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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

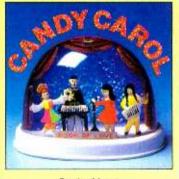
FEBRUARY 23, 1991



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# For U.K. Video Drive

LONDON-Europe's first heavyweight generic video advertising campaign kicks off Wednesday (20) as U.K. video distributors seek to reverse the current trend of declining rentals.

Although title-led joint advertising has been tested in the past, the new \$19.8 million campaign, which will advertise 88 titles between February and the end of December, is the first geared to TV spots (80% of budget), the most expensive, and the first to stress generically the concept of video as an entertainment medium.

The campaign's success in raising funds from at least six large U.K. suppliers could boost the Video Software Dealers Assn.'s efforts to organize a similar drive in the U.S. [The VSDA held a committee meeting Feb. 12-13 in Dallas to address the issue. Details were unavailable at press time.]

## **John Farr Found Guilty In Kickback Case**

■ BY PAUL VERNA

NEW YORK-John Farr, former music buyer for the 420-unit Target Stores Inc., was found guilty Feb. 8 by a federal jury in St. Paul, Minn., on 45 counts of fraud and income tax evasion in an elaborate kickback scheme involving an independent budget-cassette suppli-

According to Assistant U.S. District Attorney Joseph T. Walbran, jurors deliberated for nearly three (Continued on page 89)

• Changing of the guard foreseen on VSDA board . . . see page 88

Wednesday's U.K. launch is expected to start with a 60-second TV commercial, half of which is devoted to a generic message. The debut of the second commercial, which includes location shooting, has been delayed by adverse weather condi-

Each commercial will have four

## \$19.8 Mil War Chest | Tough Times Forcing **Tour Promoters, Agents To Weigh New Options**

TAMPA, Fla.-In the face of the recession, U.S. promoters, booking agents, and venue operators are bracing for a tough touring season this spring and summer. Concern over a soft market is spurring talk of more package tours by two or more headliners, a return to bargain-priced (Continued on page 70) I tickets, and renewed pressure on art-

"I, for one, have always been optimistic," says veteran New York promoter Ron Delsener. "I am pessimistic" about this summer.

In contrast, leading European concert promoters say they expect a strong summer tour season, despite war-related worries over international travel. U.K. promoter Harvey Goldsmith says ticket sales are running ahead of last year and "nobody is wearing tin hats or gas masks." Similarly, German promoter Marek Lieberberg reports brisk business for upcoming European tours by Paul Simon, Sting, and others.

While rising artist guarantees and their effect on ticket prices is a perennial topic in the touring industry, the issue has taken on new urgency in an economic downturn.

"I'm from New England and people are getting laid off in New England; my audience is scared," says David Jenkins of Professional Facili-(Continued on page 86)

## The Days Of Scott Shannon, **Rock 40 End On Pirate Radio**

■ BY CRAIG ROSEN

LOS ANGELES-After 699 days at KQLZ (Pirate Radio) Los Angeles, well-known programmer and morning personality Scott Shannon is gone, and the station has dropped its ill-fated rock 40 format for album rock.

Shannon's last morning show was broadcast Feb. 13. The following day, KQLZ was set to drop rock 40 in favor of straight-ahead album rock but planned to retain the Pirate name. At press time, the future of the remaining air staff at the station was uncertain, and a new PD had yet to be named. The Pollack Media Group will be consulting the station in the interim.

The shakeup at Pirate came only days after parent company Westwood One announced that Bob Moore, former GM of Greater Media oldies/classic rock combo KRLA/KLSX Los Angeles, had been named executive VP of the WW1 Station Group, replacing Mike Kakoyiannis. WW1 also owns WYNY and WNEW-AM New York. "What we have got is a radio sta-

tion with a 2.7 [12-plus Arbitron share], which is not shabby, and over a million cume, which is defi-nitely not shabby," WW1 CEO Norm Pattiz says of Pirate. "The market was accepting the music and the positioning of the radio station, but it was not drawn to the morning show, and it was skewing a little younger than we would have liked. The determination has been made to build on that million cume and give the station more of a rock'n'roll flavor, rather than top

Pattiz says that with the departure of Shannon, who was rumored to be making \$2 million a year, the station will operate with a much lower cost base. "The morning show was the lowest-rated daypart of the radio station, but it was responsible for 30% of the cost of running the radio station.

