Latin-performance category. Meanwhile, Bridge Records of New York received a Grammy nomination for Jan DeGaetani's final recording, "Songs By Mahler And Berlioz."

## GRASS ROUTE

by Deborah Russell

guaranteed to rot the brain.

**B**LUES FESTIVAL: Arnold Caplin, president of Albany, N.Y.'s Biograph Records, reports that he returned from the recent MIDEM conference in Cannes with great expectations for his Son House release, "Delta Blues," and Kathy Hart's "Tonight I Want It All." Several foreign licensing deals are in negotiation. Both albums are already into their second pressings ... Freddie King fans will be singing the blues—and happily—upon the release of "Freddie King (1934-1976), The Texas Cannonball" by DCC Compact Classics of Northridge, Calif. Word has it that BMI employee John Sulmeyer sent the label a petition with 300 signatures urging it to reissue the classic al-

## NARM ANNOUNCES BEST-SELLER NOMINEES, NEW SCHOLARSHIPS

(Continued from page 35)

Peter Hyman and Jack Rose have renewed their Surplus Record & Tape Endowment Scholarship, a \$20,000 award, which represents the continuation of a 15-year commitment by the company. Since the establishment of the Theodore Izenstark Endowment fund in 1977 by Merrill Rose, Surplus and its affiliated companies have the longest uninterrupted endowment commitment fund, a press release states.

A \$20,000 endowment ensures that a \$6,000 scholarship will be given to a deserving student for the next four years.

At the Scholarship Dinner, NARM will also present the following previously funded endowments: the Allan Stein Memorial Scholarship, contributed by BMG; the Joel Friedman Memorial Scholarship, contributed by Time Warner Inc.; the Michael Coolidge Memorial Scholarship, contributed by friends, family, and business associates; the Mickey Granberg Scholarship, contributed by NARM members, friends, and business associates; and the Nesuhi Ertegun Memorial Scholarship, contributed by Atlantic Records.

In addition to the endowments, the following 1991 \$6,000 scholarships will be presented: the A&M

Records Scholarship; the Bainbridge Records Scholarship in memory of Stanley R. and Matthew R. Marshall; the Capitol-EMI Music Inc. Scholarship; the Lawrence Welk Scholarship, contributed by the Welk Foundation; the PolyGram

Records Scholarship; the Scorpio Music Scholarship in memory of William Klein; the Tower Records Scholarship; and the Uni Distribution Corp. Scholarship.

## RETAIL PEOPLE

Lieberman Enterprises Inc., a wholly owned subsidiary of LIVE Entertainment in Minneapolis, appoints Lynn Carper retail systems manager and Donald Melcher director of credit. They were, respectively, computer operations and telecommunications manager for Henry Birks Jewels and credit manager in the power tool division of Black and Decker. In the accounting department, Lieberman appoints Kathleen Colbert senior staff accountant, Connie O'Brien senior staff accountant, and Rick Schibur financial reporting supervisor. They were, respectively, senior accountant for Clifton, Gunderson & Co.; senior auditor for the state of Minnesota, office of legislative auditor; and financial analyst at Lieberman.

Fuji Photo Film U.S.A. in Elmsford, N.Y., promotes Kevin Young to regional sales manager of the magnetic products division in the Southeast region and Brian Miller to marketing manager for consumer products. They were, respectively, district sales manager and videotape product manager for the company.

Bob Vollmer is named Western sales manager for Discwasher in Schiller Park, Ill. He was Western regional sales manager for Teknika Electronics.

Gordon Oakes is promoted to national sales manager of Pfanstiehl in Waukegan, Ill. He was sales manager for the company.

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## Retailers Not Scared By 'Ghost' Price Used-Tape Sales Push Eases Acceptance

This story was prepared by Earl Paige and Chris McGowan in Los Angeles and Paul Sweeting in New York.

LOS ANGELES—Encouraged by the success of "The Hunt For Red October"—which shipped 436,000 units—Paramount Home Video has decided to push the pricing envelope once again with the March 21 release of "Ghost."

As did "Hunt," the \$200 million-plus-grossing "Ghost" will carry a list-price equivalent of \$99.95.

Unlike the release of "Hunt," however, which sparked heated controversy over the higher-than-usual price point, retail reaction to the "Ghost" announcement has been comparatively subdued.

Most vocal in their disappointment, in fact, have been the rackjobbers and mass merchants who hoped a sell-through release of 1990's highest-grossing film would help salvage an otherwise uninspiring first-quarter sell-through picture (Billboard, Feb. 9).

The reaction from rental-oriented dealers has been mixed, coupling begrudging resignation over the price point with support for Paramount's marketing campaign that includes a heavy push to help retailers sell off previously viewed copies of the title.

As part of that program, each cassette will include a 60-second promotional spot at the beginning urging consumers to ask their local video dealer about purchasing previously viewed copies of "Ghost" and other movies.

The spot represents Paramount's first significant effort to help dealers sell off used inventory to consumers.

"Previously viewed is a big part of the campaign," Paramount sales VP Jack Kanne says. "We felt we wanted to go straight to the consumer with it. The people who are going to be interested in 'Ghost' will rent it, and what better way to reach them than on the cassette itself?"

Kanne also acknowledges that the strategy could be far more cost-effective for Paramount than a more traditional approach of placing ads on TV to promote sales of previewed cassettes.

"By the time 'Ghost' runs its rental course, you could be looking at 100 million impressions from the spot," he says. "That would certainly be very expensive to buy on TV."

George Rogers, VP of rental product for Warehouse Entertain-

ment (which has 235 outlets that rent video), was ready for the price point but not happy about it.

"Although they chose to release 'Ghost' at \$99.95 retail, it wasn't completely surprising since they'd done so with 'Hunt For Red October,'" he says. "This movement upward in rental pricing is squeezing retailer margins and I don't believe, given the recessionary environment, that consumers would respond well to a retail rental-price increase. The timing's very bad for these cost increases."

Nevertheless, Rogers is pleased with the sell-off spot. "That's a wonderful move, we support that entirely," he says. "Many of the studios' efforts to improve retailers' capabil-

ity to get off previously viewed tapes, like this spot, or TV commercials, or a rebate like Disney did with 'Dick Tracy,' are all appreciated and will have a significant impact on our ability to move that product. We appreciate those efforts. In that respect [the studios] are very conscious of retail needs."

As part of its campaign to help dealers sell off used copies of "Dick Tracy," Buena Vista Home Video offered consumers a \$3 rebate and new cassette sleeve in exchange for proof of purchase.

Rogers guesses that part of Paramount's strategy in placing the spot at the front of "Ghost" is to help "get off previously viewed copies, because

(Continued on page 48)



**High Time.** April will be the coolest month for cult-movie enthusiasts as Orion Home Video is set to continue the recent trend toward releasing long-awaited classics on video. Orion's contribution, the late-'60s classic "Cooley High," will be released April 25 to the rental market. It comes on the heels of VidAmerica's release of "Carnival Of Souls," CBS/Fox Video's release of "The Rocky Horror Picture Show," and the announcement that "The Last Picture Show" will at last make its video debut from RCA/Columbia Pictures Home Video.

## Calif.'s Movie Club Aims To Keep Things Reel Simple

■ BY EARL PAIGE

ESCONDIDO, Calif.—At a time when video-store chains seem bent on glitter and glitz, Movie Club here resists any temptation to look fancy, going with an unadorned look that management believes fits its price image of \$1.99 and 99 cents for tape rentals.

*'The whole idea is to focus everything on the product'*

About the only concession to glamour is a logo pedestal mounted on the ground in front that declares the store's name and boasts "over 25,000 movies."

The exterior of the 8,000-square-foot, one-level store—once an auto-parts shop—is devoid of the usual lavish neon for a store that size and situated on a corner shopping mall pad. Movie Club even has ordinary canvas banners drooped at various points on the tall eaves announcing its 9 a.m.-midnight hours and special sales. "The height of the eaves will let us put up posters like we used to do at Peaches," says Movie Club president Tommy Heiman.

Heiman, who founded the famous but ill-fated early-'70s record-store web, says indulgent extravagances taught him a lesson. Reflecting on Peaches, which wound up as a 44-store chain in various markets around the country before it had to file for bankruptcy, Heiman says, "I was killed with lease-hold improve-

ments, always listening to the builders who wanted to do this and that. We had one store with six separate offices, even a money-counting room. It was ridiculous."

Open about six months, Movie Club is still testing some elements but is well enough along that Heiman and store manager Chris Sullivan are ready to divulge certain results. Other points are as guarded as when the store quietly bowed (Billboard, Aug. 11, 1990).

Acknowledging that many in the industry are watching Movie Club carefully, Heiman says, "We still have to prove ourselves, even though we are having \$4,000 days renting at 99 cents and \$1.99. They're saying that our success may be the location or the way Escondido is growing."

While Heiman will admit that a second store is in the works, he is not saying where, though it will likely have the same physical characteristics as those seen at the Escondido location.

Among the unusual features of the store are the sell-through stacks of product placed on cardboard shipping boxes in the floor center beyond the entrance. "Tommy likes that look, the membership-wholesale-club effect of huge quantities and cartons being ripped open every hour," says Sullivan.

It is no coincidence that Movie Club reflects the membership-warehouse ambiance inasmuch as Heiman's entertainment-business comeback was via a firm that reps audio and video labels for those kinds of outlets.

The interior appearance of Movie Club is stark, with plain tile flooring and custom wood fixtures that are

extremely low in height. "We want the customers to look out over the enormous quantity of movies," says Heiman. "Also, the ceiling is quite low," he adds, pointing to ordinary frame-supported acoustic tile.

Genre signage, again, is unadorned. Square poster-cards hang

from the equally plain ceiling. "The whole idea is to focus everything on the product. We just don't want a contradiction between what we are doing in price and having signs and fixtures that are hi-tech and fancy," says Sullivan, who spent nine years at Tower

(Continued on page 43)

## RKO/Warner Vid Joins Ranks Of Chains Trying CD Depts.

■ BY PAUL VERNA

NEW YORK—RKO/Warner Video is the latest major video specialty chain to add compact disc departments to its stores. The move follows similar experiments by Philadelphia-based West Coast/National Video, a 600-store chain, and 130-unit Palmer Video, headquartered in Union, N.J.

In what RKO/Warner president and chief operating officer Steve Berns describes as "simply a test," the New York-based company has implemented racked audio departments in three of its 33 outlets, including the flagship store on Broadway and 49th Street in Manhattan, another Manhattan location on 44th Street, and one of the newest RKO outlets in New Jersey.

Berns says, "We started the test in early December, with naturally strong sales results through Christmas. We have to just sit back and see if sales have built through Janu-

ary and February. We're giving it a couple of months. We'll see whether or not it's worth the effort to expand it more thoroughly."

Berns is optimistic that RKO will fare better than West Coast, which has effectively abandoned its audio experiment, and Palmer, which is also stumbling with its CD departments. "The difference with us," he says, "is the tremendous amount of sell-through we do on the video side of the business. Our stores are already attracting the plethora of customers who are buy-oriented; it's a nucleus for doing the experiment."

At Palmer, president Peter Balner says, "We're about to do our first in-depth analysis [of prerecorded-music sections]. The early indications are that the category is not moving as well as we'd have liked. Since it's a racked department, I don't think the pricing is as sharp as it needs to be in order to compete."

(Continued on page 43)



# Disney Film-Unit Revenues, Profits Rise

## Home Video Is Brightest Spot In 1st-Qtr. Results

■ BY DON JEFFREY

NEW YORK—Buoyed by the blockbuster home video hits "Pretty Woman" and "Dick Tracy," the Walt Disney Co. says operating profit from its filmed entertainment unit jumped 19% in the first fiscal quarter.

For the three-month period that ended Dec. 31, Disney's film division, which includes home video and motion pictures, posted operating income of \$91.9 million on a 28.4% increase in revenues to \$646 million.

Margo Vignola, an analyst at Salomon Brothers, says in a report that filmed entertainment's profit

growth failed to match the gain in sales for three reasons: the "vagaries of film and television accounting"; reliance on partnership financing, which limits profit "potential on megahits"; and the lack of a huge box-office hit during the Christmas season.

Filmed entertainment accounted for 43.2% of the company's overall revenues in the first quarter, up from 39% the year before. The Disney unit that showed a decline in the period was theme parks.

Video was the brightest spot in the first quarter. Disney cites the sell-through success of "Pretty Woman," of which about 5 million

copies were initially shipped at a list price of \$19.95, and the rental hit "Dick Tracy," of which more than 500,000 units were shipped with a \$92.95 price tag.

The company also points to "substantial growth in international home video sales" in the first quarter.

Meanwhile, the Hollywood community and the entertainment media were still abuzz over a company memo from Disney's film-division chief, Jeffrey Katzenberg, that called for drastic reductions in the cost of making movies. The memo also said studios should consider the possibility of an increase in the price of a videocassette to as much as \$200.

Billboard.

FOR WEEK ENDING FEBRUARY 16, 1991

## Top Videodisc Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Year of Release	Rating	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
			★ ★ NO. 1 ★ ★					
1	1	13	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
2	5	3	DICK TRACY	Touchstone Pictures Image Entertainment 1066	Warren Beatty Madonna	1990	PG	39.99
3	NEW ▶		ROBOCOP 2	Orion Pictures Image Entertainment 80140	Peter Weller Nancy Allen	1990	R	39.95
4	4	13	TOTAL RECALL	Carolco Home Video Image Entertainment ID7779IV	A. Schwarzenegger	1990	R	39.95
5	2	5	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95
6	NEW ▶		PRETTY WOMAN	Touchstone Pictures Image Entertainment 1027AS	Richard Gere Julia Roberts	1990	R	29.99
7	3	7	PETER PAN	Walt Disney Home Video Image Entertainment 960	Animated	1953	G	29.99
8	6	5	GREMLINS 2: THE NEW BATCH	Warner Bros. Inc. Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13	24.98
9	NEW ▶		MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	29.95
10	NEW ▶		MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 41013	Denzel Washington Spike Lee	1990	R	39.98
11	8	9	ANOTHER 48 HRS.	Paramount Pictures Pioneer LDCA, Inc. 32386	Eddie Murphy Nick Nolte	1990	R	24.95
12	7	11	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 40979	Michael J. Fox Christopher Lloyd	1990	PG	39.98
13	9	9	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13	34.98
14	15	9	CLOSE ENCOUNTERS OF THE THIRD KIND	Criterion Collection CC1241L	Richard Dreyfuss	1977	PG	124.95
15	13	3	RAGING BULL	Criterion Collection CC1230L	Robert De Niro	1980	R	99.95
16	NEW ▶		HOW THE WEST WAS WON	MGM/UA Home Video Pioneer/Image Ent. ML102052	Debbie Reynolds Henry Fonda	1962	G	39.98
17	16	5	THE JAMES DEAN 35TH ANNIV. COLLECTION	Warner Bros. Inc. Warner Home Video 35326	James Dean	1990	NR	119.92
18	NEW ▶		MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13	24.98
19	19	3	LAST EXIT TO BROOKLYN	Neue Constantin Film Pioneer/Image Ent. 90636	Stephen Lang Jennifer Jason Leigh	1990	R	34.95
20	NEW ▶		THE FRESHMAN	Tri-Star Pictures Pioneer/Image Ent. 70296	Matthew Broderick Marlon Brando	1990	PG	34.95
21	NEW ▶		THE DEER HUNTER	EMI Films Inc. MCA/Universal Home Video 40945	Robert De Niro John Cazale	1978	R	44.98
22	18	38	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
23	11	19	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989	R	39.95
24	NEW ▶		THE SEA HAWK	Turner Entertainment Co. Pioneer/Image Ent. ML101855	Errol Flynn Olivia de Havilland	1940	NR	39.98
25	RE-ENTRY		JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video Pioneer/Image Ent. 7502-61737-3	Janet Jackson	1990	NR	29.98

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

## Voyager Says Yes To 'Dr. No,' Serves Scorsese Triple-Dipper

■ BY CHRIS MCGOWAN

**BOND IS BACK:** Voyager will put 007 in CAV this month with the launch of "Dr. No" on laserdisc (widescreen, supplementary material, \$79.95). Her Majesty's secret agent James Bond (Sean Connery) battles nefarious villains and falls into the arms of femme fatale Honey Ryder (Ursula Andress) in this witty, fast-paced movie that kicked off the Bond series.

Voyager's version includes digital sound and such extras as an audio commentary on one track in which the film's director, writer, editor, and production designer discuss stunts and scenes.

Then, in March, Voyager will release another Bond classic, "From Russia With Love" (widescreen, CAV, supplementary material, \$79.95). This time Agent 007 falls in love with an alluring Russian double agent. Voyager's "Russia" also includes an audio commentary on one track about the movie. Location photos, publicity stills, and movie posters are part of the supplementary section for both these Bond discs.

**SCORSESE SHORTS:** Voyager also just released "Three By Scorsese" (\$49.95), a collection of three short films by director Martin Scorsese that is available only on laserdisc. This exclusive follows closely on the spiked heels of Madonna's "Blonde Ambition" video, out only on disc until late '91.

**FOUR BY MCA:** In April, MCA will bow four new laser titles—the W.C. Fields/Mae West comedy "My Little Chickadee" (side 2 CAV, \$34.98); "The Hindenburg" (widescreen, side 3 CAV, \$39.98); "Child's Play II" (side 2 CAV, \$34.98); and "Amazing Stories, Book One" (side 2 CAV, \$34.98), which features the episodes "The Mission" and "The Wedding Ring."

**WEA PRESSING?** Rumors continue to circulate that WEA is on the verge of adding a laserdisc pressing facility at its Olyphant, Pa., CD and tape plant, but the company won't confirm this. "It's no secret that we believe in laser, that it's the wave of the future," says Jordan Rost, who heads new-product development for the Warner Music Group. "We do have a committee investigating the whole process and we're actively pursuing the issue. Our technical people are looking into it seriously."

Should Warner begin pressing

laserdiscs, it would be welcome news indeed as laser manufacturers are currently having a hard time keeping up with the soaring disc demand.

**IMAGE** has opened Image Post, its new postproduction facility in Chatsworth, Calif. Image Post is equipped with a Grass Valley IPS 110 on-line editing system, three quality-control rooms, and D-2, 1-inch, 3/4-inch, S-VHS, and Hi-8mm capabilities. For information, contact Mark Halperin or Frank Hall at Image.

## LASER SCANS

**LUMIVI-SION** has bowed "The Dream Is Alive" (CAV,

\$34.95), a remarkable IMAX film that has been viewed by more than 25 million people worldwide in specially designed IMAX and OMNIMAX theaters. Narrated by Walter Cronkite, the film gives viewers an astronaut's eye view of a space-shuttle trip. "The Dream Is Alive" was produced by the Smithsonian Institution and Lockheed Corp. in conjunction with NASA.

**ART FOR LASER'S SAKE:** Home Vision has just released "Norman Rockwell's World . . . An American Dream" (\$49.95) and "Picasso/Braque" (\$39.95), while Voyager recently launched "Michelangelo: Self Portrait" (CAV, \$124.95), which includes a complete still-frame catalog of more than 500 of his paintings, sculptures, and drawings. And Pioneer Special Interests is bowing "Manet" (CAV, \$74.95) this month.

**MGM/UA** is back on track and will catch up on its release schedule with a few dozen notable laserdisc releases this month and next, including "The Bandwagon" (CLV \$24.98, CAV \$39.98); "That's Entertainment" (CAV, \$69.98); "A Night At The Opera" (\$24.98); and "Singin' In The Rain" (CLV \$24.98, CAV \$39.98).

Also on the slate: "The Pink Panther" with Peter Sellers (\$34.98), and its follow-up, "A Shot In The Dark" (widescreen, \$34.98); the 1932 "Dr. Jekyll & Mr. Hyde" (\$34.98) with 17 minutes of previously censored material; "Khartoum" with Laurence Olivier and Charlton Heston (widescreen, \$39.98); "The Magnificent Seven" (\$39.98); "Cat On A Hot Tin Roof" with Elizabeth Taylor and Paul Newman (\$34.98); "Hang 'Em High" with Clint Eastwood (\$34.98); "On Her Majesty's Secret Service" (widescreen, \$39.98); and "The Great Escape" with Steve McQueen (widescreen, \$39.98).



# The *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>Home Alone</b> (20th Century Fox)	8,215,408	2,009 4,089	11	213,551,706
2	<b>Dances With Wolves</b> (Orion)	4,787,941	1,343 3,565	12	98,652,878
3	<b>White Fang</b> (Buena Vista)	4,743,907	1,259 3,768	2	17,250,562
4	<b>Awakenings</b> (Columbia)	4,476,785	1,330 3,366	6	32,551,985
5	<b>Once Around</b> (Universal)	4,136,125	725 5,705	2	5,292,147
6	<b>Green Card</b> (Buena Vista)	4,050,705	703 5,762	6	15,240,976
7	<b>Kindergarten Cop</b> (Universal)	3,880,400	1,744 2,225	6	72,491,610
8	<b>Popcorn</b> (Studio Three)	2,563,365	1,055 2,429	—	2,563,365
9	<b>The Grifters</b> (Miramax)	2,483,250	780 3,184	2	6,859,468
10	<b>Hamlet</b> (Warner Bros.)	2,341,120	525 4,459	6	10,807,476
11	<b>Run</b> (Buena Vista)	2,222,056	1,173 1,894	—	2,222,056
12	<b>Flight of the Intruder</b> (Paramount)	1,886,405	1,249 1,510	2	12,241,144
13	<b>Lionheart</b> (Universal)	1,696,523	1,054 1,610	3	19,649,326
14	<b>Edward Scissorhands</b> (Fox)	1,602,691	996 1,609	8	47,587,932
15	<b>The Godfather Part III</b> (Paramount)	1,501,912	775 1,938	6	61,079,527
16	<b>Alice</b> (Orion)	1,305,353	325 4,016	6	3,651,866
17	<b>Mermaids</b> (Orion)	1,278,679	944 1,354	7	30,976,009
18	<b>Look Who's Talking Too</b> (Tri-Star)	1,143,090	977 1,170	7	41,650,104
19	<b>Misery</b> (Columbia)	1,081,421	819 1,320	9	53,233,494
20	<b>Not Without My Daughter</b> (MGM/UA)	1,048,842	691 1,518	3	12,158,210
21	<b>Three Men And A Little Lady</b> (Buena Vista)	736,606	691 1,066	10	65,295,839
22	<b>Ghost</b> (Paramount)	649,512	489 1,328	29	212,783,114
23	<b>Book of Love</b> (New Line Cinema)	596,131	227 2,626	—	681,259
24	<b>The Russia House</b> (MGM/UA)	511,322	430 1,189	6	21,358,755
25	<b>Eve of Destruction</b> (Orion)	390,016	280 1,393	2	4,390,806
26	<b>Meet the Applegates</b> (Triton)	274,815	155 1,773	—	274,815
27	<b>Memphis Belle</b> (Warner Bros.)	215,161	322 668	15	27,137,740
28	<b>Rescuers Down Under</b> (Buena Vista)	210,588	437 482	11	25,836,278
29	<b>Mr. &amp; Mrs. Bridge</b> (Miramax)	182,855	28 6,530	10	837,567
30	<b>Queens Logic</b> (New Line Cinema)	144,341	37 3,901	—	144,341
31	<b>Cyrano de Bergerac</b> (Orion Classics)	137,208	27 5,082	11	2,152,761
32	<b>Warlock</b> (Trimark)	119,530	74 1,615	3	2,121,640
33	<b>The Sheltering Sky</b> (Warner Bros.)	88,282	30 2,943	7	1,790,522
34	<b>Vincent &amp; Theo</b> (Hemdale)	85,616	59 1,451	11	1,802,604
35	<b>The Field</b> (Avenue)	73,794	17 4,341	6	368,913
36	<b>GoodFellas</b> (Warner Bros.)	57,278	31 1,848	19	40,933,857
37	<b>Rocky V</b> (MGM/UA)	51,102	120 426	11	40,052,301
38	<b>Hidden Agenda</b> (Hemdale)	44,206	33 1,340	10	843,203
39	<b>3rd Animation Celebration</b> (Expanded)	42,276	11 3,843	6	634,512
40	<b>The Rookie</b> (Warner Bros.)	34,001	82 415	7	20,554,875

## MUSIC VIDEO REVIEWS

**"Tina Turner—Do You Want Some Action! Live From Barcelona 1990," PMV, 110 minutes, \$19.95.**

With Turner in the midst of a self-imposed yearlong hiatus, this is the only way to see her. Looking finer than a 50-year-old has any right to, she shakes, shimmies, and shines throughout this concert taped last year in Spain. Turner runs through many of her solo hits, as well as a few classics from the Ike & Tina days, including "Nutbush City Limits" and "Proud Mary," and well-chosen covers like "Addicted To Love."

Her backing band is competent, but two backup singer/dancers prove more annoying than supportive. Placing any sultry woman in proximity of Turner, or any accoutrement of any sort, is only unnecessarily gilding the lily. And this is one flower in full bloom who needs no help from anyone. Essential for Tina fans.

MELINDA NEWMAN

**"Ringo Starr & His All Starr Band," Estate Films/PMV, approx. 90 minutes, \$19.95.**

Starr serves as master of ceremonies in this video, taped live in California during his 1989 tour. No mere rereading of Starr's Beatles and later hits, this longform covers some of his mates' hits, too. Not only does the viewer get "Photograph," he gets "Cripple Creek" courtesy of Levon Helm, "Nothing From Nothing" from Billy Preston, "Right Place, Wrong Time" from Dr. John, and more from Joe Walsh, Nils Lofgren, and Clarence Clemons. There are no overdubs; so the viewer is treated to exactly what the concertgoer saw. M.N.

## PBS Home Video Release Probes 'Islamic Mind'

■ BY CHRIS MCGOWAN

LOS ANGELES—While several video companies have responded to the Persian Gulf crisis by releasing titles that focus on the war itself or Allied preparations for the conflict (Billboard, Feb. 2), PBS Home Video has opted to launch a tape that offers a cultural perspective on the Arab world.

In "A World Of Ideas: The Islamic Mind" (\$14.95), journalist Bill Moyers interviews Islamic scholar Seyyed Hossein Nasr about the source of Muslim attitudes toward the West, possibilities for peaceful coexistence between Western and Islamic nations, and how Western culture currently affects Arabic countries.

"The idea is that this is essentially a public service, an important educational tool. To a lot of us the Arab world view and culture is occasionally hard to understand, and this helps to explain the Islam-

(Continued on page 47)

## HOME VIDEO

Billboard.

FOR WEEK ENDING FEBRUARY 16, 1991

## Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	4	9	PLAY THAT FUNKY MUSIC WHITE BOY SBK Music Video K5VA-07339	Vanilla Ice	SF	12.98
2	1	11	THE IMMACULATE COLLECTION Warner Reprise Video 3-38195	Madonna	LF	19.98
3	2	7	JUSTIFY MY LOVE Warner Reprise Video 38224	Madonna	SF	9.98
4	3	13	HAMMER TIME Capitol Video 40012	M.C. Hammer	LF	19.98
5	5	11	THE RHYTHM NATION COMPILATION A&M Video 7502-61737-3	Janet Jackson	LF	19.95
6	6	35	STEP BY STEP ▲ <sup>21</sup> SMV Enterprises 19V-49047	New Kids On The Block	LF	19.98
7	7	15	THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	C	19.95
8	8	9	ACCESS ALL AREAS PolyGram Music Video 082-767-3	Bon Jovi	D	29.95
9	10	7	OH SAY CAN YOU SCREAM A*Vision Entertainment 3-50179	Skid Row	C	19.98
10	9	11	DR. FEELGOOD: THE VIDEOS Elektra Entertainment 40117-3	Motley Crue	SF	14.98
11	12	19	THE THREE TENORS IN CONCERT ● London 071 223-3	Carreras - Domingo - Pavarotti	C	24.95
12	13	79	HANGIN' TOUGH ▲ <sup>23</sup> SMV Enterprises 14V-49028	New Kids On The Block	SF	14.95
13	14	63	HANGIN' TOUGH LIVE ▲ <sup>24</sup> SMV Enterprises 19V- 49030	New Kids On The Block	C	19.98
14	11	11	SERIOUSLY LIVE A*Vision Entertainment 3-50170	Phil Collins	C	19.98
15	16	27	PLEASE HAMMER DON'T HURT 'EM ▲ <sup>3</sup> Capitol Video C540001	M.C. Hammer	LF	19.98
16	15	5	LOVE CAN BUILD A BRIDGE MPI Home Entertainment MP6096	The Judds	LF	19.98
17	21	23	ELVIS: VOL. 1-CENTER STAGE ▲ <sup>3</sup> Buena Vista Home Video 1032	Elvis Presley	D	19.99
18	25	23	ELVIS: VOL. 2-THE MAN AND THE MUSIC ▲ <sup>3</sup> Buena Vista Home Video 1033	Elvis Presley	D	19.99
19	20	9	PRIDE AND JOY SMV Enterprises 17V-49069	Stevie Ray Vaughan	LF	17.98
20	17	9	THE REPRISE COLLECTION Warner Reprise Video 3- 38196	Frank Sinatra	C	69.98
21	22	9	COMING OUT OF THEIR SHELLS TOUR GoodTimes Home Video 6091	Teen Mutant Ninja Turtles	C	9.99
22	18	9	LIVE AT YANKEE STADIUM SMV Enterprises 19V- 49061	Billy Joel	C	19.98
23	26	5	ANTHRAX THROUGH TIME Island Visual Arts PolyGram Music Video 440082-835-3	Anthrax	D	19.95
24	RE-ENTRY		THE MAKING OF PUMP SMV Enterprises 19V-49064	Aerosmith	D	19.98
25	23	11	TWISTS OF FATE Arista Records Inc. 6 West Home Video 5713	Taylor Dayne	LF	16.98
26	RE-ENTRY		HARD N' HEAVY: VOL. 10 MCA Music Video DIV- 21193	Various Artists	LF	19.95
27	24	11	LIVE AROUND THE WORLD A*Vision Entertainment 3-50171	Debbie Gibson	C	19.98
28	27	11	CHRONICLES PolyGram Music Video 082-765-3	Rush	LF	19.95
29	NEW▶		SWINGING OUT LIVE SMV Enterprises 19V-49045	Harry Connick, Jr.	C	19.98
30	19	11	STRANGE TOO Warner Reprise Video 38181	Depeche Mode	SF	16.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1991, Billboard/BPI Communications, Inc.



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## South Florida VSDA Chapter Plans Own Image Campaign

**FLORIDA IN FRONT:** The Video Software Dealers Assn.'s regional group in South Florida is not waiting for the national trade organization to launch an image campaign. "The dealers in Florida need help right now. That's what this is all about," said **Rick Veingrad**, outlining the chapter's bold image campaign during the recent VSDA leadership conference in San Diego. Veingrad, who operates three **Video Connection** outlets and now heads the chapter, created some extra interest at the gathering of chapter leaders and VSDA board members by scheduling a media briefing following the weekend's main

event, an awards dinner. After a Q&A session, Veingrad showed the 30-second commercial and made a presentation to the VSDA board members on hand. "We are not speaking for the board. All I can say is their response was very favorable," Veingrad said later, insisting that the Florida image effort in no way conflicts with the much-discussed national plan. Veingrad surprised a number of leadership conference attendees, who commented on how slick and "together" the campaign seems. Accompanying Veingrad were two people: **Linda Perry**, marketing manager at **WTVJ**, an NBC station, and **Joseph Mazon**, head of **Video Distributors Florida** and the chapter's piracy adviser. The plan, under the theme "Take The Good Times Home Tonight," will involve **Pizza Hut** and the station, with both contributing an unspecified amount of money to match the \$10,000-per-movie package. "Right now, we're into the financial arrangements, the fine points, where does the check come from and where does it go," reported Veingrad after the conference.

**PRICE POINT:** As video stores continue to see rentals basically flat, many are examining their rates and special discounts. At **Tower Video**, VP of video purchasing and distribution **John Thrasher** says the chain is fairly happy with its basic \$2.50-per-day rate with a

half-price Tuesday and Wednesday. All the same, he acknowledges, "It's in rental where we are way behind in revenues. What we are looking to do is add more space and get deeper in new releases." The exceptions in price at Tower are the under-60-minute children's product, priced at 99 cents to \$1.25, and other categories such as documentaries and cultural titles that are never offered at half-price. In Austin, **Video Station Superstore** owner **Ross Flint** finds offering the choice of one-day or two-day the better

way to go. His store prices almost everything at \$3.25 one-day and \$4 two-days. Out in Los Angeles, some

20/20 Video outlets have adjusted that chain's midweek bargain price by going with a 50-cent price on the third and subsequent tapes; the offer is good only on Tuesdays and Wednesdays, not Thursdays. The chain historically was \$1.64 on three days, Tuesdays to Thursdays, but recently bumped this to \$2. Now on Tuesdays and Wednesdays, for example, three movies cost \$4.50. Illustrating that the variations never end, **Movie Club** in Escondido, Calif., rents at \$1.99, except for family, children's, and Nintendo, which are 99 cents. But receipts from any of three grocery stores knock those prices in half. All these special offers and special days are too, too confusing, says **George Henderson**, head of **Reel Time Video**, Baltimore. He's gone to \$2.69 for new releases, \$1.69 for recent releases and some catalog and Nintendo, and 69 cents for older product.

**CHAPTER ROUNDUP:** Can you conduct a meeting from 3,000 miles away? **Frank Lucca** will be in Dallas Tuesday (12) and plans to conduct the **New England** meeting at the Crown Plaza Hotel in Natick, Mass., from Texas via satellite. Although the official VSDA invitation doesn't mention the tie-in, the hook-up is a prelude to a dealer training and marketing network for Lucca's **Flagship Entertainment** loop. Many chapters are starting the new

(Continued on page 48)



by Earl Paige

# Top Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
				★ ★ NO. 1 ★ ★				
1	1	16	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	4	38	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
3	3	20	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
4	2	7	MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR	9.98
5	5	13	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
6	6	17	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
7	8	11	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
8	7	230	THE SOUND OF MUSIC ▲ ♦	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
9	9	126	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
10	12	18	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦	Warner Home Video 616	Richard Simmons	1990	NR	19.98
11	10	22	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
12	11	5	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	29.95
13	14	21	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
14	15	18	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras · Domingo · Pavarotti	1990	NR	24.95
15	17	7	PLAY THAT FUNKY MUSIC WHITE BOY	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
16	13	17	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
17	19	13	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
18	16	16	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
19	28	5	SKID ROW: OH SAY CAN YOU SCREAM	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
20	23	20	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
21	21	19	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
22	24	14	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
23	20	9	FRANK SINATRA: THE REPRISE COLLECTION	Warner Reprise Video 3-38196	Frank Sinatra	1990	NR	69.98
24	25	3	PRIDE AND JOY	SMV Enterprises 17V-49069	Stevie Ray Vaughan	1990	NR	17.98
25	18	14	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
26	22	4	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98
27	31	3	TEEN MUTANT NINJA TURTLES: ATTACK...	Family Home Entertainment 27344	Animated	1989	NR	14.95
28	NEW ►		GUESS WHO'S COMING TO DINNER	RCA/Columbia Pictures Home Video 60541	Spencer Tracy Katherine Hepburn	1967	NR	14.95
29	36	19	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
30	RE-ENTRY		CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
31	RE-ENTRY		WHEN HARRY MET SALLY...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R	19.98
32	29	10	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR	19.95
33	26	6	THE GODFATHER: 1902-1959, THE COMPLETE EPIC	Paramount Pictures Paramount Home Video 8480	Marlon Brando Al Pacino	1981	NR	99.95
34	32	2	TO SIR, WITH LOVE	RCA/Columbia Pictures Home Video 60247	Sidney Poitier	1966	NR	14.95
35	33	9	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98
36	30	35	STEP BY STEP ▲ <sup>20</sup>	SMV Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
37	RE-ENTRY		PLAYBOY VIDEO CENTERFOLD: TAWNNI CABLE	Playboy Video HBO Video 424	Tawnni Cable	1990	NR	14.99
38	RE-ENTRY		DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
39	RE-ENTRY		SEXY LINGERIE II	Playboy Video HBO Video 0363	Various Artists	1990	NR	19.99
40	NEW ►		THE JUDDS: LOVE CAN BUILD A BRIDGE	MPI Home Entertainment MP6096	The Judds	1990	NR	19.98

◆ RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ♦ ITA gold 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.

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## MOVIE CLUB

(Continued from page 39)

Records/Tower Video.

Not only are its \$1.99 and 99-cent rental prices extremely aggressive, but Movie Club also has a deal with area supermarkets in which customers are offered one-for-one free rentals upon presentation of cash-register receipts.

Family films, Nintendo games, and children's product are rented at 99 cents. Everything else is \$1.99, including adult videos (featured in a separate room) and a wide variety of Spanish-language titles.

Heiman says Movie Club is acutely aware of the enormous Hispanic demographic in this community north of San Diego. "The majority do not have credit cards, do not speak English, and many are uncomfortable about shopping in certain stores," he says, insisting that a Spanish-speaking staff person be available on all shifts.

So far, sell-through is not that strongly featured in breadth, but it is discounted aggressively. Heiman uses a formula that results in unusual price points he believes consumers perceive as a more believable bargain.

As aggressive as Movie Club is, it will not take on Toys 'R' Us or other discounters with regard to top Nintendo titles. "We let them beat each other up with 'Mario Brothers' and those type items," says Sullivan, pointing to a section where Nintendo is offered at either \$19.95 or \$24.95.

Other distinctive aspects include the absence of any food items. "It's like with a lot of things; we constantly look at food and so on. If we could get something really unique, it might work. Otherwise, we keep everything focused on the product—videocassettes," reiterates Heiman.

Heiman admits that one concession to product mix he may soon implement is laserdisc. "This is something we really hope to try. Our consideration is how can we do it in a massive way like we're doing with tape."

## RKO/WARNER VIDEO

(Continued from page 39)

While the rest of the world is out at \$11.99, we're at \$14.98 and \$15.98. We'll have to sit down with our racker on that and analyze it."

Similarly, the giant West Coast/National chain has all but given up on audio for now, says director of movie purchasing Tom Foltz. Although he says some stores are still carrying music titles, he admits that the test-basis departments "did not work out."

Berns, while he is confident in RKO's ability to attract the music buyer, acknowledges that the chain has not done enough to advertise its newest product category. In fact, at the flagship store on 49th Street there are no signs on the main level indicating that there are compact discs upstairs.

"Actually, it's one of the issues we're addressing," says Berns. "We feel we've got a great breadth and depth of product, but one is so overwhelmed by the video presentation that [the music sections] need some merchandising. At this point it's in-store, but we may try to do some co-op advertising with our rackjobber."

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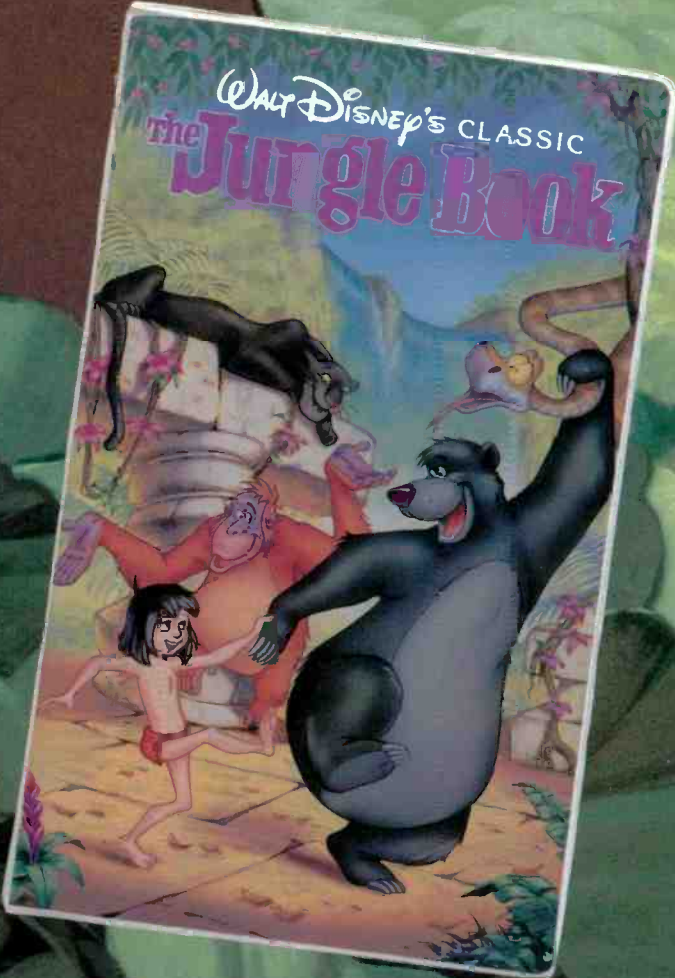
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NEWSLINE

## Hoffman To Keynote VSDA Confab; Convention Committee Named

The Video Software Dealers Assn. has named the convention committee for the group's 10th annual confab, July 14-17 in Las Vegas. Also named was this year's keynote speaker, Peter Hoffman, the sometimes controversial president of Carolco Pictures. The convention committee comprises Bill Acheson (Bill's Video, Winnipeg, Manitoba); Allan Caplan (Blockbuster Entertainment, Fort Lauderdale, Fla.); Jim Cardwell (Warner Home Video); Richard Cohen (Buena Vista Home Video); Bob DeLellis (CBS/Fox Video); Lou Epstein (Video Showplace, Fairfield, Ohio); Louis Feola (MCA/Universal Home Video); Vern Fross (Commtron); John Heim (J&J Video, Lakewood, Colo.); Joe Johnson (Poppingo Video, Sioux Falls, S.D.); Kirk Kirkpatrick (WaxWorks/VideoWorks); John Maioriello (JD Store Equipment); and Jim Salzer (Salzer's Video, Ventura, Calif.).

## NAVD Issues Copyright Position Paper

The National Assn. of Video Distributors has issued a position paper on copyright protection of prerecorded video. The statement reads, "The National Assn. of Video Distributors firmly supports the protection of copyright in video software by manufacturers, including, but not limited to, the use of color-coded panels, anti-copy protection (such as the MA-CROVISION process), identification markings and embossed jackets. NAVD also supports manufacturers' policies that copyrighted product should not be sold by distributors, to convicted pirates, pursuant to agreements entered into by manufacturers with each distributor."

## Rockefeller Foundation Grants NVR \$1 Mil

The Rockefeller Foundation has appropriated \$1 million for the second year of operation for National Video Resources, the not-for-profit operation the foundation created last March to help improve consumers' access to independently produced documentaries, artistic presentations, and other nonmainstream programming on video. NVR's first projects include commissioning and publishing special reports on videocassette marketing through 800 telephone numbers and reports on fiber-optic video transmission and other future technologies. NVR has also underwritten the publication of "Independent Producers' Guide To Distributors" and "Alternative Visions: Distributing Independent Video In A Home Video World." Other projects under way include funding a museum shop to develop and test a model video rental store for independent and multi-cultural videos; curating a Green Video Collection, a compendium of environmental tapes including features, documentaries, music videos, and children's programs; underwriting its initial direct-marketing campaign; funding a national sales promotional effort for the release on video of eight films by African film makers; and overseeing a Harvard Business School student marketing project to determine trends in the institutional video market.

## VAG Heats Up Video Buying-Group Battle

As the battle of the video buying groups heats up, Scottsdale, Ariz.-based Video Alliance Group, founded by former American Video Assn. president Michael Weiss, has come up with a new twist on recruiting members. According to VAG's latest mailing, "any member of any other recognized video buying group who has already paid their annual dues to that group and can show proof of payment will be accepted free to The Video Alliance Group, Inc. for the balance of their present membership term."

## Starmaker Adds Budget Audio Line

Starmaker Entertainment, a supplier of budget video to mass-merchant outlets, is expanding into audio by adding a line of CDs and audiocassettes priced at \$6.99 and \$3.99, respectively. The new line, as yet unnamed, will include oldies, classical, jazz, and rock titles. The company plans to use its current staff to handle all packaging, merchandising, and sales for the audio line. Starmaker president Ken Palmer says he expects the library of product—for which Starmaker will have exclusive distribution rights—will ultimately yield about 400 titles, including compilations, greatest-hits, and other packages. Palmer adds that he expects to have the first product from the new line out by July through the company's regular account base.

## Worldvision Tees Off With Golf Promotion

Worldvision Home Video, distributor of Jack Nicklaus' "Golf My Way" series, is offering video dealers a promotion called the "Golf My Way Putting Invitational." Winners from each store's hole-in-one putting contest will become eligible for a grand-prize drawing in April. The grand prize is a "Golfer's Dream Equipment Package," compliments of MacGregor Golf Co.

Top Video Rentals™						
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store rental reports.			
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release Rating
			★ ★ NO. 1 ★ ★			
1	1	6	ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990 R
2	2	6	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990 PG
3	11	3	YOUNG GUNS II	CBS-Fox Video 1902	Emilio Estevez Kiefer Sutherland	1990 PG-13
4	4	5	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990 PG-13
5	3	11	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990 R
6	6	4	THE ADVENTURES OF FORD FAIRLANE	CBS-Fox Video 1840	Andrew Dice Clay	1990 R
7	5	11	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990 PG-13
8	36	2	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990 PG
9	7	16	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990 R
10	14	3	DELTA FORCE 2	Media Home Entertainment M012458	Chuck Norris	1990 R
11	8	14	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990 PG
12	9	13	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990 R
13	10	6	GREMLINS 2: THE NEW BATCH	Amblin Entertainment Warner Home Video 11886	Zach Galligan Phoebe Cates	1990 PG-13
14	17	2	MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 81013	Denzel Washington Spike Lee	1990 R
15	13	12	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990 PG
16	12	11	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990 R
17	16	11	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990 R
18	15	7	GHOST DAD	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990 PG
19	18	10	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990 PG-13
20	19	6	LAST EXIT TO BROOKLYN	Neue Constantin Film RCA/Columbia Home Video 90633	Stephen Lang Jennifer Jason Leigh	1990 R
21	21	7	HENRY V	CBS-Fox Video 6163	Kenneth Branagh	1989 PG
22	23	5	LONGTIME COMPANION	Vidmark Entertainment	Bruce Davison Stephen Caffrey	1990 R
23	24	13	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990 NR
24	33	2	REPOSSESSED	Live Home Video 68919	Linda Blair Leslie Nielsen	1990 PG-13
25	29	19	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989 R
26	NEW ►		THE LEMON SISTERS	Miramax Films HBO Video 90326	Diane Keaton Carol Kane	1990 PG-13
27	27	6	TIE ME UP! TIE ME DOWN!	Miramax Films RCA/Columbia Home Video 90903	Victoria Abril Antonio Banderas	1990 NC-17
28	20	4	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972 R
29	22	15	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990 NR
30	30	7	ERNEST GOES TO JAIL	Touchstone Pictures Touchstone Home Video 1065	Jim Varney	1990 PG
31	25	4	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974 R
32	26	6	SHORT TIME	Live Home Video 68922	Dabney Coleman Matt Frewer	1990 PG-13
33	32	15	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990 R
34	37	27	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989 PG
35	RE-ENTRY		FRANKENHOOKER	SGE Home Video 2013	James Lorinz Patty Mullins	1990 NR
36	RE-ENTRY		BLIND FURY	Tri-Star Pictures RCA/Columbia Home Video 70253-5	Rutger Hauer	1990 R
37	28	15	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989 R
38	NEW ►		CIRCUITRY MAN	I.R.S. Media Inc. RCA/Columbia Home Video 90513	Jim Metzler Dana Wheeler-Nicholson	1990 R
39	RE-ENTRY		BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990 R
40	38	2	GO FOR IT	Warner Bros. Inc. Warner Home Video 35099	Terence Hill Bud Spencer	1983 PG

◆ 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.



## PBS HOME VIDEO

(Continued from page 41)

ic way of thinking in a nonthreatening, nonconfrontational kind of way," says Al Cattabiani, president of Pacific Arts Video, which distributes PBS product. "Bill Moyers is particularly good at this sort of thing."

Moyers has previously been featured in videos released by Mystic Fire Video, such as the six-tape "Joseph Campbell And The Power Of Myth" series and the Robert Bly profile "A Gathering Of Men."

When the war broke out, Cattabiani says he and his staff "were scanning the PBS catalog to find what was appropriate and we found this. This is entirely different [from the other videos coming out]. This is getting to the con-

*"This is essentially  
a public service,  
an important  
educational tool"*

cepts and intellectual ferment behind the conflict.

"When the battles are over, we're still going to have to try to make two cultures live together," he continues. "The fighting will be over but the underlying ideas aren't really going to change."

Cattabiani sees the release of "The Islamic Mind" as indicative of the ongoing evolution of the video medium. "What's happening in home video is it's evolving into something like the publishing business," he says. "We are suppliers who are in the business of conveying ideas and concepts."

"We are trying to take our role of electronic publisher seriously and respond to what's going on in the world," he continues. "We want to add what we can to the pool of ideas that people are drawing from. We are trying to [offer] programming that really does add something to your life. There is more to it than just passive entertainment."

Pacific Arts made "The Islamic Mind" available immediately upon announcing its availability on Jan. 28. "This is not just your standard prebook, street-date mode," adds Cattabiani. "We scanned our catalog, and every now and then one of those titles will become appropriate for retail release because of events surrounding the program."

"The Islamic Mind" will also air March 17 on PBS television stations.

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## VIDEO PEOPLE

**David C. Hendler** is appointed VP of finance and administration at Buena Vista Worldwide Home Video and Pay TV. He had been area chief financial officer for Pepsi-Cola.

**Martin Weinstein** is promoted to senior VP of sales and marketing at Turner Home Entertainment. He had been VP of sales and marketing at the company.

**Carol Lee** is named director of marketing and **Pam Rodi** is named senior director of creative services at RCA/Columbia Pictures Home Video. Lee had been director of broadcast and video production and Rodi had been director of creative services, both at RCA/Columbia.



HENDLER



WEINSTEIN



MATTHAEI

**Nan Halperin** is promoted to VP of sales and marketing at Hanna-Barbera Home Video. She had been senior director of national sales and marketing there.

**Marty Graham** is named VP of product development and **David Watts** is named director of product development at Rentrak Corp. Graham had been director of product development and Watts had been studio coordinator at the company.

**Jennifer Held Matthaei** is named Northeast regional sales manager at Orion Home Video. Prior to joining Orion, she had been Mid-Atlantic regional sales manager at Media Home Entertainment.

**Patricia Jackson** is named director of programming and acquisitions at J2 Communications/National Lampoon.

**Richard Jordan** is appointed manager of worldwide services for Vidmark Entertainment. He had served in a similar capacity at New World Entertainment. Also at Vidmark, **Terry Siebert** is promoted to national sales manager and **Al Pollan** is named Western regional sales manager. Siebert had been the Western manager. Prior to joining Vidmark, Pollan had been with MGM/UA Home Video.

**Michael Colter** has joined the membership acquisition staff at buying group The Video Alliance Group. He had been director of marketing for Video Pipeline.

## MOST RETAILERS NOT FRIGHTENED BY \$99.95 'GHOST'

(Continued from page 39)

they will be coming to sell-through with the title for holiday season."

While that may be true, Paramount has more immediate concerns in mind.

"What we're hoping is that with what we're spending on the marketing campaign, and with focused sell-off campaign, retailers will bring in incremental copies," Kanne says.

Although he declines to put a precise dollar figure on it, Kanne describes the marketing budget for "Ghost" as "significantly higher" than the \$3 million the studio says it spent to support "The Hunt For Red October," which the studio claims was its largest budget until that point.

"The whole theory [behind the higher price point] was to put the extra dollars back into the market," Kanne says. "We're going to do that again with 'Ghost.'"

In addition to the previously viewed campaign, Paramount has slated two flights of television ads, one running prior to street date and one six weeks after release.

The post-street-date campaign will also promote the sale of previously viewed copies.

Paramount is hoping that the additional marketing muscle will help push shipments of "Ghost" well beyond the 436,000 units achieved on "The Hunt For Red October," according to Kanne.

Although the studio will not say it explicitly, other sources indicate that, with its previously viewed campaign, Paramount is eyeing "Dick Tracy"-like numbers for "Ghost."

Buena Vista's "Tracy" shipped more than 500,000 units in December.

Another factor behind Paramount's optimism, according to

Kanne, is the apparent success of the similarly priced "Hunt" in the rental market. "The success of 'Hunt' I think will help," Kanne says. "It's still one of the top renters for retailers."

One indication that Paramount's optimism may be justified comes from Frank Lucca, president of the 700-store Flagship Entertainment Systems and one of the most outspoken retailers to protest the \$100 list price on "Hunt."

Lucca says his marketing group will not be staging a boycott this time as it did when "Hunt" came out.

"We have no corporate opinion," Lucca says of the pricing strategy for "Ghost."

"As far as \$99-list movies are concerned, the dealers have spoken. They purchased 436,000 of 'The Hunt For Red October,' a movie we lost tons of money on because of our boycott against Paramount. We took a stand. I don't want to fight a fight that isn't there."

"At least Paramount is not raising every title, and maybe we can take some credit for that, and no other studios have gone to \$99, so we may have won a point or two," says Lucca.

Ron Castell, senior VP of programming and merchandising at 1,500-store Blockbuster Video, accepts the price point and is ready to go with it.

"We would have liked to have seen a lower price—it's dynamite product," he says. "But they do their market research, they test and probe the water, and they have their reasons. 'Ghost' is very rentable and very sellable both. If others don't carry it [because of the high price], it will warm the cockles of my Blockbuster heart. Because there is a demand for it, and

we hope to satisfy that demand."

As for the previously viewed campaign, Castell says, "We're in favor of it, and we think it's smart. It's positive."

He doesn't venture an opinion, however, as to whether it will increase wholesale demand. "We will buy what the demand is from the individual stores. That's always the case," he says.

One retailer who is unenthusiastic about the "sell-off" commercial is John Thrasher, VP of video purchasing and distribution for 58-store Tower Records/Tower Video.

"I would have preferred that the production costs [of the commercial] be used to bring down the cost of the tape," says Thrasher. "And I would really have preferred that it come out at a sell-through price."

"The consumer is well aware of used movies being available. I can understand [Paramount] doing this, the economy and all, but what the consumer wants is to see some consistency and stability in releases."

Thrasher points to the apparent inconsistency in pricing "Pretty Woman" at \$19.95 and "almost the same kind of good-feeling movie, 'Ghost,' at \$99.95."

Another aspect of Paramount's marketing campaign for "Ghost" involves a reprise of the limited-time sales incentive used successfully on "Days Of Thunder" and "Another 48 HRS."

Dealers who order a 12-piece prepack of "Ghost" between Jan. 31 and Feb. 14 can choose between two premium packages.

One package includes a "Ghost" standee and a white fleece baseball-style jacket. The second package includes a jukebox-styled AM/FM cassette player and an audiocassette single of the Righteous Brothers' song "Unchained Melody" that appears prominently on the "Ghost" soundtrack.

Dealers who order two prepacks are eligible to receive both premium packages.

Explaining the philosophy behind the sales-incentive programs, Kanne says, "It really gets the distributor focused on making those calls to its accounts and explaining the program because it only runs for a limited time. Also, it helps us gauge our duplication needs better because it generates a lot of orders before the solicitation period ends."

## STORE MONITOR

(Continued from page 42)

year with a tough meeting: Central Texas is scheduling Mike McCaffrey on the topic of shrinkage and Gerald Adams of the Motion Picture Assn. of America on piracy... Barry Freilich, head of the Northeast Florida chapter and Granada Video, and also embroiled in an adult-video case, will talk to the Indiana Chapter Wednesday (13) at the Wyndham Garden Hotel in Indianapolis. Freilich's topic: "Free Speech, Is It Really? Are You Willing To Pay The Price?"... Ominous, ominous is the invitation to the Minnesota Chapter series of meetings in four cities regarding another attack that would allow "PG-13 or below. If you don't know what to do it may be too late for your store..."

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## Judds, Rabbitt, Tritt Among Acts Slated For TNN's N.Y. Music Series

NASHVILLE—For the second consecutive year, The Nashville Network will sponsor a country-music concert series at the Westbury (N.Y.) Music Fair. The Judds will headline the first show of the series, Friday (15), with Pirates Of The Mississippi as the opening act. Last year, more than 40 country acts played the 2,870-seat venue under the TNN logo.

Also booked for the 1991 series are Eddie Rabbitt and Mark Chesnutt, April 14; Dan Seals and Mary-Chapin Carpenter, April 16; Ricky Van Shelton and Michael Johnson, May 1; Travis Tritt and Lorrie Morgan, May 9; and Tanya Tucker and T. Graham Brown,

June 23. Other acts are to be announced.

While TNN sponsors the series, Westbury decides which artists will be booked. Jim McCormick, director of country music programming for the Music Fair Group (which also includes a sister facility at Valley Forge, Pa.), says last year's series drew "a spectacular crowd." He adds that "the Westbury Music Fair has enjoyed for a number of years extraordinary success when it comes to country music—to the extent that Kenny Rogers in 1988 and 1989 set records for his Christmas tour at Westbury."

## The Grass Is Always Bluer In The Next Band SPBGMA Meet Marked By Impromptu Jam Sessions

**B**LUEGRASS BINGE: In tight, intense clusters, they clogged the hotel lobby, spilled past the registration desk onto staircases and into the bars, then eddied down the corridors—indifferent to everything but the music they were playing. When bluegrass musicians congregate in large numbers, they must pick together or die. Neither an act of Congress nor an act of God could still these benign zealots for long. Several thousand such hardies came to Nashville recently for the annual meeting of the Society For The Preservation Of Bluegrass Music Of America (see story, this page). As soon as they unpacked—or possibly before—they unsheathed their instruments of choice and began assembling their ad hoc "parking lot" bands. Blessed by a common repertoire and free of the need for electrical outlets, bluegrassers can start and finish an impromptu show in less time than it takes a rock band to locate its drummer.

True, one does risk death by dobro in moving from group to group, or face the very real prospect of turning into a serial killer if one hears "Fox On The Run" played badly just one more time. But, in the main, it is a joyous experience, a bracing blend of country music imagery and jazz inventiveness.

Noting the near-toxic level of bluegrass fanaticism, a heathen observer remarked, "It's just like a Beatles convention—but with sideburns."

**BY HER FANS YE SHALL KNOW HER:** While the SPBGMA was in the process of announcing that she had won its "overall female vocalist" award, Alison Krauss was some miles away from the convention site and at the eye of her own storm. She and her band, Union Station, sold out the Station Inn bluegrass club—a rarity for even the biggest acts—and attracted some faces seldom seen in this homey venue. On hand to pay their respects to the young Rounder Records artist were Waylon Jennings, Tom T. Hall, Jessi Colter, Matraca Berg, and Billy Smith, as well as MCA exec Tony Brown and songwriter Pat Alger. Among her bluegrass peers dropping by were Eddie Adcock and Lynn Morris. Krauss' talent and coltish good looks have made her a prime target for a country label signing—a step she has so far resisted. She joked with those in the audience who became acquainted with her through her current (and

first) music video, "I've Got That Old Feeling." "I looked pretty wholesome, didn't I?" Krauss drawled, alluding to the mini-skirted silhouettes and meaningful stares spotted throughout the clip. She will soon be heard singing background on a Dolly Parton cut. Her next Rounder album will be out in June.

**MAKING THE ROUNDS:** Chris LeDoux and Cleve Francis are in the process of signing to Capitol/Nashville. Neither act got more than a nod from radio, but both have enjoyed music video saturation... The Country Music Assn.'s journal, Close Up, reports that Marty Stuart is producing a live bluegrass gospel album on the Sullivan Family for the Country Music Hall Of Fame. When he was 12, Stuart toured with the Sullivans. ... Miami's Playback Records will do the sound-

track album for the action film "Prime Target." It will be distributed by Laurie Records... The Statler Brothers gave out 3,000 free tickets to military dependents for the quartet's Feb. 1 concert at the 10,000-seat Hampton (Va.) Coliseum... Although she did not get the RCA deal she was angling for, Rhonda Vincent put on a vocally rich and animated showcase here during the SPBGMA convention. She is one of the strongest, most promising voices in bluegrass and a natural for traditional-leaning country labels... To that growing passel of patriotic paeans, add Boxcar Willie's new "Spirit Of America"... Rosanne Cash is February's "VH-1 artist of the month," a sinecure that involves the showing of exclusive interviews and performance footage of the Columbia Records artist.

**FOR CRS' SAKE:** The deadline for Country Radio Seminar's Artist-Radio Tape Session (ARTS) is Friday (15). To participate, an act must have had a top 75 single in a major trade chart during the past year or else a top 10 national hit some time during its career, and at least two persons from its support team registered at CRS. Participating stations must be registered and have their own battery-powered recording equipment.

**MARK YOUR CALENDARS:** Jimmy Bowen's talk at Nashville's Blair School of Music for the Songwriters Guild of America's "Ask-A-Pro" series has been moved up to Wednesday (13).

## Bluegrass Meet Draws Full House 10,000 Turn Out For Confab, Awards Show

■ BY EDWARD MORRIS

NASHVILLE—Nearly 10,000 musicians, singers, and enthusiasts attended the 17th annual awards show and convention of the Society For The Preservation Of Bluegrass Music Of America. According to Chuck Stearman, who heads SPBGMA, this year's event, held here Feb. 1-3, was the largest ever.

Registrants chose award winners in 36 categories. Part of the show also involved a competition for prizes as best bluegrass band.

New Tradition, a Nashville-based band that records for the Brentwood label, was judged top band. Wild & Blue, Greenwood, Ind., was second; Appalachian Trail, Bristol, Va., third;

Tailor Made, Fairview, Tenn., fourth; and Danger In The Air, Nashville, fifth.

The top award winners in their categories were:

• Entertainer of the year: Bill Mounce.

• Best band: Doyle Lawson & Quicksilver (overall); the Johnson Mountain Boys (instrumentally); Nashville Bluegrass Band (vocally); Jim & Jesse & the Virginia Boys (traditional); Tennessee Gentlemen (contemporary); Bill Mounce & His Outlaws (entertaining).

• Gospel band: Doyle Lawson & Quicksilver (overall); the Lewis Family (traditional); the Marksmen (contemporary).

• Old-time string band: The Foster Family.

• Male vocalist: Charlie Waller (overall); Del McCoury (traditional); Russell Moore (contemporary).

• Female vocalist: Alison Krauss (overall); Emma Smith (traditional); Suzanne Cox (contemporary).

• Bluegrass fiddler: Glen Duncan; old-time fiddler: Chubby Wise.

• Bluegrass banjoist: Raymond Fairchild; old-time banjoist: David Holt.

• Bluegrass mandolinist: Jesse McReynolds.

• Bluegrass guitarist: Tony Rice (lead); Larry Sparks (rhythm).

• Dobroist: Josh Graves.

• Bass fiddler: Travis Lewis.

• Album: "My Heart Is Yours," Doyle Lawson & Quicksilver, Sugar Hill.

• Songwriter: Sidney Cox.

• Bluegrass features writer: Neil Rosenberg.

• Publication (overall): "International Bluegrass."

• Newsletter editor: Wayne Bledsoe, "Bluegrass Pickin' Times."

• Regional newsletter: "Bluegrass Express," Magnolia State Bluegrass Assn.

• Disc jockey: Traci Todd, WRVU-FM Nashville.

• Radio station: WRVU-FM Nashville.

• Promoter: Norman Adams.

J. D. Crowe, Chubby Wise, Red Rector, and Joe Val were elected to SPBGMA's Preservation Hall Of Greats.

## NSAI Plans Spring Meet

NASHVILLE—The Nashville Songwriters Assn., International, will hold its 13th annual spring symposium March 15-17 at Loews Vanderbilt Plaza Hotel here. The event will include a songwriters showcase, hosted by Grand Ole Opry star Minnie Pearl, and will be capped by a songwriter-achievement-awards ceremony and dinner.

A series of workshops also will be held: "This Business Called Music," "I've Got A Deal," "I've Got Hits... What's Next," and "Rewriting Techniques." Other features include meetings during which registrants can pitch songs to A&R reps and song-critique sessions.

During the awards ceremony, NSAI will recognize its song and songwriter of the year, as well as the tops in country, pop/rock, gospel, adult contemporary, and R&B.



by Edward Morris



**3-D Presentation.** Charlie Monk, creative services director, Opryland Music Group, left, and Paul Lucks, VP/GM, PolyGram Records/Nashville, right, present the new Hank Williams three-CD boxed set to Bill Ivey of the Country Music Hall of Fame and Museum, in recognition of the historical significance of the recording, which features 84 original Hank Williams singles in chronological order.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	13	<b>BROTHER JUKEBOX</b> M.WRIGHT (P.CRAFT)	★ ★ No. 1 ★ ★ 2 weeks at No. 1 ◆ MARK CHESNUTT (V) MCA 7-53965
2	3	7	13	<b>WALK ON FAITH</b> S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 38T-73623
3	2	1	13	<b>DADDY'S COME AROUND</b> B.BANNISTER (P.OVERSTREET,D.SCHULTZ)	PAUL OVERSTREET (V) RCA 2707-7
4	4	3	12	<b>RUMOR HAS IT</b> T.BROWN,R.MCINTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
5	5	6	15	<b>THESE LIPS DON'T KNOW HOW TO SAY GOODBYE</b> D.JOHNSON (H.HOWARD)	◆ DOUG STONE (C) (V) EPIC 341-73570
6	8	12	16	<b>YOU'VE GOT TO STAND FOR SOMETHING</b> E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
7	7	8	11	<b>LOVE CAN BUILD A BRIDGE</b> B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	◆ THE JUDDS (V) CURB/RCA 2708-7/RCA
8	10	16	10	<b>IF YOU WANT ME TO</b> B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	◆ JOE DIFFIE (C) EPIC 341-76047
9	6	4	14	<b>FOREVER'S AS FAR AS I'LL GO</b> J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
10	16	20	14	<b>WHAT A WAY TO GO</b> R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 8234-4
11	17	23	7	<b>I COULDN'T SEE YOU LEAVIN'</b> J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY (V) MCA 53983
12	24	38	3	<b>LOVING BLIND</b> J.STROUD (C.BLACK)	◆ CLINT BLACK (V) RCA 2749-7
13	12	17	15	<b>LOVE WILL BRING HER AROUND</b> S.HENDRICKS (R.CROSBY,W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC 2081
14	19	22	9	<b>LITTLE THINGS</b> R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (V) MCA 53975
15	9	5	17	<b>COME ON BACK</b> H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRIS 4-19564/WARNER BROS.
16	18	27	12	<b>DON'T TELL ME WHAT TO DO</b> P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS (V) ARISTA 2129
17	20	18	15	<b>THERE FOR A WHILE</b> T.BROWN (C.WRIGHT,A.L.GRAHAM)	STEVE WARINER (V) MCA 7-53936
18	11	10	16	<b>UNANSWERED PRAYERS</b> A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
19	13	11	16	<b>I'VE COME TO EXPECT IT FROM YOU</b> J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT (V) MCA 53969
20	21	24	11	<b>IS IT RAINING AT YOUR HOUSE</b> B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632
21	28	35	5	<b>I'D LOVE YOU ALL OVER AGAIN</b> K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 2166
22	29	34	6	<b>I'M THAT KIND OF GIRL</b> T.BROWN (M.BERG,R.SAMOSEY)	◆ PATTY LOVELESS (V) MCA 53977
23	40	64	3	<b>HEROES AND FRIENDS</b> K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
24	32	39	5	<b>I GOT YOU</b> R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
25	25	25	17	<b>THINGS ARE TOUGH ALL OVER</b> B.MONTGOMERY (L.SILVER,T.BRUCE)	◆ SHELBY LYNNE (C) EPIC 341-73521
26	26	30	9	<b>LONG LOST FRIEND</b> S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARD,L.STEWART)	RESTLESS HEART (V) RCA 2709-7
27	59	—	2	<b>TWO OF A KIND, WORKIN' ON A FULL HOUSE</b> A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ GARTH BROOKS CAPITOL PRO-79537
28	14	14	17	<b>WE'VE GOT IT MADE</b> J.CRUTCHFIELD (S.RAMOS,B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-44576
29	30	37	7	<b>HEART FULL OF LOVE</b> H.DUNN,C.WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
30	33	40	11	<b>UNCHAINED MELODY</b> B.KILLEN (A.NORTH,H.ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
31	27	21	20	<b>CHASIN' THAT NEON RAINBOW</b> K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2095
32	15	9	15	<b>A FEW GOOD THINGS REMAIN</b> A.REYNOLDS (J.VEZNER,P.ILGER)	KATHY MATTEA (V) MERCURY 878246-7
33	23	13	17	<b>LIFE'S LITTLE UPS AND DOWNS</b> S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587
34	35	33	7	<b>TREAT ME LIKE A STRANGER</b> K.LEHNING (M.BONAGURA,P.MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
35	39	45	5	<b>TRUE LOVE</b> D.WILLIAMS,G.FUNDIS (P.ILGER)	DON WILLIAMS (V) RCA 2745-7-R
36	44	—	2	<b>THE EAGLE</b> R.ALBRIGHT,B.MONTGOMERY (H.COCHRAN,R.LANE,M.VICKERY)	WAYLON JENNINGS (V) EPIC 34-73718
37	45	50	4	<b>MEN</b> R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	THE FORESTER SISTERS (V) WARNER BROS. 7-19450
38	41	42	10	<b>THERE YOU GO</b> R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY)	EXILE (V) ARISTA 2139

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	34	31	12	<b>SAY IT'S NOT TRUE</b> S.SMITH,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-53955
40	38	32	20	<b>GHOST IN THIS HOUSE</b> R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH (C) (V) COLUMBIA 38T-73520
41	31	15	18	<b>IT WON'T BE ME</b> J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
42	46	46	9	<b>ONLY HERE FOR A LITTLE WHILE</b> C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN CAPITOL PRO-79424
43	36	26	18	<b>TURN IT ON, TURN IT UP, TURN ME LOOSE</b> PANDERSON (KOSTAS,W.PATTON)	◆ DWIGHT YOAKAM (C) (V) REPRIS 4-19543/WARNER BROS.
44	43	41	17	<b>PUT YOURSELF IN MY SHOES</b> J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
45	47	47	11	<b>BLUEBIRD</b> J.CRUTCHFIELD (R.IRVING)	ANNE MURRAY CAPITOL PRO-79423
46	42	28	18	<b>NOW THAT WE'RE ALONE</b> T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569
47	49	49	7	<b>I MEAN I LOVE YOU</b> B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19463/WARNER BROS.
48	50	52	7	<b>IF I BUILT YOU A FIRE</b> N.LARKIN (D.SAMPSON,M.HOLMES)	◆ NEAL MCCOY (C) ATLANTIC 4-87833
49	48	29	18	<b>YOU WIN AGAIN</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567
50	51	51	9	<b>CHASIN' SOMETHING CALLED LOVE</b> P.WORLEY,E.SEAY (M.SCHER,G.BURR)	◆ MOLLY & THE HEYMAKERS (C) (V) REPRIS 4-19517/WARNER BROS.
51	54	54	4	<b>IF THE JUKEBOX TOOK TEARDROPS</b> N.LARKIN (M.GRAHAM,D.GOODMAN,N.LARKIN,W.EASTERLING)	BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
52	NEW	1		<b>DRIFT OFF TO DREAM</b> G.BROWN (T.TRITT,HARRIS)	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ TRAVIS TRITT (V) WARNER BROS. 7-19431
53	55	55	6	<b>I'M SENDING ONE UP FOR YOU</b> B.BECKETT,T.BROWN (T.BROWN,G.NICHOLSON,R.KENNEDY)	T. GRAHAM BROWN CAPITOL PRO-79477
54	56	56	6	<b>I GOT IT BAD</b> W.WALDMAN,J.LEO (M.BERG,J.PHOTOGLIO)	◆ MATRACA BERG (V) RCA 2710-7
55	57	62	4	<b>UNCONDITIONAL LOVE</b> J.BOWEN,J.CRUTCHFIELD (D.LOWERY,R.SHARP,T.DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494
56	58	65	3	<b>WHAT GOES WITH BLUE</b> B.MONTGOMERY (P.NELSON,D.GIBSON)	TAMMY WYNETTE (C) EPIC 38T-46238
57	64	72	3	<b>WATER UNDER THE BRIDGE</b> K.LEHNING (J.MCMANUS,B.BURCH)	DAN SEALS (V) CAPITOL 7-7953
58	65	—	2	<b>LET HER GO</b> D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
59	53	44	12	<b>(YOU'RE MY) SOUL AND INSPIRATION</b> R.LANDIS (B.MANN,C.WEIL)	◆ THE OAK RIDGE BOYS (C) (V) RCA 2665-4
60	NEW	1		<b>RIGHT NOW</b> J.JENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
61	68	—	2	<b>DECK OF CARDS</b> M.JOHNSON (K.TYLER)	BILL ANDERSON (C) (V) CURB 4JM-76855
62	62	—	2	<b>MILES ACROSS THE BEDROOM</b> J.BOWEN,G.MORRIS (L.MOORE,J.REA)	◆ GARY MORRIS CAPITOL PRO-79514
63	60	58	19	<b>ROCK 'N' ROLL ANGEL</b> THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
64	61	63	6	<b>IN A DIFFERENT LIGHT</b> J.BOWEN,L.DAVIS (E.HILL,J.YUOKIN)	◆ LINDA DAVIS CAPITOL PRO-79283
65	74	—	2	<b>WILL THIS BE THE DAY</b> P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	◆ CHRIS HILLMAN & THE DESERT ROSE BAND (CD) (V) MCA/CURB 54002/MCA
66	NEW	1		<b>POCKET FULL OF GOLD</b> T.BROWN (V.GILL,B.ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
67	67	61	12	<b>THAT'S THE WAY LOVE IS</b> B.BECKETT,R.BENSON (L.PRESTON)	ASLEEP AT THE WHEEL (V) ARISTA 2122
68	NEW	1		<b>MARY &amp; WILLIE</b> B.BECKETT (K.T.OSLIN)	◆ K.T. OSLIN (V) RCA 2746-7
69	70	74	3	<b>LAY MY BODY DOWN</b> J.E.NORMAN,E.PRESTIDGE (B.MORRISON,J.HENRY)	◆ KENNY ROGERS (V) REPRIS 7-19504/WARNER BROS.
70	73	—	2	<b>ONE LESS PONY</b> R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB/CAPITOL PRO-79432/CAPITOL
71	NEW	1		<b>SOLDIER BOY</b> S.SILVER (DICKSON,GREEN)	DONNA FARGO (V) CLEVELAND INT'L 10
72	66	59	14	<b>ROLLIN' HOME</b> J.STROUD,RALVES (ALVES,MCCORVEY,HARRISON)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
73	NEW	1		<b>MAYBE THE MOON WILL SHINE</b> S.FISHELL (M.L.DIAS,J.PIERCE)	◆ MARSHA THORNTON (V) MCA 7-53995
74	71	68	7	<b>COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE</b> R.PENNINGTON (C.PUTMAN,B.JONES)	CLINTON GREGORY (V) STEP ONE 422
75	75	75	3	<b>THINGS ARE MOSTLY FINE</b> J.LEO,L.M.LEE (J.ADRIAN)	◆ DONNA ULISSE (C) (V) ATLANTIC 4-87862

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

## HOT COUNTRY RECURRENTS

1	—	—	1	<b>NEVER KNEW LONELY</b> T.BROWN (V.GILL)	◆ VINCE GILL MCA
2	1	1	6	<b>GOD BLESS THE U.S.A.</b> J.CRUTCHFIELD (L.GREENWOOD)	LEE GREENWOOD MCA
3	—	—	1	<b>COME NEXT MONDAY</b> J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN RCA
4	2	6	7	<b>FRIENDS IN LOW PLACES</b> A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
5	4	2	6	<b>HOME</b> B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
6	3	3	4	<b>CRAZY IN LOVE</b> J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY MCA
7	6	5	5	<b>YOU REALLY HAD ME GOING</b> H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN WARNER BROS.
8	5	4	3	<b>BACK IN MY YOUNGER DAYS</b> D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS RCA
9	9	11	6	<b>YOU LIE</b> T.BROWN,R.MCINTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE MCA
10	13	12	10	<b>JUKEBOX IN MY MIND</b> J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA RCA
11	10	10	18	<b>WHEN I CALL YOUR NAME</b> T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
12	7	8	9	<b>TOO COLD AT HOME</b> M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT MCA
13	11	7	12	<b>HOLDIN' A GOOD HAND</b> J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL

14	8	9	16	<b>NEXT TO YOU, NEXT TO ME</b> R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
15	14	13	22	<b>LOVE WITHOUT END, AMEN</b> J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
16	21	—	13	<b>BETTER MAN</b> M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
17	18	19	15	<b>I'M GONNA BE SOMEBODY</b> G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS.
18	23	20	21	<b>THE DANCE</b> A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
19	—	—	1	<b>AMERICAN BOY</b> R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL
20	19	18	6	<b>FEED THIS FIRE</b> J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL
21	12	14	7	<b>FOOL SUCH AS I</b> K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS RCA
22	17	21	13	<b>I MEANT EVERY WORD HE SAID</b> S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON COLUMBIA
23	16	17	24	<b>FOREVER AND EVER, AMEN</b> K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
24	15	15	12	<b>NOTHING'S NEWS</b> J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA
25	—	—	5	<b>EIGHTEEN WHEELS AND A DOZEN ROSES</b> A.REYNOLDS (P.NELSON,G.NELSON)	◆ KATHY MATTEA MERCURY

◆ 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.



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# COUNTRY

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- |   |  |
|---|--|
| 45 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI/Music Corp. Of America, BMI)                                       | 73 MAYBE THE MOON WILL SHINE (Camsong, BMI/Pierce, ASCAP)  |
| 1 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM   | 37 MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP)   |
| 50 CHASIN' SOMETHING CALLED LOVE (CBS Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL   | 62 MILES ACROSS THE BEDROOM (Logrhythm, BMI)   |
| 31 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM/HL                            | 46 NOW THAT WE'RE ALONE (Coolwell, ASCAP)  |
| 15 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM   | 70 ONE LESS PONY (Zoo II, ASCAP)   |
| 74 COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL                             | 42 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL              |
| 3 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP  | 66 POCKET FULL OF GOLD (Benefit, BMI)  |
| 61 DECK OF CARDS (Fort Knox, BMI/Trio, BMI/Songs Of PolyGram, BMI)  | 44 PUT YOURSELF IN MY SHOES (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP  |
| 16 DON'T TELL ME WHAT TO DO (CBS Tree, BMI) HL  | 60 RIGHT NOW (Sybbee, ASCAP/Sovereign, ASCAP)  |
| 52 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/CRGI, BMI/Edisto Sound, BMI)  | 63 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM   |
| 36 THE EAGLE (CBS Tree, BMI)  | 72 ROLLIN' HOME (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamerlane, BMI) WBM        |
| 32 A FEW GOOD THINGS REMAIN (Shedhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM                            | 4 RUMOR HAS IT (Ensign, BMI/Shedhouse, ASCAP/Millhouse, BMI) CPP/HL  |
| 9 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP   | 39 SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI) WBM   |
| 40 GHOST IN THIS HOUSE (Careers, BMI)   | 71 SOLDIER BOY (Ludix, BMI/Abkco, BMI)   |
| 29 HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL   | 67 THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey Drinkin', BMI)   |
| 23 HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)                      | 17 THERE FOR A WHILE (David 'N' Will, ASCAP/Shedhouse, ASCAP) HL   |
| 11 I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL      | 38 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP                                      |
| 21 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP)  | 5 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (CBS Tree, BMI) HL  |
| 48 IF I BUILT YOU A FIRE (Co-Heart, BMI/Golden Reed, ASCAP/New Clarion, ASCAP)  | 75 THINGS ARE MOSTLY FINE (Pick-A-Hit, BMI)  |
| 51 IF THE JUKEBOX TOOK TEARDROPS (Royalhaven, BMI/Circle South, BMI/Chatham Lane, ASCAP/Lust-4-Fun, ASCAP/Zomba, ASCAP) | 25 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL   |
| 8 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI)   | 34 TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL                   |
| 54 I GOT IT BAD (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrick Janus, ASCAP/Alter Berger, ASCAP) WBM      | 35 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM  |
| 24 I GOT YOU (Fame, BMI/Maypop, BMI)  | 43 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL |
| 47 I MEAN I LOVE YOU (Bocephus, BMI) CPP  | 27 TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cat Cody, ASCAP/Wee B, ASCAP)                     |
| 53 I'M SENDING ONE UP FOR YOU (EMI April, ASCAP/Ideas Of March, ASCAP/Cross Keys, ASCAP) HL                             | 18 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/CPP    |
| 22 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM                    | 30 UNCHAINED MELODY (Frank, ASCAP) HL  |
| 64 IN A DIFFERENT LIGHT (New Haven, BMI)  | 55 UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP)        |
| 20 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/CBS Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL                          | 2 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP                                      |
| 41 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)                                    | 57 WATER UNDER THE BRIDGE (Carreau, BMI/Fuji Pacific, BMI/Ensign, BMI)                                       |
| 19 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL/WBM   | 28 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM                               |
| 69 LAY MY BODY DOWN (Music City, ASCAP/Southern Days, ASCAP/Cool Hand, ASCAP) CLM                                       | 10 WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL   |
| 58 LET HER GO (Ha-Deb, ASCAP)   | 56 WHAT GOES WITH BLUE (Warner-Tamerlane, BMI/Maypop, BMI)   |
| 33 LIFE'S LITTLE UPS AND DOWNS (Makamillion, BMI/Warner-Tamerlane, BMI) WBM   | 65 WILL THIS BE THE DAY (Bar None, BMI/Bug, BMI)   |
| 14 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL/CPP   | 59 (YOU'RE MY) SOUL AND INSPIRATION (Screen Gems-EMI, BMI) WBM   |
| 26 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI)       | 6 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP  |
| 7 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM             | 49 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL  |
| 13 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI) WBM  |  |
| 12 LOVING BLIND (Howlin' Hits, ASCAP)   |  |
| 68 MARY & WILLIE (Mazdu, SESAC)   |  |

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## OUT OF TODAY'S HEADLINES

# "HEADIN' FOR ARMAGEDDON"

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FOR WEEK ENDING FEB. 16, 1991

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	1	2	21	GARTH BROOKS ▲² CAPITOL 93866* (9.98)	11 weeks at No. 1 NO FENCES
2	2	1	13	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	4	5	92	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
4	3	3	21	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
5	7	8	48	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
6	5	6	66	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
7	11	11	13	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
8	10	12	20	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
9	6	10	58	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
10	14	16	55	RICKY VAN SHELTON ● COLUMBIA 45250 /SONY (8.98 EQ)	RVS III
11	9	9	92	CLINT BLACK ▲² RCA 9668 (8.98)	KILLIN' TIME
12	8	4	20	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
13	12	7	12	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
14	13	13	37	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
15	15	14	23	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
16	16	15	17	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
17	17	17	25	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
18	19	19	16	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
19	18	18	36	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
20	21	22	44	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
21	20	20	36	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
22	22	21	47	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
23	24	24	87	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
24	25	30	17	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
25	23	23	16	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
26	33	36	37	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
27	30	32	16	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK
28	26	29	23	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
29	29	25	130	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
30	27	31	15	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
31	34	28	183	PATSY CLINE ▲² MCA 12 (8.98)	GREATEST HITS
32	28	27	23	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
33	31	26	70	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
34	35	39	25	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
35	32	34	24	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
36	38	35	20	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
37	37	33	195	RANDY TRAVIS ▲⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
38	52	—	2	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	43	44	274	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
40	48	43	31	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
41	36	37	16	WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
42	40	42	27	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
43	41	38	177	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
44	39	49	30	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
45	42	40	26	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
46	53	63	14	MATRACA BERG RCA 52066 (8.98)	LYING TO THE MOON
47	NEW ►	1		AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
48	NEW ►	1		MARTY STUART MCA 10106* (9.98)	TEMPTED
49	45	47	17	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
50	47	41	20	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
51	NEW ►	1		PAUL OVERSTREET RCA 2459* (9.98)	HEROES
52	54	72	3	CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
53	49	53	46	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
54	RE-ENTRY	91		LEE GREENWOOD ● MCA 5582 (8.98)	GREATEST HITS
55	44	50	68	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
56	62	52	34	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
57	68	59	30	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
58	60	56	8	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
59	50	46	88	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
60	55	61	52	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
61	59	67	22	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
62	51	51	67	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN
63	63	64	103	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
64	NEW ►	1		JERRY JEFF WALKER RYKODISC 10175* (9.98)	NAVAJO RUG
65	46	45	20	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
66	56	48	260	ALABAMA ▲³ RCA 7170 (8.98)	GREATEST HITS
67	58	54	15	EMMYLOU HARRIS REPRISE 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
68	57	62	14	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
69	65	65	95	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
70	67	71	15	TAMMY WYNETTE EPIC 46238*/SONY (8.98 EQ)	HEART OVER MIND
71	69	70	116	RICKY VAN SHELTON ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF
72	NEW ►	1		RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY
73	RE-ENTRY	29		TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
74	70	—	75	LYLE LOVETT MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
75	RE-ENTRY	17		MARK COLLIE MCA 42333* (8.98)	HARDIN COUNTY LINE

○ 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.