(Continued on page 86)

### No. 1 IN BILLBOARD

	HU! 100 SINGLES	
*	ALL THE MAN THAT I NEED WHITNEY HOUSTON	(ARISTA)
	TOP POP ALBUMS	
*	TO THE EXTREME VANILLA ICE	(SBK)
	HOT R&B SINGLES	(SBR)
*	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY	(COLUMBIA)
	TOP R&B ALBUMS	
*	DO ME AGAIN FREDDIE JACKSON	(CAPITOL)
	HOT COUNTRY SINGLES	
*	WALK ON FAITH MIKE REID	(COLUMBIA)
	TOP COUNTRY ALBUMS	
*	NO FENCES GARTH BROOKS	(CAPITOL)
	TOP VIDEO SALES	
*	PRETTY WOMAN (TOUCHSTONE	HOME VIDEO)
	TOP VIDEO RENTALS	

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# NTFNTS

VOLUME 103 NO. 8

FEBRUARY 23, 1991

#### IS RADIO REALLY FACING THE MUSIC?

The delicate relationship between music and radio is in serious trouble, according to NARAS president Michael Greene who speaks out in this

#### BMG. MALLOYS VENTURE INTO PUB DEAL

BMG Music has inked a co-publishing deal with the Nashville-based father/son team of Jim and David Malloy. Under the deal, the Malloys have set up two catalogs. Country music editor Edward Morris has the Page 30

#### RHYTHM & REASON FOR WHITNEY'S 'BABY'

On the road to achieving superstar pop status, Whitney Houston alienated some of her R&B base and picked up an image problem. So with her latest album, as she explains to R&B music editor Janine McAdams, Houston and Arista have made a concerted effort to recapture this audi-

### **VIDEO OUTLETS & LONGFORMS IN HARMONY**

An increasing number of video specialty outlets are tuning into the advantages of stocking music videos. As Paul Verna reports, many of Page 42 these chains are both selling and renting longforms.

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## **Orion Rumored To Be Seeking Buyer** Castle Rock Ent. Seen As Likely Bidder

■ BY DON JEFFREY

NEW YORK-Strapped for capital to make and market movies, Orion Pictures Corp. is expected to be acquired or to sign away future film and home video rights, analysts and industry sources say.

The most likely buyer at present is the independent movie-and-television production firm Castle Rock Entertainment, 34% of which is owned by Columbia Pictures Entertainment. Columbia was acquired by Sony Corp. in 1989 for \$5 billion in cash and debt assumption.

If that buyout rumor is true, then Sony will probably bankroll Castle Rock for the acquisition (estimates range from \$500 million-\$700 million) and thus control a bigger chunk of the U.S. entertainment industry. Sony also owns one of the Big Six recorded-music companies, Sony Music (formerly CBS Records).

All parties have declined comment on the speculation. But one insider says that Castle Rock has been actively engaged in negotiations with Orion.

Sources also say that Orion has put together a deal from which it would receive \$70 million-\$90 million in exchange for domestic theater and home video distribution rights for four upcoming movies. Orion is said to be discussing this package deal with such studios as Paramount,

Warner Bros., and Columbia.

The four pictures are "The Ad-

dams Family," "Bill & Ted's Excellent Adventure II," "The Favor," and "There Goes My Baby."

Orion Pictures currently has a \$100 million-plus box-office blockbuster in "Dances With Wolves," which has just been nominated for 12 Academy Awards (see story, this page). And many believe that the company's latest feature release, "The Silence Of The Lambs," will be a hit.

Orion Home Video topped Bill-

board's Top Video Rentals chart last week with "RoboCop 2."

Despite its recent successes, though, Orion is not reaping big financial rewards because it has signed away distribution rights to many of its films to other studios.

Last year, Columbia Pictures agreed to advance \$175 million to Orion in exchange for overseas film and home video distribution rights to the

(Continued on page 88)

## 'Wolves' Gets Added Bite As It Stalks Oscar Feast

BY CHRIS MORRIS

LOS ANGELES-Kevin Costner's Western epic "Dances With Wolves," already a box-office megahit, took on added theatrical and home video muscle Feb. 13 when it captured 12 Academy Award nominations. The title will be released by Orion Pictures' home video division in August.

'Dances With Wolves" garnered a best-picture nomination as well as noms for Costner as both best actor and director. Other best-picture nominations went to "The Godfa-ther, Part III" (Paramount), "Ghost" (Paramount), "GoodFellas" (Warner Bros.), and "Awakenings" (Columbia).