Shenandoah, Citing Litigation Over Its Name, Files For Chapter 11

NASHVILLE—Shenandoah, the Grammy-nominated Columbia Records quintet, has filed for Chapter 11 bankruptcy protection in Federal Court here. The group's manager says trademark-litigation costs arising over its name—and the refusal of Columbia or the group's production company to share the costs—led to the filing. The group, which is signed to Columbia through Fame Productions, will continue to tour as "Shenandoah," according to manager Bill Carter. He says the group originally worked as "Diamond Reo" but took its current

name at the joint suggestion of the record label, the production company, and its former management company. Since the group is not signed to Columbia directly, the bankruptcy provisions that allow a business to "reject burdensome contracts" may, according to its attorney, Jim Kelley, free Shenandoah to record for another label. A spokesperson for Columbia says, however, that the label has not been notified of any intention to terminate. In tracing the steps that led to the filing, Carter says, "I had gone to CBS and Rick Hall [of Fame

Productions] and asked for financial assistance. We couldn't pay out. We were sunk because of these lawsuits. So I had hoped that since 'Shenandoah,' the name, was selected by parties other than the band that those parties might be willing to kind of help this band defend itself. When they were not willing to, then the accountants, lawyers, everybody finally met. And when we looked at the projections, the whole year of 1990, all the band's excess funds had gone to paying off debts—these lawsuits and lawyers. In '91, they're faced with the same prospect.

That's when the reality of this decision set in." Shenandoah has recorded three albums for Columbia, the second of which, "The Road Not Taken," has been certified gold. "Ghost In This House," a cut from the current album, "Extra Mile," is contending for a Grammy in the category of best country performance by a duo or group with vocal. Carter says the band has not been receiving royalties from its record sales because of the way its contract is structured. Carter says there have been "several" suits concerning the

group's name, some of which have already been settled. If the "oppressive contracts" are terminated via the bankruptcy proceedings, Carter adds, "we are advised by our lawyers that we'll be in the process of renegotiating a new record contract directly with a label." EDWARD MORRIS

KAJA PD Randy Carroll talks about country radio ... see page 20





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Financial Services  
"Business World"  
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*For complete registration information and hotel reservation form, please contact:*

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European Office: European Vice President: Andrew Bourne, Rank Video Services, Ltd.  
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## SOUNDTRACKS

(Continued from page 10)

stemming from the exposure the series received when 40 million viewers saw it broadcast on PBS stations last year. Additionally, she says, several country radio outlets have been playing the single—part of which features the reading of an undelivered love letter, written by a soldier to his wife during the Civil War, over the "Ashokan Farewell" theme—because of its relevance to the Persian Gulf war.

"I think ['Ashokan Farewell'] was the theme that people could sort of attach the series identity to," says Yapple. "However, beyond that, the folk fiddle music, and certainly the gospel music and brass-band stuff, is really all of the period. There's nothing sexy or contemporary about it, really, except that it was attached to that series and is good music, certainly."

### 'INTEGRAL' TO PROGRAM

Similarly, Kevin Laffey, manager of A&R at Warner Bros., ascribes the success of the "Twin Peaks" soundtrack to the popularity of the television show, "and how integral the music is" to the program. "[The music] seems to be way up in the mix," says Laffey. "And there's something odd about Angelo's style—the way it touches on this kind of '50s sensibility and yet has such an orchestral, romantic feel to it."

Laffey says the upcoming "megamix" project was inspired by the same European mixing scene that has resulted in the hybrid hit of "Tom's Diner" by DNA Featuring Suzanne Vega. The new mix, he says, takes themes from the soundtrack, combines them with a beat tying them together, and adds character dialog.

One reason for the project, he adds, is that similar bootlegs involving the show already exist in Belgium and the U.K. "There's something called 'Twin Freaks' that's getting airplay in England that's a beat and dialog from the show," says Laffey. "They also took the album version of 'Falling' and they flew in dialog on that. It's a huge phenomenon over there."

Yet another phenomenon has been the success Orion's "Dances With Wolves" has garnered—not least due to composer Barry's score. His first since the Academy Award-winning score for "Out Of Africa," the album is already approaching sales of 250,000 units, according to Epic.

### NEGLECTED AUDIENCE

Barry himself sees the album's success coming from its appeal to "a huge audience out there that is kind of neglected by the business." Barry—who has composed more than 80 scores and seen 65 soundtrack albums released—notes that today's "pop" soundtracks are a comparatively new phenomenon. They are the result, he says, of "the new studio musical-department heads [being] essentially from the pop era, the pop business, as opposed to the previous people, who'd been music men in the music business in the film industry. So the essence shifted into scores that were totally popular-oriented."

Though some may assume the strong sales of the "Dances With Wolves" soundtrack are overwhelmingly the result of the film's broad popularity, Barry points out that

(Continued on page 69)



# Music Video

## Epoch Films' Era Has Dawned Firm Makes Name For Itself Via Vids, Ads

■ BY DEBORAH RUSSELL

LOS ANGELES—An epoch, as defined by Webster's, is an extended period of time characterized by a distinctive development.

Since 1989, partners Paula Harwood and Mindy Goldberg have overseen a distinctive development of their own: New York-based Epoch Films. In two short years, this female-owned production company has emerged as a premier player in the commercial and music video fields with a client list including Nike, Universal Studios, and M&M/Mars, as well as Iggy Pop, Madonna, and Deee-Lite.

In addition to its founders, Epoch is staffed with several women in power, from executive producer Debbie Samuelson to director Paula Greif and free-lance producers Anne Mul-

*'Labels know my directors will approach a clip in an artful way'*

len, Karen Livingston, and Louise Feldman.

"Art is not a gender issue," says Greif, the eye behind the Rock The Vote public-service announcements featuring Madonna, Deee-Lite, and Lenny Kravitz. "It's who you are, your background, that makes you. I've created my own world for myself, and I don't feel any overwhelming sense of white maleness in this field."

"It's not an issue, being female. Obviously, it hasn't hampered us in any way," says Samuelson, who came to Epoch last year after several years in the music video department at Columbia Records.

Given Samuelson's record-company experience, Epoch has a good relationship with labels. "I have an understanding of both sides. I know what to anticipate from the label side and the production side," she says. "I know what the problems are and what the possibilities are."

Greif, who just completed Londonbeat's "I've Been Thinking About You," has been in the music-video field for close to eight years. Her debut was what she terms a "fluke." While working as an art director in New York's fashion circles, she convinced record executive Jeff Ayeroff to give her a shot at directing a music video. He presented the Smiths' "How Soon Is Now," a clip Greif reeled for \$5,000 with colleagues Ken Ross and Richard Levine.

Eventually, she formed Paula Greif Productions, the company that produced Billy Joel's "I Go To Extremes," among others. However, the pressures of balancing business with art became overwhelming, and she disbanded the company last year.

"I invented my company, I made it all up," says Greif. "And it grew so fast, I was so shocked. It just became too much to run a production compa-

ny and be a director at the same time."

Plus, it was tough being a one-director company, she adds, and Epoch gave her the opportunity to join a creative team.

"There's something interesting about being around other directors," she says. "I really enjoy the camaraderie at Epoch."

Her principal comrade is director Jeff Preiss, the eye behind Iggy Pop's "Candy" video and Los Lobos' "Down On The Riverbed," among others. He and director Diane Martell recently directed a short film on house dancers and voguing, titled "House Of Tres," to be aired on the acclaimed PBS series "Alive From Off Center."

Like Greif, Preiss followed a fairly crooked path, filled with eight years of experimental film making, to the music-video "mainstream." Epoch founder Goldberg actually produced Preiss' first commercial, and he joined the company shortly after its formation.

"I like working on short films," Preiss says. "Film in a miniature form can be very beautiful and special."

Much of the work directed by Preiss and Greif is characterized by their intense love affair with New York. The city is more than a physical location, they say; it is an artistic sensibility, and one that tempers the majority of production out of the company's bicoastal operation. To facilitate shooting ease, Epoch does maintain a satellite office on the West Coast.

"We all love working in L.A., but the New York point of view still comes through," says Samuelson. "There's a different energy and perspective to New York. It's the best location in the world."

The city has "everything under the sun," Samuelson says, including racially and sexually mixed crews. "It's a big city filled with talented people."

New York does have limitations, however, says Greif. "There are less stages, less great editors, and less great facilities, but after a while you just know that, and you find the right people and places. I love New York. I have to work here. All my resources are here."

"I just like shooting New York; it [represents] metropolitan romance," says Preiss, who recently reeled a series of ads for the Metropolitan Transit Authority. "Sometimes I'll go out with my 8mm camera and just shoot buildings."

Preiss has also taken the camera to L.A. in search of a good scene. One time Preiss was driving through L.A. and told the driver to stop because he had found the perfect "wrong-side-of-the-tracks" building he was looking for. It was only later that he found out that he was actually filming the home of one of his competitors, Propaganda Films.

Epoch's main resource is the company's breadth of vision, which includes feature films and documentaries, as well as commercials and mu-

sic videos.

And despite a conservative trend among video programmers, the Epoch crew remains true to its artistic vision, says Samuelson. "Labels come to me because they know my directors will approach a clip in a quirky, artful way," she says. "Everything goes in waves. We can't be impacted by programming."

They can be impacted by world events, however. As art imitates life, Preiss also expects videos to change because of Operation Desert Storm.

# THE EYE



by Melinda Newman

**WORTHY ALTERNATIVES:** "Night Tracks" is adding alternative videos to its weekend programming for a four-week trial basis starting Feb. 8. The show, which is broken into two 90-minute segments, will feature 30 minutes of alternative videos at the beginning of each of those 90-minute blocks. Though the same reels are repeated on Saturday night, their positions will be reversed.

"We've always tried to the best of our ability to support new artists, but the stuff that we play has usually already crossed over into the top 40," says the show's producer, H.B. Barnum III. "There's a lot of music that, if given the chance, there's an audience for it."

The show could have gone several routes but decided to go with alternative music because "there's a core audience that will tune in to see that. We like to get new blood on the show and find our little niche."

"Night Tracks" will gauge the success of the experiment through mail comments. "We really want to find out what people think. We're really excited about this," Barnum says.

"We've gotten nothing but very positive response from record companies because it's a national show that at one point only played top 40 videos. When you look at the alternative charts, there's a nice mixture there."

Here's a sample of what Barnum is adding to the mix: **Jesus Jones**, "Right Here, Right Now"; **Living Colour**, "Love Rears Its Ugly Head"; **Pop Will Eat Itself**, "X,Y + Z"; **Divinyls**, "I Touch Myself"; **Drivin' N' Cryin'**, "Fly Me Courageous"; **Steve Vai**, "For The Love Of God"; **Daniel Ash**, "This Love"; **UB40**, "Here I Am"; **Bootsauce**, "Scratching The Whole"; **Deborah Harry & Iggy Pop**, "Well, Did You Evah!"; **EMF**, "Unbelievable"; and **They Eat Their Own**, "Like A Drug."

**C-CH-CHANGES:** As we hinted last week, **Steve Leeds** will be handling video and alternative promotion for **PolyGram Label Group** in New York. An official announcement should be forthcoming.

Also, **Dave Cagner** has left his position as video promotion assistant at **EMI**. His replacement will be announced next week. Cagner can be reached at 718-528-6775.

**THE SEARCH IS ON:** MTV has embarked on a six-city tour looking for two new VJs. Interested parties should send VHS tapes, résumés, and photos to **Lisa Berger** at MTV's Universal City, Calif., office immediately (and we mean overnight). Appointments will only be made with individuals who have sent tapes. Supposedly no one is going off the air, but some shifts are being re-evaluated as **Julie Brown's** and **Adam Curry's** contracts are rene-



**In The Picture.** Members of Alice In Chains check the framing on their latest Columbia video, "Man In The Box." In back, from left, are singer Layne Staley; video director Paul Rachman; bassist Mike Starr; and drummer Sean Kinney. In front is guitarist Jerry Cantrell. (Photo: Bob Gruen).

gotiated.

Auditions are open to males and females 18-35. Applicants should have a strong knowledge of music and a sparkling personality.

**PUMPING IT UP:** **Pump It Up**, the weekly rap-music video show produced by Los Angeles-based Fox Television Stations Productions, came to New York and Philadelphia to tape several features for upcoming episodes. Among the artists interviewed were **3rd Bass**, **KMD**, **Jazzy Jeff, Steady B**, **Three Times Dope**, **LL Cool J**, **Downtown Science**, **Kool Moe D**, **Main Source**, **King Sun**, **Three Kings & A Cipher**, and **Next School**. According to executive producer **Jay Scherer** and producer **Jeff Shore**, the interviews will begin airing almost immediately. They add that the show, which airs in almost 90 markets, intends to do location shoots in other cities, such as Chicago and Miami, soon.

**SCREENING ROOM:** I locked myself into a room the other day and watched videos until my eyes threatened to fall out:

**Clips I Love:**

- **Sting**, "All This Time" (A&M). Great color and performance. I discover something new every time I see it.
- **INXS**, "Disappear (Remix)" (Atlantic). Much more lively than the original clip, which I also liked. And the song wears really well.
- **Clint Black**, "Loving Blind" (RCA). Worth it for no other reason than seeing Black without his hat on.
- **The Beautiful South**, "My Book" (Elektra). Fun concept, well executed. Why doesn't anyone but me like this band?

**Clips I Like A Lot:**

- **Enigma**, "Sadness" (Charisma). Gorgeous photography and imagery. And what a concept.
- **Rhythm Tribe**, "Gotta See Your Eyes" (Zoo). First clip from a new label really starts it and the band off on the right foot.
- **Inspirational Carpets**, "This Is How It Feels" (Elektra). Great, but can't figure out why the fish is in there. Did **Faith No More's** "Epic" start a trend?
- **Son Of Bazerk**, "Change The Style" (Soul/MCA). Love the cut to B&W oldies club sequence.
- **Napalm Death**, "Suffer The Children." (Earache/Combat) Good color interspersed with black-and-white performance. Exceptionally good for a genre that tends to turn out standard videos.
- **Steve Vai**, "For The Love Of God" (Relativity). Not only does he play guitar like a god, he produces and directs his own videos.
- **BingoBoys** "How To Dance" (Atlantic). Cute, clever, and colorful, not to mention instructional.
- **Spunkadelic**, "Boomerang" (SBK). Like the song a lot, video is good introduction to band.





**Clips I Wouldn't Turn The Channel On:**

- **D.J. Quik**, "Born & Raised In Compton" (Profile). Nice editing and photography.
- **Daniel Ash**, "This Love" (Beggars Banquet/RCA). Good blend of concept and concert.
- **Caron Wheeler**, "The Colour Of Pain" (EMI). Taste-ful.



# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.  
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<b>BREAKTHROUGH</b> *Replacements, When It Began	<b>ADDS</b> Paul Simon, Proof Donny Osmond, Sure Lookin' Little Richard, Good Golly Miss Molly Todd Rundgren, Change Myself	<b>ADDS</b> Gloria Estefan, Coming Out Of... Jellybean, What's It Gonna Be Monie Love, It's A Shame Freddie Jackson, Do Me Again	<b>ADDS</b> Tish Hinososa, Something In The Rain K.T. Oslin, Mary & Willi Civil War Sdk, Sullivan Ballou Letter
<b>EXCLUSIVE</b> Cinderella, Heartbreak Station Great White, Call It Rock N' Roll Poison, Ride The Wind *Queensryche, Silent Lucidity Sting, All This Time Wilson Phillips, You're In Love	<b>FIVE STAR VIDEO</b> Neville Brothers, In The Still Of...	<b>EXCLUSIVE</b> The Whispers, Is It Good To You	<b>HEAVY</b> A.Tippin, You've Got To Stand For... Doug Stone, These Lips Don't... Mark Chesnutt, Brother Jukebox Rob Crosby, Love Will Bring... Mike Reid, Walk On Faith Joe Diffie, If You Want Me To Ray Kennedy, What A Way To Go Randy Travis, Heroes & Friends Ronnie McDowell, Unchained Melody Marty Stuart, Little Things Pam Tillis, Don't Tell Me What To Do The Judds, Love Can Build A Bridge
<b>BUZZ BIN</b> Bingo Boys, How To Dance Divinyls, I Touch Myself Jesus Jones, Right Here, Right Now Living Colour, Love Rears... Rembrandts, Just The Way...	<b>ARTIST OF THE MONTH</b> Rosanne Cash, What We Really Want	<b>HEAVY</b> En Vogue, You Don't Have... Keith Sweat, I'll Give All My... Belli DeVoe, When Will I See... Pebbles, Love Makes Things Happen C&C Music Factory, Gonna Make... Michelle, Something In My Heart Another Bad Creation, Isha Oleta Adams, Get Here Whitney Houston, All The Man... L.L. Cool J, Around The Way Girl Rude Boys, It's Written All Over... Surface, The First Time Janet Jackson, Love Will Never... LeVert, All Season Tracie Spencer, This House Tony Terry, Head Over Heals Anita Baker, Fairy Tales Lalah Hathaway, Baby Don't Cry Jeffrey Osborne, Only Human The O'Jays, Don't Let Me Down Caron Wheeler, Blue Is The Color... Father MC, I'll Do For You Johnny Gill, Wrap Your Body Tight Guy, I Wanna Get With U Ralph Tresvant, Sensitivity Loose Ends, Don't Be A Fool	<b>LIGHT</b> The Hollanders, I Know A Little Alison Krauss, I've Got That Old Feeling Alman 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 Tolver, Barstool Fool The Bama Band, My Reckless Heart Jerry Jeff Walker, Navajo Rug Michelle Wright, A Heartbeat Away Jonathan Richman, Since She... Donna Ullisse, Things Are Mostly Fine McBride & The Ride, Can I... Navy Band, We Are With You The Dillards, Out On A Limb Dean Dillon, Holed Up In Some... Jack Barlow, Spirit Of America Eddie Rabbitt, Tennessee Born... McQueen, Heroes
<b>HEAVY</b> AC/DC, Moneytalks C&C Music Factory, Gonna Make... Mariah Carey, Someday INXS, Disappear Chris Isaak, Wicked Game M.C. Hammer, Here Comes... Slaughter, Spend My Life Tesla, Signs Warrant, I Saw Red Winger, Easy Come Easy Go	<b>HEAVY</b> Mariah Carey, Someday Cher, The Shoop Shoop Song Gloria Estefan, Coming Out Of... Whitney Houston, All The Man... Janet Jackson, Love Will Never... Styx, Show Me The Way Surface, The First Time	<b>MEDIUM</b> Mica Paris, Contribution Digital Underground, Same Song Black Flames, Let Me Show... Samuelle, Black Paradise Maxi Priest, Just A Little Bit Longer Hi Five, I Like The Way Tara Kemp, Hold You Tight Jasmine Guy, Another Like My Lover Sid B Town, Deathwish	<b>MEDIUM</b> Molly/Heymakers, Chasin'... Neil McCoy, If I Built You... Billy Dean, Only Here For A Little While Linda Davis, In A Different Light Sawyer Brown, One Less Pony Baillie & The Boys, Treat Me... Patty Loveless, I'm That Kind Of Girl Ricky Van Shelton, Oh Pretty Woman Matraca Berg, I Got It Bad Vince Gill, Pocket Full Of Gold Clint Black, Loving Blind Kevin Welch, True Love Never Dies Desert Rose Band, Will This Be... Larry Boone, I Need A Miracle Restless Heart, Long Lost Friend
<b>ACTIVE</b> *Black Crowes, She Talks To Angels Dee-Lite, Power Of Love *The Escape Club, Call It Poison Susanna Hoffs, My Side Of The Bed House Of Lords, Remember My Name Jane's Addiction, Been Caught Stealing L.L. Cool J, Around The Way Girl David Lee Roth, A Li' Ain't Enough Paul Simon, Proof Urban Dance Squad, Deeper... Roger McGuinn, King Of The Hill Steelheart, I'll Never Let You Go	<b>LIGHT</b> Dream Academy, Love	<b>GMT</b> Continuous programming 704 18th Ave South, Nashville, TN 37203	<b>MEDIUM</b> Molly/Heymakers, Chasin'... Neil McCoy, If I Built You... Billy Dean, Only Here For A Little While Linda Davis, In A Different Light Sawyer Brown, One Less Pony Baillie & The Boys, Treat Me... Patty Loveless, I'm That Kind Of Girl Ricky Van Shelton, Oh Pretty Woman Matraca Berg, I Got It Bad Vince Gill, Pocket Full Of Gold Clint Black, Loving Blind Kevin Welch, True Love Never Dies Desert Rose Band, Will This Be... Larry Boone, I Need A Miracle Restless Heart, Long Lost Friend
<b>MEDIUM</b> Alias, Waiting... Drivin' N' Cryin', Fly Me Courageous *The Fixx, How Much Is Enough Gerardo, Rico Suave New Kids On The Block, Games Scorpions, Don't Believe... Suicidal Tendencies, Send Me... Trixter, One In A Million UB40, Here I Am Steve Winwood, I Will Be Here (Ver. II) *The Vaughan Brothers, Good Texan	<b>ADDS</b> BWP, Two Minute Brother Blaze, So Special Boogie Down Prod., Criminal... DOC, Mind Blowing Firehouse, Don't Treat Me Bad Gloria Estefan, Coming Out Of... Jellybean, What's It Gonna Be Living Colour, Love Rears... Monie Love, It's A Shame The Peace Choir, Give Peace... Richard Rogers, Spread A Little Love Scatterbrain, Down With The Ship	<b>GMT</b> Continuous programming 704 18th Ave South, Nashville, TN 37203	<b>MEDIUM</b> Molly/Heymakers, Chasin'... Neil McCoy, If I Built You... Billy Dean, Only Here For A Little While Linda Davis, In A Different Light Sawyer Brown, One Less Pony Baillie & The Boys, Treat Me... Patty Loveless, I'm That Kind Of Girl Ricky Van Shelton, Oh Pretty Woman Matraca Berg, I Got It Bad Vince Gill, Pocket Full Of Gold Clint Black, Loving Blind Kevin Welch, True Love Never Dies Desert Rose Band, Will This Be... Larry Boone, I Need A Miracle Restless Heart, Long Lost Friend
<b>BREAKOUTS</b> Firehouse, Don't Treat Me Bad D.Harry/Iggy Pop, Well, Did You Evah! *Inspirational Carpets, This Is How It Feels Lynch Mob, River Of Love Soup Dragons, Mother Universe They Eat Their Own, Like A Drug	<b>AMERICA'S NO. 1 VIDEO</b> Belli DeVoe, When Will I See...	<b>ADDS</b> Diamond Rio, Meet In The Middle Mel McDaniel, Turtles And Rabbits Reba McEntire, Fancy	<b>MEDIUM</b> Molly/Heymakers, Chasin'... Neil McCoy, If I Built You... Billy Dean, Only Here For A Little While Linda Davis, In A Different Light Sawyer Brown, One Less Pony Baillie & The Boys, Treat Me... Patty Loveless, I'm That Kind Of Girl Ricky Van Shelton, Oh Pretty Woman Matraca Berg, I Got It Bad Vince Gill, Pocket Full Of Gold Clint Black, Loving Blind Kevin Welch, True Love Never Dies Desert Rose Band, Will This Be... Larry Boone, I Need A Miracle Restless Heart, Long Lost Friend
<b>IMPACT CLIPS</b> Bingo Boys, How To Dance Black Crowes, She Talks To Angels Roger McGuinn, King Of The Hill Queensryche, Silent Lucidity Replacements, When It Began * Denotes Adds	<b>PEOPLE-POWERED HEAVIES</b> Another Bad Creation, Isha The Simpsons, Do The Bartman Bette Midler, From A Distance C&C Music Factory, Gonna Make... Candyman, Melt In Your Mouth Digital Underground, Same Song EPMD, Gold Digger Father MC, I'll Do For You Gang Starr, Just To Get A Rap Gerardo, Rico Suave Ice Cube, Dead Homiez Keith Sweat, I'll Give All My... L.L. Cool J, Around The Way Girl Madonna, Justify My Love Michelle, Something In My Heart New Kids On The Block, Games No Face/2 Live Crew, Fake... Pebbles, Love Makes Things Happen Ralph Tresvant, Sensitivity Slayer, War Ensemble Stevie B, Because I Love You Timmy T, One More Try Tony! Toni! Toné!, It Never... Too Short, The Ghetto 2 In A Room, Wiggle It Vanilla Ice, Play That Funky Music Whitney Houston, All The Man...	<b>HEAVY</b> A.Tippin, You've Got To Stand For... Alan Jackson, Chasin' That... Alison Krauss, I've Got That Old Feeling Baillie & The Boys, Treat Me... Barbara Mandrell, I'll Leave... Billy Dean, Only Here For A Little While Carlene Carter, The Sweetest Thing C Atkins/M.Knopfler, Poor Boy Blues Clint Black, Put Yourself In My Shoes Clint Black, Loving Blind Donna Ullisse, Things Are Mostly Fine Doug Stone, These Lips Don't... Dwight Yoakam, Turn It On... Emmylou Harris, Wheels Of Love Gary Morris, Miles Across... Joe Diffie, If You Want Me To Kenny Rogers, Lay My Body Down Kevin Welch, True Love Never Dies K.T. Oslin, Mary & Willi Larry Boone, I Need A Miracle Lionel Cartwright, Say It's Not True Mark Chesnutt, Brother Jukebox Mark Collie, Let Her Go Marsha Thornton, Maybe The... Martin Delray, Get Rhythm Marty Stuart, Little Things Matraca Berg, I Got It Bad Michael Murphy, Cowboy Logic Mike Reid, Walk On Faith Molly/Heymakers, Chasin'... Neil McCoy, If I Built You... Pam Tillis, Don't Tell Me What To Do Patty Loveless, I'm That Kind Of Girl Pirates/Mississippi, Rollin' Home Pirates Of The Mississippi, Feed Jake Randy Travis, Heroes & Friends Ray Kennedy, What A Way To Go Reba McEntire, Rumor Has It Rhonda Gunn, Safe In The... Rob Crosby, Love Will Bring... Ronnie McDowell, Unchained Melody Sawyer Brown, One Less Pony S.Lynne, Things Are Tough All Over The Judds, Love Can Build A Bridge Travis Tritt, Put Some Drive In... Verlon Thompson, She's The One Vince Gill, Never Knew Lonely Vince Gill, Pocket Full Of Gold	<b>MEDIUM</b> Gerardo, Rico Suave Deborah Harry/Iggy Pop, Well... Living Colour, Love Rears... Slaughter, Spend My Life Dee-Lite, Power Of Love Dee-Lite, Power Of Love Ronnie McDowell, Unchained Melody Alias, Waiting... Johnny Gill, Wrap Your Body Tight Jesus Jones, Right Here, Right Now Tesla, Signs Divinyls, I Touch Myself
<b>CURRENT</b> Celine Dion, Where Does My... Rembrandts, Just The Way... Michelle, Something In My Heart Steve Stone, Standing On The Edge Hall & Oates, Don't Hold Back... The O'Jays, Don't Let Me Down Scatterbrain, Down With The Ship Living Colour, Elvis Is Dead Mojo Nixon, Destroy All Lawyers Divinyls, I Touch Myself The Simpsons, Do The Bartman Jellyfish, That Is Why Firehouse, Don't Treat Me Bad Anthrax, Belly Of The Beast M.C. Hammer, Here Comes... Pantera, Cemetery Gates Scorpions, Tease Me, Please Me Queensryche, Best I Can Soho, Out Of My Mind Pet Shop Boys, Seriously Cheap Trick, If You Need Me The Peace Choir, Give Peace... Susanna Hoffs, My Side Of The Bed	<b>CURRENT</b> Aretha Franklin, Freeway/Gimme Some Smokey Robinson, One Heartbeat/Just Marvin Gaye, Sexual Healing Stevie Wonder, Do I Do/Overjoyed Luther Vandross, Here & Now/Stop To Anita Baker, Just Because/Sweet Love Johnny Gill, My/Rub/Wrap En Vogue, Hold On/You Don't Michael Jackson, The Way You/Man In Whitney Houston, Greatest...	<b>ADDS</b> Diamond Rio, Meet In The Middle Mel McDaniel, Turtles And Rabbits Reba McEntire, Fancy	<b>MEDIUM</b> Gerardo, Rico Suave Deborah Harry/Iggy Pop, Well... Living Colour, Love Rears... Slaughter, Spend My Life Dee-Lite, Power Of Love Dee-Lite, Power Of Love Ronnie McDowell, Unchained Melody Alias, Waiting... Johnny Gill, Wrap Your Body Tight Jesus Jones, Right Here, Right Now Tesla, Signs Divinyls, I Touch Myself

## MUSIC VIDEO

### VIDEO TRACK

#### LOS ANGELES

**DONALD TRUMP** does *not* appear as scheduled in the new **Precious Metal** video cover of "Mr. Big Stuff." Instead, the viewer merely sees the back of a tycoon's well-groomed head. Oh well, the Chameleon rockers still get their musical message across with the help of director **Jesse Dylan** of **Limelight Productions** and **Deborah Dalprat** of **DeeGee Productions**. **Limelight's** **Ellison Miller** produced with **DeeGee's** **GiGi Pritzker**. Footage was shot on location in both L.A. and New York.

**Vivid Productions' Big TV!** directed **Virgin** artist **Ryuichi Sakamoto** in "We Love You" from the album "Beauty." **Jeremy Barrett** produced.

#### NEW YORK

**KEN ROSS' Cyclone Pictures** is behind **Grace Pool's** new **Reprise** video, "Me Without You," from the "Where We Live" album. The clip mixes a performance sequence with landscape scenes reeled on a golf course. **Linda Ketelhut** produced. **Jefferson Spady** shot second camera and edited.

Those **B.W.P. (Bitches With Problems)** have two videos in the can to support their new "B.Y.T.C.H.E.S." album on **R.A.L.-Def Jam-Columbia**. "We Want Your Money" and "Two Minute Brother" are **F.W.A.** productions directed by **Harold Williams**. "Hype." **Wendy White** and **Cheryl McCloud** produced the clips for the outspoken female rappers.

### NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210**.

**CHRIS HILLMAN & THE DESERT ROSE BAND**  
**This Will Be The Day**  
A Dozen Roses—Greatest Hits/MCA-Curb  
John Hopgood/Planet Pictures  
Gerry Wenner

**GEORGE LAMOND W/BRENDA K. STARR**  
**No Matter What**  
Bad Of The Heart/Columbia  
Jeffrey Obrow, Lyn Healy/VIVID  
Markus Blunder

**MCBRIDE & THE RIDE**  
**Can I Count On You**  
Burnin' Up The Road/MCA  
Suzanne Bell/Bill Young Productions  
Bill Young

**K.T. OSLIN**  
**Mary And Willi**  
Love In A Small Town/RCA  
Ed Silverstein/Flashframe Films  
Jack Cole

**P.D2**  
**Movement**  
Situation Out Of Hand/Conspiracy  
Theatrix Moving Pictures  
Scott Frberg

**KEITH SWEAT**  
**I'll Give All My Love To You**  
I'll Give All My Love To You/Winterland  
Ralph McDaniels, Sabrina Gray/Classic Concept Productions  
Lionel C. Martin

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# Pro Audio

## Euro Sound Firms Brace For War Mull Impact Of Conflict On Support Biz

■ BY MIKE LETHBY

LONDON—Sound-reinforcement companies operating in Europe are viewing the peak spring and summer touring season with increasing uncertainty, as the music industry worldwide begins to absorb the Persian Gulf war's wider implications.

A week after the outbreak of hostilities, most top PA companies, tour managers, and artist managements are taking the sanguine view that, pending a major escalation of conflict, the best attitude is "proceed with caution; wait and see."

But a general mood of caution has led to many out-of-the-ordinary projects being put on the back burner. And, more seriously for the sound-reinforcement industry, many European tours by U.S.-based artists are being canceled, postponed, or cut short, falling victim to concerns over the prospect of air-travel terrorism (Billboard, Feb. 2, 9).

However, many observers in Europe feel that Americans overestimate the security risk abroad. "To many Americans, war in the Middle East equals war in London," says one source. The point may have some validity, since European cities are better attuned to terrorist threats.

Most sound-reinforcement companies are trying to think positively.

Mike Lowe of Britannia Row Productions in London, Europe's largest PA hire firm—with Pink Floyd, Frank Sinatra, Dire Straits, and many festivals on its books—is keeping an open mind. "Until things get hotter I don't see the point in throwing the world into further recession by thinking more about the downside," he says. "We haven't had any

tours canceled, although I do know that plans for some major outdoor events are on hold for the moment."

Greg Hall, speaking from Clair Brothers' U.S. headquarters, says, "There's concern about transportation and security. But we will have Bob Dylan, Sting, and Paul Simon out in Europe, and so far there's been no change in their plans. Our approach is simply proceed with caution."

On the lighter side, Hall touts a Noriega-style attempt to oust Saddam Hussein: "We could fly 100 [loudspeakers] from a helicopter and play him some AC/DC."

However impractical this may be, the European sound-reinforcement business may yet find itself short of willing customers as hopes for an early peace recede.

Among the more worried artists are Dionne Warwick, who canceled her European dates, and Cinderella, which abruptly terminated its tour after two London shows, heading home on a chartered jet.

Dire Straits is the biggest U.K. act so far to reschedule tour plans because of the crisis. The band's 15-month global trek, due to open here in June before moving to the U.S. in the summer, has been postponed for two months, according to Ed Bicknell of Damage Management, the Straits' management company.

"We started discussing the issue when [U.N. Secretary General Javier] Perez de Cuellar came back from Baghdad empty-handed," says Bicknell. The final decision to postpone was taken when military action escalated, but Bicknell explains that complex logistics as well as security fears had weighed on their minds.

"It's our most ambitious tour ever,

playing to around 6.5 million people with sections in different parts of the world, all of which must slot together at the right time," Bicknell says. "So a major factor was the impossibility of predicting what might be happening in, say, six months' time, because it's clear we're being prepared for a long conflict, and even when it's over the aftermath could be considerable."

Bicknell also cites the difficulty of moving 11 truckloads of equipment through intensive border security checks, and the question of providing security for huge audiences, as a deterrent to touring.

"Then there's economics," notes Bicknell. "Our insurance quotes are already up from a quarter of one percent to around 5%, and on the smaller shows that's a huge slice of the margin." He adds that Damage is in constant touch with other major bands' managements to maintain a consensus view, and that the tour will definitely go ahead eventually.

## AUDIO TRACK

### NEW YORK

DAVID FRANK completed production on an album by One Nation for I.R.S. at the Science Lab. David Sussman engineered, at the Solid State Logic 4000 E-Series, assisted by Doug DeAngelis. Special guests included bass player Will Lee, and John Gordon on guitar overdubs. Frank also cut basic tracks with Sheena Easton for her upcoming song "The Next Time," slated to be featured on her new MCA album. This time, the 4000 E-Series was guided by Mike O'Reilly. David Dill and DeAngelis assisted. Jimmy Bralower programmed drums, Lee was on bass, and Paul Pesco handled guitar.

D&D Recording had producer Jr. Vasquez and player/programmer Joe Moskowitz working on tracks for remixes of M.C. Hammer's "Pray" and "Here Comes The Hammer." Arty Oganayan engineered. Producer Louie Louie remixed tracks by the Boo-Yaa T.R.I.B.E. and for Aswad. Kieran Walsh engineered. MCA act Lydia Rhodes worked with Vasquez and Moskowitz on her debut album. Oganayan engineered.

Master of the blues B.B. King and producer John Tiren worked at Quad on a project for MCA. Jimmy Douglas engineered. Dana Dane and producer Clark Kent were in tracking for Profile Records. Henry Falco engineered.

### LOS ANGELES

KEITH COHEN RECORDED and mixed three tracks at Larrabee for Kylie Minogue (MCA): "One Boy Girl," "Rhythm Of The Lovin'," and "Count The Days." Kimm James assisted on the project in Studio A on the SSL 4072 G-



**RAMSA Transfer.** Manhattan Transfer member Alan Paul takes a break in his new music studio, where he is creating material for the group's upcoming album. Built in his Los Angeles home, Paul's studio is equipped with Panasonic/RAMSA's WRS-T820B mixing console, SV-255 portable and SV-3500 pro DAT recorders, WP9220 and WP9055 amps, and SL-4700 CD player. Due this spring, the Manhattan Transfer's new album is its first for Sony Music (CBS Records).

Series, 60 mono and four stereo channels. Also at Larrabee, Cohen mixed the track "Something They Call Love," by Paula Abdul for Virgin. The number was recorded at Microplant, on a TAC Magnum board with 72 channels.

Producer Tony Joseph and engineer Jay Lean worked in Summa's Studio B (API/deMedio room) on overdubs and vocals by Delicious Vinyl artist Tone Loc. Bell Biv DeVoe was in Studio B for tracking sessions. Dangerous Toys (CBS/SBK) overdubbed in Studio B with producer Roy Thomas Baker and engineer Tim Baldwin. Jim Champagne assisted.

At the Rock House, Larry Robinson remixed tracks by the Day Z's for Warner Bros. Morris Day produced, and John Van Nest engineered. Selwyn Hollins assisted.

Encore had PolyGram artist Aldo Nova in overdubbing his new project. Jon Bon Jovi produced, with Rob Jacobs at the board. Nick Didia and Steve Gallagher assisted. Producer Tom Lord-Alge and Toni Childs worked on Childs' new A&M project. Lord-Alge engineered, assisted by Gallagher. L.A. & Babyface overdubbed and mixed tracks for LaFace artist Damian Dame. Barney Perkins engineered, assisted by Milton Chan, Rob Seifert, and Gallagher.

Ignited Productions played host to several producers, including Jon Lind, John Van Tongeren, and Phil Galdston working on songs for the upcoming movie "Mannequin On The Move" (the sequel to "Mannequin"). Gene Miller handled vocals. Paul Klingenberg engineered both sessions, with Jeff Welch assisting.