Orion had planned a June release for "Dances With Wolves," which has already grossed nearly \$104 million, but the studio pushed the date back in anticipation of the Oscar nominations and the likelihood that its theatrical run would be ex

Orion scored an additional five nominations for the Orion Classics-distributed "Cyrano De Bergerac," starring Gerard Depardieu, who was cited among the best-actor nominees. The adaptation of the Edmond Rostand classic is also nomi-

(Continued on page 88)

## **How Big Was Home Video Business In '90?** Firms' Reports Range From \$9.75 Bil To \$17.43 Bil

■ BY PAUL SWEETING and CHRIS McGOWAN

NEW YORK-The domestic home video market was worth \$14.9 billion

Or maybe it was worth only \$9.75 billion, or \$10.32 billion. Then again, perhaps it was worth as much as \$17.43 billion. How about \$12 billion?

Once again, the release of the most recent estimates for 1990 by two of the industry's leading research and consulting firms has touched off a dispute over just how big the U.S.

home video market really is.

The latest reports, issued last week by New York-based Alexander & Associates and Carmel, Calif.-based Paul Kagan Associates, estimate total consumer spending on the rental and purchase of prerecorded cassettes for 1990 at either \$14.9 billion (Alexander), or \$10.32 billion (Kagan).

Alexander's estimate includes \$11.2 billion from rentals and \$3.7 billion from sales of new and previously viewed cassettes.

Kagan's estimate includes \$7.62 billion from consumer rentals and \$2.7 billion from sales.

The Alexander report was released as part of its regular Video Flash video monitoring service. The Kagan estimate was released at the consultant's annual home video seminar held Feb. 13 in Los Angeles.

The most bearish estimate for the size of the market in 1990 comes from a consumer survey conducted by Edgell Communications' Entertainment Business Research division that was commissioned by Orion Home Video. Edgell Communications is the publisher of Video Store magazine.

That survey placed a total value on the domestic market of \$9.75 billion, including \$6.65 billion from rentals and \$3.1 billion from sales (Billboard,

The other numbers come from Lincoln, Neb.-based Fairfield Research (\$17.43 billion, including \$10.13 billion from rentals and \$7.3 billion from sales) and Stanford, Conn.-based Cambridge Associates (\$12 billion, including \$8.5 billion from rentals and \$3.5 billion from sales).

The biggest difference among the various estimates concerns the size of the rental market. Alexander's numbers for the rental market, for example, are nearly twice as large as Entertainment Business Research's estimate for rentals, nearly half again larger than Kagan's estimate and nearly a third again larger than Cambridge's estimate.

Much of that difference can be accounted for by the various assumptions the research firms make about the average price of a rental transac-(Continued on page 88)

## **Rough Trade's Rough Going Puts Focus On U.K. Indies**

■ BY JEFF CLARK-MEADS

LONDON-The U.K.'s highly successful but turbulent independentrecord-distribution sector is in a state of flux again, with the future of one of its major players uncer-

Rough Trade, a pioneer of the indie ethic here, has been temporarily rescued from bankruptcy through an agreement with key labels.

The rescue package involves the axing of one-quarter of Rough Trade's work force—a total of 35 jobs-and the offer for sale of all its assets. The man behind the plan, accountant David Murrell, says the labels have given him and his team "two or three months" to complete an orderly sale. He maintains that the intention is to carry out the process without destroying "the essence or spirit of Rough Trade." He adds that the support the labels are showing and the time they are allowing give him substantial assistance in that task.

Murrell heads a team of accountants from the firm of KPMG Peat Marwick McLintock who are now in day-to-day charge of Rough Trade's management. Murrell says the staff and property cuts already made should permit the company to (Continued on page 79)

## **James Cleveland Dead At 59**

## He Was Dubbed 'King' Of Gospel Music

LOS ANGELES-The gospel music industry lost its king Feb. 9 with the death here of the Rev. James Cleveland. He was 59.

A spokesperson at Brotman Medical Center here stated the official cause of death as heart failure. Cleveland had endured a long battle with respiratory disease.

For more than 30 years, Cleveland had been at the forefront of America's black gospel experience-recording, performing,

## **Galante Aims To Bring Stars Into RCA Fold**

■ BY IRV LICHTMAN

NEW YORK-RCA Records, seeking anchors to help regain and retain a more consistent share of the pop and R&B music markets, is looking to add at least one established platinumlevel act to its roster, along with another with a track record of sales of 300,000-750,000 album units.

"The right names with the right upside curve will give us the leverage we need to make the quantum leap to be more competitive," says Joe Galante, president of the label since his elevation from chief of RCA's country division last August.

Galante, who returned to his native New York after 17 years in Nashville-the last eight as the head of RCA's mightily successful country unit-confirms reports that the company has made a bid to sign A&M superstar Janet Jackson, who appears to be heading for a new label affiliation (Billboard, Feb.

But should he fail in this quest, for which he claims strong support from parent BMG Music chairman/CEO Michael Dornemann and the "manpower and dollars to back ' Galante says he is prepared to survey the top rungs of the charts for other possibili-

"We're formulating a list now," says Galante, who is researching major acts whose contracts are nearing completion.

Galante, who celebrates his 20th year at the label this August, is all too familiar with RCA's historic attempts to buy into successful talent to bolster sagging pop sales. In the mid-'70s, for instance, the label signed Diana Ross and Kenny Rogers to multimillion-dollar deals, only to realize a limited return on its investment.

Galante, without referring to Ross and Rogers by name, says previous RCA deals have tended to catch major acts on "the downside of the curve," an ap-(Continued on page 87) helping to launch the careers of countless artists, including Daryl Coley and Billy Preston, and serving to inspire the likes of Andrae Crouch and the Hawkins family.

Cleveland wrote more than 400 songs and recorded more than 100 albums-16 of which were certified gold. He is best known for classics like "Peace Be Still" and 'Amazing Grace." The latter, recorded with Aretha Franklin, stayed on the charts for more than 39 months, and earned him a Grammy in 1970, one of four he received. (He garnered nearly 30 nominations.)

Cleveland is also credited as being the first gospel artist to receive a star on the Hollywood Walk of Fame.

Cleveland's genius was not limited to the gospel industry, however. One of his career highlights was helping Quincy Jones with the soundtrack for "Roots." "I wasn't really interested in 'Roots' per se, Cleveland once said. "But to get the chance to work with Quincy

achievement for someone like me.

In fact, there were many stellar achievements for Cleveland, who also served as pastor and founder of the Cornerstone Institutional Baptist Church in Los Angeles. In 1968, he organized the Gospel Music Workshop of America. Today, it is the largest black gospel music association in the world, with a membership of 25,000 and 97 chapters throughout the country. Annual registration numbers more than 20,000 at yearly conventions that offer classes in every facet of the gospel industry.

In 1975, the GMWA successfully lobbied NARAS, the recording academy, to increase the number of categories in gospel. The workshop's own Excellence Awards honoring those gospel artists receiving little or no recognition elsewhere-are set to be broadcast over Black Entertainment Television later this year.

(Continued on page 65)

## New Polydor U.S. Chief Sets Artist-Development Priority

■ BY SUSAN NUNZIATA

NEW YORK-In his new position as president of Polydor U.S.—which he calls his first "real job"—producer/writer Davitt Sigerson plans to focus on artist de-

velopment. Sigerson, 33, sees Polydor as a diverse, midsized record company oriented toward album projects. Although he has had no prior involvement at a re-



SIGERSON

cord label, Sigerson feels that his experience as a producer will prove valuable in the record-company environment.

Sigerson grew up in New York and London but, since 1984, has lived in

ords for David & David, the Bangles, Olivia Newton-John, John Doe, and Ernie Isley. He had been working on a project with Roger Waters before accepting the Polydor post, which has required him to move back to New

"It only makes sense that the people who understand the music-making process should be involved in acquiring the talent," says Sigerson. nails; it just happens that the product

# Los Angeles, where he produced rec-

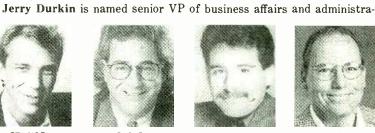
is music and not widgets.

Like the other companies under the (Continued on page 78)

#### 'In any other business, there's an acute understanding that you have promotion in Nashville. They were, respectively, director of promotion at people come in from the factory floor, Atlantic Nashville, associate director of royalties for Atlantic, and an indewith a knowledge of how the product pendent promoter. is made, to head the company. I see Impact Records in Los Angeles names Randy Nicklaus senior VP of A&R and John Hey VP of album promotion. They were, respectively, VP myself as someone fresh off the facof A&R at Left Bank Management and VP of album promotion for MCA tory floor with grease still under my







tion at Sony Music Video in New York. He was VP at the company. Matthew Stringer is promoted to VP of marketing at Island Records in

Queen For A Day. Hollywood Records act Queen celebrates the release of its

album's title track, fire eaters, jugglers, fortune tellers, and a performance by Hollywood Records group Circle Of Soul. "Innuendo," which includes the single

digitally remastered on CD in North America. Shown, from left, are actress Anita

Dobson; Brian May, Queen; Hollywood Records president Peter Paterno; Walt

**EXECUTIVE TURNTABLE** 

RECORD COMPANIES. Davitt Sigerson is named president of Polydor Records

Steven Murphy is appointed president of Angel Records in New York.