Sonic Atmosphere's Don Harri-  
riss was in Studio A at the Enter-  
prise working on tracks and mixes

for his upcoming album, "Shell Game." Russell Bond engineered, using the studio's Mitsubishi X-880 32-track digital gear. Richard Carpenter was in Studio B with engineer Rodger Young to remix tunes for the final compilation of the reissue "The Carpenters." Fred Kelly assisted. Keith Washington was in Studio B to mix songs for an upcoming project. Alan Meyerson engineered, with Rich Marcowitz assisting.

### OTHER CITIES

**SOUNDSCAPE STUDIOS**, Atlanta, had R.E.M. in recording string overdubs with producer/arranger Mark Bingham. Scott Litt engineered, with Ted Malia assisting. Living Colour was in working on a spot for MTV's "Top Of The Hour." John Payson produced, with Ron Cristopher at the board. Jim Zumpano and Ted Malia assisted. Pebbles was in working on a remix from her recent album. L.A. Reid produced, with Donnell Sullivan at the board. Zumpano assisted.

Members of Parliament-Funkadelic worked in Starlight Sound, Richmond, Calif., with Shock G and Smoove of Digital Underground. Steve Counter engineered, assisted by Lynn Levy.

Colin Hay tracked an MCA project at Paisley Park Studios, Chanhassen, Minn., with producer Bobby Z. Tom Garneau engineered the project in Studio C, which houses a Soundcraft TS-24 console, and Studio B, which contains an API/deMedio console with GML automation, and Sony GH-24 and Studer A-800 tape machines. The Bodeans were in with producer/engineer David Z to work on a project for Warner Bros. Garneau assisted on the project in

(Continued on page 60)

## AMS Relocates To Neve HQ As Part Of Firms' Integration

NEW YORK—AMS Industries Inc., purchased last fall by Siemens Audio/Video Group, has relocated its U.S. corporate offices from Petaluma, Calif., to the Bethel, Conn., headquarters of Neve North America. The move is part of the integration of the two Siemens-owned companies.

AMS will draw upon Neve's resources in administration, accounting, sales/service, and advertising promotions. There are currently no plans for joint research and development between the two companies, according to a Neve spokesman, who notes that the details of the transition will continue to solidify in the next few months.

John Gluck, formerly senior sales executive with AMS in the U.K., was named president of AMS North America and is relocating to the Bethel offices. Graham Murray, AMS technical man-

ager, and Stuart Hirotsu, product support engineer, will also relocate to Connecticut from Petaluma.

AMS sales/service will be located in Neve's Los Angeles, New York, and Bethel offices, and a Chicago sales/service office will be established with sales manager Doug Ordon. In the southeastern U.S. and Canada, the Neve sales/service reps will also sell and service the AMS line. Neve is also the exclusive North American distributor for Mitsubishi pro audio gear.

AMS, a designer and manufacturer of hard-disc audio recording and editing systems, also manufactures audio processing devices and microphones. Its product line includes the AudioFile Plus digital recording and editing system, the Logic 1 and Logic 2 automated digital recording and mixing consoles, and the VCS digitally controlled analog console.



## EUROSOUNDS

One of an occasional series on the European professional audio industry, this week's column was compiled by Gary Hopkins in the U.K.

### FRANCE

**T**HE 90th Audio Engineering Society Convention in Paris, Feb. 19-22, will see a return of the console manufacturers following last year's Pro Audio Exhibitors Group-inspired boycott.

While some U.S. manufacturers are reportedly keeping away because of the Gulf crisis, their European counterparts will be out in force. According to European AES president Roger Furness, this convention will be the biggest of its type seen in Europe.

Product highlights will include the first sighting of the Stelladat Studio stationary-head DAT recorder; the Profile, a 24-bus console from DDA; the B2 compact console from TAC; the Hendrix console from Amek, a scaled-down version of its popular Mozart; Avalon, a 32-bus console from D&R; Sapphire, an in-line console from Soundcraft aimed at the 16- and 24-track recording market; the MEGAS recording and live-sound console range from Soundtracs; and the Encore, the first Neotek console aimed for film dubbing and television postproduction applications.

The general consensus is that manufacturers are pitching new boards firmly at the "midmarket" price range and hope to pull in clients from the audio and video post sectors, along with project-room users. No one is realistically expecting the launch of a "super console" this time around.

### GERMANY

**C**ONSOLE MANUFACTURER Neve has secured an order for 49 of its broadcast consoles, including 32 of its new 44 Series desks with Radio Republik Indonesia. The order is part of a \$20 million contract secured by Neve's parent company, Siemens.

State-owned RRI is the largest radio network in the country, founded within one month of Indonesia gaining independence in 1945.

### UNITED KINGDOM

**F**OLLOWING ITS DECISION to uproot to Hampstead, London, Air Studios was given a massive boost by a cash injection from a joint venture between its owner, the U.K.-based Chrysalis Group, and Japanese electronics manufacturer Pioneer (Billboard, Feb. 9).

The \$20 million project will involve the construction of recording, video, TV, postproduction, and performance facilities, plus office and accommodation space at the new Air site, a Georgian mansion called Lyndhurst Hall.

It is believed that Pioneer's involvement is partly due to its decision to push laserdisc heavily into the European market in the coming year. A base in London would give it ample opportunity to develop and exploit the medium.

According to Dave Harries, Air Studio's group technical manager, "If Pioneer had not come in, I think the project would probably have been scaled down."

The main hall is designed for multiple uses—as an orchestral room, recording studio, and TV facility—and, along with the rest of the complex, should be completed by mid-1992.

The second studio, to the rear of the building, will be based on Studio One at Oxford Circus, although the control room will be larger. Harries is confident that the facility will be a success, despite the general gloom in the U.K. recording business.

"The better studios that provide the right facilities at the right rates will always get the work," he says. "Even if we don't get it from this country, we will certainly get it from the U.S. and Japan."

**F**OSTEX U.K., MIRABILIS Records, and Nimbus Records have combined to create what is believed to be the first compact disc mastered from DAT.

Running at 82.4 minutes, the "Bach Orgebuchlein" proved impossible to master using conventional Sony 1610 and 1630 units, said Mirabilis managing director David Wylde. "We even altered the spools to see if it were possible," he says.

Nimbus was able to provide the CD cutting lathe with audio signal and time code directly from DAT tape using the Fostex D20 as the source machine as well as the editing master recorder to enable all of the music to be placed on one compact disc.

**U.K. MIXING-CONSOLE** manufacturer Solid State Logic is launching **Ultimation**, a new console automation system.

Designed for use either as motorized fader automation or standard G Series VCA automation, Ultimation can also be used to combine features from both.

SSL is bringing in the system after concluding that, while moving faders provide a useful visual reference for the engineer, they cannot match the precision of VCAs when making the subtle adjustments that affect the final mix.

Chris Jenkins, SSL product director, says the system suits the "sequential working method" of the postproduction market and gives the "positional feedback" required. Mixes made on any G Series computer can be transferred to Ultimation.

(Continued on next page)

# DECISIONS IN DUPLICATION



## BILLBOARD'S PROFESSIONAL TAPE AND DUPLICATION SPOTLIGHT

ISSUE DATE:  
**MARCH 23**  
AD CLOSE:  
**FEBRUARY 26**

Be in Billboard when it opens the door to the world of duplication and the process behind the duplication decisions made at record labels, home and music video companies.

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\*Special note: NARM/Independent Label issue date: March 30, Ad Close: March 5.

PHOTO (C) BRUCE BISHOP



EUROSOUNDS

(Continued from preceding page)

NEW IFPI SALES FIGURES FOR recorded music reveal that Europe is closing the gap with the U.S., currently the world's leading market for album, CD, and cassette sales.

Statistics for 1989 put the total sales for 16 European countries at 659.05 million units, compared with 680 million for the U.S. Totals for 1990 predict that 1990 European totals will outstrip those of the U.S.

West Germany is shown as having the largest European albums market with 163.3 million combined sales, an increase of 4.2% over the previous year. The U.K. is in second place with 162.6 million; France follows with 96.5 million.

ORINOCO STUDIO of London has reopened its main studio with a 60-channel Neve console with Flying Faders.

A SURVEY OF 160 recording studios in European pro audio magazine Pro Sound News Europe, compiled by FFW, reveals that the average rate in Europe for a 48-track digital studio is \$100 per hour, roughly \$20 more than that charged for 48-track analog.

Respondents to the survey revealed that these rates would increase by 7.7% in the U.K. this year, almost double that expected in France and the rest of Europe. German studios predicted a rise of only 4.4%.

Countries were optimistic concerning profit forecasts, with the French predicting an 8.5% rise, followed by the U.K. with 7.2%, and Germany at 6.3%.

Studios also revealed that throughout Europe they were working at only between 62% and 75% of total capacity, and that this pattern is not expected to change this year.

A total of \$40,000 was given as the cost of an average recording project. This contrasted with an average of \$120,000 and \$150,000 per project for mobile and video postproduction work. Overall investment to be made this year by European studios averages 15% of current total investment, with the majority in desk automation and workstations.

BELGIUM

BELGIAN DISTRIBUTOR Decatron premiered 35mm Cinema Digital Sound for the European market. This follows the launch of the 70mm system last year.

The 70mm system has been hampered by a lack of film releases that utilize this enhanced film-soundtrack medium, but the company is optimistic that the 35mm version will see an increase of releases. So far Decatron has installed six 70mm CDS systems in Europe.

AUDIO TRACK

(Continued from page 58)

Studio B. Basic tracks were cut in the soundstage room.

At New Vision Recording in Charlotte, N.C., Counterpoint Productions worked on an album for the heavy metal band Gypsy. The product is slated for release late this month. Bill Conner engineered.

Criteria, in Miami, had Canadian artist Janice Regan in with producers Kiki Garcia and Hector Almaguer to work on her debut album. Ron Taylor engineered and Eric Schilling mixed. Mark Kreig assisted. Sony Music International (CBS International) artist Roberto Carlos completed work on his upcoming Portuguese release. L.A.-based engineer Rick Rejeri completed the mixes, and Ted Stein engineered the AMS Audiofile editing sessions. Steve Whaley and Andy Roshberg assisted. Epic act Will To Power mixed its next single. Bob Rosenberg produced, with Caesar Sogbe at the board. Roger Hughes and Whaley assisted.

ley and Andy Roshberg assisted. Epic act Will To Power mixed its next single. Bob Rosenberg produced, with Caesar Sogbe at the board. Roger Hughes and Whaley 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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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 9, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONTEMPORARY
TITLE Artist/ Producer (Label)	GONNA MAKE YOU SWEAT C&C Music Factory/ R.Cliviles; D.Cole (Columbia)	YOU DON'T HAVE TO WORRY En Vogue/ T.Mcelroy; D.Foster (Atlantic)	BROTHER JUKEBOX Mark Chestnutt/ M.Wright (MCA)	RIGHT HERE, RIGHT NOW Jesus Jones/ M.Phillips (SBK)	THE FIRST TIME Surface/ Surface (Columbia)
RECORDING STUDIO(S) Engineer(s)	AXIS Acar Key; Rodney Ascue	STARLIGHT Ken Kessie; Steve Counter	JAVELINA Warren Peterson	SAM THERAPY Martyn Phillips	STUDIO ON WHEELS John Falzarani
RECORDING CONSOLE(S)	Amek Angela	Harrison 4032	Trident 80 B Series	DDA	Spectrasonic
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Studer A-800	Mitsubishi X-850	Otari MTR-90 II	3M M79
STUDIO MONITOR(S)	Yamaha NS10 Tannoy System 12 DMT Hothouse Amps	UREI 813	Tannoy SSMU	UREI 813 Research	JBL 431 Tannoy 6.5
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Scotch 226	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	STUDIO 55 Jack Joseph Puig	CAN AM Ken Kessie	ELEVEN ELEVEN Lynn Peterzell	SARM WEST Martyn Phillips	MARATHON Bob "Baccy" Broockmann
CONSOLE(S)	Neve 8128	SSL 4000-E Series G Computer	Neve V Series	SSL 4000-E Series G Computer	Neve V Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800/ Studer A-820	Studer A-820	Mitsubishi X-850	Studer A-820	Otari MTR-90/ Sony 3324
STUDIO MONITOR(S)	Yamaha NS10 UREI 813B Tannoy BPM 6.5	JBL 4435	Sierra Audio KEF C55 Yamaha NS10	Quested Yamaha NS10	Tannoy SSMU
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner	MASTERFONICS Glenn Meadows	MASTER ROOM Aram Chakraverty	STERLING SOUND Jose Rodregus
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sanyo/ JVC	Capitol	DADC
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Uni Distribution	Capitol	CBS Manufacturing

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# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
1	3	6	10	<b>MYRIAM HERNANDEZ</b> CAPITOL-EMI LATIN	TE PARECES TANTO A EL 1 weeks at No. One
2	2	2	9	<b>EMMANUEL</b> SONY	BELLA SENORA
3	1	1	16	<b>ANA GABRIEL</b> SONY	ES DEMASIADO TARDE
4	4	3	11	<b>JOSE LUIS RODRIGUEZ</b> SONY	LA FIESTA
5	5	8	5	<b>BANDA BLANCA</b> SONOTONE	SOPA DE CARACOL
6	7	9	4	<b>JUAN LUIS GUERRA Y LA 440</b> KAREN	ESTRELLITAS Y DUENDES
7	6	5	15	<b>MARISELA</b> ARIOLA	Y SE QUE VAS A LLORAR
8	8	7	6	<b>CHAYANNE</b> SONY	TIEMPO DE VALS
9	9	4	13	<b>ROBERTO CARLOS</b> SONY	PAJARO HERIDO
10	13	19	12	<b>JOSE FELICIANO</b> CAPITOL-EMI LATIN	NO PUEDO ESTAR SIN TI
11	24	32	3	<b>PALOMA SAN BASILIO</b> CAPITOL-EMI LATIN	DEMASIADO HERIDA
★★★ POWER PICK ★★★					
12	36	—	2	<b>JOSE JOSE</b> ARIOLA	ESA MUJER
13	15	24	9	<b>ALVARO TORRES</b> CAPITOL-EMI LATIN	MI VERDADERO AMOR
14	18	21	3	<b>LOURDES ROBLES</b> SONY DISCOS	QUE LASTIMA
★★★ HOT SHOT DEBUT ★★★					
15	NEW▶	—	1	<b>ANA GABRIEL</b> SONY DISCOS	DESTINO
16	10	16	4	<b>JUAN GABRIEL</b> ARIOLA	HASTA QUE TE CONOCI POPURRI
17	19	29	3	<b>VICENTE FERNANDEZ</b> SONY DISCOS	EL DESCINCLE
18	11	10	15	<b>RUDY LA SCALA</b> SONOTONE	CUANDO YO AMO
19	12	13	3	<b>ROBERTO CARLOS</b> SONY DISCOS	TENGO QUE OLVIDAR
20	17	23	5	<b>GUILLERMO DAVILA</b> TH-RODVEN	YO NESECITO MAS DE TI
21	25	—	2	<b>LUCIA MENDEZ</b> SONY DISCOS	AMOR DE NADIE
22	31	—	2	<b>LUIS ENRIQUE</b> SONY DISCOS	DATE UN CHANCE
23	16	12	9	<b>YORDANO</b> SONOTONE	MADERA FINA
24	NEW▶	—	1	<b>BRONCO</b> FONOVISA	SI TE VUELVES A ENAMORAR
25	NEW▶	—	1	<b>YURI</b> SONY DISCOS	QUIEN ERES TU
26	30	—	2	<b>GILBERTO SANTARROSA</b> SONY DISCOS	DE CUALQUIER MANERA
27	29	26	5	<b>BEATRIZ ADRIANA</b> FONOVISA	TU GABAN
28	26	—	2	<b>FRANCO DE VITA</b> SONY DISCOS	NO BASTA
29	14	11	21	<b>BRONCO</b> FONOVISA	CORAZON DURO
30	37	27	15	<b>JOSE JOSE</b> ARIOLA	ATRAPADO
31	NEW▶	—	1	<b>EMMANUEL</b> SONY DISCOS	NO HE PODIDO VERTE
32	21	17	14	<b>ROCIO DURCAL</b> ARIOLA	LA BALANZA
33	22	15	33	<b>JUAN LUIS GUERRA Y LA 440</b> KAREN	BURBUJAS DE AMOR
34	NEW▶	—	1	<b>BRAULIO</b> SONY DISCOS	COMO CUALQUIER JARDINERO
35	35	33	3	<b>YOLANDITA MONJE</b> SONY DISCOS	CANTARE
36	32	36	4	<b>MARIANA GARZA</b> MELODY	ALCANZAR UNA ESTRELLA
37	27	25	17	<b>GLORIA ESTEFAN</b> SONY	RENACER
38	28	30	19	<b>LOS TEMERARIOS</b> TH-RODVEN	CREO QUE VOY A LLORAR
39	20	14	22	<b>LUIS MIGUEL</b> WEA LATINA	ENTREGATE
40	23	22	4	<b>RAMIRO AGUILAR</b> SATURNO	CRUZ DE CEMENTO

Records with the greatest airplay gains this week. ♦ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

## Latin Notas



by Carlos Agudelo

THE 32ND ANNUAL INTERNATIONAL Viña Del Mar Song Festival, celebrated in Chile under a democratic government for the first time in 17 years, saw a few noticeable changes this time around. One of them was the larger participation of Spanish-speaking performers, including Juan Luis Guerra y la 440, Chayanne, Ricardo Montaner, Chileans Myriam Hernández and rock group Los Prisioneros, rapper Que Pasa, Miguel Mateos, and Jose Luis Rodriguez. The event took place Feb. 5-10 in this resort city located 141 kilometers northwest of Santiago. Through the years, the Viña Del Mar Song Festival has become the most prestigious event of its kind in Latin America and is frequently compared with the San Remo Festival in Italy. This year, the organization of the event was the responsibility of Juan Luis Trejo, the city's mayor, under instruction from Chile's president, Patricio Aylwin. The competition featured international and folkloric musical contestants with awards given to the top three winners in each category, selected by a jury of performers that included singers Martika, Armando Manzanero, and Alvaro Torres, and the 1990 Chilean participant in the International OTI festival, Osvaldo Diaz. Another difference this year was the elimination of the Silver Torch award, given by public acclamation, known collectively as "El Monstruo" or "The Monster." The event was overseen, as usual, by veteran MC Antonio Vodanovic along with Paulina Nin de Cardone.

TH-RODVEN, THE MIAMI-BASED LABEL, has a new VP/GM in the person of Jose Martínez. He comes from the TH side of the partnership, which in

Venezuela is a separate company from Rodven. Martínez replaces Gumerindo Miranda, who is going back to his native country. The arrival of Martínez, who comes with a VP title that Miranda didn't have, is supposed to bring a much-needed change of style to the label that at one time had the salsa market almost cornered and is now in dire straits.

SPEAKING OF TH-RODVEN, ACCORDING TO Eddie Santiago, the label's all-time best-selling artist, his new recording deal with Capitol/EMI Latin is off. "Right now I consider myself a free agent," he says, noting that there are still a few details to be worked out between his lawyers and the company. Santiago claims Capitol/EMI breached the agreement they had

## Prestigious international music fest spices up Chile

made: "They didn't honor the clauses in the time stipulated—something that happened even before I was to start with them—and that bothered me a lot." Santiago is currently putting the final touches on his last album for TH-Rodven, "El Rey De La Salsa Romántica," a recording that was interrupted by a bad cold he caught in Mexico that affected his vocal cords. However, Santiago is satisfied with the product, which continues the romantic, sensual, and sometimes erotic line that he inaugurated along with Frankie Ruiz in TH-Rodven back in the '80s. TH-Rodven is among those labels interested in signing the artist, one reason why it should work the album well. "I have promised myself that I will work three more years and then I'll retire into other things," says Santiago, who is in his late 20s, "and during that time I want my record company to be very close to me and not neglect me." Santiago, who is his own manager, says he will study the offers he has very carefully.

## Jazz BLUE NOTES



by Jeff Levenson

TO HEAR MARCUS ROBERTS DESCRIBE IT, if you peer long enough into a multifaceted jewel, eventually you come to see a reflection of yourself. Such is the gemological bent of this 25-year-old pianist, whose latest issue for Novus, "Alone With Three Giants," finds him mining the riches of three jazz greats—Jelly Roll Morton, Duke Ellington, and Thelonious Monk. Ironically enough, the process was one of self-discovery.

"The more clarity you have in examining each of these players," the worldly youngblood explains, "the closer you can get to reaching yourself. Any artist whose music is provocative—like these greats—automatically enables you to get closer to yourself and to your own musical character."

Far from serving as a mere exercise in self-examination, the album is proving a commercial success as well; it has just seen unusual movement on Billboard's Top Jazz Albums chart, jumping in two weeks' time from an entry position of No. 14 to No. 6 with a bullet.

It is a serious piece of work with formalist underpinnings. Its tracks possess an étudielike quality that communicates respect and reverence—for the material covered, for the composers honored, for the responsibility of being a jazz artist. Anyone who has heard Roberts working with Wynton Marsalis the last five years can certainly appreciate his point of view regarding the history of jazz and its cornerstone practitioners. Here, on his third album as a leader, he pays homage to his cultural heroes.

"I wanted to play music that offered the highest amount of resonance and personality," he says. "I

wanted this record to have a formal architecture to it, to have an overall mood and balance; that's no accident. I recorded it with meticulous care. If musicians devote their lives to artistic mastery, as these composers did, they and their work should not be treated disrespectfully. The more research I do regarding jazz's great composers, the more I'm convinced that they hold the key to my creative growth."

DOWN MEXICO WAY: Roberts is one of the showcase artists promised to attend this year's inaugural Cancun Jazz Festival, scheduled for May 20-27. Mexico's celebrated retreat hopes to follow the lead of the Aruba Jazz fest, by which an economically depressed tourist destination reinvents itself as a jazz

## Marcus Roberts' giant steps on the road to self-discovery

hot spot. Cancun has already pumped millions into a program of modernization and development. This fest—buoyed by the likes of Marsalis, Nancy Wilson, Najee, Tito Puente, Gato Barbieri, and soon-to-be-announced others—may help the island recapture the international limelight as a tourist's paradise.

RECORD STUFF: Triloka Records, which has done well with its "Living Proof" series (Jackie McLean's "Dynasty" was a winning issue last year), plans to introduce another series, this one featuring contemporary jazz artists. Several of those albums will be produced by Walter Becker, who spent a good part of the '70s parading the camp grounds as a Steely Dan. His first project will be a group recording led by pianist Andy LaVerne, the follow-up a first-time issue from pianist Leanne Ledgerwood, a protégé of Marion McPartland.

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Top Jazz Albums™

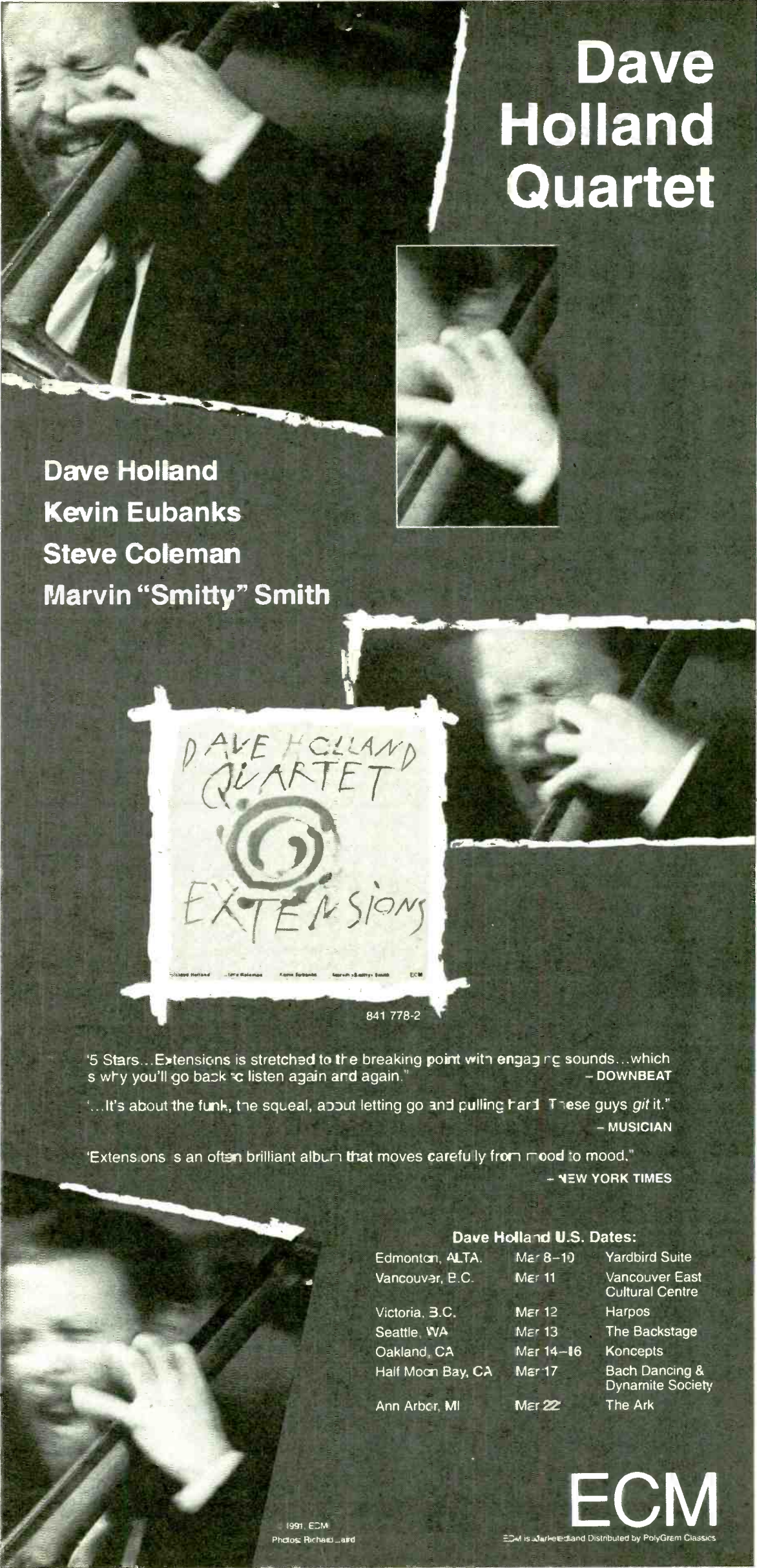
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	29	<b>HARRY CONNICK, JR. ▲</b> COLUMBIA 46146	11 weeks at No. 1 <b>WE ARE IN LOVE</b>
2	2	17	<b>MACEO PARKER</b> VERVE 843 751*/POLYGRAM	ROOTS REVISITED
3	3	15	<b>BETTY CARTER</b> VERVE 843 991*/POLYGRAM	DROPPIN' THINGS
4	4	15	<b>JON HENDERICKS AND FRIENDS</b> DENON 6302*/A&M	FREDDIE FREELOADER
5	5	13	<b>KENNY GARRETT</b> ATLANTIC 82156	AFRICAN EXCHANGE STUDENT
6	14	3	<b>MARCUS ROBERTS</b> NOVUS 3109/RCA	ALONE WITH THREE GIANTS
7	6	9	<b>DAVE HOLLAND</b> ECM 841 778*/POLYGRAM	EXTENSIONS
8	NEW ▶		<b>CHICK COREA AKOUSTIC BAND</b> GRP 9627*	ALIVE
9	NEW ▶		<b>SHIRLEY HORN</b> VERVE 847 482/POLYGRAM	YOU WON'T FORGET ME
10	9	9	<b>THE MANHATTAN PROJECT</b> BLUE NOTE 94204*/CAPITOL	THE MANHATTAN PROJECT
11	10	5	<b>WYNTON MARSALIS</b> COLUMBIA 47044	TUNE IN TOMORROW: THE ORIGINAL SOUNDTRACK
12	8	7	<b>THE PARIS ALL-STARS</b> A&M 5300	HOMAGE TO CHARLIE PARKER
13	7	11	<b>MARK WHITFIELD</b> WARNER BROS. 28321	THE MARKSMAN
14	15	3	<b>BRIAN MELVIN TRIO</b> GLOBAL PACIFIC 79335*/MESA-BLUEMOON	STANDARDS ZONE
15	NEW ▶		<b>BOB FLORENCE</b> USA 680*	TREASURE CHEST

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	9	<b>GERALD ALBRIGHT</b> ATLANTIC 82087*	1 week at No. 1 <b>DREAM COME TRUE</b>
2	1	15	<b>JOE SAMPLE</b> WARNER BROS. 26138	ASHES TO ASHES
3	3	11	<b>BOBBY MCFERRIN</b> EMI 92048*	MEDICINE MUSIC
4	4	21	<b>DAVID BENOIT</b> GRP 9621*	INNER MOTION
5	7	13	<b>SOUNDTRACK</b> ANTILLES 422 846*/ISLAND	THE HOT SPOT
6	10	5	<b>SAM RINEY</b> SPINDLETOP 133*	PLAYING WITH FIRE
7	6	19	<b>TAKE 6</b> REPRISE 25892	SO MUCH 2 SAY
8	NEW ▶		<b>DIANE SCHUUR</b> GRP 9628	PURE SCHUUR
9	17	5	<b>DAVE KOZ</b> CAPITOL 91643*	DAVE KOZ
10	5	15	<b>LOU RAWLS</b> BLUE NOTE 9384/CAPITOL	IT'S SUPPOSED TO BE FUN
11	9	11	<b>KIM PENSYL</b> OPTIMISM 3233*	PENSYL SKETCHES #3
12	16	7	<b>BRIAN BROMBERG</b> NOVA 9031*	BASSICALLY SPEAKING
13	13	9	<b>NELSON RANGELL</b> GRP 9624*	NELSON RANGELL
14	8	23	<b>ACOUSTIC ALCHEMY</b> GRP 9614*	REFERENCE POINT
15	18	5	<b>GAL COSTA</b> RCA 2214*	PLURAL
16	12	23	<b>RIPPINGTONS FEATURING RUSS FREEMAN</b> GRP 9618	WELCOME TO THE ST. JAMES' CLUB
17	NEW ▶		<b>MARION MEADOWS</b> NOVUS 3097*/RCA	FOR LOVERS ONLY
18	24	3	<b>SHAKATAK</b> VERVE FORECAST 847 017*/POLYGRAM	PERFECT SMILE
19	11	23	<b>BOBBY LYLE</b> ATLANTIC 82138*	THE JOURNEY
20	20	14	<b>TOM COSTER</b> HEADFIRST 384*/K-TEL	FROM ME TO YOU
21	22	13	<b>FATTBURGER</b> ENIGMA 73581*	COME & GET IT
22	14	29	<b>ANITA BAKER ▲</b> ELEKTRA 60922	COMPOSITIONS
23	15	19	<b>MICHAEL BRECKER</b> GRP 9622*	NOW YOU SEE IT ... NOW YOU DON'T
24	25	9	<b>PHIL SHEERAN</b> SONIC 80031*	BREAKING THROUGH
25	19	11	<b>MICHAEL PAULO</b> GRP 9623*	FUSEBOX

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

# Dave Holland Quartet



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**Kevin Eubanks**  
**Steve Coleman**  
**Marvin "Smitty" Smith**

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— DOWNBEAT

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— MUSICIAN

"Extensions is an often brilliant album that moves carefully from mood to mood."  
— NEW YORK TIMES

**Dave Holland U.S. Dates:**

Edmonton, ALTA.	Mar 8-10	Yardbird Suite
Vancouver, B.C.	Mar 11	Vancouver East Cultural Centre
Victoria, B.C.	Mar 12	Harpos
Seattle, WA	Mar 13	The Backstage
Oakland, CA	Mar 14-16	Koncepts
Half Moon Bay, CA	Mar 17	Bach Dancing & Dynamite Society
Ann Arbor, MI	Mar 22	The Ark

1991, ECM  
Photos: Richard Lard

ECM is marketed and distributed by PolyGram Classics



# Classical KEEPING SCORE



by Is Horowitz

**THE MARKETING IMPERATIVE:** One need look no further than the appointment of James Glicker as VP of international marketing, BMG Classics (see Executive Turntable, page 9), for new evidence of the dominant role the marketing function has assumed in record company strategy.

It's interesting indeed that Glicker comes to this high post with no record company background. But he does have imposing credentials in industries where establishing product identity and moving merchandise in quantity is the name of the game.

That's not to say that Glicker is a stranger to classical music. Actually, he was trained as a musician even as he prepared himself for a business career.

Guenter Hensler, president of BMG Classics, to whom Glicker reports, recalls hearing Goddard Lieberson, who headed Columbia Records during its classical glory days, comment that someone who knows classical music can be trained to sell records, but not the other way around. If this concept still has merit, it looks like BMG may have it both ways.

Glicker will headquarter in New York, but it's expected that he will devote lots of his time to strengthening BMG's standing in Europe, the world's largest classical market. It's there the company feels its largest growth potential lies at this time.

**THE VISIBLE PAST:** Some of the most treasurable audio artifacts in the CD catalog come from transfers of old recordings, some dating back to the earliest days of recording. If home video can't reach back quite as far for root material, it is yet able to offer a visual dimension to the communicative powers of a memorable artist

that extends beyond the purely aural evidence of a disc. There is probably no better evidence of the power of visual reinforcement than the Toscanini videos issuing from the RCA Records vaults. One accommodates just as quickly to their primitive camera technique and kine-scope quality as to CD transfers of historic analog sound recordings. That is, if the performances are truly worthwhile.

On a somewhat less apocalyptic level, home video transfers of old "Voice Of Firestone" TV shows (circa 1950), starring some of the classical world's most prestigious singers in their prime, are also proving of special interest.

Among new Firestone programs recently released by

## Glicker's BMG appointment reflects marketing's new role

Video Artists International is a cassette combining portions of three shows featuring Risé Stevens in four selections from "Carmen," a role for which she was universally acclaimed (VAI 69106). Visual treatment is straightforward and reinforces vocal elements attractively. As with all these VAI titles, Stevens also performs some lighter material. Howard Barlow conducts, and the mono sound is more than adequate. In all, a marvelous memento of this striking artist, who made her Met debut way back in 1938 and is still active in cultural affairs today.

**PASSING NOTES:** Koch International plans to record the Barber cantatas, "The Lovers" (a disc premiere), and "Prayers of Kierkegaard" with the Chicago Symphony Orchestra and Chorus led by Andrew Schenck. The live recording will be made in October.

Also filmed by Koch are April sessions for Pavel Berman's debut recording. Repertoire will include the Shostakovich Violin Sonata and Bloch's "Baal Shem Suite," says Michael Fine, Koch A&R chief. Berman, winner of last year's International Violin Competition in Indianapolis, is the son of pianist Lazar Berman.

Billboard.

FOR WEEK ENDING FEBRUARY 16, 1991

# Top Classical Albums™

THIS WEEK			2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
							LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	21					★★ NO. 1 ★★		19 weeks at No. 1	
							IN CONCERT • LONDON 430 433-2*		CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
2	2	47					BEETHOVEN: SYMPHONY NO. 9 DG 429-861*		LEONARD BERNSTEIN	
3	3	41					HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*		VLADIMIR HOROWITZ	
4	4	31					BLACK ANGELS NONESUCH 79242-2*		KRONOS QUARTET	
5	5	9					CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC*		EVGENY KISSIN	
6	6	9					VIVALDI: THE FOUR SEASONS ANGEL CDC-49767*		NADJA SALERNO-SONNENBERG	
7	7	19					HANSON CONDUCTS HANSON MERCURY 432-008-2*/PHILIPS		EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
8	9	5					ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108*		ITZHAK PERLMAN	
9	8	17					BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819*		ITZHAK PERLMAN/DANIEL BARENBOIM	
10	10	35					RACHMANINOFF: VESPER TELARC CD-80172*		ROBERT SHAW FESTIVAL SINGERS	
11	11	13					COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC*		SAINT LOUIS SYMPHONY (SLATKIN)	
12	14	15					DINNER FOR TWO SONY CLASSICAL MFK 46355*		VARIOUS ARTISTS	
13	13	21					VIVALDI: THE FOUR SEASONS ANGEL CDC-49557*		NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
14	21	3					DONIZETTI: L'ELISIR D'AMORE DG 429 744-2*		BATTLE, PAVAROTTI	
15	12	23					IVES: SYMPHONY NO. 2 DG 429-220*		NEW YORK PHILHARMONIC (BERNSTEIN)	
16	17	13					ITALIAN OPERA ARIAS ANGEL CDC-54062*		KIRI TE KANAWA	
17	16	7					THE COMPLETE CARUSO RCA 60495-2-RG*		ENRICO CARUSO	
18	15	33					TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740*		DMITRI HVOROSTOVSKY	
19	19	33					CLASSICS OF THE SILVER SCREEN TELARC CD-80221*		CINCINNATI POPS (KUNZEL)	
20	20	196					HOROWITZ IN MOSCOW DG 419-499*		VLADIMIR HOROWITZ	
21	NEW						SCHUBERT: FIERRABRAS DG 427 341-2*		HOLL, MATTILA, HAMPSON (ABBADO)	
22	25	12					VIRTUOSO DUETS ANGEL CDC-49406*		CHRISTOPHER PARKENING/DAVID BRANDON	
23	23	13					BRUCKNER: SYMPHONY NO. 7 DG 429 226-2*		VIENNA PHILHARMONIC (KARAJAN)	
24	22	13					RUTTER: TE DEUM COLLEGIUM 112*		CAMBRIDGE SINGERS/LONDON SINFONIA (RUTTER)	
25	NEW						PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254*		KRONOS QUARTET	

## TOP CROSSOVER ALBUMS™

THIS WEEK			2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
							LABEL & NUMBER/DISTRIBUTING LABEL			
1	1	9					★★ NO. 1 ★★		5 weeks at No. 1	
							THE CIVIL WAR ELEKTRA NONESUCH 79242-2*		SOUNDTRACK	
2	3	7					THE CIVIL WAR: ITS MUSIC AND ITS SOUNDS PHILIPS 432 591-2*		EASTMAN WIND ENSEMBLE (FENNELL)	
3	2	19					OEPIDUS TEX & OTHER CHORAL CALAMITIES TELARC CD-80239*		P.D.Q. BACH	
4	4	39					MUSIC OF THE NIGHT SONY CLASSICAL SK-45567*		BOSTON POPS (WILLIAMS)	
5	5	17					KISS ME KATE ANGEL CDC-54033*		HAMPSON, BARSTOW, CRISWELL (MCGLINN)	
6	6	11					THE STAR WARS TRILOGY SONY CLASSICAL SK 45947*		JOHN WILLIAMS	
7	7	15					MY FUNNY VALENTINE ANGEL CDC-54071*		FREDERICA VON STADE	
8	8	13					FIESTA! TELARC CD-80235*		CINCINNATI POPS (KUNZEL)	
9	NEW						BE MY LOVE ANGEL CDC 95468*		PLACIDO DOMINGO	
10	11	36					BERNSTEIN: WEST SIDE STORY DG 415-253		TE KANAWA, CARRERAS (BERNSTEIN)	
11	NEW						LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS 462 484-2*		JULIAN LLOYD WEBBER	
12	10	13					PUBLIC TELEVISION'S GREATEST HITS RCA 60470-2-RC		U.K. SYMPHONY	
13	9	30					SINGS ANDREW LLOYD WEBBER TELDEC 56924-2*		JOSE CARRERAS	
14	12	13					AN OLD SONG RESUNG ANGEL CDC-54051*		THOMAS HAMPSON	
15	13	13					MANCINI IN SURROUND: MOSTLY MONSTERS... RCA 60471-2-RC*		HENRY MANCINI/MANCINI POPS ORCHESTRA	

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

# Nipper News

Vol. 2, No. 16

## THE AMERICAN ALBUM

Leonard Slatkin and the Saint Louis Symphony Orchestra

In these turbulent times it is the inspiring music of THE AMERICAN ALBUM that reminds us of the beauty and worth of our country and of the importance of our freedom.

- In peacetime and in war, America's spirit and love of freedom have been expressed through music. That music defines our lives, our hopes and our dreams more expressively than any words ever could. This album is a musical portrait of America and Americans.
- From stirring marches by Sousa and dramatic arrangements of *America the Beautiful* and *The Star-Spangled Banner* to American classics by Copland, Gould and Ives, these stunning performances by Leonard Slatkin and the Saint Louis Symphony belong in every music collection and in every American's heart—all the American music you ever wanted on one disc!

**A MUST FOR ALL STORES!**

60778-2-RC

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**Around The World With HMV.** The Harlem Globetrotters pay a visit to the new HMV superstore in Sydney, Australia. Theirs was one of many recent appearances by local and international celebrities at the 1,300-square-meter outlet, which opened in November. Other visitors included Public Enemy, John Farnham, and Sam Brown.

## CDs Rapidly Eclipsing Vinyl In Japan Only 1 Firm Still Pressing Configuration

■ BY STEVE McCLURE

TOKYO—Reichi Nakaido could not believe it when his record company told him last spring that his newest album would be released on CD and cassette only. The veteran Japanese rocker—a diehard vinyl aficionado—raised a fuss and convinced Toshiba EMI to press 500 LPs for distribution to his friends and the media.