Atlantic Records appoints Val Azzoli as VP. Formerly an artist manag-

er at Q-Prime, Azzoli will supervise marketing and the label's alternative,

dance, metal, and country departments. In other appointments, Atlantic

names Bob Heatherly director of marketing in Nashville, Glenn Nord-

linger director of royalties in New York, and Bryan Switzer manager of

He was president of the international consumer publishing division of Si-

mon & Schuster. (See Keeping Score, page 39.)

U.S. in New York. He was a writer and producer. (See story, this page.)

'Headlong," commemorates Queen's 20th year in the music business. Later

this year, Hollywood Records will issue the entire catalog of Queen albums

Disney Co. chairman/CEO Michael D. Eisner; and Roger Taylor, Queen.

new album, "Innuendo," with a party aboard the Queen Mary. The festivities

included a 10-minute Queen documentary with a Claymation video for the

New York. He was director of advertising at the label. Steve Backer is promoted to VP of alternative and video promotion at Epic Records in New York. He was director of national pop and video promotion for the label.

Mercury Records names Tony Smith VP of top 40 singles promotion in New York, Doug Burton director of AOR/alternative promotion in Los Angeles, Don Coddington national manager of top 40 promotion in New York, and Katie Arnold Pedretty national manager of top 40 promotion in Los Angeles. They were, respectively, VP of national promotion for Monday Morning Replay, Mercury local promotion manager in Detroit, Mercury local promotion manager in Philadelphia, and Mercury local promotion manager in San Francisco.

David Cohen is appointed head of business affairs, finance and administration, at Interscope Records in Los Angeles. He was VP of business affairs/West Coast for Sony Music.

Warner Bros. Records in Los Angeles promotes Richard Streicker to VP of legal and business affairs and Dave Dannheisser to national album promotion director. They were, respectively, senior director of legal and business affairs and associate national album promotion director for the company.

## **RIAA Looking To Congress** For Performance-Right Bill

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America hopes to have a performance-right bill introduced in the Senate and House by the end of April. It will be the first attempt by the RIAA in more than a decade to seek a performance right, which is opposed by broadcast inter-

At the same time, the RIAA, according to Hilary Rosen, VP of government relations, has decided not to seek home-taping legislation this

"We are very determined to get some response to our request for a performance or transmission right," says Rosen. "This right is not only about dealing with the problems inherent in the CD-sound quality of digital audio broadcasting and cable, but

also a larger [issue]—of having control over distribution of our product."

Unlike earlier bills, the legislation the RIAA wants introduced will ask for applicable rights-either a royalty, if called for, or a right to determine how product is distributed.

Rosen says the bills will address the "commercial" implications of radio, DAB, and cable, whereas the onhold home-taping legislation would seek to rectify the implications of consumer copying.

The RIAA decided not to put forward a home-taping bill because of the still-pending lawsuit between the music publisher/songwriter coalition and Sony Inc. over the legality of bringing DAT consumer machines into the U.S. "If a case is still in the courts, Congress will not want to consider legislation until the issue is re-

(Continued on page 79)

BILLBOARD FEBRUARY 23, 1991 www.americanradiohistory.com

## Fraud Suspected At Electric Factory

## Feds Investigate Top Philly Promoter

BY MAURIE H. ORODENKER

PHILADELPHIA—Acting under a search warrant approved by U.S. Magistrate Edwin E. Naythons, federal investigators Feb. 1 seized financial documents, computer files, and tax records from the offices of Electric Factory Concerts here. Electric Factory, the city's top rock concert promoter and one of the biggest in the country, and Francis O'Shea, head of Local 8, International Alliance of Theatrical and Stage Employees, the stagehands union, are targets of a federal investigation into alleged fraud involving rock concerts and stage shows promoted here since 1985.

The case is currently in the grand jury phase, and no indictments have been handed down against Electric Factory or O'Shea.