Nakaido should not have been surprised. Due to the rapid transition to CDs by Japanese record buyers, it is hard to find any vinyl albums at all in Japanese retail outlets these days.

Tower Records, for example, no longer stocks the configuration. The vast majority of popular music—domestic and foreign—sold in Japan is not available in analog disc form.

Economics dictate that 1991 will probably be the last year in which vinyl discs are produced in Japan. Only one company, Toyo Kasei, is still pressing them. The firm's sales manager, Fumio Sakurai, says the number of orders the company expects to receive is so small that it will likely phase out vinyl production altogether this summer.

"Last year we made 800,000 LPs and a total of 1.2 million singles and EPs," says Sakurai. "This year we'll probably make 600,000 LPs and 100,000 EPs and singles. I think this is the last year of LPs in Japan."

Sakurai says 95% of the discs Toyo Kasei will manufacture this year will be custom jazz pressings for labels like Blue Note.

The only reason the company keeps pressing vinyl is out of a sense of loyalty to the record com-

panies that have supplied Toyo Kasei with orders over the years, Sakurai says. At present, the firm has scaled down its analog operation to the point where it can press only 70,000 LPs a month. "The shift to CDs was so quick," comments Sakurai. "We expected vinyl to last longer."

In 1979, a total of 180 million analog records were pressed in Japan. In the first 11 months of 1980, that number had fallen to 1.7 million.

(Continued on next page)

## Blank-Tape Levy Suggested In Hong Kong

■ BY HANS EBERT

HONG KONG—Sweeping changes to Hong Kong's copyright laws, including a levy on audio- and videotapes and on the photocopying of published works, are recommended in a wide-ranging official report published here.

If the recommendations are accepted by the government, royalties will be collected at the time of purchasing blank tapes to cover home copying of broadcast programs protected under existing Hong Kong laws, taken from the U.K.'s 1956 Copyright Act.

Payment will also be required for photocopying a "fair" quantity of any published work, no matter whether for academic research, college research, or commercial purposes.

Stuart Stoker, deputy secretary of the Law Reform Commission, says the changes would keep Hong Kong copyright legislation "in pace with technological advances in such fields as microcomputers, photocopying, and digital recording equipment."

The commission, he says, tried to strike a balance between the differing interests of creators and users of copyright material. "Producers have to be protected to encourage independent intellectual enterprises," Stoker says. "But the law also has to ensure reasonable access to the use of those works, enabling society to enjoy the fruits of this creative labor."

The commission recommends that the tape industry should decide on the amount of the levy, which should vary according to tape length. "An indiscriminating levy might be unfair to people who buy tapes for private use rather than copying," Stoker says. "But, conversely, the present situation is unfair to copyright owners."

"It's also up to the tape industry to set up collecting societies to handle the revenue," he says.

## CD Boom Boosts Spanish Music Biz In 1990

■ BY HOWELL LLEWELLYN

MADRID, Spain—Record and cassette sales in Spain fell back in 1990 for the first time since the mid-'80s, but a continuing boom in the compact disc market helped to boost revenue to a record \$575 million. That total was up 7.8% on the figure for 1989.

Figures just released by the Spanish Phonograph and Videograph Assn. (AFYVE) show that nearly 50.9 million units were sold in 1990—down 6.8% from the previous year and just 350,000 more than in 1980. In record-breaking 1989, the figure was 54.6 million.

AFYVE managing director Carlos Grande says, "Demand has fallen because there was an abnormal growth in preceding years, and the recession is in everybody's mind. It can't be denied that the Gulf crisis has influenced this, and the future doesn't look too bright either."

The one bright spot in the 1990 sales figures was provided by CD. The total of 7.4 million discs sold was up 50.3% on the 1989 figure, and represented 14.5% of the total market. The format's growth is slowing, though. In the four years from the beginning of 1986—when just 325,000 units were sold—sales rose by 100% per annum.

The cassette remains the backbone of the Spanish music industry, with more than 23.5 million units sold. This represents 46.2% of all sales, although the unit figure is down 14.5% from 1989. Vinyl LP sales fell by 11.9% to 18.1

(Continued on page 68)

## Record Deals Are In 'Vogue' In E. Europe French Indie Pacts With Former State-Run Labels

■ BY PHIL SOMMERICH

PARIS—French independent Vogue is claiming to have prevented the multinational majors from taking over and swamping Eastern Europe's former state-run record labels.

Vogue president Jean-Louis Detry says his deals with Soviet company Melodia, Hungary's Hungaroton, and Czechoslovakia's Supraphon will mean that they are able to make their own decisions without interference with their management procedures.

With Hungaroton, Supraphon, and Poland's Polskie Nagrania all saying that plans for privatization are moving ahead, speculation has been rife that the majors would buy a slice of Eastern action. But Detry says he got in first, after going to leading Eastern politicians to deliver some tough talk about the dangers of doing deals with the Western majors.

"I told the minister of culture in Prague [Czechoslovakia] that privatization which gave a majority stake—which is what these Western companies would want—would result in the majors interfering in management. What the majors want is what is in the Eastern European companies' vaults."

"It would have the same consequences as [French president François] Mitterrand privatizing the Louvre museum or the Mona Lisa," he continues. "You don't sell the Notre Dame so you can rebuild it in Los Angeles."

Arguing that intervention by the majors would be a "disaster" for the Eastern Europeans, Detry says his agreements will leave the Eastern companies a free hand in A&R but will give them the benefit of Western marketing, promotional, and technical know-how.

In the case of Supraphon, Detry's deal gives Vogue exclusive rights of distribution of Supraphon's highly regarded classical catalog in France while the Czechoslovak company distributes Vogue product in its country and the two work together on co-productions and on "technical and logistical support."

With Hungaroton, Vogue has a two-phase deal. The first stage is simply exclusive distribution rights for Hungarian product in

*'We are working closely with Melodia on their schedule'*

France; the second step is what Detry specifies only as "further ventures"—believed to be marketing support and possibly co-production.

The French tie with Melodia is even tighter. The two companies have set up Melodia European Corp., a 50-50 joint-venture company that will handle exclusively distribution of the Soviet catalog throughout Western Europe.

Detry says that because the Melodia European Corp. is being based in Paris, product will get to retailers much more quickly than before. "We are working closely with Melodia on their release schedule and we may also give them help with translations, release policy, and marketing activities." He stresses that all A&R decisions will remain with Melodia.

Melodia general director Valery Suhorad is doubtful, though, that his company will be joining the other Eastern European operations in the rush toward privatization. With a vast ownership covering everything from symphony or-

chestras to record shops and a staff of 7,500, Melodia is simply too big to go private, he says. "We will go in the opposite direction and strengthen our activities in advertising, promotion, new recordings, and import/export activity."

Melodia has been busy persuading Western producers that its new compact-disc pressing plant, which has a capacity well beyond the 3 million discs a year Melodia sells, can produce the quality Western labels want.

Zsuzsa Kanizsai, international director of Hungaroton, says the size of his company will also cause it problems with privatization, although it is determined to go ahead. The LP and cassette plant will be sold first, probably to a firm that can find additional uses for buildings and technology facing a declining domestic market. Full privatization of all Hungaroton's activities will take place over the next two or three years, Kanizsai says.

Supraphon, though, is pressing ahead at full speed with executives talking about the flotation of shares within two or three months. The label has taken Detry's warning to heart: Vaclav Matatko, head of the artistic and product department, says that a 45% ceiling will be put on foreign ownership.

Vogue is believed to have offered to take a stake, and another partner could be Koch International, Supraphon's distributor in the U.S., the U.K., and Germany.

Wojtek Hordatoski, international director at Polskie Nagrania, predicts that shares in the label will be on sale by the summer, even though no specific flotation plan has yet been finalized. He is, though, adamant on one point: "Foreign investment will not be considered."



# U.K. Music Charts May Go Commercial

## Leading Retailers Would Benefit From Sponsorship

■ BY ADAM WHITE

LONDON—Commercial sponsorship of the U.K. record charts may be only a step away—and the country's leading record retailers stand to gain from any such deal.

This prospect is a result of recent restructuring in the ownership of the national, sales-based charts. They were previously financed in full by the British Phonographic Industry, which licensed the print and broadcast rights to various users, including trade paper Music Week and the BBC.

Now the BPI has formed a joint venture with Chart Information Network Co., a subsidiary of the publishers of Music Week, to exploit the charts' marketing and sponsorship opportunities. The actual data collection and chart compilation continues to be handled by Gallup.

The new 50/50 enterprise, known as CIN Ltd., holds the copyright for publishing and broadcasting the charts. Chief executive Adrian Wistreich says he is discussing a deal with "three or four" prospective sponsors, but declines to identify them. The logical candidates, he acknowledges, are brand names in consumer goods and services, including food and drink (but no alcohol) manufacturers.

The singles and albums charts are compiled by Gallup from over-the-counter sales data supplied by a sample of approximately 1,000 U.K. retailers. Many of these are members of the British Assn. of Record Dealers, which has a contract with Chart Information Network Co. The trade group itself represents three-quarters of the U.K. record retail business, including such major accounts as Our Price, HMV, Virgin, Woolworth, and Tower.

BARD-affiliated retailers will receive income from any sponsorship deal, according to the trade group's chairman, Brian McLaughlin, managing director of HMV in the U.K. The issue of how much income is the subject of ongoing discussions with CIN, says McLaughlin, who declines to elaborate.

The charts' new corporate structure also marks the first time that U.K. retailers have a voice in how the charts are operated. This is ac-

complished via a supervisory committee, whose six members are drawn equally from the BPI and BARD. A representative of CIN chairs their discussions.

The three retailers on the committee are Our Price managing director Richard Handover, Andy's Records chairman Andy Gray, and Replay Records managing director Brian Laird-Mack. The three from the BPI are PolyGram chairman Maurice Oberstein, MCA Records managing director Tony Powell, and Beggars Banquet Records managing director Martin Mills. The committee chairman is CIN's Wistreich.

Powell says it is "early days" to discuss in detail how the two sides are working together on what he calls the "emotive issue" of the

charts, but he is optimistic. The current set of supervisory rules—originally formulated by the BPI—are "adequate for the day-to-day running of the charts," Powell adds. Changes will be discussed and implemented as necessary, he notes.

Likewise, HMV's McLaughlin prefers not to comment in depth on BARD's new role in formulating chart policy. "There have been a lot of issues discussed, and no major differences so far," he says. "I detect a great willingness on everyone's part to do what's best for the industry." Further action will follow a report from the chart supervisory committee to the full BARD council March 8, McLaughlin continues.

## Stormy Issues Avoided At Umbrella Meet

LONDON—Umbrella, the trade association for the U.K.'s independent labels, held possibly the quietest annual general meeting in its five-year history last week.

The absence of chairman Brian Leafe for family reasons curtailed some of the discussion, leaving the organization's next conference weekend as the main topic.

Umbrella runs an annual series of seminars and associated events each June. It was agreed that this year's event should have a greater

emphasis on live performances and that a number of prominent indie-designed bands should be invited to play.

Other issues included Umbrella's agreement with collection agency the Mechanical Copyright Protection Society and the liaison committee that has been set up by the two bodies to ensure smooth running of the system.

Leafe, who works with the Berserkley label, was re-elected chairman of Umbrella.

## MCP Top Wembley Music Promoter In '90

LONDON—For the third year running, concert promoter MCP topped the rankings at Wembley Arena in 1990.

Due to staging such acts as Status Quo, Chris Rea, Depeche Mode, INXS, Midnight Oil, and Belinda Carlisle, the company did more business at Wembley than any other last year.

The top ranking at Wembley Arena is prized by promoters, par-

ticularly since the venue's increase in capacity to 12,000 has heightened competition for dates. Last year was Wembley's busiest, with 151 contemporary-music concerts and other entertainment and sporting events resulting in 80% utilization.

Behind MCP in the music promoters' rankings were Marshall Arts and Barry Clayman Concerts.

## SUN SETTING ON VINYL IN JAPAN

(Continued from preceding page)

Meanwhile, Japanese CD production rose from 200,000 in 1982 to 146 million in the first 11 months of last year.

Once Toyo Kasei stops making vinyl albums, the only recourse for Japanese companies wanting to make special vinyl releases for audiophiles or promotional purposes will be to look overseas.

"We'll have to order them from America or South Korea, or other countries where LPs are still made," says Junichi Hatta, of Victor Musical Industries. "But if making LPs abroad costs too much, maybe we'll abandon the plan," he adds.

Of course, Japanese music lovers will still be able to buy foreign artists' LPs pressed overseas. But in the first 11 months of last year, only 500,000 such LPs were exported to Japan, compared with 60 million foreign-made CDs in the same period.

Some specialty record shop owners are now going so far as to make

special overseas buying trips, raiding used record-outlets for another batch of vinyl to keep their customers back home satisfied.

What's true of the software side of things also goes for hardware. The few turntables on view in Japan's audio-equipment stores now tend to be expensive models aimed at the audiophile market.

"People just cannot get their hands on records anymore, so dealers don't want to sell analog players," says Robert Kelly, sales manager at the Tokyo office of audio products importer Griffin Electronics. "I don't put any effort into turntables at all."

For its part, Toyo Kasei, which has been making records for 30 years, has anticipated the move away from vinyl by switching its production to printing CD jackets as well as designing interiors. "I feel sad," says Sakurai. "When I started at the company, it was the peak time for LPs."

# Hits of the U.K.™

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## HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	3 A.M. ETERNAL	KLF COMMUNICATIONS	KLF 1/CHILDREN OF THE REVOLUTION
2	3	DO THE BARTMAN	GEFFEN	THE SIMPSONS
3	4	WIGGLE IT	SBK	2 IN A ROOM
4	14	(I WANNA GIVE YOU) DEVOTION	RUMOUR/PINNACLE	NOMAD 1/ MC MIKEE FREEDOM
5	19	ONLY YOU	EPIC	PRAYSE
6	9	I BELIEVE	PARLOPHONE	EMF
7	11	WHAT DO I HAVE TO DO	PWL	KYLIE MINOGUE
8	8	HIPPYCHICK	S&M/SONY MUSIC	SOHO
9	7	CRY FOR HELP	RCA	RICK ASTLEY
10	17	PLAY THAT FUNKY MUSIC	SBK	VANILLA ICE
11	5	CRAZY	ZTT/WEA	SEAL
12	2	INNUENDO	PARLOPHONE	QUEEN
13	6	SADENESS—PART 1	VIRGIN INTERNATIONAL	ENIGMA
14	10	GONNA MAKE YOU SWEAT	COLUMBIA	C&C MUSIC FACTORY
15	20	GET HERE	FONTANA/POLYGRAM	OLETA ADAMS
16	13	MERCY MERCY ME/I WANT YOU	EMI	ROBERT PALMER
17	NEW	GAMES	COLUMBIA	NEW KIDS ON THE BLOCK
18	15	CAN I KICK IT?	JIVE/BMG	A TRIBE CALLED QUEST
19	12	I CAN'T TAKE THE POWER	COLUMBIA	OFF-SHORE
20	18	SENSITIVITY	MCA	RALPH TRESVANT
21	NEW	G.L.A.D	PARLOPHONE	KYM APPLEBY
22	32	YOU GOT THE LOVE	TRUELOVE/BMG	THE SOURCE 1/CANDI STATON
23	36	THE NIGHT FEVER	MEGAMIX I.Q./BMG	MIXMASTERS
24	31	OUTSTANDING	COOLTEMPO	KENNY THOMAS
25	30	COMING OUT OF THE DARK	EPIC	GLORIA ESTEFAN
26	16	(I'VE HAD) THE TIME OF MY LIFE	RCA	BILL MEDLEY & JENNIFER WARNES
27	35	SUMMERS MAGIC	4th & B'WAY	MARK SUMMERS
28	24	SUMMER RAIN	VIRGIN	BELINDA CARLISLE
29	21	ALL TOGETHER NOW	PRODUCE/PINNACLE	THE FARM
30	NEW	BLUE HOTEL	REPRISE	CHRIS ISAAK
31	23	THE GREASE	MEGAMIX POLYDOR	OLIVIA NEWTON-JOHN/JOHN TRAVOLTA
32	NEW	SMALL TOWN BOY (1991 REMIX)	LONDON	JIMMY SOMERVILLE/BRONSKI BEAT
33	22	ALL THE MAN THAT I NEED	ARISTA	WHITNEY HOUSTON
34	29	FORGET ME NOTS	SYNCPATE/EMI	TONGUE 'N' CHEEK
35	33	BONEYARD	POLYDOR	LITTLE ANGELS
36	26	ICE ICE BABY	SBK	VANILLA ICE
37	NEW	EVERY BEAT OF THE HEART	VIRGIN	RAILWAY CHILDREN
38	NEW	GOOD TIMES	ATLANTIC	JIMMY BARNES & INXS
39	NEW	ALL RIGHT NOW	ISLAND	FREE
40	38	SOMEDAY	COLUMBIA	MARIAH CAREY

## TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	NEW	JESUS JONES	FOOD/EMI	DOUBT
2	3	ENIGMA	VIRGIN INTERNATIONAL	MCMXC A.D.
3	2	ALEXANDER O'NEAL	TABU/SONY MUSIC	ALL TRUE MAN
4	1	STING	A&M	THE SOUL CAGES
5	4	MADONNA	SIRE	THE IMMACULATE COLLECTION
6	7	CHRIS ISAAK	REPRISE	WICKED GAME
7	5	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF ...
8	6	WHITNEY HOUSTON	ARISTA	I'M YOUR BABY TONIGHT
9	11	ROBERT PALMER	EMI	DON'T EXPLAIN
10	21	BELINDA CARLISLE	VIRGIN	RUNAWAY HORSES
11	8	PHIL COLLINS	VIRGIN	SERIOUS HITS ... LIVE!
12	9	STRANGLERS	EPIC	GREATEST HITS 1977-1990
13	16	VANILLA ICE	SBK	TO THE EXTREME
14	10	SNAP	ARISTA	WORLD POWER
15	12	M.C. HAMMER	CAPTOL	PLEASE HAMMER DON'T HURT 'EM
16	17	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
17	14	JIMMY SOMERVILLE	LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
18	22	PATSY CLINE	MCA	SWEET DREAMS
19	15	CARRERAS, DOMINGO, PAVAROTTI	DECCA	IN CONCERT
20	19	MICHAEL BOLTON	COLUMBIA	SOUL PROVIDER
21	13	DAVID LEE ROTH	WARNER BROS.	A LITTLE AIN'T ENOUGH
22	18	RIGHTEOUS BROTHERS	VERVE/POLYDOR	THE VERY BEST OF ...
23	20	INXS	MERCURY	X
24	33	KYLIE MINOGUE	PWL	RHYTHM OF LOVE
25	23	PETER GABRIEL	VIRGIN	SHAKING THE TREE—16 GOLDEN GREATS
26	26	HAPPY MONDAYS	FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLIES
27	27	BEE GEES	POLYDOR	THE VERY BEST OF ...
28	37	JULIO IGLESIAS	COLUMBIA	STARRY NIGHT
29	NEW	THE SIMPSONS	GEFFEN	THE SIMPSONS SING THE BLUES
30	29	PAUL SIMON	WARNER BROS.	THE RHYTHM OF THE SAINTS
31	28	THE BEAUTIFUL SOUTH	GO! DISCS	CHOKE
32	25	BLACK BOX	deCONSTRUCTION	DREAMLAND
33	35	TV SOUNDTRACK	WARNER BROS.	MUSIC FROM TWIN PEAKS
34	NEW	C&C MUSIC FACTORY	COLUMBIA	GONNA MAKE YOU SWEAT
35	34	INNOCENCE	COOLTEMPO	BELIEF
36	31	DEL AMITRI	A&M	WAKING HOURS
37	24	MOTORHEAD	EPIC	1916
38	40	SIR GEORGE SOLT & DUDLEY MOORE	DECCA	ORCHESTRAL
39	32	STATUS QUO	VERTIGO/PHONOGRAM	ROCKING ALL OVER THE YEARS
40	30	CARPENTERS	A&M	ONLY YESTERDAY

## Some Music Cos. That Did Make It To MIDEM

LONDON—A number of companies originally said not to be at MIDEM have pointed out that they were represented.

BMG Music Publishing had a stand that was staffed throughout the event. Warner/Chappell, whose CEO, Les Bider, told Billboard there would be no company representatives at the show, says that 16 representatives were there, and Sony Music emphasizes that senior staff members were operating at the event.



# HITS

of the

# WORLD

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## EUROCHART HOT 100 2/9/91

SINGLES	
1	1
2	2
3	3
4	7
5	4
6	6
7	NEW
8	10
9	8
10	25
11	13
12	9
13	5
14	22
15	15
16	14
17	12
18	16
19	NEW
20	26
21	11
22	17
23	NEW
24	NEW
25	23
26	20
27	27
28	24
29	18
30	19
ALBUMS	
1	1
2	2
3	NEW
4	3
5	4
6	5
7	6
8	8
9	7
10	NEW
11	15
12	9
13	14
14	11
15	13
16	16
17	NEW
18	12
19	10
20	18
21	19
22	24
23	20
24	17
25	22
26	NEW
27	25
28	NEW
29	26
30	23

AUSTRALIA		(Courtesy Australian Record Industry Assn.) As of 2/3/91	
SINGLES			
1	3	1	5
2	1	2	2
3	6	3	4
4	2	4	1
5	4	5	7
6	5	6	3
7	8	7	8
8	7	8	10
9	12	9	9
10	13	10	12
11	14	11	11
12	9	12	11
13	10	13	14
14	15	14	16
15	11	15	13
16	19	16	15
17	NEW	17	19
18	20	18	20
19	NEW	19	NEW
20	16	20	NEW
ALBUMS			
1	5	1	5
2	2	2	2
3	4	3	4
4	1	4	1
5	7	5	7
6	3	6	3
7	8	7	8
8	10	8	10
9	6	9	6
10	9	10	9
11	12	11	12
12	11	12	11
13	14	13	14
14	16	14	16
15	13	15	13
16	15	16	15
17	19	17	19
18	20	18	20
19	18	19	18
20	NEW	20	NEW

GERMANY		(Courtesy Der Musikmarkt) As of 1/29/91	
SINGLES			
1	1	1	3
2	2	2	1
3	3	3	7
4	5	4	5
5	7	5	2
6	4	6	4
7	6	7	10
8	8	8	6
9	9	9	NEW
10	11	10	8
11	10	11	14
12	13	12	12
13	14	13	19
14	17	14	15
15	18	15	11
16	12	16	13
17	19	17	18
18	15	18	9
19	20	19	NEW
20	NEW	20	17
ALBUMS			
1	NEW	1	1
2	1	2	2
3	2	3	6
4	3	4	3
5	5	5	NEW
6	4	6	4
7	6	7	5
8	9	8	10
9	11	9	7
10	7	10	9
11	8	11	8
12	13	12	NEW
13	17	13	11
14	18	14	20
15	12	15	13
16	10	16	19
17	14	17	12
18	15	18	15
19	16	19	14
20	19	20	16

CANADA		(Courtesy The Record) As of 2/11/91	
SINGLES			
1	1	1	1
2	2	2	2
3	3	3	3
4	7	4	7
5	8	5	8
6	5	6	5
7	10	7	10
8	9	8	9
9	11	9	11
10	17	10	17
11	4	11	4
12	6	12	6
13	NEW	13	NEW
14	13	14	13
15	NEW	15	NEW
16	16	16	16
17	20	17	20
18	NEW	18	NEW
19	NEW	19	NEW
20	14	20	14
ALBUMS			
1	1	1	1
2	2	2	2
3	NEW	3	NEW
4	3	4	3
5	6	5	6
6	8	6	8
7	7	7	7
8	4	8	4
9	5	9	5
10	9	10	9
11	10	11	10
12	12	12	12
13	14	13	14
14	NEW	14	NEW
15	15	15	15
16	19	16	19
17	NEW	17	NEW
18	NEW	18	NEW
19	11	19	11
20	13	20	13

FRANCE		(Courtesy of Nielsen/Europe 1) As of 1/31/91	
SINGLES			
1	3	1	3
2	1	2	1
3	7	3	7
4	5	4	5
5	2	5	2
6	4	6	4
7	10	7	10
8	6	8	6
9	NEW	9	NEW
10	8	10	8
11	14	11	14
12	12	12	12
13	19	13	19
14	15	14	15
15	11	15	11
16	13	16	13
17	18	17	18
18	9	18	9
19	NEW	19	NEW
20	17	20	17
ALBUMS			
1	1	1	1
2	2	2	2
3	6	3	6
4	3	4	3
5	NEW	5	NEW
6	4	6	4
7	5	7	5
8	10	8	10
9	7	9	7
10	9	10	9
11	8	11	8
12	NEW	12	NEW
13	11	13	11
14	20	14	20
15	13	15	13
16	19	16	19
17	12	17	12
18	15	18	15
19	14	19	14
20	16	20	16

JAPAN		(Courtesy Music Labo) As of 2/11/91	
SINGLES			
1	3	1	3
2	NEW	2	NEW
3	NEW	3	NEW
4	1	4	1
5	2	5	2
6	6	6	6
7	NEW	7	NEW
8	NEW	8	NEW
9	8	9	8
10	4	10	4
ALBUMS			
1	1	1	1
2	2	2	2
3	6	3	6
4	3	4	3
5	4	5	4
6	7	6	7
7	8	7	8
8	5	8	5
9	NEW	9	NEW
10	NEW	10	NEW

SPAIN		(Courtesy TVE/AFVE) As of 1/25/91	
SINGLES			
1	1	1	1
2	2	2	2
3	4	3	4
4	5	4	5
5	3	5	3
6	NEW	6	NEW
7	8	7	8
8	6	8	6
9	9	9	9
10	7	10	7
ALBUMS			
1	1	1	1
2	5	2	5
3	4	3	4
4	3	4	3
5	6	5	6
6	2	6	2
7	7	7	7
8	9	8	9
9	NEW	9	NEW
10	NEW	10	NEW

ITALY		(Courtesy Musica e Dischi) As of 2/4/91	
SINGLES			
1	4	1	4
2	2	2	2
3	9	3	9
4	6	4	6
5	1	5	1
6	5	6	5
7	3	7	3
8	NEW	8	NEW
9	NEW	9	NEW
10	7	10	7
ALBUMS			
1	1	1	1
2	2	2	2
3	4	3	4
4	3	4	3
5	5	5	5
6	6	6	6
7	7	7	7
8	10	8	10
9	9	9	9
10	8	10	8



# 1990 Was A Very Good Year For CRIA Certifications

■ BY NICK KREWEN

TORONTO—There's more gold and platinum on them than record company walls in 1990 than there was in 1989—31% more in fact, according to certification totals released by the Canadian Recording Industry Assn.

The total number of CRIA certifications in 1990 was 372, up from 314 in 1989. That includes a substantial

increase in the number of Canadian-content certifications: 85, compared with 65 in 1989.

Last year also marked the introduction of music-video certifications, and a total of 63 videos racked up gold, platinum, or multiplatinum sales.

In the audio field, two diamond awards—for sales in excess of 1 million copies—were awarded last year, compared with one in '89. One

went to Toronto singer Alannah Myles for her self-titled Atlantic album. Milli Vanilli was similarly rewarded for its Arista debut, "Girl You Know It's True."

INXS' "Kick" fell just short of the million mark, scoring nine-times platinum (900,000) in 1990.

Platinum (100,000 units) and gold (50,000) certifications jumped considerably in 1990 compared with '89: There were 86 platinum and 160

gold certifications last year in contrast to 75 platinum and 145 gold in 1989.

Multiplatinum certifications also enjoyed a huge leap, from 74 in 1989 to 103 in 1990.

CRIA also certified four platinum and 17 gold singles and EPs.

Top-selling Canadian discs included Trooper's "Hot Shots" (500,000); Rush's "Moving Pictures" (400,000); Honeymoon Suite's "The Big Prize"

and "Honeymoon Suite" (both 300,000); and Gerry Boulet's "Rendez-Vous Deux" (300,000).

Double-platinum domestic certifications included three from Maritime songstress Rita MacNeil: "Rita," "Reason To Believe," and "Flying On Your Own"; a pair from Blue Rodeo: "Outskirts" and "Diamond Mine"; Rush's "2112"; and Kim Mitchell's "Rockland."

"Famous Blue Raincoat"—a collection of Leonard Cohen songs recorded by American singer Jennifer Warnes—was also included in this category.

Two Canadian artists struck gold in the singles category: Toronto's Maestro Fresh-Wes, with his breakthrough rap hit "Let Your Backbone Slide"; and Caribbean-flavored session trio Sway with "Hands Up."

In the music-video category, New Kids On The Block had a virtual stranglehold on the upper reaches of multiplatinum certifications.

The New Kids scored nine-times platinum for their longform videos "Hangin' Tough" and "Step By Step"—with "Hangin' Tough Live" peaking in 1990 at eight-times platinum.

Their closest competition was Michael Jackson's "Moonwalker" at quadruple-platinum, followed by British rockers Def Leppard at triple-platinum with "Historia."

Toronto power-rock trio Rush's concert video "A Show Of Hands" was the lone Canadian release at platinum.

A gold video represents 5,000 units sold, or a sales value of \$150,000 (Canadian). Platinum represents 10,000 units sold, or a sales value of \$300,000—while Diamond requires sales of 100,000 units, or a sales value of \$3 million.

Nick Krewen is a music writer for the Hamilton (Ontario) Spectator.

## 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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### SPANISH MUSIC BIZ

(Continued from page 65)

million, or 35.6% of the market. Singles almost disappeared from the scene with sales of just 86,000 units—the 1975 figure was 7.4 million—while maxisingles fell back slightly to 1.2 million.

"The increase in turnover is due to the rise in CD sales, as they cost more than [vinyl] records or cassettes," Grande says. "As far as records go, people are going more for reissues, and this is largely due to the lack of creativity. The drop in unit sales has surprised me—I expected it to be lower—but culture and leisure are among the first to suffer when there is a recession. I'm worried, but not alarmed."

Alfonso Perez, artistic director of Spanish record company Gasa-Twins, agrees with Grande, and says the situation is even worse than it looks. "The buying public has changed," Perez says. "An older public more inclined toward the CD is taking over from the young purchaser. But worse still is the lack of creativity, which is a problem everywhere."



## LIFELINES

### BIRTHS

Girl, Hilary Farrah, to **Joel and Deborah Brooks**, Dec. 10 in New York. He is a music attorney and personal manager for Mercury recording artist Marvin Sease.

Girl, Sophie Helen, to **Ken and Cindy Bressler**, Jan. 18 in New York. She is an attorney in PolyGram's legal department.

Girl, Marcella Renee, to **Terrance and Cynthia Simien**, Jan. 18 in Lafayette, La. He is leader of Restless recording group Terrance Simien & the Mallet Playboys. She is manager of the band.

Boy, Jeffrey Robert, to **Neal and Debra Schwartz**, Jan. 27 in Atlanta. She is the daughter of **Stan Kaiser**,

a 40-year industry veteran who has spent the last 10 years as VP of sales and marketing for Nova Distributing Corp., and his wife, **Barbara**.

### DEATHS

**Edgar "Eddie" A. Grower**, 67, of a heart attack, Jan. 11 in New York. Grower spent virtually his entire working life marketing a variety of video production and postproduction firms. He started out at Videotape Productions (aka the Videotape Center) of New York, where he held a variety of production and sales management positions during his nine-year tenure. He then became co-founder, principal, and executive VP of marketing and sales at Centrex Productions Inc., a leading producer of television commercials, where he stayed for 13 years. He then spent two years as a sales VP

with Reeves Teletape, followed by two years as director of broadcast production sales with VCA Teletronics. Next, he became director of marketing with Today Video, and then spent three years as VP/sales manager with Leodas Films, after which he left the video industry. Grower also served for many years as treasurer of the Videotape Production Assn. (a forerunner of the International Teleproduction Society), and was a member of the International Radio and Television Society and the American Film Institute. He is survived by his wife, Roberta, and their children, Julie, Beth, and Paul.

**Seymour "Skid" Weiss**, 66, after a

prolonged illness, Jan. 31 in Burbank, Calif. (see story, page 9). Weiss was national director of communications for WEA Corp. He joined WEA in 1971, the year the firm was founded. He is survived by his wife, Lee, and three children, Kenneth, Steven, and David. Donations may be made in his name to the following: TARGET, 11724 NW Plaza Circle, Kansas City, Mo. 64195; World Institute on Disability in Honor of Skid Weiss, 510 16th St., Oakland, Calif. 94612; Attn: Beverly Smrha; City of Hope—Music Industry Chapter, 208 W. 8th St., Los Angeles, Calif. 90014.

**Ed Price**, 56, of heart disease, Feb. 1 in Pittsburgh. He was a 30-year

area radio veteran at such stations as WJAS, WWSW, and WTAE. He is survived by two children, Jeff and Lorraine, and by his brother Robert.

**Jack Daugherty**, 60, while undergoing heart bypass surgery, Feb. 2 in Stanford, Calif. Daugherty was producer of the Carpenters' first five albums. He also composed and arranged the music on three albums of his own, titled "Class Of '71," "Carmel By The Sea," and "Romance," which was recently released and became a hit in Japan.

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. 12, **NARAS Gala Fund-raising Dinner for MUSICARES**, Waldorf-Astoria, New York. 212-614-4077.

Feb. 14-16, **Gavin Seminar**, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 15-17, **Southeastern Music Conference**, Holiday Inn Ashley Plaza, Tampa, Fla. 813-989-1472.

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. 212-614-4077.

Feb. 20-21, **Video Software Dealers Assn. Regional 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 Communica-**

tions 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 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 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 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.

## SONY CD PACKAGE

(Continued from page 4)

"People think that going to a jewel-box-only environment is an easy solution," Smith says. "But that is a very difficult conversion, which would be a massive undertaking... That's why we are all trying to find a viable alternative."

Tom McGuinness, senior VP/marketing for Sony Music Distribution, says he hopes to have results of the multititle test in time for the National Assn. of Recording Merchandisers convention in March. "Sooner or later there will be a different package in the stores," he adds.

Other executives are awaiting results of the test. "We are real interested as to what the results are going

to prove," says Jim Caparro, PGD senior VP sales/national distribution. "Until the test is complete, I couldn't say which [alternative package] is more viable," says WEA Distribution president Henry Droz.

Meanwhile, AGI's Digitrak should be in the stores shortly. The first 300,000 copies of "The Soul Cages" were packaged in traditional long-boxes. AGI is working to set up a recycling plan for the disposable plastic tracks that support the Digitrak package.

Assistance in preparing this story was provided by Ed Christman in New York.

## INSTRUMENTAL SOUNDTRACK ALBUMS SCORING BIG AT RETAIL

(Continued from page 55)

some Hollywood bombs have also produced strong-selling albums.

"When the movie 'Somewhere In Time' came out, it lasted for about three weeks in the theaters," he says. "And then about a year later, it went on HBO and other cable channels, and the album started to sell. And it was a slow mover, but over a period of eight years, we finally got a gold disc. And that was a movie that did absolutely nothing, but the soundtrack came up out of that. So it can happen."

Robert Townson, VP of Varese Sarabande, says even with the "Ghost" soundtrack album's success—and its inclusion of the Righteous Brothers' pop hit—"nothing

has changed" at his label regarding its focus on original scores. Townson adds that the label has issued the soundtracks to seven of last summer's top 11 films—including "Total Recall," "Die Hard 2," "Gremlins 2," "RoboCop 2," "Back To The Future Part III," and "Presumed Innocent," among others.

### HIGH RECORDING COSTS

How much do orchestral soundtracks cost? Townson says it varies tremendously, hinging mostly on the size of the orchestra—a small ensemble of 20-30 players is rare, the more normal figure being 80-90—and the overall length of the recording, which is subject to music-union fees. "So if

you've got an 80-piece orchestra for 45 or 50 minutes, then you're looking at an extremely expensive album that certainly holds its own costwise against any high-priced rock collection," he says, adding that such costs could easily approach the \$100,000 range.

The "Ghost" soundtrack, the company's first platinum album, was "an abnormality every way you look at it," says Townson. "Nothing else performed or can be expected to perform like that. But for what they are and what they do achieve, [these instrumental soundtrack albums] are all very successful within their own frame of reference." Once a instrumental soundtrack album sells more than 100,000 copies, he adds, "it's a good title."

Sales are additionally spurred by the fan base specific composers have built, says Townson. "We've come into a period where the major composers' names are recognized by a fairly large portion of the population," he says. "Maurice Jarre, Jerry Goldsmith, John Williams—these are people that draw an audience. They have their own fans, and they are recognized by the general public."

One composer so recognized may be Elfman, whose current MCA soundtrack to "Edward Scissorhands" was also accompanied by "Music For A Darkened Theatre"—the first volume in an apparent series of music Elfman composed for films and television. When not composing scores, Elfman is a member of rock group Oingo Boingo.

"Danny Elfman is a pop artist, so he has a huge following," says Kathy Nelson, senior VP of film music at MCA Records. "He's the only composer I know that when you sit in a movie and his credit comes on the screen, the kids scream."

One factor in the success of the "Edward Scissorhands" soundtrack, says Nelson, is that Elfman is "one of those composers that scores a movie in a way that it's not just background music. It always seems to actually be as important as any of the characters in the movie."

Though MCA has established a reputation for hit pop soundtracks, the company continues to be heavily involved in the release of score albums. Nelson points to the company's recent release of the soundtrack to "The Silence Of The Lambs" film, scored by Howard Shore.

## WEA EXECUTIVE 'SKID' WEISS DEAD AT 66

(Continued from page 9)

Weiss attracted national attention.

For the past seven years, he was an active member of the board of TARGET and an adviser/consultant to the Color Sounds Education Foundation. TARGET is the chemical-substance resource division of the National Federation of State High School Associations, and Color Sounds uses music videos to combat illiteracy. He was a member of the board of the World Institute on Disabilities. He was also an adviser/consultant to Bizrap, a nonprofit, industrywide chemical-dependency-recovery assistance program for the music business, and a member of the Entertainment Industry Workplace AIDS

Committee.

For all of his public-service efforts, he was honored last July by Time Warner with the Andrew Heiskell Award at a special luncheon ceremony in New York hosted by Steve Ross, Nick Nicholas, and Dick Munro.

Weiss, a native New Yorker, had a B.S. in journalism and advertising from New York Univ. and a creative-services degree from the School of Radio and Television. He began his career in publicity in New York in the late '40s.

In addition to his wife, Weiss is survived by three sons, twins Kenneth and Steven, and David.

## TIMOTHY WHITE NAMED BILLBOARD EDITOR IN CHIEF

(continued from page 4)

Marley, John Belushi, David Bowie, Elvis Costello, ZZ Top, Steve Winwood, and Brian Wilson. He has authored five books; his most recent, "Rock Lives: Profiles And Interviews," is a 20-year anthology from White's career in journalism.

White's interview show, "Timothy White's Rock Stars," has been nationally syndicated on the Westwood One Radio Network since 1987. He has been involved in a number of TV documentaries, and serves on the voting panel of the Rock and Roll Hall of Fame and the annual Grammy Awards screening committee.

"For nearly a century, Billboard has been the journalistic centerpiece

of the music and entertainment industry," says White. "It's a great honor to participate in this heritage. As editor in chief, I aim to make certain Billboard reaffirms its pre-eminence as the leading industry forum for path-breaking reporting and responsible opinion, as well as strengthening it as a watchdog for integrity."

White will lead Billboard's editorial management team of Ken Schlager, managing editor; Michael Ellis, director of charts; and Ed Ochs, director of special issues. Schlager, Ellis, and Ochs will retain day-to-day operating responsibilities for their respective departments.



# ALBUM REVIEWS

## POP

### ► QUEEN

**Innuendo**  
PRODUCERS: Queen & David Richards  
Hollywood 61020

The Bombast Boys are back on a new label, offering their patented layered harmonies and dizzying guitar runs. Songs run the gamut from more muted numbers to some fairly attractive hard-rockers. First track, “Headlong,” is racing up the Album Rock Tracks chart, with such other cuts as “Ride The Wild Wind” and “I Can’t Live With You” sounding like nice propositions for the format.

### ★ GRAHAM PARKER

**Struck By Lightning**  
PRODUCER: Graham Parker  
RCA 3013

Longtime Parkerillas should be positively delighted by latest venture, which finds the singer/songwriter in good company with former Rumour mate Andrew Bodnar, ex-Attraction Pete Thomas, and such sessioneers as Garth Hudson. Real treat here is the songwriting, which is top-flight; “Strong Winds,” “And It Shook Me,” gorgeous “Wrapping Paper,” and “Guardian Angels” leap out of a wonderfully consistent field. Go for it, standard-bearers.

### ★ MATERIAL ISSUE

**International Pop Overthrow**  
PRODUCER: Jeff Murphy  
Mercury 848155

Like producer Murphy of Shoes, this snazzy trio hails from the Chicago area and has a distinct fondness for classic pop hooks (although attack leans toward the punkish hardness of the Jam). Splendidly energetic and tuneful debut contains numbers that instantly affix themselves to the brain; modern rockers should grab at “Valerie Loves Me,” “Renee Remains The Same,” or “Chance Of A Lifetime.” A pop/rock jewel.