The federal agents searched the office files for evidence of such federal offenses as conspiracy, theft from employee-benefit plans, mail fraud, obstruction of justice, tampering with witnesses, and racketeering. The authorities detailed the investigation in an affidavit that was under seal but revealed Feb. 7 when it was inadvertently filed publicly in U.S. District Court here.

First Assistant U.S. Attorney Michael J. Rotko had previously said the government would not seek the unsealing of the affidavit because of the legally mandated secrecy of grand jury investigations. He also said it would violate policy promising confidentiality to those who give information to the

The affidavit alleges that O'Shea used "ghost employees" (i.e., persons paid for jobs they did not do), resulting in fraudulent (Continued on page 86)

Gold To The Max. Backstage after his recent Los Angeles concert, Charisma recording artist Maxi Priest receives a gold album for his label debut, "Bonafide." The album's first single, "Close To You," went gold and hit No. 1. The next single will be "Space In My Heart." Shown, from left, are Michael Gittens, Priest's assistant; Charisma VP of press and artist development Audrey Strahl; Charisma VP of A&R Jeff Fenster; Charisma president Phil Quartararo; Janet Davidson, Priest's tour manager; Priest; Charisma VP of A&R Danny Goodwin; Charisma VP of promotion Bob Catania; Charisma VP of pop promotion Al Moinet: and Charisma VP of sales Jerre Hall.

## Foreign, Cable Fees Helped **ASCAP Receipts Peak In '90**

NEW YORK-ASCAP receipts in 1990, particularly enhanced by foreign and cable fees, hit an all-time high of \$358.1 million, or 12.9% more than in 1989.

The performance rights society's annual financial report was given by Gloria Messinger, ASCAP managing director, at a Los Angeles membership meeting Feb. 13 attended by ASCAP executives and more than 500 West Coast writer and publisher members.

The rosy picture in foreign distribution is such that over the past five years ASCAP has more than doubled its foreign distributions, from \$32.9

million in 1986 to \$69.04 million in 1990. Last year, the society made two foreign distributions, \$34.23 million in July and \$34.81 million in December.

The breakdown in total domestic receipts of \$277.98 million was as follows: from licensees, including symphonic and concert, \$270.15 million; from interest on investments, \$7.04 million; from membership dues, \$782,000.

Receipts from foreign societies amounted to \$80.1 million.

The percentage absorbed by the cost of operating the society in 1990, based on domestic and foreign re-

(Continued on page 89)

## **Queen Album Has Royal Debut; Sting Surges;** 'A Little' Ain't Enough To Stay In Top 20

ALBUMS BY Sting and Gloria Estefan continue to streak up the Top Pop Albums chart, but the latest by David Lee Roth is already heading south after just four weeks. And Queen's "Innuendo," the maiden release on Hollywood Records, is off to a fast start, debuting at No. 53.

Sting's "The Soul Cages" surges from No. 10 to No. 3 in its third week. The album has already climbed higher than Sting's last release, "... Nothing Like The Sun," which peaked at No. 9 in 1988. And it's like-

ly to become Sting's first No. 1 album since the Police's "Synchronicity" topped the chart for 17 weeks in 1983. The Englishman's 1985 solo debut, "The Dream Of The Blue Turtles," peaked at

Estefan's "Into The Light" vaults from No. 48 to No. 12 in its second

week. It's likely to become Estefan's first top five album. Her last album, "Cuts Both Ways," reached No. 8 in 1989. "Let It Loose" peaked at No. 6 in 1988.

The tidings are less glad for Roth, whose third solo album, "A Little Ain't Enough," dips to No. 22 after reaching No. 18 last week. Roth's first two solo al-

bums both reached the top 10.

By bowing at No. 53, "Innuendo" becomes Queen's highest-debuting studio album since "The Game" opened at No. 20 in 1980. "The Game" went on to become Queen's fifth studio album in a row to hit the top 10. But the band has been in a slump ever since, with each of its four subsequent studio albums falling short of the top 20.

WHITNEY HOUSTON lands her ninth No. 1 hit on the Hot 100 with "All The Man That I Need," which puts her in a tie with Madonna for the most No. 1 hits by a female solo artist in chart history.

The success of the song also makes Houston the first female artist to land two or more No. 1 hits from three consecutive studio albums. Among male artists, only Michael Jackson has achieved the feat.

'All The Man That I Need" also holds at No. 1 on the Hot Adult Contemporary chart and jumps to No. 2 on the Hot R&B Singles chart. It's likely to become Houston's first single to top all three charts since How Will I Know" five years ago.