### ★ SCREAMING TREES

**Uncle Anesthesia**  
PRODUCERS: Terry Date, Chris Cornell & Screaming Trees  
Epic 46800

On its first full-length major-label effort, Seattle quartet sounds very little like its local sludgoid brethren. Musical emphasis is on tuneful yet steely rockers, ardently sung by sometime Jim Morrison sound-alike Mark Lanegan and picked hot by guitarist Gary Lee Conner. Modern rockers looking for a blast should select “Beyond This Horizon,” title track, or moody “Lay Your Head Down.” Unique new juice for alternating currents.

### ★ BLOC

**In The FREE ZONE**  
PRODUCER: Tony Peluso  
A&M 75021

L.A. quintet, together for more than half a decade, finally bubbles up from the underground with a first shot that works deft kinks into the increasingly common funk/rock fabric. Big differences here are convincing vocals of Camille Henry and the texturally diverse work of band’s two guitarists, Nicholas Kirgo and longtime local jazzbo Nels Cline. Hardest-swinging numbers here are “Speak,” “Take It

Up,” and “Free Zone.” Rock formats, take the plunge.

### KANE ROBERTS

**Saints And Sinners**  
PRODUCER: Sir Arthur Payson  
DGC 24320

Alice Cooper’s former guitarist takes a big page from his ex-boss’ hit-making book—“Trash” mastermind Desmond Child executive-produced and co-authored a number of the songs. Stout-sounding selection of pop metal will be easy to swallow at album rock, with singles “Twisted,” stormy “Wild Nights,” and “Does Anybody Really Fall In Love Anymore” easy picks.

### THE SAMPLES

PRODUCER: Walt Beery  
Arista 18661

Interesting debut from album-rock band is a distinctive blend of pop and tasteful rock. Lead singer Sean Kelly sounds like a Sting-in-training with many of the songs taking on a lilting, ethereal feel similar to the ex-Policeman. The music also bears more than a passing resemblance to the Outfield’s tunes, so fans of that outfit could find this intriguing.

### I, NAPOLEON

PRODUCERS: Godfrey Diamond, Steve Napoleon  
Geffen 24314

L.A. hard-rock quartet flashes enough interesting moves to scratch out a place in the crowded metal marketplace. Bandleader/keyboardist Napoleon has a distinctive vocal style, guitarist Doug Stratton tosses out licks that click, and songs sport unusual ties that might entice album rock. Hands-down winner here is startup track “Perfect Absolution,” which is catchy and lyrically sharp enough to score.

### DANIEL ASH

**Coming Down**  
PRODUCERS: Daniel Ash, John Fryer, John Rivers  
Beggars Banquet/RCA 3014

Following quickly in the footsteps of Love & Rockets partner David J., Ash launches his own solo career, and it’s an engrossing off-center lift-off. Tributes to the Beatles (“Day Tripper”) and Ted Lewis, no less (“Me

## NEW AND NOTEWORTHY

### LONDONBEAT

**In The Blood**  
PRODUCER: Martyn Phillips, Willy M.  
Radioactive/MCA 10192

Quartet has already topped charts worldwide with “I’ve Been Thinking About You,” thanks to its tasty blend of retro-R&B harmonies, modern dance grooves, and an unshakable pop hook. The rest of this U.S. debut travels down a similar musical path, occasionally conjuring up images of Was (Not Was) and the Temptations. List of potential singles is almost endless, with a jammin’ swing-style remodeling of Bob Marley’s “No Woman No Cry” and the title cut, a sweaty, hip-hop workout, leading the pack.

### ENIGMA

**MCMXC A.D.**  
PRODUCER: Enigma  
Charisma 91642

German act has already sparked fame and controversy with its first single, “Sadness Part 1.” It is that country’s fastest-selling single to date and has raised the ire of religious groups for its use of Gregorian chants within a sexually charged, hip-hop context. Remainder of this primarily instrumental set doesn’t quite match the unique and clever quality of the first single, though new age fans and club DJs with a taste for ambient sound-effects will find plenty to dig into here.

## B I L L B O A R D

And My Shadow”) nestle side by side with grooving rockers that betray the heavy influence of Marc Bolan. “This Love” has already soared on the Modern Rock Tracks chart.

### JOHN & MARY

**Victory Gardens**  
PRODUCER: John Lombardo  
Rykodisc 10203

Guitarist and former member of 10,000 Maniacs John (Lombardo) teams up with vocalist/violinist Mary (Ramsey) for this new collection of gently flowing, acoustic-flavored pop—with instrumental accompaniment from present-day Maniacs Robert Buck and Jerry Augustyniak. Highlights of a consistently catchy, folk set (in a decidedly Maniacal mold) include “Red Wooden Beads,” “Piles Of Leaves,” “I Became Alone,” “Pram,” and “We Have Nothing,” which features guest vocals from Ronnie Lane.

### BOB MARLEY & THE WAILERS

**Talkin’ Blues**  
PRODUCER: None listed  
Tuff Gong 848243

Extremely welcome collection compiles a variety of hitherto unheard material by the seminal reggae band. Most eye-opening material is from a 1973 live radio broadcast at KSAN San Francisco, featuring both Marley and Peter Tosh burning it down on early Wailers standards. Studio outtakes and an alternate live track from London’s Lyceum round out a satisfying package for Marley’s ever-worshipful followers.

## R&B

### ► ALEXANDER O’NEAL

**All True Man**  
PRODUCERS: Various  
Tabu/Epic Associated 45349

O’Neal is one of the gutsiest R&B singers to emerge in recent years, so it’s something of a disappointment that the brace of producers here (including Jimmy Jam and Terry Lewis, Foster & McElroy, and Jellybean Johnson) drape him with big-sounding, dance-oriented tracks that don’t give him much room to move. Still, the Jam-Lewis-Clarence Avant-helmed title track has gone top 30; choice of follow-up is the puzzler.

### LIFERS GROUP

PRODUCERS: Dr. Jam & Phase 5  
Hollywood Basic 61050

Idea for this album—convicts holding down life sentences at New Jersey’s Rahway Prison rap the truth about the pen—may strike one as merely novel, but sometimes-frightening and extremely graphic tracks (included in hard and expurgated versions) have the sting of reality, and the beats bust out heavy. Proceeds from this dramatic musical documentary aid the state’s “Scared Straight” juvenile-awareness program. Recommended listening for wannabe gangstas.

## DANCE

### ► FRONT 242

**Tyranny For You**  
PRODUCERS: Daniel B., P. Codenys  
Epic 46998

Band’s full-length major-label debut follows its international club hit, “Tragedy For You.” Material here retains the jagged, raw sound of its early indie efforts, combining elements of house and hip-hop with industrial/rock sensibilities. New single, “Gripped By Fear,” is a fine choice for adventurous spinners with its subversively insinuating bass line and ominous synths. Equally potent are the frenetic and uplifting “Rhythm Of Time” and tribal “Soul Manager.” Only chance for radio exposure is at college level, though legion of club fans is sure to grow.

## JAZZ

### CANNONBALL ADDERLEY

**Radio Nights**  
PRODUCER: Joel Dorn  
Night 91590

Brightest entry in first release from Dorn’s new live jazz imprint is this collection of late-’60s air shots from New York’s Half Note. Cannon is in supreme form on alto, and heavyweight combos include brother Nat on trumpet, keyboardist Joe Zawinul, and tenorist Charles Lloyd. Soulfully blazing examples of the late sax man in his prime.

### RAHSAAN ROLAND KIRK

**The Man Who Cried Fire**  
PRODUCER: Joel Dorn  
Night 91592

Somewhat less satisfying is this cut-and-paste compilation of multireedist Kirk’s bright moments, many of them caught at San Francisco’s Keystone Korner. Leader is heard in a variety of unique settings—blowing clarinet, imitating Miles Davis on trumpet, playing the blues, fronting a New Orleans brass band, and monologizing—but truncated nature of most tracks will bug those who believe jazz is a longform music.

### JOHN CAMPBELL

**Turning Point**  
PRODUCER: Terry Gibbs  
Contemporary 14061

Traditional programmers should jump at this standards-heavy collection marked by the nimble, confident stylings of pianist Campbell, whose trio is sometimes expanded by the ebullient Clark Terry. Highlights of a consistently enjoyable set include fine versions of bebop mainstays “Tin Tin Deo” and “Shaw ’Nuff,” with the addition of great takes on “You Stepped Out Of A Dream” and “Prelude To A Kiss.” Check out Terry’s duet with himself—alternating between trumpet and flugelhorn—on the bluesy Campbell/Terry composition “Chicken Red.”

### JOHN HICKS

**Live At Maybeck Recital Hall, Vol. 7**  
PRODUCER: Carl E. Jefferson  
Concord 4442

Longtime fans of pianist Hicks will treasure his first-ever solo set, the seventh in an increasingly remarkable series of live piano collections from Concord. Consisting mostly of standards—only one tune, a blues improvisation, is Hicks’—most memorable performances include Coltrane’s “After The Rain” and Wayne Shorter’s “Contemplation.”

### HERB GELLER

**A Jazz Song Book**  
PRODUCER: Matthias Winckelmann  
Enja 79655

Alto and soprano saxophonist Geller, like Michael Formanek and Wayne Krantz, is yet another fine Enja artist deserving wider popular recognition. Recorded more than two years ago, this quintet date showcases the veteran Californian composer/player’s flair for smoothly swinging, melodically rich themes embellished by his sinuous and lyrical solos. Traditionally oriented programmers and listeners will certainly enjoy the light, Latin feel of “Cosmopolitan Meetings,” the pretty melancholia of “For Joe,” the elegant strains of “The Law,” the bluesy lilt of “The Groove And I,” and the bouncy syncopation of “L.A. Daze.”

## WORLD MUSIC

### ★ BOUKMAN EXPERYANS

**Voodoo Adjae**  
PRODUCER: Boukman Experyans  
Mango 539899

Percussion-intensive Haitian ensemble creates a tasty melange of driving rhythms, astute arrangements, and splendid choral hooks that carves its

own distinctive niche in world music—creating a kind of stylistic middle ground between African and South American musical forms. Programmers and listeners with a taste for worldly grooves will delight in the voodoo that they dou so well, especially on the sharp, up-tempo “Malere,” the jazzy “Plante,” the easy-going “Nou La,” and the lyrical, lovely “Mizik A Manze.”

## COUNTRY

### GLEN CAMPBELL

**Unconditional Love**  
PRODUCERS: Jimmy Bowen, Jerry Crutchfield  
Capitol 90992

In the more than 20 years Campbell has been recording, his singing and playing have maintained high quality and powerful appeal—this album is no exception. From the title cut to the upbeat “Livin’ In A House Full Of Love” and “I’m Gone This Time” to the gently sung “Healing Hands Of Time,” Campbell corrals well-chosen material that crosses several country stylings.

### BUCK OWENS

**Kickin’ In**  
PRODUCERS: Jimmy Bowen, Buck Owens  
Curb/Capitol 95340

This newest release by one of country’s most inspiring legends writes the book on traditional country crooning. The collection features all of the twangs and wails of Owens’ character-rich, old-style country brought to date via ’90s production techniques.

## CLASSICAL

### ALBINONI: ADAGIO/PACHELBEL: CANON

**Orpheus Chamber Orchestra**  
Deutsche Grammophon 429 390

Add to the title chestnuts six more Baroque evergreens by Bach, Purcell, Corelli, and Handel and you have a package similar to dozens that worked the retail route some years back. But few carried equivalent artistic credentials or were played and recorded so attractively. It may well be time for another round of this accessible music.

### DVORAK: VIOLIN CONCERTO; ROMANTIC PIECES, OP.75; ROMANCE, OP.11

**Uto Ughi, Philharmonia Orchestra, Slatkin**  
RCA Victor 60431

None of the Italian violinist’s past recordings has prepared one for the uncommon excellence displayed here. Perhaps he has a special affinity for the music of Dvorak. In any case, his reading of the concerto takes a high position among the best the work has ever been accorded on disc. He is equally convincing in the four atmospheric “Romantic Pieces,” where he is partnered at the piano by Slatkin himself, and in the more familiar “Romance,” where Slatkin resumes his position on the podium. Top-flight 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

► **JANET JACKSON** *State Of The World* (4:19)  
PRODUCERS: Jimmy Jam, Terry Lewis  
WRITERS: J. Jackson, J. Harris III, T. Lewis  
PUBLISHERS: Black Ice, BMI/Flyte Tyme Tunes, ASCAP  
REMIXERS: Shep Pettibone, Junior Vasquez  
**A&M 75021-7514-4** (c/o PGD) (cassette single; 12-inch version also available, **A&M 75021-7514-1**)

During these days of political unrest, Jackson's smart but simplistic look at the problems we face in our own backyard proves to be most affecting. Seventh(!) offering from her unstoppable "Rhythm Nation 1814" will likely maintain sales and chart momentum—especially given the slammin' series of remixes provided by Pettibone and Vasquez, who has created a mammoth, 14-minute version for club consumption.

► **VANILLA ICE** *I Love You* (4:19)  
PRODUCER: Kim Sharp  
WRITERS: V. Ice, K. Sharp  
PUBLISHERS: Too Sharp/Ice Baby/QPM/EMI-Blackwood, BMI  
REMIXER: Gail "Sky" King  
**SBK 4JM-07346** (c/o CEMA) (cassette single; 12-inch version also available, **SBK V-19730**)

The Ice-man drops the tempo to deliver this appealing, R&B-flavored pop/rap ballad. Label mate Riff offers lovely harmonies. Also of interest is the straightforward, hip-hop strutter "Stop That Train" on the B side.

► **ROXETTE** *Joyride* (no timing listed)  
PRODUCER: Clarence Otterman  
WRITER: P. Gessie  
PUBLISHER: Jimmy Fun  
REMIXER: Brian Malouf  
**EMI 4JM-50342** (c/o CEMA) (cassette single)

Preview into Swedish duo's upcoming album of the same name doesn't tamper much with the formula that generated several top-five chart hits. Track is a playful pop/rock ditty with a catchy chorus that is destined to make a quick sprint up the charts.

► **CATHY DENNIS** *Touch Me (All Night Long)* (3:28)  
PRODUCERS: Cathy Dennis, Phil Bodger, Shep Pettibone  
WRITERS: C. Dennis, D. Delyle Gregory, P. Adams  
PUBLISHER: not listed  
MIXERS: Shep Pettibone, Goh Hotoda  
**Polydor 386** (c/o PLG) (cassette single)

Follow-up to top-10 hit "Just Another Dream" is a house-savvy rendition of the Fonda Rae disco nugget. A fine showcase for Dennis' bright and chirpy vocal style; expect strong activity at both radio and club levels.

**ROBERT PALMER** *Mercy Mercy Me (The Ecology)/I Want You* (no timing listed)  
PRODUCER: Teo Macero  
WRITER: not listed  
PUBLISHER: not listed  
**EMI 4JM-50344** (c/o CEMA) (cassette single)

Palmer redresses Marvin Gaye's evergreen with political overtones. Arrangement emphasizes reedy horns and funk-induced guitar work. Tune blends well with original "I Want You," and should gain exposure at AC and top 40 radio stations alike.

► **KON KAN** *(Could've Said) I Told You So* (4:07)  
PRODUCER: John Luongo  
WRITERS: B. Harris, B. Mitchell  
PUBLISHERS: Beun, SOCAN/Windswept Pacific Entertainment/Longitude, BMI  
**Atlantic 4-87768** (cassette single)

Festive second shot from the underrated "Syntonic" set conjures up images of Mardi Gras with its rousing chorus, sunny sax lines, hand-claps, and Barry Harris' spirited vocals. Pop radio programmers please take note.

► **ANNA MARIE** *This Could Take All Night* (4:41)  
PRODUCER: Michael Jay  
WRITERS: A. Tumminia, M. Jay  
PUBLISHER: not listed  
**MCA 53994** (cassette single)

Sultry midtempo ballad sparkles, thanks to crisp production and a touching performance. Evocative track from singer's eponymous debut set will fit nicely into a variety of formats, including top 40 and AC outlets.

**CHRIS CUEVAS** *Hip Hop* (4:14)  
PRODUCER: Jellybean  
WRITERS: D. Gibson, S. Andrew Zulla  
PUBLISHERS: Deborah Ann's/SAZ/Hats Off, ASCAP  
**Atlantic 4-87763** (cassette single)

Pumping pop/dance debut single introduces this male teeny-bopper to an audience that could be ready for a fresh adolescent face. NRG-etic production combined with Cuevas' vocals should allow track to travel down several different avenues, starting with pop radio and possibly spilling over into the dance arena.

## R&B

► **WHODINI** *Freaks* (4:20)  
PRODUCERS: Larry Smith, Major Jam  
WRITERS: King Ice, J. Fletcher, Jalil Hutchins  
PUBLISHER: not listed  
**MCA 54018** (cassette single)

Chilly new-jack-swing attack previews act's upcoming "Bag-A-Trix" set and is garnished with personably comical rap rhymes and a chugging funk chorus. Infectious track will likely re-establish urban radio ties and could appeal to club programmers as well.

► **KIARA** *Mr. Dee Jay* (3:51)  
PRODUCERS: John Winston, Greg Charley, Bernard Terry, John Lee  
WRITERS: J. Lee, E. Gentry  
PUBLISHERS: LeGent, ASCAP/Irving/Kiara's Tuff/Trixie Lou, ASCAP  
**Arista 2183** (cassette single)

Duo offers another treat from its fine "Civilized Rogue" album. This time, the tempo drops to a slow and seductive R&B pace, allowing for an amorous rendering of the tune's sexy lyrics. Just lovely.

► **PHIL PERRY** *Call Me* (no timing listed)  
PRODUCER: George Duke  
WRITER: A. Franklin  
PUBLISHER: not listed  
**Capitol 4JM-79552** (c/o CEMA) (cassette single)

Soothing ballad, penned by Aretha Franklin, highlights Perry's stunning, honey-dipped vocals that demonstrate a clear depth of range and flexibility. R&B/jazz gem taken from the upcoming "The Heart Of The Man" set offers lush production and should prick up a few ears at urban/AC radio formats.

**ALTITUDE** *Work It (Like A) 9 To 5* (4:01)  
PRODUCER: Laney Stewart  
WRITERS: P. Stewart, T. Haynes, Terrah  
PUBLISHERS: Lane Brane/Ensign/Blue Peach/Toe Knee Hangs/Ackee PolyGram Island, ASCAP, BMI  
REMIXERS: Laney Stewart, Eric Sproull  
**Bahia/RCA 2768-4** (c/o BMG) (cassette single)

Whimsical new-jack trinket is a bottom-heavy beat-fest that gains points for diva's bossy vocal delivery. Urban radio should skip the limp album version and go directly for the sharp, sample-laden "Stick It" mix.

### NEW AND NOTEWORTHY

**BINGOBOYS FEATURING PRINCESSA** *How To Dance* (3:46)  
PRODUCER: Martin Neumayer  
WRITERS: K. Biedermann, P. Plab, H. Wolfgruber  
PUBLISHER: Supersonics, ASCAP  
REMIXER: Markus Moser  
**Atlantic 4-87756** (cassette single)

Early regional radio action promises a bright chart future for this fun pop/hip-house workout. Inspired sampling from an old K-tel instructional album is well-contrasted by Princessa's sassy rapping. Ambient, deep-based "Tribal" mix ensures club attention.

## COUNTRY

► **EDDIE RABBITT** *Tennessee Born And Bred* (3:40)  
PRODUCER: Richard Landis  
WRITERS: E. Rabbitt, R. Nielsen  
PUBLISHERS: Eddie Rabbitt/Music Of The World/Englishtown, BMI  
**Capitol 7-79369** (c/o CEMA) (7-inch promo only)

Ignore the lyrical clichés and just enjoy the breakneck speed, good humor, and sweet energy of one of the most infectious songs Rabbitt has ever recorded. An acoustic, bluegrass-sprinkled feast of sound.

► **DOLLY PARTON WITH RICKY VAN SHELTON** *Rockin' Years* (3:19)  
PRODUCERS: Steve Buckingham, Gary Smith  
WRITER: F. Parton  
PUBLISHER: Southern Gallery, ASCAP  
**Columbia 38-73711** (c/o Sony) (7-inch single; cassette version also available, **Columbia 38T-73711**)

A mutual pledge of love and devotion—not a vow to boogie. Parton has never had a purer country sound.

► **LES TAYLOR** *I Gotta Mind To Go Crazy* (2:28)  
PRODUCER: James Stroud  
WRITERS: R. Moore, D. Pfrimmer  
PUBLISHERS: Gehl/Zomba, ASCAP  
**Epic 34-73712** (c/o Sony) (7-inch single; cassette version also available, **Epic 34T-73712**)

Catchy lyrics, yearning harmonies, and a gutsy, jumpy beat add up to make this Taylor's strongest single to date.

**KEVIN WELCH** *True Love Never Dies* (3:22)  
PRODUCERS: Paul Worley, Ed Seay  
WRITERS: Welch, Scruggs  
PUBLISHERS: Sony Cross Keys/Irving, ASCAP/BMI  
**Reprise 7-19440** (c/o Warner Bros.) (7-inch single)

Striding and sassy in tone, this narrative chronicles a failed love that endures.

**MCBRIDE & THE RIDE** *Can I Count On You* (3:18)  
PRODUCERS: Tony Brown, Steve Fishell  
WRITERS: T. McBride, B. Carter, R. Ellsworth  
PUBLISHERS: Violet Crown/Blame Music/CMJ, BMI  
**MCA 54022** (7-inch single)

Old-time sound—but with razor-sharp instrumentation. This pledge of constancy is melodic, danceable, and made for the jukebox.

**JOHNNY CASH** *Goin' By The Book* (3:19)  
PRODUCER: Jack Clement  
WRITER: C. Lester  
PUBLISHERS: Chester Lester/Vidor/Warner Elektra Asylum, BMI  
**Mercury 320** (c/o PolyGram) (CD promo only)

Although Cash always sounds apocalyptic, here he documents the decline and fall of practically everything. A record for elderly people to nod sagely to.

**LARRY BOONE** *I Need A Miracle* (3:24)  
PRODUCERS: Marshall Morgan, Steve Buckingham  
WRITERS: L. Boone, P. Nelson, D. Mayo  
PUBLISHERS: BMG Songs, ASCAP; Great Cumberland, BMI  
**Columbia 38-73710** (c/o Sony) (7-inch single; cassette version also available, **Columbia 38T-73710**)

Boone makes his label debut with this rather predictable plea for divine intervention into his love life. A magnificent voice still in search of hit material.

► **JEFF CHANCE** *Strangers On The Street* (3:27)  
PRODUCER: Harold Shedd  
WRITERS: L. Cordle, L. Shell  
PUBLISHERS: PolyGram International/Amanda-Lin, ASCAP; Pier Five, BMI  
**Mercury 87848-7** (c/o PolyGram) (7-inch single)

Chance is among the consummate balladeers, as he proved last year in "Talkin' To Your Picture." Here he examines with exquisite tenderness the bittersweet side of cheating.

## DANCE

► **WILL TO POWER** *Boogie Nights* (6:40)  
PRODUCER: Bob Rosenberg  
WRITER: R. Temperton  
PUBLISHER: Rodsongs/Almo, ASCAP  
REMIXER: Justin Strauss  
**Epic 49-73669** (c/o Sony) (12-inch single)

Disco-era classic is refashioned for the house-music generation. Guiding postproduction hand of Strauss is strongly felt, providing a hipness that renders this a formidable chart competitor.

► **ALANDA** *Night By Night* (5:37)  
PRODUCER: E. Smoove  
WRITERS: E. Miller, G. McAllister  
PUBLISHER: not listed  
REMIXER: E. Smoove  
**I.D. 1003** (12-inch single)

Growling R&B/house rave sets a dizzying pace that's steeped in winding vibes and head-banging beats. Deep and passionate "I need a man" vocal delivery will tingle dance-floor toes and deserves a spin at urban radio stations as well. Contact: 708-387-7100.

**SAM SAVON** *My Heart Alone* (6:06)  
PRODUCER: Albert Cabrera  
WRITERS: R. Ramos, A. Cabrera, J. Moskowitz  
PUBLISHERS: It's Time/One Rascal/Box Of Rain, BMI  
MIXER: Aldo Marin  
**Cutting 245** (12-inch single)

Savon shows interesting vocal muscle on this percolating, freestyle workout, which is infused with inspired funk/hip-hop vibes. For pop radio potential, check out the tough "2 In A Room" mix, framed with a noteworthy rap by Shame. Contact: 212-567-4900.

**MAXIMUM 3+1** *This Is Your Nite* (no timing listed)  
PRODUCERS: Richie Weeks, Maximum 3+1  
WRITERS: M. Bullock, C.A. Hernandez  
PUBLISHER: not listed  
**Promi 67** (12-inch single)

Bare-bones house groove, complemented by invigorating conga fills, provides sturdy, rapid-fire rhymes. A fine way to kick off an early-evening set. Contact: 212-567-1010.

## AC

► **ROSANNE CASH** *On The Surface* (2:56)  
PRODUCER: Rosanne Cash  
WRITERS: R. Cash, J. Tittle  
PUBLISHERS: Chelcat/Wild Babies/Bug, ASCAP  
**Columbia 2299** (c/o Sony) (CD promo only)

Few songs are as sensitive to the human condition as this, and Cash's starkly honest vocals heighten acoustic track's ability to explore the psyche and touch the heart. Lifted from the stellar "Interiors" set; AC and pop radio would be wise to give this one a shot.

► **LINDA EDER** *A Little Bit Of Heaven* (4:33)  
PRODUCERS: Frank Wildhorn, Karl Richardson  
WRITER: F. Wildhorn  
PUBLISHER: not listed  
**RCA Victor 60564** (c/o BMG) (CD promo only)

Tender, jazz-induced single from singer's self-titled album nicely showcases her classy vocals. Song's radio-friendly nature has much to do with its breezy production, which includes a lovely tenor sax.

**ENGELBERT HUMPERDINCK & GLORIA GAYNOR** *Love Is The Reason* (3:52)  
PRODUCER: Joel Diamond  
WRITERS: T. Cline, S. Wilson  
PUBLISHER: Green Forever, ASCAP  
**Critique 1990-2** (c/o BMG) (CD single)

Lilting and formulaic love plea gains credibility with the unlikely pairing of two lovely voices that get better with age. Could prove strong at AC radio.

## ROCK TRACKS

**PRECIOUS METAL** *Mr. Big Stuff* (2:47)  
PRODUCERS: Phil Kaffel, Dave Resnik  
WRITERS: J. Broussard, R. Williams, C. Washington  
PUBLISHERS: Malaco/Caraljo, BMI  
**Chameleon 95** (CD promo only)

All-femme rock band offers an electrified cover of the 1971 pop/R&B classic. With raspy Heart-like vocals and rebelliously scratchy metal-guitar riffs, track definitely redefines the original and could establish a niche for the band at album rock radio.

**THE HOLLOW MEN** *November Comes* (3:14)  
PRODUCERS: The Hollow Men  
WRITERS: The Hollow Men  
PUBLISHERS: Warner Chappell/Warner-Tamerlane, BMI  
**Arista 2174** (cassette single)

Debut single from new band is a dreamy tune, replete with a clanging and psychedelic guitar arrangement

that veils its strange and airy vocal delivery.

**LONESOME ROMEOS** *Blindstreets* (3:57)  
PRODUCERS: Ron John, George Tutko  
WRITER: R. John  
PUBLISHER: Mike Curb, BMI  
**Curb 030** (c/o CEMA) (CD promo only)

Band gratefully drops the Springsteen-isms that dominated previous releases in favor of a raw, midtempo rocker that is fueled by singer Philip Kennard's gravelly yet soulful style.

## RAP

► **LIFERS GROUP** *The Real Deal* (5:58)  
PRODUCERS: Dr. Jam, Phase 5  
WRITERS: Lifers Group, Solid Prod., R. Limp  
PUBLISHER: not listed  
**Hollywood/Elektra 61050-0** (12-inch single)

Recorded in prison, this graphic anti-crime track offers hellish rhymes that describe the horrors of incarceration. Contagious, militant beats and scratches create an effective way of reaching kids who are contemplating a life of crime. All artist royalties will go to the Lifers Group Juvenile Awareness program, which originated as "Scared Straight."

**STEADY B** *Girl's Gonna Getcha* (4:32)  
PRODUCERS: Lawrence Goodman, Warren McGlone  
WRITERS: W. McGlone, B. Goodman  
PUBLISHER: Zomba, ASCAP  
**Jive/RCA 1422-4** (c/o BMG) (cassette single)

Smooth and enigmatic rap assault is steeped in a dramatic bass line that's fringed with sighing samples and bright synth slides. Follow-up to "Going Steady" should appeal to urban programmers looking to fill that crossover rap/R&B niche.

**KID CAPRI** *Apollo* (4:06)  
PRODUCER: Biz Markie  
WRITER: Kid Capri  
PUBLISHERS: Biz Markie/Kid Capri, ASCAP  
**Cold Chillin' 4-19460** (c/o Warner Bros.) (cassette single)

Newcomer tries to create an Apollo Theater atmosphere with its chanting crowd and announcer samples. Out-of-breath rap mingles with a sneaky sax line and tells the story of one guy's exploits at the famed nightclub.

**N\*TYCE** *Black To The Point* (3:35)  
PRODUCERS: The Dice Sound  
WRITERS: A. Brown, D. Arenas  
PUBLISHERS: Frozen Soap/Mushy Sound  
**Wild Pitch 8021** (maxi-cassette single)

Iron-willed female rhyme queen steps in with an inspirational message that unveils societal hypocrisy and suggests that a change for the better is necessary yet painful. Contact: 212-594-5050.

**FREDDY B** *Why?* (3:23)  
PRODUCERS: Roger Mitchell, Jay Hughes  
WRITER: A. Adams  
PUBLISHER: not listed  
REMIXERS: Bobby Ford, A. Adams  
**Serious Sounds FB-415911** (12-inch single)

This conscientious track directly questions the wasteful loss of human life due to inner-city poverty and drug abuse. Tirade's low-key nature could hamper radio appeal, though the African rhythms and scratching on other included tracks "Dope Cut 1" and "Fred Benz!!" prove to be much more ear-friendly. Contact: 707-557-4533.

**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.



# Island Records Sues Capitol, Young M.C.

■ BY MELINDA NEWMAN

NEW YORK—Island Records has filed a multimillion-dollar lawsuit against Capitol Records and Marvin Young, aka rapper Young M.C., for breach of contract.

In a complaint filed Feb. 4 in New York federal court, Island Records alleges that, by signing with Capitol Records, Young M.C. violated a 1989 inducement-letter agreement with his label, Delicious Vinyl, and its distributor, Island Records. That agreement, as executed by Young, states that if his recording or production deal with Delicious Vinyl is terminated for any reason, Island Records has the option to require that Young "shall render such personal services directly to [Island] for the remaining balance of the term of the [Recording] Agreement."

Young M.C., who signed an exclusive recording and publishing agreement with Delicious Vinyl in 1987, scored a platinum single with "Bust A Move," from his 1989 debut album, "Stone Cold Rhym'n'g." He also co-wrote "Wild Thing" for Delicious Vinyl's Tone Loc. In 1989, Young M.C. amended his recording agreement with the inducement letter.

According to the court papers, in May 1990 Young filed an action in California Superior Court, asserting that his recording agreement with Delicious Vinyl was null and void. Island Records was not named in the suit.

Island then sent Young a letter stating that, per the inducement letter, the label was the exclusive recipient of Young's services.

Island learned last month that Capitol had entered into an exclusive recording agreement with Young. It is asking that Capitol be enjoined from interfering with Island's rights under the inducement letter, from receiving Young's services as a recording artist, and from stating that Young has become a Capitol artist.

Island also claims that Capitol entered into negotiations with Young although it was aware of the inducement letter.

The suit further alleges that, by 1988, Capitol "suffered a significant decline in its artists' roster and its ability to acquire new acts. In an unlawful effort to overcome its financial problems, Capitol embarked upon a predatory scheme to induce recording artists to breach their contractual relationships with Capitol's competitors."

The case bears strong similarity to Def Jam Recordings' 1989 suit against Capitol, filed after the latter signed the Beastie Boys. The case is being handled by the same attorney, Charles Ortner.

Capitol declined comment other than issuing a brief statement that said, "We have not yet had the opportunity to review the complaint. However, we are pleased Young M.C. has chosen Capitol Records to be his next home. He joins us at a time when our label is having unprecedented success across all genres of music."

## ROCK MUSIC VENTURES ONTO THE DANCE FLOOR WITH NEW PROJECTS

(Continued from page 1)

"It's healthy for music to intermingle the way it is right now," says Dave Costanza, director of dance music at Epic Records. "It diversifies the sounds you hear in the clubs, and it broadens the potential audience for a rock group."

Epic band Living Colour has issued remixes of the single "Love Rears Its Ugly Head" and its B side, "Elvis Is Dead." According to Jim Grant of Seriously Inc., the band's management company, the new version of "Love Rears Its Ugly Head," handled by the Dutch production team of Soulshock & Cutfather, may lead a new path to radio play, particularly at urban outlets. The Tony Humphries house mix of "Elvis Is Dead" is among the top priorities of the Epic dance department for the next six weeks.

At Atlantic, Collins and INXS both racked up impressive sales for the 12-inch versions of their pop hits, "Hang In Long Enough" and "Suicide Blonde," respectively, thanks to the inclusion of house remixes. In fact, the club version of INXS' "Suicide Blonde" also received widespread top 40 radio airplay.

"The state of pop radio right now almost demands that we give [artists] the option of airing a dance version of almost every song a label promotes to top 40 radio," says Joey Carvello, director of dance music and crossover radio promotion at Atlantic. "Rock artists who used to snub dance music are now willing to take on a club edge to help get adds at pop stations that focus heavily on Paula Abdul and Vanilla Ice."

Anthrax, whose metal base has fueled gold sales for its Megaforce/Island disc, "The Persistence Of Time," plans to issue an EP of B sides and dance remixes in the spring. "Attack Of The Killer B's" will include a dance mix of the band's hit, "I'm The Man," a remix of "I Am The Law" by Steve Thompson and Michael Barbiero, and a rap/metal cover of Public Enemy's "Bring The Noise," among other tracks.

"This is their secret weapon," says Jon Zazula of Megaforce Records. While a 12-inch release and promotion of individual EP tracks are still being discussed, Zazula says, "We're going to the clubs with it. People have to realize that Anthrax is more

than heavy metal."

If the EP bridges the rock and dance audience, says Zazula, "that's the way it should be. You have to realize that's a concept we all believe in here. The reality of it is that Anthrax is into doing very cool things—and this is a very cool thing."

### 'RAPING OUR MUSIC'

Not everyone sees the trend that way, however. One New York club DJ views the use of dance elements in rock music as "raping our music for all it's worth. This is just like 1979 again, when they treated club music as the money-making gimmick of the week. We can't allow the dance music of today to become as disposable as disco did then."

Several label executives agree. Frank Murray, director of crossover promotion at Capitol Records, sees the interbreeding of rock and dance music as "dangerous."

"When I hear about something like a Living Colour house mix, it worries me," he says. "By doing that you are watering down the impact an artist can have creatively. You are also potentially diminishing the longevity of

dance music as a genre."

On the other side of the fence, a growing number of artists are having success with industrial dance music, which blends elements of '60s psychedelia and heavy metal with club beats. Among the leaders of this movement are Nine Inch Nails on TVT, Front 242 on Epic, and Renegade Soundwave on Mute/Elektra.

Additionally, several dance acts are scoring with club-aimed renditions of classic rock tunes. Most notable are Atlantic duo Candy Flip, which turned the Beatles' "Strawberry Fields" into a hip-hop tune, and Megatone's Diebold & Cataluna, who are now bulleted at No. 14 on Billboard's Club Play chart with an industrial reading of Jefferson Airplane's "White Rabbit."

Nine Inch Nails, the creation of Trent Reznor, simultaneously scored on Billboard's Modern Rock Tracks and Hot Dance Music charts with album-track and remix versions, respectively, of "Down In It" and "Head Like A Hole." As the 12-inch versions were getting club play nationwide, Reznor took a band on tour through alternative music venues.

"We had a sense from the beginning that this was not a one-genre band," says Steve Gottlieb, president of TVT. "That was initially a liability to getting certain types of commercial exposure; now it's an asset."

## PROMOTERS ASSN. DECLINES TO TAKE GROUP STAND ON FESTIVAL-SEATING ISSUE

(Continued from page 4)

"I don't think the issue is festival vs. reserved seating," Greenberg adds. "The larger issue has to do with the behavior of audiences at contemporary music concerts." While noting there are similar crowd-control concerns at sporting events, Greenberg says Spectacor is discussing greater involvement by building staffs, promoters, and artists in discouraging dangerous crowd activity at concerts.

In Salt Lake City, for example, album rock station KBER is working with Salt Palace management on a public-service campaign to address crowd behavior. Greenberg cites the success of venues, promoters, and artists some years ago in discourag-

ing the tossing of firecrackers at concerts.

"We're looking at greater communication between the facility, the promoter, and, particularly, the artists. I don't point any fingers. But I think the artist has, perhaps, not a legal responsibility but a moral responsibility to understand some of the problems that are inherent at high-energy concerts."

AC/DC is among those named in the "wrongful death" suit filed in 3rd District state court in Salt Lake City by Bruce Child, whose 14-year-old son, Curtis Child, was one of the three fans killed by the crush of the concert crowd. The others killed were

Jimmie Boyd Jr., 14, and Elizabeth Glauzi, 19.

Also named are Spectacor and its executives; Salt Palace manager David Meek; Jim McNeil and United Concerts, which promoted the AC/DC date; Contemporary Services, which provided security for the show; and Devine Media Corp., owner of KBER, which advertised and promoted the show.

The suit also names AC/DC's management company, Hard To Handle, and its booking agency, the Creative Artists Agency. Attorneys are expected to seek information on other festival-seating shows booked by CAA and played by AC/DC.

## CHART SUITS TUNE TO 'T'

(Continued from page 9)

staff is the main disadvantage of the indies. Mike Becce, director of CHR promotion for Tommy Boy, also points to a lack of "clout" among indies that sometimes makes it difficult for him to reach PDs on the telephone. "The major labels throw their weight around," he says. "They can use a major act to get a little act exposed."

Randi Moelis-Kantor, VP of promotion and marketing for LMR, also complains of the difficulty of getting the label recognized, particularly among retailers. "With any independent record, you can't get into every single store," she says. "That came with the territory. It didn't stop us, though. Our theory was that, as an independent, you've got to make it like you have hits. You've got to press that way. You have to believe in your record and work it as a hit."

Although Quality has a pressing & distribution deal with CEMA, Quality Records VP/GM Russ Regan says the Timmy T. single—the reborn label's first hit—went through independent distributors, including Schwartz Brothers, Big State, Navarre, Select-O-Hits, and California Record Distributors.

Regan says his biggest hurdle was "making people believe in Quality Records. When a new label is out there, people wonder if they're going to bring the record all the way home. I think we made believers out of a lot of people."

Both Robbins and Lynch note that independent labels can afford to be less concerned about chart position than the majors are. "We're not in the business of having pop hits," Robbins says. "It's great when we do, but it's a bonus. We haven't had a pop hit in two years. It isn't what independents base their business on."

Lynch adds, "Tommy Boy is more interested in selling records than in playing chart games."

## ALL-STAR ALBUM TO BENEFIT PEDIATRIC AIDS FOUNDATION

(Continued from page 10)

corded in 1972 as a B side), James Taylor's version of "Getting To Know You" from "The King And I," and Stephen Bishop's rendition of "Davy Crockett." Other songs include Elton John's instrumental "The Pacifier," Carole King's "Child Of Mine," and Harry Nilsson's "Blanket For A Sale."

Jaffe says a promotional video for "For Our Children" is being directed by Sidney J. Bartholomew Jr. and Martin Coppen (Sid n Martin), who recently completed the new Go-Go's video.

The Pediatric AIDS Foundation was formed in 1988 by Elizabeth Glaser, wife of actor/director Paul Michael Glaser, and friends Susan De-Laurentiis and Susan Zeegen. Elizabeth Glaser contracted the AIDS virus in 1981 from a blood transfusion received during childbirth and unwittingly passed it on to both of her children. Glaser's daughter Ariel died at age 7; Glaser and her son Jake have remained healthy. (Paul Michael Glaser never contracted the disease.)

Ariel's favorite artist, James Taylor, sent her a tape of songs made especially for her during one of her hospital stays. Glaser, inspired by the joy Taylor's tape brought to Ariel, approached Walt Disney Records with

the idea for the benefit album. "We felt that if there was ever a record Disney should do, it would be this one," says Jaffe.

Disney is donating all profits after expenses to the Pediatric AIDS Foundation, he says. In addition, the artists involved donated their time and waived all royalties.

Besides the promotional video, Jaffe says that "a major event" will take place at the time of the album's release, and that "a concert may be

part of the event."

"For Our Children" is not positioned specifically as a children's album," says Jaffe. "We believe both adults and children will enjoy the music."

Jaffe notes that "we haven't yet determined whether we'll go to radio, and if so, what cuts will be emphasized." In any case, Jaffe says, "We're convinced this record will go out the door in six figures."