'All The Man" was written by Dean Pitchford and Michael Gore, who won an Oscar for their 1980 collaboration, "Fame,"

A&M RECORDS may wind up losing Janet Jackson in a current bidding war, but two of its other veteran artists are streaking toward the top 10 on the Hot 100. Styx surges from No. 17 to No. 11 with "Show Me The

Way"; Sting jumps from No. 18 to No. 13 with "All This Time." And Amy Grant has the week's top new entry as "Baby Baby" bows at No. 75. It's already Grant's highest-charting single since she and Peter Cetera hit No. 1 in 1986 with "The Next Time I Fall."

But another hit on this week's chart-Oleta Adams' version of Brenda Russell's "Get Here" on Fontana/Mercury—is a pointed reminder of A&M's late-'80s slump. Russell's original version of the song cracked the top 40 on the R&B chart in 1988, but

failed to make the Hot 100 or the AC chart. The success of Adams' recording-which vaults from No. 25 to No. 16 on the Hot 100 and has already reached the top 10 on the R&B and AC charts-is bittersweet vindication for Russell, who was dropped by A&M late last year.



by Paul Grein

AST FACTS: Warrant's "I Saw Red" jumps to No. 10 on the Hot 100, becoming the second top 10 single from the band's former top 10 album, "Cherry Pie" .. L.L. Cool J's "Around The Way Girl" jumps from No. 15 to No. 12, becoming his highest-charting pop hit to date.

M.C. Hammer has set a lot of records in the past year, but here's one he could have lived without—the least successful single ever with a \$1 million video. Hammer achieves the dubious distinction as "Here Comes The Hammer" drops to No. 61 two weeks after reaching No. 54.

Two R&B albums make impressive gains in their second week on the pop chart. Alexander O'Neal's "All True Man" vaults from No. 105 to No. 52; the O'Jays' "Emotionally Yours" surges from No. 153 to

WE GET LETTERS: Rich Appel of CBS-TV in New York notes that INXS is the first non-American group to land six consecutive top 10 hits on the Hot 100 since Culture Club scored in 1983-84.

William Simpson of Los Angeles notes that Robert Palmer's current hit is his fifth remake of an R&B oldie to reach the Hot 100. Palmer's update of Marvin Gaye's "Mercy Mercy Me (The Ecology)/I Want Her" follows remakes of the System's "You Are In My System," Cherrelle's "I Didn't Mean To Turn You On," the Gap Band's "Early In The Morning," and Jermaine Jackson's "Tell Me I'm Not Dream-

Rob Durkee of "American Top 40" notes that "Gonna Make You Sweat" by C&C Music Factory is the first single since Janet Jackson's "Escapade" to top the pop, R&B, and dance charts.

## Canadian Music Conference Goes On Record With Lineup

speakers, an array of top artists, and a varied slate of panel discussions will highlight Canadian trade weekly the Record's 1991 Music Industry Conference and Awards ceremony, Feb. 28-March 3 in Vancouver, British Columbia.

Keynoting at the pre-Juno confab will be Joe Smith, president and CEO of Capitol-EMI Music Inc.; Allan Gregg, chairman of Decima Research; Stuart McAllister, chairman and group executive of HMV International; creative strategist Ted Chin, president and creative director of Ted Chin & Co.; and John Parikhal, CEO

To be held at the Hotel Vancouver, the Record's ninth annual conference will take place in a city brimming with musical activity both before and after the event. The 20th annual Juno Awards ceremony is to take place there for the first time March 4 (see story, page 71). Additionally, British Columbia's yearlong Music '91 campaign, partially sponsored by La-Batt's, will bring music showcases and festivals to the area during the weeks before and after the confer-

Key panel discussions slated to (Continued on page 89)

## **Sinead Gone But Not Forgotten** Butt Of Vid Joke At Brits Awards

LONDON-Sinead O'Connor was the butt of a video joke at the British Record Industry awards ceremony Feb. 10 after she decided not to participate in it at the last minute. The show—and the joke—will be seen by a potential TV audience of 800 million in 40 countries (see story, page 70).

Jonathan King, the producer of the TV program, says the singer needs a "lesson in manners" for the way in which she withdrew from a performance at short notice.