## WAR IMPACTS ARTIST-VISA PROCESSING

(Continued from page 10)

says Bob Tulipan of the Traffic Control Group, which handles international travel logistics for entertainers.

Maureen Baker of the Traffic Control Group stated in a letter to clients, "Unfortunately, there is no advice we can offer other than giving your [visa applicant] eight weeks advance time for processing visas for the time being."

Compounding the approval problems, observers say, is the tendency of artist representatives to "submit everything at the last minute." Such last-minute applications are now less

likely to meet approval in time for scheduled tours and promotional visits to the U.S. by foreign artists.

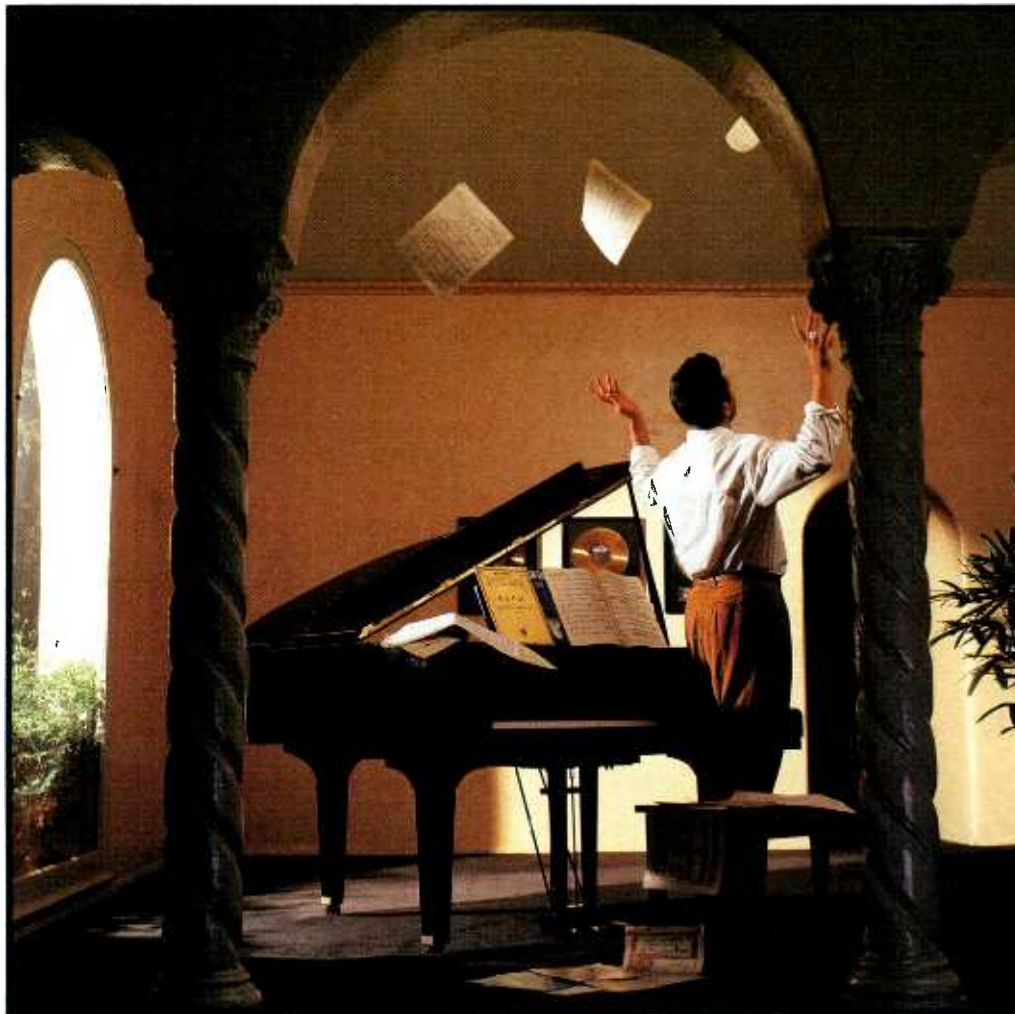
In addition to notification changes at INS and security upgrades at U.S. embassies and consulates, Tulipan notes that government employees are often military reservists and may have been called to active duty in recent weeks.

Artist representatives and labels "have to be somewhat patient here," he says. "It's a big matter of preparation. I think they have to give [officials] room to move."

THOM DUFFY



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## HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**"GONNA MAKE YOU SWEAT"** by **C&C Music Factory** (Columbia) is No. 1 on the chart for a second week, as it holds at No. 1 in sales points and makes steady gains in airplay points. **"All The Man That I Need"** by **Whitney Houston** (Arista) gains strongly, up to No. 2 in both sales and airplay, and is poised to take over the top spot next week if "Sweat" begins to falter. The singles by **Timmy T.** and **Mariah Carey** are making huge leaps behind "Man," so spirited battles for No. 1 are coming.

**THE MOST-ADDED RECORD** at radio this week is **Janet Jackson's** "State Of The World" (A&M), which is not a single and will not be. It follows the pattern of **Madonna's** "Rescue Me" (Sire), which has massive airplay as an album cut, except that "Rescue" is now set for single release at the end of the month. This should assure "Rescue" one of the highest debuts in the history of the Hot 100 when it finally hits the stores; it's already No. 8 in airplay points.

**THIS WEEK'S HOT SHOT DEBUT**, and second-most-added, goes to the **Marvin Gaye** cover medley "Mercy Mercy Me/I Want You" by **Robert Palmer** (EMI). Its 78 adds propel it to a debut at No. 77. Third-most-added (62 adds), and the Power Pick/Airplay, is "I've Been Thinking About You" by new group **Londonbeat** (Radioactive). "Thinking" now has an 88% chance of going top five and a 55% chance of going to No. 1. It's already top 10 at WLOL Minneapolis. The runner-up for the airplay award is "You're In Love" by **Wilson Phillips** (SBK), with 46 adds and jumps such as 20-14 at WZPL Indianapolis fueling a 20-place jump to No. 44. "Get Here" by **Oleta Adams** (Fontana) wins the Power Pick/Sales and is also top five at five radio stations so far, including No. 3 at WZOU Boston and No. 5 at both Y100 Miami and Q105 Tampa, Fla.

**FOUR ARTISTS ENTER THE Hot 100** for the first time. Austrian group the **Bingo Boys** debuts at No. 85 with "How To Dance" (Atlantic). Early activity includes 24-16 at Y95 Phoenix. **Shawn Christopher**, who comes from the Chicago house-music scene, bows on the Hot 100 with her No. 1 dance hit, "Another Sleepless Night" (Arista). At radio the record is already a hit at Kiss 108 Boston (11-8) and B96 Chicago (16-11). The other two artists making their first Hot 100 appearances are from the U.K. Veteran rocker **Gary Moore** makes his Hot 100 solo bow with "Still Got The Blues" (Charisma), with early jumps of 24-16 at Q107 Charleston, S.C., and 25-15 at Z99 Oklahoma City; and new artist **Harriet** enters with "Temple Of Love" on new label East West.

**TWO ROCK RECORDS LOSE** their bullets this week but are doing well in many places. "Moneytalks" by **AC/DC** (Atco) is the group's biggest single to date, at No. 23, and is top five at nine reporting stations, including No. 1 at WIXX Green Bay, Wis., and KATM Colorado Springs, Colo. "Spend My Life" by **Slaughter** (Chrysalis) moves three places to No. 39 overall, with a jump of 8-5 at WIOG Saginaw, Mich. Also losing a bullet, at No. 47, but doing well regionally is "Power Of Love" by **Deee-Lite** (Elektra), which moves 5-3 at Hot 97 New York.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 244 REPORTERS	TOTAL ON CHART
<b>STATE OF THE WORLD</b> JANET JACKSON A&M	2	20	84	106	157
<b>MERCY MERCY ME</b> ROBERT PALMER EMI	3	13	62	78	80
<b>I'VE BEEN THINKING...</b> LONDONBEAT RADIOACTIVE	3	12	47	62	192
<b>CRY FOR HELP</b> RICK ASTLEY RCA	4	10	41	55	59
<b>YOU'RE IN LOVE</b> WILSON PHILLIPS SBK	4	9	33	46	160
<b>SADENESS PART 1</b> ENIGMA CHARISMA	8	10	14	32	48
<b>GET HERE</b> OLETA ADAMS FONTANA	3	4	23	30	144
<b>JUST THE WAY IT IS, BABY</b> THE REMBRANDTS ATCO	1	3	26	30	93
<b>I'LL BE BY YOUR SIDE</b> STEVIE NICK LMR	3	5	21	29	129
<b>ROUND AND ROUND</b> TEVIN CAMPBELL PAISLEY PARK	3	3	22	28	96

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



# Hot Adult Contemporary™

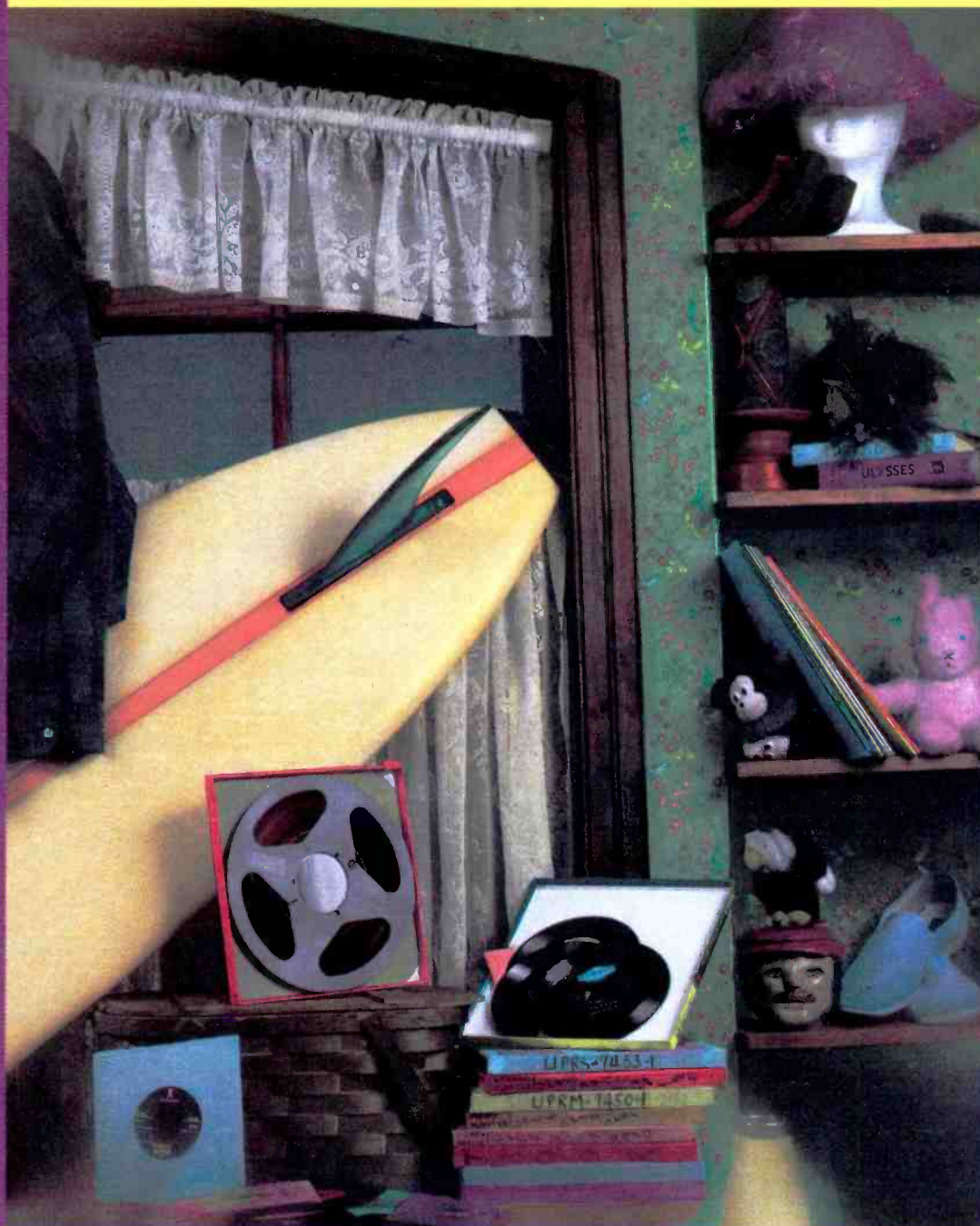
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of radio playlists.					
★ ★ NO. 1 ★ ★					
①	2	3	9	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON 1 week at No. 1
2	1	1	15	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
3	3	5	14	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
4	4	4	12	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
5	5	2	17	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
⑥	8	19	4	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
⑦	7	16	11	SHOW ME THE WAY A&M 1536	◆ STYX
8	6	6	16	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B
9	9	10	14	CRAZY IN LOVE REPRISE 7-19504	KENNY ROGERS
⑩	18	23	5	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES
⑪	16	22	7	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
12	11	9	15	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
⑬	19	24	4	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
⑭	17	20	10	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
⑮	22	25	9	ALWAYS COME BACK ATLANTIC 4-87776	NATASHA'S BRO./R. CAPPELLI
16	10	7	14	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	◆ CHER
17	12	8	16	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
⑮	34	—	2	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
19	13	13	23	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
⑳	25	26	7	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAK
21	15	14	20	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
⑳	28	33	4	NIGHT AND DAY ATLANTIC 4-87825	BETTE MIDLER
⑳	26	35	4	ALL THIS TIME A&M 1541	◆ STING
24	20	15	20	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
25	23	12	19	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
26	14	11	16	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
★ ★ ★ POWER PICK ★ ★ ★					
⑳	40	—	2	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
⑳	30	34	4	CHASIN' THE WIND REPRISE 7-19466	◆ CHICAGO
29	27	27	7	FAIRY TALES ELEKTRA 4-64910	◆ ANITA BAKER
⑳	31	36	5	WAITING FOR THAT DAY COLUMBIA 38-73663	GEORGE MICHAEL
31	21	17	13	DOES SHE LOVE THAT MAN? A&M 1535	◆ BREATHE
32	24	18	19	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
33	29	29	9	WHEN WAS THE LAST TIME THE MUSIC ... WARNER BROS. 4-19783	JAMES INGRAM
⑳	36	44	4	ANASTASIA'S EYES FULL MOON LP CUT/EPIC	DAN FOGELBERG
35	33	37	6	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	◆ JANET JACKSON
36	32	21	18	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
37	38	30	12	FOR YOU MCA 53935	◆ THE OUTFIELD
⑳	47	45	5	LOVE MAKES THINGS HAPPEN MCA 53973	◆ PEBBLES
39	35	28	16	ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
40	39	31	21	STRANDED CAPITOL 44621	◆ HEART
41	37	32	20	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
⑳	46	49	3	I CAN'T TELL YOU WHY ELEKTRA 4-64908	HOWARD HEWETT
43	42	43	5	HOUSE FULL OF REASONS REPRISE 4-19530	JUDE COLE
44	41	40	29	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	◆ PHIL COLLINS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
⑳	NEW▶	1	1	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
⑳	NEW▶	1	1	WAITING FOR LOVE EMI 50337	◆ ALIAS
⑳	NEW▶	1	1	FOREVER'S AS FAR AS I'LL GO RCA 2706	ALABAMA
⑳	NEW▶	1	1	I WILL BE HERE VIRGIN 4-98869	◆ STEVE WINWOOD
⑳	NEW▶	1	1	CRYING IN THE RAIN WARNER BROS. 4-19547	◆ A-HA
50	44	42	38	I DON'T HAVE THE HEART WARNER BROS. 4-19911	◆ JAMES INGRAM

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

# THE BEACH BOYS

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DISCOVER THE BEACH BOYS AGAIN.  
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## VIDEO, AUDIO CROSSOVER SEEN IN RACKJOBBER, DISTRIBUTION BUSINESSES

(Continued from page 1)

servicing a dozen video chains with music product.

"For years, we in audio distribution wanted to expand into the larger world beyond our own chains and accounts like K mart and Sears," explains Gemini president Michael Walker. "The explosion in video stores and video in supermarkets and drugstores offers that opportunity without taking one bit away from traditional audio."

Gemini's most interesting experiment is racking music product in a Blockbuster corporate store in Atlanta. Up to now, the 1,600-unit video retailing behemoth has not trodden the audio field, and whether this test will lead to anything more substantial is not certain. According to Ron Castell, senior VP of programming and merchandising for Blockbuster, "We have this one huge store and so we put in some audio to see what happens. It's not a forerunner of anything, just this one store."

While Blockbuster has not yet

been infected by music mania, many other video specialty dealers have (Billboard, April 7), and some distributors are rushing to meet the demand. Artec, for instance, has been supplying CDs and tapes to its video accounts for several years, and Oklahoma City-based Best Video, a Super Club subsidiary, is now racking audio for firms outside the Super Club fold (it also racks video in its sister Video Towne chain).

Initially, Video Towne was racked for music by Handleman Co., the nation's biggest rackjobber, but Video Towne president Bob Williams says, "The problem was with the margin." Now that Turtle's, another Super Club chain, is racking music in Video Towne, the margin is better, he says.

Two larger chains, 208-unit Erol's and 600-store West Coast Video, have mostly eschewed music product after disappointing experiments. Troy Cooper, VP of sales and new business development at Springfield, Va.-based Erol's, notes, "We did try it in about

eight stores, but the results were mediocre. We didn't expand it to the rest of the system."

Similarly, Richard Abt, executive VP at Philadelphia-based West Coast, says the chain decided not to carry audio after a six-store test last year. "We weren't making enough money on it," he says.

During that test, West Coast and Handleman discussed the possibility of Handleman racking music in West Coast stores. Although that never came to pass, Handleman is still racking video in many West Coast corporate and franchise stores.

"We're still satisfied with our relationship with West Coast," says Lou Kircos, chief financial officer of Handleman. "The video rack is working. There are improvements we can make in the program, and we're working with them to try to improve it."

Nevertheless, Handleman's sell-through racking of specialty video stores has not increased in the past year, and Kircos says "a very small percentage of Handleman revenues comes from racking video specialty stores. It costs more to rack them than to rack department stores. Sales volume isn't as large, and the administrative costs are greater than in

mass-merchant stores."

Consequently, he adds, "we recently raised prices to video stores to bring them in line with the cost of servicing them."

### DISTRIBUTORS DIVERSIFY

Meanwhile, some distributors known primarily for video, like Artec and Nashville-based Ingram, are becoming full-fledged suppliers of all types of accounts in both video and audio. And Video Channels, which specializes in sell-through racking of video retailers, has likewise expanded into music, broadening its account base to encompass Sears, Toys 'R' Us, Walgreen's, Montgomery Ward, Woolworth, and other mass merchants.

The company recently changed its name to a more generalized logo, Rank Retail Services of America, to reflect its broader focus.

Some observers of the fast-changing wholesale scene suggest that diversification is a hedge against a slowdown in sell-through video, but others view the expansion as merely exploiting wholesale capabilities already in place and targeting opportunities in new retail channels.

"I think the video business has matured and is no longer growing at the

fast pace everyone has been used to seeing," says Carol Wiel, VP of marketing and advertising at Ingram Entertainment, hewing to the first interpretation. "I feel the smart retailers will be looking for alternative products to increase their business."

Ingram, in fact, also recently changed its name from Ingram Video to Ingram Entertainment to reflect its broader product involvement.

Wiel says the company's strategy for 1991 calls for moving audio product into its current roster of video specialty accounts.

The company has also created Ingram Merchandising Services, a rack operation dealing in both audio and video product. Erol's is its most prominent video account.

Some distributors have diversified into racking, but only of video product. For example, Baker & Taylor's rack wing, Merchandising Services, and Star Video Entertainment's Super Star Sales do not handle music product, but have instead concentrated on expanding their video servicing beyond the specialty-store universe.

Much of the video rack interest is in supermarkets and drug chains, suggests Todd Lillenfield, director of product management at Super Star Sales.

## Handleman Earnings Hit By Account Bankruptcies

■ BY KEN TERRY

NEW YORK—The bankruptcies of Hills Department Stores and two smaller retail chains helped reduce the earnings of Handleman Corp. in the fiscal quarter ended Jan. 31, but analysts do not believe the financial problems of these companies will have a serious impact on the giant rackjobber.

Hills, a 214-store discount chain based in Canton, Mass., filed a petition for Chapter 11 reorganization in federal bankruptcy court here Feb. 4. According to the filing, Hills owes Handleman \$7.1 million, making it the chain's largest unsecured creditor among Hills' vendors.

Handleman and its subsidiary, Interstate, supplied the entire Hills chain with music, video, books, and computer software until a couple of weeks ago, when the chain announced it would stop paying its ven-

dors. According to Lou Kircos, Handleman's chief financial officer, his company will resume supplying Hills in the near future.

He would not specify whether it would sell to the chain on a C.O.D. basis, saying only that "terms will be different after the bankruptcy than they were before they filed." He expresses confidence that Hills will be able to reorganize and carry on.

Kircos confirms that Handleman did approximately \$25 million a year in business with Hills. The other two chains that went Chapter 11, J. Pascal and Stuart's Department Stores, gave Handleman a combined annual total of about \$2 million in sales, he adds.

As a result of the three bankruptcies, plus a portion of the bad debt incurred by the failure of the Ames mass-merchandise chain last spring, Handleman is writing down \$8 million, or 15 cents per share, for its fiscal third quarter, which ended Jan. 31. That means Handleman expects to collect only 35 cents on each dollar it is owed by the bankrupt retailers.

The news of the writedown helped knock Handleman's stock down 23/4 to 103/8 on Feb. 5, the day it was announced. Another factor in the drop of the stock price, according to independent analyst Fred Anshel, was Handleman's announcement that quarterly sales were down 15%, a greater-than-expected decrease.

According to Kircos, Handleman's third-quarter earnings will be 12-16 cents per share, down from 46 cents for the prior-year period. That decline is twice the amount being written down, and the difference, says Anshel, is due to lower sales volume.

"The decrease in revenues was primarily a result of decrease in video revenues," Kircos says. "Video was down for two reasons: weakness in the retail environment—lower-than-expected Christmas sales—and no releases of the stature of 'Batman' a year before."

He adds that "during the Christmas quarter, we expect music sales would be flat to slightly up."

(Continued on page 83)

## DISNEY TO OPEN SELL-THRU 'JUNGLE BOOK' IN MARCH

(Continued from page 4)

ered to be just beginning to find its audience after 60-90 days."

Even a company as bullish on sell-through as Disney, however, is not immune to general economic factors.

"Obviously we've taken the economy into account in planning this release," Daly says. "It's the strongest title we've ever had. It's the lowest [effective] price for Disney product for this time of year, and it will have our most comprehensive promotion ever behind it. We're giving retail the tools to drive the business."

"Jungle Book" garnered \$44.6 million at the box office in its recent theatrical rerelease, ranking just behind the \$45.7 million tallied by "Snow White" in its 50th-anniversary theat-

rical reissue.

A major component of the marketing campaign behind "Jungle Book" is a cross-promotion with the Nabisco Biscuit Co., including a \$5 rebate on the purchase of the movie that will reduce the effective price to \$19.99.

The rebate offer is good for three months only, running from the May 3 street date through July 31.

"The time limit benefits the retailer because it creates a sense of urgency about the product," Daly says. "It's a fairly standard practice outside of the video industry," where such offers tend to run for several months.

Daly also notes that the rebate offer will allow retailers to promote a \$19.99 effective price point, which, ac-

cording to Disney research, increases sales by as much as 32% compared with price points greater than \$20.

To be eligible for the rebate, consumers will be required to submit proofs of purchase from Nabisco's 'Nilla Wafers, Honey Maid Grahams, Teddy Grahams, or Honey Graham Bits.

As it did with "Little Mermaid," Disney expects to promote "Jungle Book" throughout the year, with an additional promotional push around Christmas.

"Last year we saw that 'Mermaid' sold strongly all the way through [the year]," Cohen says. "Those retailers who made it available all year round were extremely successful."

## R&B Foundation Expands Its Awards

■ BY JANINE McADAMS

NEW YORK—The Rhythm & Blues Foundation, the nonprofit organization founded in 1988 to preserve the history of R&B and provide financial assistance for pioneering artists, is expanding its awards program.

At its second annual Pioneer Awards reception, scheduled for Feb. 21 at Tatou's in New York, the foundation is expected to present \$130,000 in cash awards to eight R&B artists. The total is \$5,000 more than it awarded last year, when six acts were honored.

This year's ceremony, sponsored by Sony Music Entertainment, will pay tribute—and cash—to six solo acts and two groups that have made lifetime contributions to the art of R&B. The foundation's board of trustees, together with the 24-member artists advisory board co-chaired by Bonnie Raitt and Ray Benson, will choose the winners from among 21 nominees; solo winners receive

\$15,000 and groups receive \$20,000.

Board member LeBaron Taylor, VP of corporate communications for Sony Music Entertainment, points out that the ceremony hopes to draw many of the industry figures who will be attending the Grammy Awards the previous evening.

The R&B Foundation was begun in 1988, when Atlantic Records agreed to pay some \$20,500 in back royalties to many of its early R&B performers and then contributed \$1.5 million to endow the organization on the eve of the label's 40th anniversary (Billboard, May 28, 1988). In addition, parent Warner Communications Inc. has kicked in an annual \$300,000 to cover operational costs. "Each year we draw the interest off the million and a half [dollars] we received from Atlantic," says Suzan Jenkins, acting executive director of the R&B Foundation, which is based at the Smithsonian Institution in Washington, D.C.

The foundation's goals include continual expansion of its financial

assistance program—which is separate from its Pioneer Awards program and is based on need—through increased industry support. "There have been so many R&B artists that have been impoverished and can't take care of themselves. Our commitment is to tell people that it's time for the rest of the industry to get involved in the support of these artists," says Taylor.

While the level of recording-industry participation has not expanded as much as the foundation would like, a number of individuals have made notable contributions, including \$15,000 from Diana Ross and \$10,000 each from Bruce Springsteen and Rod Stewart. Motown founder Berry Gordy also made a special cash gift to ailing singer Mary Wells through the financial-assistance grant program last year.

Last year's R&B Foundation Pioneer Awards recipients were Percy Sledge, Etta James, Ruth Brown, Lavern Baker, Charles Brown, Little Jimmy Scott, and the Clovers.

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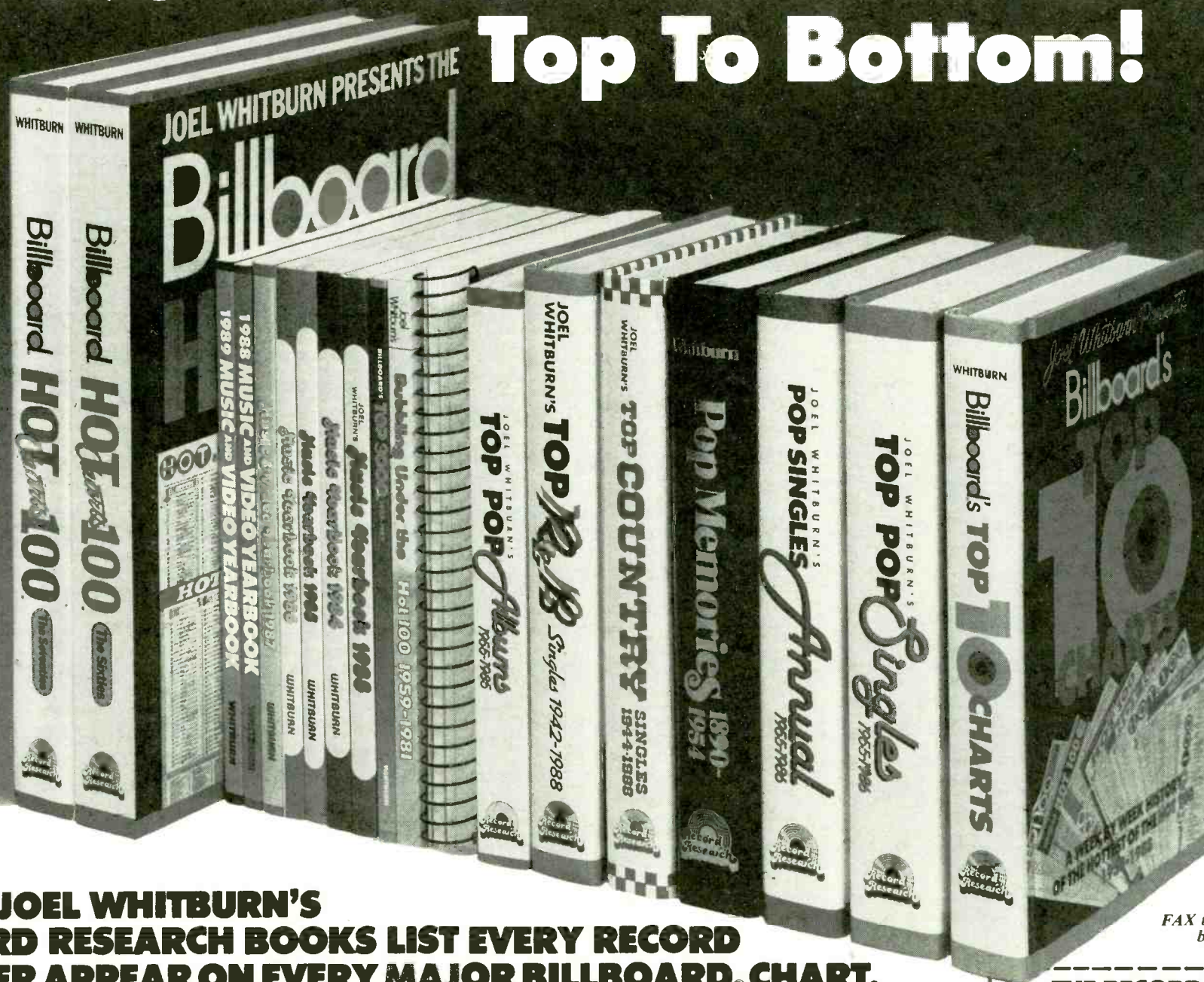
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
①	1	1	22	VANILLA ICE ▲ <sup>7</sup> SBK 95325* (9.98)	TO THE EXTREME 15 weeks at No. 1
②	2	3	34	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
3	3	2	12	MADONNA ▲ <sup>2</sup> SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
4	4	4	9	THE SIMPSONS GEFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
⑤	5	5	50	M.C. HAMMER ▲ <sup>9</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
6	6	6	13	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
⑦	9	8	45	WILSON PHILLIPS ▲ <sup>4</sup> SBK 93745 (9.98)	WILSON PHILLIPS
8	7	9	19	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
9	8	7	20	AC/DC ▲ <sup>2</sup> ATCO 91413 (9.98)	THE RAZORS EDGE
⑩	30	—	2	STING A&M 6405 (10.98)	THE SOUL CAGES
11	11	13	48	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
12	10	10	16	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
13	13	15	47	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
14	12	14	72	JANET JACKSON ▲ <sup>5</sup> A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
⑮	16	20	12	TESLA ● GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
16	15	11	13	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS ... LIVE!
17	14	12	21	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
⑮	23	46	3	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
⑮	19	27	6	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
20	17	18	31	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
21	18	16	12	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
22	20	22	46	BELL BIV DEVOE ▲ <sup>3</sup> MCA 6387 (10.98)	POISON
⑮	28	37	17	CHRIS ISAAK REPRISE 25837 (9.98)	HEART SHAPED WORLD
24	21	17	11	RALPH TRESVANT ● MCA 10116 (9.98)	RALPH TRESVANT
25	24	23	20	INXS ▲ ATLANTIC 82140 (9.98)	X
26	22	19	16	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
⑮	27	26	22	GARTH BROOKS ▲ <sup>2</sup> CAPITOL 93866* (9.98)	NO FENCES
28	25	21	30	POISON ▲ <sup>2</sup> ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
29	26	24	21	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
⑮	31	34	20	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
31	32	29	13	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
⑮	38	38	25	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
33	29	25	11	CINDERELLA ● MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
34	35	39	24	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
35	36	40	53	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
36	43	68	3	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
37	34	31	11	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
⑮	47	94	3	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
39	33	32	23	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
40	41	41	17	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
41	40	28	46	SOUNDTRACK ▲ <sup>2</sup> EMI 93492 (10.98)	PRETTY WOMAN
42	39	36	7	ICE CUBE PRIORITY 7230 (6.98)	KILL AT WILL
43	42	30	31	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
⑮	45	50	34	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
45	37	33	14	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
⑮	51	48	39	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
⑮	53	52	20	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/PLG (9.98 EQ)	IN CONCERT
⑮	NEW ►	1	1	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
49	44	35	14	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
50	48	51	9	PETER GABRIEL GEFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
51	46	45	22	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
52	50	43	25	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
53	49	42	13	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
⑮	60	89	4	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	54	47	26	JON BON JOVI ▲ <sup>2</sup> MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
56	57	54	31	STEVIE B ● LMR 2307 /RCA (9.98)	LOVE & EMOTION
57	56	49	19	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
58	58	56	28	BLACK BOX RCA 2221 (9.98)	DREAMLAND
59	52	44	14	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
⑮	63	71	26	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
61	55	53	13	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
62	61	58	35	NEW KIDS ON THE BLOCK ▲ <sup>3</sup> COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
⑮	77	91	19	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
64	59	55	58	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
65	65	64	28	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
66	68	66	42	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
67	66	61	21	PEBBLES ● MCA 10025 (9.98)	ALWAYS
⑮	78	77	41	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
69	72	72	12	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
70	62	63	13	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
⑮	87	101	22	STEELHEART MCA 6368 (9.98)	STEELHEART
72	75	70	13	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
73	67	57	21	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
74	64	60	83	MICHAEL BOLTON ▲ <sup>3</sup> COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
75	70	67	31	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
76	76	92	13	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
77	69	65	6	SOUNDTRACK GEFEN 24310 (10.98)	MERMAIDS
78	74	74	34	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
⑮	84	78	30	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
80	71	62	12	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
⑮	103	136	4	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
82	82	81	9	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
⑮	90	84	32	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
84	83	83	15	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
⑮	89	95	15	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
86	73	73	29	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
⑮	106	117	17	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
88	79	79	74	MOTLEY CRUE ▲ <sup>4</sup> ELEKTRA 60829 (9.98)	DR. FEELGOOD
89	85	76	64	PHIL COLLINS ▲ <sup>3</sup> ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
90	86	80	19	ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
91	81	69	46	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
92	93	100	5	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
93	92	82	9	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
94	91	97	19	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
95	97	103	10	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
96	98	109	10	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
97	94	93	18	MEGADETH ● CAPITOL 91935 (9.98)	RUST IN PEACE
⑮	108	112	22	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
99	88	90	17	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
100	101	102	47	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
101	100	88	84	DON HENLEY ▲ <sup>2</sup> GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
⑮	128	166	4	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
103	80	59	15	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN
104	99	99	19	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
⑮	NEW ►	1	1	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
106	95	87	12	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
⑮	141	126	89	CLINT BLACK ▲ <sup>2</sup> RCA 9668 (8.98)	KILLIN' TIME
108	104	86	14	EDIE BRICKELL & NEW BOHEMIANS GEFEN 24304 (9.98)	GHOST OF A DOG
109	96	75	13	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC

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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
(110)	125	135	18	THE SOUP DRAGONS	BIG LIFE 842 985/MERCURY (8.98 EQ) LOVEGOD
111	109	107	30	IGGY POP	VIRGIN 91381 (9.98) BRICK BY BRICK
(112)	140	158	5	CELINE DION	EPIC 46893* (9.98 EQ) UNISON
113	114	110	62	THE KENTUCKY HEADHUNTERS ▲	MERCURY 838 744 (9.98 EQ) PICKIN' ON NASHVILLE
114	116	124	73	AEROSMITH ▲ <sup>4</sup>	GEFFEN 24254 (9.98) PUMP
(115)	123	130	5	THE REMBRANDTS	ATCO 91412* (9.98) THE REMBRANDTS
116	107	96	13	THE OUTFIELD	MCA 10111 (9.98) DIAMOND DAYS
117	120	120	15	LYNCH MOB	ELEKTRA 60954* (9.98) WICKED SENSATION
118	112	105	11	RUN-D.M.C.	PROFILE 1401 (9.98) BACK FROM HELL
(119)	127	121	24	ANTHRAX ●	MEGAFORCE 846480/ISLAND (9.98) PERSISTENCE OF TIME
120	102	98	44	HEART ▲ <sup>2</sup>	CAPITOL 91820 (9.98) BRIGADE
(121)	130	144	15	THE JUDDS	CURB 52070*/RCA (9.98) LOVE CAN BUILD A BRIDGE
122	110	115	40	EN VOGUE ▲	ATLANTIC 82084 (9.98) BORN TO SING
123	105	85	25	SOUNDTRACK ▲	VARESE SARABANDE 5276*/MCA (9.98) GHOST
124	117	114	12	ROBERT PALMER	EMI 93935* (9.98) DON'T EXPLAIN
125	126	125	20	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS	MERCURY 846 652 (9.98 EQ) MIDNIGHT STROLL
126	115	122	13	MORRISSEY	SIRE 26221*/REPRISE (9.98) BONA DRAG
(127)	136	129	36	SNAP ●	ARISTA 8536 (9.98) WORLD POWER
(128)	139	151	13	HOUSE OF LORDS	SIMMONS 2170/RCA (9.98) SAHARA
(129)	NEW ►		1	CHICAGO	REPRISE 26391* (9.98) TWENTY 1
(130)	144	147	89	BOB MARLEY AND THE WAILERS ▲ <sup>2</sup>	TUFF GONG 422-846-210/ISLAND (9.98 EQ) LEGEND
131	122	119	30	VINCE GILL ●	MCA 42321 (8.98) WHEN I CALL YOUR NAME
132	133	141	15	DEEP PURPLE	RCA 2421 (9.98) SLAVES AND MASTERS
133	113	108	46	SINEAD O'CONNOR ▲ <sup>2</sup>	ENSIGN 21759/CHRYSALIS (9.98) I DO NOT WANT WHAT I HAVEN'T GOT
134	121	132	37	CONCRETE BLONDE	I.R.S. 82037* (9.98) BLOODLETTING
135	135	128	23	LIVING COLOUR ●	EPIC 46202 (9.98 EQ) TIME'S UP
136	134	143	38	VAN MORRISON ●	MERCURY 841 970 (9.98 EQ) THE BEST OF VAN MORRISON
137	142	140	22	KATHY MATTEA	MERCURY 842 330* (8.98 EQ) A COLLECTION OF HITS
138	118	116	14	PET SHOP BOYS	EMI 94310* (9.98) BEHAVIOR
139	132	111	16	AL B. SURE! ●	WARNER BROS. 26005 (9.98) PRIVATE TIMES . . . AND THE WHOLE 9!
140	124	127	11	LOOSE ENDS	MCA 10044 (9.98) LOOK HOW LONG
141	131	118	21	RANDY TRAVIS ●	WARNER BROS. 26310* (9.98) HEROES & FRIENDS
142	138	133	70	AFTER 7 ▲	VIRGIN 91061 (9.98) AFTER 7
143	119	106	52	FAITH NO MORE ▲	SLASH 25878/REPRISE (9.98) THE REAL THING
144	143	149	25	KEITH WHITLEY ●	RCA 52277* (9.98) GREATEST HITS
145	149	160	14	JELLYFISH	CHARISMA 91400* (9.98) BELLY BUTTON
(146)	NEW ►		1	SUSANNA HOFFS	COLUMBIA 46079* (9.98 EQ) WHEN YOU'RE A BOY
147	111	104	21	SOUNDTRACK ●	WARNER BROS. 26316* (9.98) TWIN PEAKS
(148)	154	165	20	ALIAS	EMI 93908* (9.98) ALIAS
(149)	169	194	4	TOY MATINEE	REPRISE 26235* (9.98) TOY MATINEE
150	152	162	109	SOUNDTRACK ▲ <sup>2</sup>	ATLANTIC 81933 (9.98) BEACHES
151	155	159	12	SISTERS OF MERCY	ELEKTRA 61017* (9.98) VISION THING
(152)	170	185	35	MICHEL'LE ●	RUTHLESS 91282/ATCO (9.98) MICHEL'LE
(153)	NEW ►		1	O'JAYS	EMI 93390 (9.98) EMOTIONALLY YOURS
154	129	113	6	SOUNDTRACK	COLUMBIA 47078 (10.98) GODFATHER III
155	148	170	45	RICKY VAN SHELTON ●	COLUMBIA 45250 (8.98 EQ) RVS III

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Chris Isaak 23  
Freddie Jackson 72  
Janet Jackson 14  
Alan Jackson 100

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Robert Johnson 90  
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Tara Kemp 163  
The Kentucky Headhunters 113  
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L.L. Cool J 30  
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Loose Ends 140  
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Madonna 3  
Mannheim Steamroller 160  
Bob Marley And The Wailers 130  
Kathy Mattea 137  
Paul McCartney 109  
Reba McEntire 98  
Bobby McFerrin 179  
Roger McGuinn 54

FOR WEEK ENDING FEBRUARY 16, 1991

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	151	180	12	LEVERT	ATLANTIC 82164 (9.98) ROPE A DOPE STYLE
(157)	NEW ►		1	FRONT 242	EPIC 46998 (9.98 EQ) TYRANNY FOR YOU
158	146	142	16	CHET ATKINS & MARK KNOPFLER	COLUMBIA 45307* (8.98 EQ) NECK & NECK
159	150	137	14	DWIGHT YOAKAM	REPRISE 26344* (9.98) IF THERE WAS A WAY
160	147	156	12	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 777* (9.98) FRESH AIRE 7
161	145	123	67	HARRY CONNICK, JR. ▲	COLUMBIA 45319 (9.98 EQ) MUSIC FROM "WHEN HARRY MET SALLY . . . "
162	163	152	97	BONNIE RAITT ▲ <sup>2</sup>	CAPITOL 91268 (8.98) NICK OF TIME
(163)	NEW ►		1	TARA KEMP	GIANT 24408*/WARNER BROS. (9.98) TARA KEMP
164	159	146	14	EVERY MOTHER'S NIGHTMARE	ARISTA 8633 (9.98) EVERY MOTHER'S NIGHTMARE
165	156	150	21	NEIL YOUNG & CRAZY HORSE	REPRISE 26315 (9.98) RAGGED GLORY
166	167	154	13	SLAUGHTER	CHRYSALIS 21816* (6.98) STICK IT LIVE
167	153	134	13	K.T. OSLIN	RCA 2365* (9.98) LOVE IN A SMALLTOWN
168	166	172	50	ORIGINAL LONDON CAST ▲	POLYDOR 8315631/PLG (10.98 EQ) PHANTOM OF THE OPERA HIGHLIGHTS
169	162	138	38	GEORGE STRAIT ▲	MCA 6415 (9.98) LIVIN' IT UP
170	160	148	14	JIMMY BUFFETT ▲	MCA 10022* (9.98) FEEDING FRENZY
171	168	173	15	THE CONNELLS	TVT 2580 (8.98) ONE SIMPLE WORD
172	158	155	130	NEW KIDS ON THE BLOCK ▲ <sup>8</sup>	COLUMBIA 40985 (9.98 EQ) HANGIN' TOUGH
(173)	187	196	36	THE JEFF HEALEY BAND ●	ARISTA 8632 (9.98) HELL TO PAY
174	172	168	63	KENNY G ▲	ARISTA 13-8613 (13.98) LIVE
175	174	161	76	THE RIGHTEOUS BROTHERS ●	VERVE 823 662*/PLG (6.98 EQ) THE RIGHTEOUS BROTHERS GREATEST HITS
(176)	182	192	3	THE TRASH CAN SINATRAS	LONDON 28201*/PLG (8.98) CAKE
177	137	131	9	VARIOUS ARTISTS	A&M 5339* (8.98) JAM HARDER
178	177	179	4	VICIOUS BASE FEATURING D.J. MAGIC MIKE	CHEETAH 9404*/REPRISE (9.98) BACK TO HAUNT YOU
179	173	178	13	BOBBY MCFERRIN	EMI 92048* (10.98) MEDICINE MUSIC
180	178	189	3	WILL TO POWER	EPIC 46051 (9.98 EQ) JOURNEY HOME
181	157	139	13	ELTON JOHN	MCA 10110* (39.99) TO BE CONTINUED . . .
182	175	—	13	HANK WILLIAMS, JR.	WARNER/CURB 26453*/WARNER BROS. (9.98) AMERICA (THE WAY I SEE IT)
183	161	153	14	BIG DADDY KANE	COLD CHILLIN' 26303/REPRISE (9.98) TASTE OF CHOCOLATE
184	171	167	18	IRON MAIDEN ●	EPIC 46905 (9.98 EQ) NO PRAYER FOR THE DYING
185	181	164	20	JUDAS PRIEST ●	COLUMBIA 46891 (9.98 EQ) PAINKILLER
186	186	—	8	MARK CHESNUTT	MCA 10032* (9.98) TOO COLD AT HOME
187	179	171	8	PARIS	TOMMY BOY 1030 (9.98) DEVIL MADE ME DO IT
(188)	NEW ►		1	DIANE SCHUUR	GRP 9628 (9.98) PURE SCHUUR
(189)	NEW ►		1	DIVINYLS	VIRGIN 91397 (9.98) DIVINYLS
(190)	NEW ►		1	TODD RUNDGREN	WARNER BROS. 26478* (9.98) 2ND WIND
191	165	145	25	N.W.A ●	RUTHLESS 7224/PRIORITY (6.98) 100 MILES AND RUNNIN'
192	164	157	68	BILLY JOEL ▲ <sup>3</sup>	COLUMBIA 44366 (9.98 EQ) STORM FRONT
193	176	169	11	FRANK SINATRA	CAPITOL 94777 (59.98) THE CAPITOL YEARS
194	190	163	10	FRANK SINATRA	REPRISE 26340* (59.98) THE REPRISE COLLECTION
195	180	177	9	2 IN A ROOM	CUTTING 91594* (9.98) WIGGLE IT
196	196	191	157	ORIGINAL LONDON CAST ▲	POLYDOR 831 273/PLG (17.98 EQ) PHANTOM OF THE OPERA
197	188	176	20	THE PARTY	HOLLYWOOD 60980*/ELEKTRA (9.98) THE PARTY
198	189	198	126	AC/DC ▲ <sup>10</sup>	ATLANTIC 16018 (6.98) BACK IN BLACK
199	184	187	135	PAULA ABDUL ▲ <sup>7</sup>	VIRGIN 90943 (9.98) FOREVER YOUR GIRL
200	183	193	24	PRINCE ●	PAISLEY PARK 27493/WARNER BROS. (12.98) GRAFFITI BRIDGE

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# French Firm Cites DRG In Soundtrack Suit Alleges Label Breached Contract For 'Diva' Music

■ BY PHYLLIS STARK

NEW YORK—The Paris-based Greenwich Film Productions has filed suit against DRG Records Inc. of New York and its president, Hugh Fordin. The suit, filed Jan. 24 in federal court in New York, alleges breach of contract, copyright and trademark infringement, and unfair competition over DRG's production and distribution of the soundtrack to the film "Diva."

In 1982, Greenwich entered into a five-year deal with DRG that gave the record company the right to manufacture and distribute the soundtrack in the U.S. and the English-speaking Canadian provinces. According to the complaint, however, DRG has violated Greenwich's copyrights by "continuing to manufacture, distribute, sell, and exploit the 'Diva' soundtrack despite the expiration in June 1987 of [its contract] to do so."

The suit charges that, without the knowledge of Greenwich, DRG entered into a contract with Rykodisc in 1985 giving the latter permission to manufacture and distribute the CD recording of the soundtrack. In 1987, DRG, representing itself as the publisher of the "Diva" music, allegedly signed a \$10,000 contract with Columbia Pictures giving the latter the right to use a song from the soundtrack in its film "Someone To Watch

Over Me." At the same time, DRG signed another \$6,000 contract giving Columbia Pictures a performance license for the track, according to the complaint.

Although the original agreement between Greenwich and DRG called for the payment of royalties and the periodic accounting of those royalties, the complaint claims that there is a "suspicious disparity" between the number of sales DRG has accounted to Greenwich and the "remarkable degree of critical acclaim, popular appeal, and commercial success" that both the film and the soundtrack have generated. Greenwich seeks an accounting of all income DRG has derived from "authorized and unauthorized actions with respect to the 'Diva' soundtrack and the 'Diva' compositions." Greenwich also seeks payment of performance royalties al-

legedly paid to DRG by ASCAP since the expiration of the contract.

Greenwich seeks compensatory damages in excess of \$650,000 and punitive damages of no less than \$1 million. In addition to financial damages, the suit seeks a permanent injunction restraining DRG from any further use of the "Diva" music. At press time, no trial date had been set.

Emmanuel Chamboredon, president of Milan America Inc., is the current holder of the rights to "Diva" and has power of attorney to conduct this action on behalf of Greenwich. Chamboredon has entered into his own agreement with Rykodisc permitting the record company to continue manufacturing and distributing the CD version of the soundtrack.

DRG's Fordin says the matter is in the hands of his attorneys and that he believes "there is no merit" to the charges.

## BLACKWELL AIMS TO PUT ISLAND BACK ON COURSE

(Continued from page 9)

areas at Island," says Blackwell.

"Toward the end of last year, it looked very bleak," says the Island founder. "We went through a complete restructuring. We were in a new situation that was rather inhibiting at first. But now we've found out how to operate within the PolyGram system and we can make it really work to our advantage now."

Blackwell, who holds the title of CEO at Island, says that, after the acquisition, Island tried to perform all label functions itself, including marketing, sales, and promotion. Before the sale to PolyGram, most of those duties were handled through a deal with Island's distributor at the time, Atlantic Records.

"To take those label functions over," says Blackwell, "we had to increase our staff, and that's not the way Island has ever been operated. It didn't work very well. So we needed a new strategy. Now we have a lower overhead and we can concentrate on artists."

"[PolyGram head] Alain Levy has put some good people in," he continues. "The relationship between Island and PolyGram is going to work very, very well now."

Numerous other organizational and staff changes have also taken place. Island promotional and sales duties now will be handled by the PolyGram Label Group, and Island has trimmed its staff considerably, laying off about 20 people last November.

"With the new structure, PLG carries out all promotional responsibilities and executes our plans in all the other areas that we are not staffed up to handle," says Blackwell. "We come up with the ideas, strategies, and finances, and we use PLG to give us the people nationally and regionally to guarantee our success."

### 'WHATEVER WORKS'

He says current plans for the new Island include a close look at the roster and some key appointments. "We will clarify our artist roster and focus it at the different labels that we have." (Island's label group includes Mango Records, 4th & B'way, and Antilles.)

He added that he was not going to limit himself to one musical focus but would continue Island's tradition of signing whatever works, regardless of format. "If it seems interesting, it doesn't matter what area it's from."

As for staffing, Blackwell says, "We are well on the way to getting the people in place that we need here." In addition to new second-in-command Allen, he says that Cordell will be heading creative and A&R, while independent publicist Bill Adler, an important figure in rap music, has been made the new head of press. Also, former advertising agency executive Matt Stringer, who joined Island in 1989 as director of advertising, will be VP of marketing.

"Andy has been a mainstay at Island for the past five years," notes Blackwell. "Every year we have to promote him, and every year he performs his new duties with unequalled professionalism." Before joining Island, Allen was at RCA Records.

Blackwell says he did not think he would ever be running Island on a day-to-day basis again, "but I'm enjoying it a lot." He had been concentrating on film projects, which will all go ahead as planned.

He recently had an offshore premiere of a Jamaican film called "The Lunatic," which he says will be released in the U.S. later this year. Also, he says, postproduction is almost complete on an action-suspense Tri-Star co-production titled "Toy Soldiers," which stars Lou Gossett Jr., Sean Astin, and Denholm Elliott. And he says lensing of a new comedy, "Go Beverly," will get under way in March.

Jeffrey Jolson-Colburn is a reporter for The Hollywood Reporter.

## ROCK IN RIO ROLLS INTO BRAZIL

(Continued from page 31)

longer perceived as unsafe and records are selling."

Radio Vision handled radio and television syndication of the event outside the U.S. while MTV had TV rights in the U.S.

Tickets sold briskly for several of the Rock In Rio shows at Maracana, which was set up to seat 117,000 peo-

ple. Guns N' Roses' first concert as a headliner Jan. 20, on a bill with Idol and Faith No More, had been sold out two weeks in advance. More than 120,000 fans eventually squeezed into the cavernous stadium for that concert. Norway's pop trio a-Ha, still hugely popular in Brazil, drew 117,000 fans Jan. 26 for a drizzle-dampened bill with Debbie Gibson and Information Society.

Medina put the official attendance tally for the nine days at 770,000, most of whom were Brazilians between the ages of 12 and 24. Though many of the shows ran from 6 p.m. to 3 a.m., the Brazilian faithful remained buoyant throughout, particularly during Guns N' Roses' first show.

### GUNS N' ROSES PREVIEW

GNR's set offered a preview of what is certain to be one of the blockbuster albums and tours of '91. As the band ran through its anthemic favorites ("Knockin' On Heaven's Door," "Paradise City"), plus material from its forthcoming disc, "Use Your Illusion," Axl Rose pranced, slithered, and sprinted across a 100-foot-wide stage that housed more than 280 speakers. Two 25-foot video screens flanking the platform displayed instant Portuguese translations of Rose's snarling stage banter.

An eye-popping, rectangular lighting grid that stretched 75 feet above the stage contained an assortment of lasers, spotlights, and rotational lights that provided a dazzling visual punch to the band's booming sound mix.

Midway through a 90-minute set, Rose donned a pair of red, white, and blue spandex shorts and belted out the anti-war dirge "Civil War." Along with Jimmy Cliff and Moraes and Pepeu, Rose was one of the few artists who commented from the stage on the Persian Gulf war.

Other noteworthy sets included Santana's joyous 90-minute second show spiced with sparkling guest appearances from Brazilian stars Dja-van and Gilberto Gil, plus guitarist Pat Metheny.

Veteran British rock act Judas Priest injected welcome dollops of humor into its hard-rock arsenal. The night of heavy metal was marred by

two deaths outside the stadium when one fan fell from a wall and another was fatally shot in an incident unrelated to the performances.

Michael put on two visually stunning, aurally perfect sets that combined well-known pop/soul nuggets with material from "Listen Without Prejudice, Vol. 1."

### BRAZILIAN ACTS, U.S. BOUND

The Brazilian rock octet Tites, performing 18 of its biggest hits, including some from its latest effort, "O Blesq Blom," laid down perhaps the most stadium-shaking performance of the entire festival as an opening act for Guns N' Roses' first show.

Signed to Warner Bros., Tites is one of an increasing number of Brazilian rock acts that are releasing product stateside later this year. Paralamas, which reportedly sold more than 20,000 copies of its EMI disc "Bora Bora" last year in the U.S., will put out "Big Bang" this year. Group member Herbert Vianna, a songwriting collaborator on David Byrne's Brazilian-flavored album "Rei Momo," says the trio is also planning to record in Spanish.

Another Brazilian act on the Rock In Rio bill making a big stateside splash is Sepultura. The four-man thrash group from Belo Horizonte, now signed to Roadrunner, has already toured the U.S. twice. According to Roadrunner A&R executive Monte Conner, the band—which records in English—has sold more than 100,000 copies of its debut 1990 release, "Beneath The Remains."

Sepultura's second U.S. effort, "Arise," is due out April 26, followed by the group's third U.S. trek. Roadrunner has also released "Anarkophobia," the debut outing from Sao Paulo metal act RDP.

As several Brazilian rock bands contemplate their prospects outside the country, Medina has already begun initial planning for Rock In Rio III, slated to be held in January 1993.

He said the festival will be shaved from nine days to eight days, with perhaps fewer bands performing longer sets. Medina also said the festival would be staged again in Maracana, pending renovation of the stadium under a plan proposed to the state government of Rio de Janeiro.

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## MUSIC RETAILERS HOPE TO DIG OUT OF WAR-RELATED SALES SLUMP SOON

(Continued from page 1)

Roy Imber, president and CEO at 92-unit, Port Washington, N.Y.-based, Record World, notes that recent moves by the Federal Reserve Board to lower interest rates should help to restore consumer confidence in the economy.

In general, all segments of retail, including department stores, have been impacted by the sales downturn. Published reports suggest that mall-

based retailers have been hit hardest.

### GULF WAR DEFEATS SALES

Although the weak economy and the music industry's traditional dearth of product at this time of the year have hurt sales, retailers say the war is the main culprit behind the drop in business.

Jim Dobbe, VP of sales merchandise at 283-unit, Torrance, Calif.-

based Wherehouse Entertainment, says, "I don't think that even the earthquake [in California] last year caused such a reaction. Business was really soft."

Howard Appelbaum, executive VP at 33-unit Kemp Mill Music in Beltsville, Md., agrees. "Since the war started, business sucks," he says. "Until then, we were dealing pretty positively with the recession."

In fact, most retailers report strong comparable-store sales increases for the first two weeks of January, which helped them stay within a few points of the flat mark, either way, for the entire month. For instance, George Balicky, VP of advertising at 110-unit, Pittsburgh-based National Record Mart, says, "Overall, January looks good because we were so strong in the beginning. In the first two weeks of January, we were showing 20% increases for comparable stores. After Jan. 15 sales dropped dramatically, so for the month the chain turned in a 3% same-store increase."

Other same-store sales figures reported by chains for January:

- A 2.4% increase by 33-unit, Troy, Mich.-based Harmony House.
- A 2.3% increase at Kemp Mill.
- A slight increase at Nashville-

based Central South Music Sales, which runs 69 Sound Shop outlets.

• Flat sales at 57-unit, Miami-based Spec's Music & Video; at 32-unit, Sausalito, Calif.-based Record Shop; and at 62-unit, West Sacramento, Calif.-based Tower Records.

• Flat or down sales at Cats.

• Slightly lower sales at 182-unit, Durham, N.C.-based The Record Bar; 31-unit Chicago-based Stirling Ventures/Rose Records; and Record World.

The lone exception reporting a strong same-store sales gain is 57-unit, Bloomington, Minn.-based Best Buy, which reports an estimated increase of about 30%-40% for January.

"Sales have been bad because of the war, CNN, the Super Bowl, and product is old," says Tower senior VP Stan Goman.

### PRODUCT IS SECONDARY

Steve Bennett, executive VP/GM at Record Bar, downplays the lack of product in the sales slump. "There's lots of conversation about how not having key new releases is adding to the problem," he says. "I wouldn't disagree, but in my opinion, it's a secondary issue. Having a steady flow of good product is important, but at this point what we need more than

anything else is some change in consumer confidence."

Bruce Jesse, Wherehouse VP of advertising, says, "The war is having an impact on all kinds of retail, not just us. The question remains when will that change, and when will people get back to more normal buying patterns. What will motivate that change, will it be news, or something happening in the music business—that remains to be seen."

Cats' Perkins says officials at his company are looking for "a dark horse, something like another Vanilla Ice or M.C. Hammer" to ignite sales.

If that doesn't happen, then March is likely to bring warm weather and new product, which should lure people back into stores, retailers say.

In the meantime, most retailers hope Martin Spector, founder and chairman of Spec's, is right. "I've been through these peaks and valleys before," Spector says. "The minute this war is over the cloud is going to lift and the sun's going to shine and people are going to come into the stores and start buying. I'm upbeat for the first quarter."

*Assistance in preparing this story was provided by Paul Verna.*

## HOUSTON, MADONNA ALBUMS SPARKLE IN JAN. CERTS

(Continued from page 10)

bums in history, following "Boston" (10 million), "Whitney Houston" (9 million), Guns N' Roses' "Appetite For Destruction" (8 million), and Paula Abdul's "Forever Your Girl" (7 million).

Here's the complete list of January certifications.

### MULTIPLATINUM ALBUMS

**M.C. Hammer**, "Please Hammer Don't Hurt 'Em," Capitol, 9 million.

**Vanilla Ice**, "To The Extreme," SBK, 7 million.

**Motley Crue**, "Dr. Feelgood," Elektra, 4 million.

**"Wilson Phillips"**, SBK, 4 million.

**"Mariah Carey"**, Columbia, 3 million.

**AC/DC**, "The Razors Edge," Atco, 2 million.

**Whitney Houston**, "I'm Your Baby Tonight," Arista, 2 million.

**Madonna**, "The Immaculate Collection," Sire/Warner Bros., 2 million.

### PLATINUM ALBUMS

**Madonna**, "The Immaculate Collection," Sire/Warner Bros., her seventh.

**Phil Collins**, "Serious Hits ... Live!," Atlantic, his fifth.

**Paul Simon**, "The Rhythm Of The Saints," Warner Bros., his fifth.

**L.L. Cool J**, "Mama Said Knock You Out," Def Jam/Columbia, his fourth.

**George Strait**, "Livin' It Up," MCA, his fourth.

**ZZ Top**, "Recycler," Warner Bros., its fourth.

**Whitney Houston**, "I'm Your Baby Tonight," Arista, her third.

**Stevie Ray Vaughan & Double Trouble**, "In Step," Epic, their third.

**Clint Black**, "Put Yourself In My Shoes," RCA, his second.

**Harry Connick Jr.**, "We Are In Love," Columbia, his second.

**Guy**, "The Future," MCA, its second.

## HILLS BANKRUPTCY HITS

(Continued from page 78)

Analysts feel the Hills bankruptcy will not have a marked effect on Handelman in the long run.

"It will hurt them, but they'll overcome it," predicts David Presson of St. Louis-based Edward D. Jones Co.

Similarly, Ray Cabillot, an analyst for Piper Jaffray in Minneapolis, says, "Looking at Handelman as a whole, it should not be a terribly large hit for them ... Those three chains together account for only 4% of Handelman's sales."

For the quarter that ended in October, he says, Handelman had assets of \$505 million and receivables of \$192 million. "So [Hills' bankruptcy] will definitely affect the company, but it's not something that would destroy them."

Anschel says Handelman has "always managed their financial affairs conservatively, and there's hardly any debt. Earnings are down, but financially they're very sound."

Considering the recession and the weakness in retailing, further bankruptcies can be expected, say the analysts. Kirco's does not dispute this, but says he does not expect any more of Handelman's large accounts to go bankrupt.

**Too Short**, "Short Dog's In The House," Jive/RCA, his second.

**Traveling Wilburys**, "Vol. 3," Warner Bros., their second.

**Black Crowes**, "Shake Your Money Maker," Geffen, their first.

**Harry Connick Jr.**, "Music From 'When Harry Met Sally ...,'" Columbia, his first.

**"Damn Yankees"**, Warner Bros., their first.

**Nelson**, "After The Rain," Geffen, their first.

**New Order**, "Substance," Qwest, its first.

**Tony! Toni! Toné!**, "The Revival," Wing/PolyGram, its first.

**"Ralph Tresvant"**, MCA, his first.

**Queensryche**, "Empire," EMI, its first.

**Original Cast**, "Highlights From 'Phantom Of The Opera,'" Polydor.

### GOLD ALBUMS

**Paul McCartney**, "Tripping The Live Fantastic Highlights," Capitol, his 17th.

**Judas Priest**, "Painkiller," Columbia, its 11th.

**ZZ Top**, "Recycler," Warner Bros., its ninth.

**Scorpions**, "Crazy World," Mercury/PolyGram, their eighth.

**Paul Simon**, "The Rhythm Of The Saints," Warner Bros., his eighth.

**Madonna**, "The Immaculate Collection," Sire/Warner Bros., her seventh.

**New Kids On The Block**, "No More Games/The Remix Album," Columbia, their fifth.

**Anthrax**, "Persistence Of Time," Island, its fourth.

**Freddie Jackson**, "Do Me Again," Capitol, his fourth.

**Cinderella**, "Heartbreak Station," Mercury/PolyGram, its third.

**Whitney Houston**, "I'm Your Baby Tonight," Arista, her third.

**Julio Iglesias**, "Starry Night," Columbia, his third.

**Megadeth**, "Rust In Peace," Capitol, its third.

**Tesla**, "Five Man Acoustical Jam," Geffen, its third.

**Clint Black**, "Put Yourself In My Shoes," RCA, his second.

**Guy**, "The Future," MCA, its second.

**Stevie B.**, "Love & Emotion," LMR, his second.

**Al B. Sure!**, "Private Times ... And The Whole 9!," Warner Bros., his second.

**Traveling Wilburys**, "Vol. 3," Warner Bros., their second.

**Queensryche**, "Empire," EMI, its second.

**Robert Johnson**, "The Complete Recordings," Columbia, his first.

**Maxi Priest**, "Bonafide," Charisma, its first.

**Shenandoah**, "The Road Not Taken," Columbia, its first.

**"Ralph Tresvant"**, MCA, his first.

**Original London Cast**, "Les Misérables," Relativity.

### PLATINUM SINGLES

**C&C Music Factory Featuring Freedom Williams**, "Gonna Make You Sweat," Columbia, its first.

**Bette Midler**, "From A Distance," Atlantic, her first.

**Righteous Brothers**, "Unchained Melody," Curb, their first.

### GOLD SINGLES

**George Michael**, "Freedom," Columbia, his fourth.

**Poison**, "Something To Believe In," Enigma/Capitol, its third.

**Vanilla Ice**, "Play That Funky Music," SBK, his second.

**L.L. Cool J**, "Around The Way Girl," Columbia, his second.

**Righteous Brothers**, "Unchained Melody," Curb, their second.

**Surface**, "The First Time," Columbia, its second.

**UB40**, "The Way You Do The Things You Do," Virgin, its second.

**Damn Yankees**, "High Enough," Warner Bros., their first.

**Ralph Tresvant**, "Sensitivity," MCA, his first.

format. "Nobody sees DAT as a successor to the analog cassette."

Wielans reiterated the point that DCC will not succeed unless software is available (Billboard, Oct. 20). However, he believes record companies will support the system, and he displayed letters from PolyGram, EMI, and BMG expressing their enthusiasm for the system.

Regarding the potential market for DCC hardware, Wielans said that, in the developed Western markets, there is an average of three cassette players per household. Philips believes that, as these are replaced over time, consumers will buy DCC machines. To persuade them to do that, Philips will stress the backward-compatibility of its new format: analog cassettes will play on DCC systems, although the sound will be of only analog quality.

The launch of DCC will not be global at the outset. It will begin in either Europe, the U.S., or the Far East, with the other two markets following later. "It has not been decided which one will be first," says Wielans. "DCC will be launched as a system with hardware and software. Our first priority, then, has been to come to agreement with the music industry. The second is to exchange information with the other hardware companies."

Although Japanese manufacturers' enthusiasm for DCC has so far been muted, if and when they do commit to the format, they will be obliged to incorporate the SCMS. Philips owns the specifications for DCC and those specifications include SCMS. It will not, therefore, be legally possible for other companies to make DCC players with unrestricted copying facilities.

Says Wielans, "That's the best deal to be made between the groups who are involved in the new system: the consumer, publishers, the music industry, and hardware manufacturers."

The record companies, however,

are not united on their DCC plans. In its CES announcements, Philips said it expected to debut DCC software simultaneously with the hardware launch; while it did not mention PolyGram, of which it is the majority owner, there is no doubt PolyGram will release digital compact cassettes.

BMG, in contrast, has no current plans to introduce DCC software at or near the 1992 launch date for hardware, according to Joel Schoenfeld, the company's senior VP and general counsel.

### POSITION UNCHANGED

Schoenfeld notes that BMG's position has not changed since it expressed qualified support of the format last October. "We could only give it qualified support because we thought it had good marketability but we wanted to explore that more, and until the issue of compensation for unauthorized home taping was resolved we could not support it fully,"

## SINEAD O'CONNOR BOWS OUT OF GRAMMYS

(Continued from page 4)

are destroying our work and which, I believe, are destroying the human race."

In an interview with Billboard, O'Connor added, "It's not that I'm attacking the Grammys or attacking the music industry in particular. I think the point is being missed ... I want to stop the things that are causing the terrible tragedies that are happening in the world."

O'Connor said she has also pulled out of awards-show commitments in Ireland and England.

O'Connor, whose Ensign/Chrysalis album has sold 2 million copies to date, has been a frequent participant in other awards shows during the last year. She performed at both the MTV Awards and the Billboard Music Awards, and she attended the American Music Awards Jan. 28, only

four days before she withdrew from the Grammy ceremony.

Asked if the experience of attending other awards presentations affected her decision about the Grammy show, O'Connor said, "It was the experience of being a member of the human race for the last 24 years and a member of the music industry for the last six."

NARAS president Greene, who spoke with O'Connor by telephone for an hour Feb. 1, says, "I think it is so presumptuous for any artist to sit in judgment on other artists ... To use [the Grammys] as a forum is misguided, and I think she is misguided."

Greene notes that O'Connor received her first national television exposure when she performed at the Grammy show in 1989.



# TO OUR 1990 GRAMMY NOMINEES

## Best New Age Performance



"Taproot"  
Michael Hedges

## Best Jazz Instrumental Performance, Group



"Bluesiana Triangle"  
Art Blakey, Dr. John, David "Fathead" Newman

## Best Recording for Children



"How The Leopard Got His Spots"  
Danny Glover/Ladysmith Black Mambazo

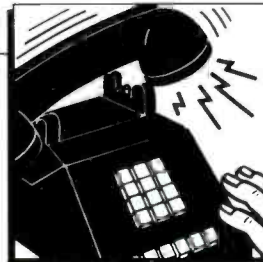
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# INSIDE TRACK



Edited by Irv Lichtman

**RADIOACTIVITY:** With the new album by British act **Londonbeat**, MCA has quietly introduced **Radioactive Records**, the new label owned and fully operated by well-known manager **Gary Kurfirst** and **Ian Flooks**, chairman and sole owner of the U.K.'s **Wasted Talent Agency**. In a deal quite similar to MCA's recent pact with **Impact**—though sources say MCA is calling the deal a "venture" rather than joint venture—**Radioactive** will maintain a small staff of approximately 10 people in offices in L.A., New York, and London, with MCA aiding in all aspects and distributing the product through **Uni**. Upcoming releases will include sets by former Capitol act **Goodbye Mr. McKenzie** as well as debuts by critically



vaunted British bands **Birdland** and **Fatima Mansions**.

**STAR SPANGLED TREATMENT:** **Whitney Houston's** Super Bowl XXV performance of "The Star Spangled Banner," along with "America The Beautiful," sung by Houston during the half-time but not broadcast, comes to the market late next week in three formats: a VHS video (just the national anthem) for \$7.98; CD-5 for \$3.98; and cassette single for \$3.49. Both renditions are also on a 7-inch jukebox release. All profits are to be donated directly to **The American Red Cross Gulf Crisis Fund** to benefit U.S. military charities. National network video channel **The Jukebox Network** began airing the video Feb. 6. Meanwhile, **Track** also learns that **NARAS**, the recording academy, had requested that Houston sing the national anthem during its Grammy show Feb. 20, but she had "graciously" declined.

**TRACK HEARS** that **RCA Records** president **Joe Galante** has made a firm bid for the artistic services of **Janet Jackson**. The label is among several that want the superstar to continue her career under their logo.

**SBK-THE FILM:** The **SBK** operation is about to publicly acknowledge the birth of a film unit that will bring platinum rapper **Vanilla Ice** to the screen in an adventure story. Deal may involve **Universal Pictures**.

**MONSTER HIT?** **Lynda Emon** tells **Track** she has completed treatment of her tell-all tome, "Monsters In Music." The book covers her 22 years in the music business as a sales rep, tip-sheet publisher, indie promoter, and personal manager.

**TOP 3:** **Jay Berman**, president of the **Recording Industry Assn. of America**, is listed as No. 3 among Washington, D.C.'s "10 top-paid lobbyists" in the Feb. 3 issue of **Parade**. His reported annual salary of \$551,731 is bested by **Jack Valenti** of the **Motion Picture Assn. of America**, the top money-earner at \$672,590, and by **James Sammons** of the **American Medical Assn.**, whose salary is listed at \$623,167. Previous reports have noted that Berman's compensation is about 8% of **RIAA's** total annual income of about \$7 million.

**FRONT MAN:** **Kip Winger** is front man for **Atlantic's** **Winger** and the man on the cover of the May issue of **Playgirl**, which promises the reader he'll be portrayed "like you've never seen him before."

**IT'S ALL RELATIVITY:** **Relativity Records**, in the midst of restructuring, has made **Cliff Cultreri** executive VP, based in New York, after serving as VP of A&R in L.A. Also, label head **Barry Kobrin** has brought in **Alan Grunblatt**, former **RCA** VP of product management, to serve as VP of marketing under Cultreri.

**J.J. JAMS:** After **Living Colour** and **24-7 Spyz**, then who? Black rockers **J.J. Jumpers**, **Sinister Dane**, **D-Extreme**, the **Nubian Sojuhs** (in their debut), and **Jump Street** recording artist **Menace** will perform at J.J.'s **Slam Funk Fest**, Saturday (16) at C.B.G.B.'s, 315 The Bowery in New York. All are members of the **Black Rock Coalition**. **Peter Fluid** of the **Fluid Foundation**, another **BRC** band, will serve as MC.

**BOY SCOUTS FETE BUSBY:** The Western Los Angeles council of the **Boy Scouts of America** will award **Motown** president **Jheryl Busby** their first-ever **Distinguished Businessman's Award** at a special fund-raising dinner Feb. 26 at the **Century Plaza Hotel**. **Tommy Davidson**, who appears on "In Living Color," will be the MC; comedian **Sinbad**, singer **Shanice Wilson**, and **Motown** signees the **Boys** will entertain. The event is being co-chaired by **Tabu** president **Clarence Avant**, **Giant Records** president **Irving Azoff**, **Boston Ventures'** **Martha Crowninshield**, and **MCA** chairman **Al Teller**.

**PLAY BALL:** **Blockbuster Entertainment** chairman/CEO **H. Wayne Huizenga** has sold some of his warrants to acquire shares of **Blockbuster** stock to finance his initial efforts to obtain a **Major League Baseball** franchise in South Florida. The warrants were sold to **Merrill Lynch** and subsequently converted into 1.2 million shares, netting \$2.85 million. Prior to the sale, **Huizenga** owned 13.3% of **Blockbuster**; **Huizenga** reportedly still owns in excess of 9 million shares.

**INDIE PROMO** man **Joe Isgro** has formed a new label, **Highway 31 Records**, and merged his company's subsidiary, **The Music Group**, with **City Lights Productions**, a **Howell Township, N.J.**-based recording, film, and video production facility. No signees have been announced by the new label. **City Lights'** studios will be used primarily by **The Music Group's** management clients (who include **Georgio**, **Steve Stone**, and pop/jazz artist **Bill Meyers**) and **Highway 31** artists. **Isgro's** firm also remains active in motion-picture production. **Isgro** had maintained a low profile following his indictment on federal payola-related charges; his indictment was dismissed last September (**Billboard**, Sept. 15), but an appeal by government prosecutors is still pending.

**AT PRESS TIME**, the jury was still deliberating in the trial of **John Farr**, ex-VP of sales at **Commtron Corp.** and, before that, music buyer for **Target Inc.** **Farr** was indicted in federal district court in **Minneapolis** Oct. 4 for allegedly taking kickbacks and bribes from a supplier while he was employed at **Target**, and for allegedly filing false income tax returns. Indicted along with **Farr** were his wife, **Anna Marie Farr**, and **Dwayne Allen Niemeyer**, identified in the indictment as a salesman for **Record-Wide Distributors Inc.** of **Fenton, Mo.**

**IN HARMONY:** **BMG Music's** **Nashville** division has entered into a publishing and production deal with producer/publisher **Jim Malloy** and producer/songwriter **David Malloy**. The **Malloys** will set up an independent office in **Music City**, a function of which will be to produce acts signed to major labels.

**HOWIE'S HEGIRA:** **Ron Howie**, **RCA/Nashville's** director of sales, is moving to an as-yet-unannounced post at the label's **New York** headquarters. **Dave Wheeler** will assume **Howie's** duties.

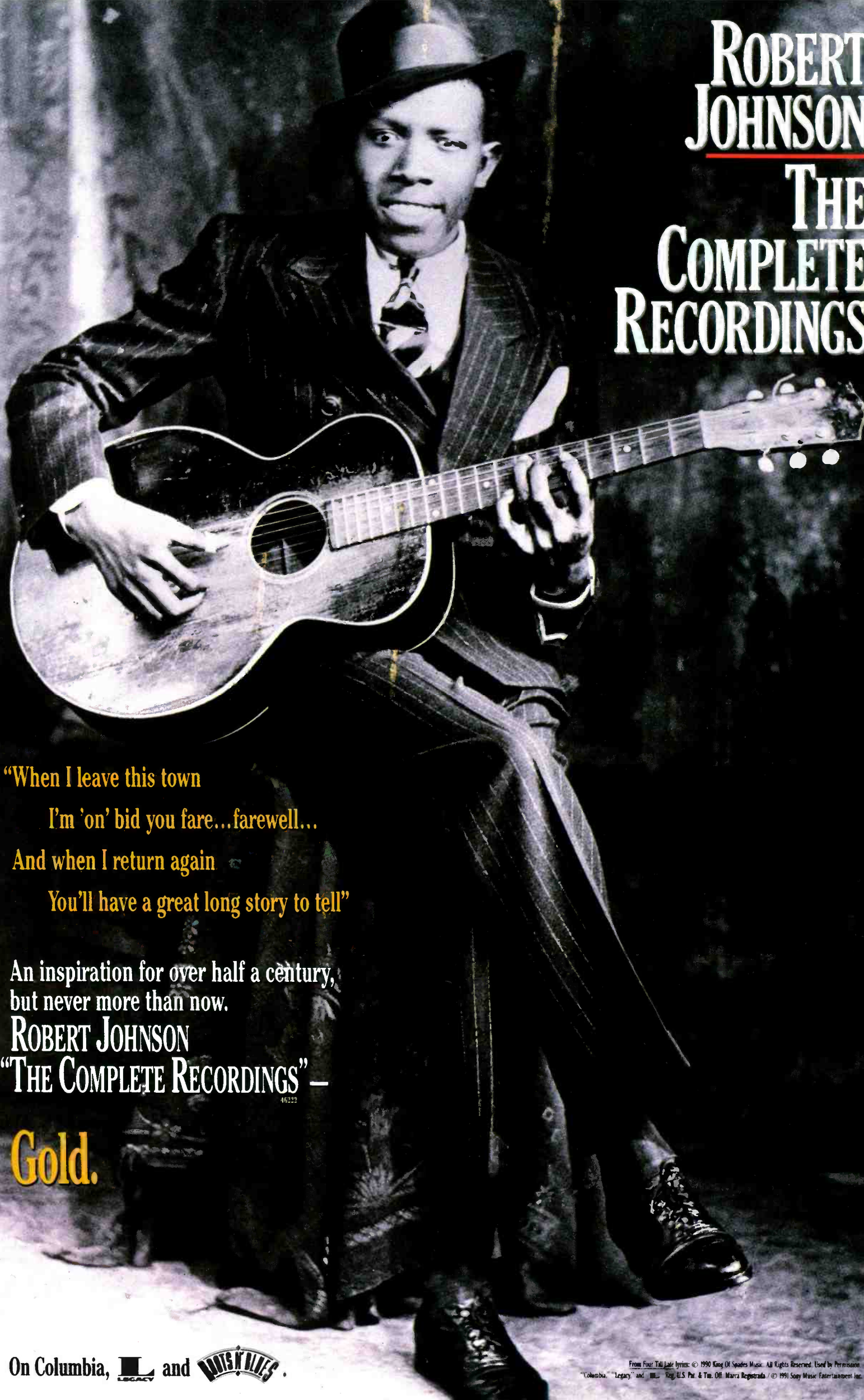
**AND EVEN MORE TO COME:** **MCA/Nashville** says it enjoyed its biggest sales year ever in 1990, with the success of veterans **George Strait** and **Reba McEntire** and newcomers such as **Vince Gill** and **Mark Chesnutt**. **MCA/Nashville** president **Bruce Hinton** is predicting even bigger numbers for 1991.

**'PEACE' VIDEO:** **Capitol Records** is set to release a home video of "Give Peace A Chance" Feb. 18. The tape includes interviews with members of the all-star cast as well as behind-the-scenes footage. Participants include **Lenny Kravitz**, **Sean Lennon**, **Peter Gabriel**, **M.C. Hammer**, and **Bonnie Raitt** (**Billboard**, Jan. 27).

**ONE THING LEADS TO ANOTHER:** Congratulations to **Epic** album promotion **VP** **Harvey Leeds**, whose wife, **Nancy**, gave birth Feb. 4 to twins, **Sophie Elizabeth** and **Zachary Graham**. Meanwhile, the twins' uncle, **Steve Leeds**, has joined **PLG** in an alternative-radio-and-video-promotion post. He was most recently director of international talent at **MTV**.

**STOCK EXIT:** **David Geffen** has confounded stock speculators by selling his 10.4% stake, worth nearly \$40 million, in **Pinelands Inc.**, the operator of **Secaucus, N.J.**, TV station **WWOR**. **Geffen** had previously indicated he would buy up to 15% of the company. **Pinelands** was spun off to shareholders by **MCA Inc.** after **MCA** was acquired by **Japan's Matsushita Electric Industrial Co.** U.S. law prohibits foreign firms from owning U.S. broadcasting companies.



A black and white photograph of Robert Johnson, a blues musician, sitting and playing an acoustic guitar. He is wearing a dark pinstripe suit, a white shirt, a patterned tie, and a fedora hat. He is looking towards the camera with a slight smile. The background is dark and textured.

# ROBERT JOHNSON THE COMPLETE RECORDINGS

"When I leave this town  
I'm 'on' bid you fare...farewell...  
And when I return again  
You'll have a great long story to tell"

An inspiration for over half a century,  
but never more than now.

ROBERT JOHNSON  
"THE COMPLETE RECORDINGS" —

Gold.

On Columbia,  and .

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# E A R L ~~K~~ L U G H

midnight  
in san juan

THE NEW ALBUM FROM THE GRAMMY-WINNING GIANT OF JAZZ.

*Written and Produced by Earl Klugh for EarlKlugh, Inc.*

MANAGEMENT: BRUCE HERVEY FOR E.K.I.



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