The Brits '91 program shows O'Connor being announced as best international female singer, after

which the theater audience is told that she is unable to attend. It is then announced that Whitney Houston will present her own tribute to O'Connor and the next scenes are of Houston singing the American national anthem at the Super Bowl. Last year, O'Connor raised a storm of protest when she refused to have "The Star Spangled Banner" played

at any of her gigs.
Says King, "I hope Sinead roars with laughter. I hope she is

Explaining his reasons for including the joke on O'Connor in the pro-(Continued on page 89)

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## COMMENTARY

## Programmers Don't Seem To Care Anymore **MUSIC/RADIO MARRIAGE ON THE ROCKS**

BY MICHAEL GREENE

Where is it written that radio has any responsibility to help nurture new and different forms of music in this

Nowhere.

What conclusive body of evidence exists that can prove that the failure of radio to identify artists damages record sales and listener recognition of these artists?

Hard to find.

And who can demonstrate and present research that, once and for all. proves that integrated radio formats can win sweeps; that listener interactivity can build an audience; and that the proliferation of classic rock formats is freeze-drying the brains of

Unfortunately, no one I know.

Music and radio have grown in a haphazard yet symbiotic commonlaw relationship, with no prenuptial agreement to outline the mutual responsibilities that would ensure longterm strength to the union. This marriage is in serious trouble!

The myriad problems facing music and radio have a massive root system that runs 20 years deep and are nourished by industrial combines that have little knowledge of or respect for this union.

Radio consultants are paid to deliver rapid, clinical ratings results. They are not retained to take the longer view of the effect of their recommendations on the music community.

Many station groups are now governed by conglomerates that couldn't care less about the importance of introducing new ideas and forms of music, much less the growth of music's talent pool. Their obsession is one of maximizing the worth of their licenses as quickly as possible. Therefore, don't expect a sympathetic ear from this crowd, either. Or, for that matter, from our front-line contact people with radio programmers—the record-company promotion people. They are certainly not going to raise these issues when fighting for space on a playlist.

Back in the '60s and '70s, radio was emerging from decades of sameness. Great black, folk, jazz, and other music forms intersected to help create an era of musical pluralism with

cause-related refrains. A circuit of small showcase rooms developed across the country, enabling new musical groups to touch personally even the smallest of regional markets. Radio was interactive in those days. Live interviews with touring acts were the rule, not the exception.

Granted, it was a far less sophisticated marketplace served by a smaller industry with fewer mouths to feed. But the listener was empowered to help shape the demand for new forms of music, and new ways of thinking were encouraged, not

the last 12 months protecting rock music and its musicians from outside criticism that perhaps we have overlooked the viper in our own bosom, which is radio. It is little wonder that new rock bands turn to video to break their music and get their ideas across. Researcher Paul Grein points out an alarming fact: For the first time in three decades, no rock band made it to No. 1 on the Billboard Top Pop Albums chart in 1990.

The protection of intellectual property is of paramount importance to the software industries of our nation.

address the problem of artist identification. The When You Play It, Say It campaign was a valiant effort but had little effect. Front- and back-announcing is an inelegant phrase for an essential function: getting the artist and title information across to the listener immediately preceding or following the song, a time when the listener is most receptive. A simple enough concept, but one that, nowadays, is meeting with dead air. "Less talk, more music" is a valid radio concept, but it appears in most cases to see artist identification as part of the talk rather than a vital part of the music.

Every survey has revealed that the public wants back-announcing, and the artists and labels are as puzzled by the resistance as we are. First, the new artist is hurt. The new blood, which is vital to the overall health of both industries, is slower in finding its way to the marketplace.

Second, the established artist suffers. Such artists depend on reach and frequency to sell their hits. Catalog is also affected. Perhaps if we wait long enough, the classic rock format will propagate to the point where there really will be no need for back-announcing because it will all be music from a bygone era, anyway!

History teaches us that experimentation, innovation, and giving the populace the access and ability to embrace and dictate new trends and novel ways of expressing ideas are what keeps our industry's product from becoming a frozen art form. These factors are also the reason the U.S. is the primary source of entertainment software in the world today and the object of foreign hardware manufacturers' lustful desires.

The '90s will inevitably be a decade of exciting growth and difficult challenges for our industry. Music, records, video music, and radio must all understand the industry's objectives and how their own business practices affect all others. We must speak loudly, clearly, and frequently to our friends in radio about the future, as well as taking the necessary actions to reconcile the differences that currently threaten the foundation of this critical relationship.



### 'A whole world of music is squeezed through a tiny hole called radio'

Michael Greene is president of the National Academy of Recording Arts and Sciences.

squashed, by a generic focus group assembled by research analysts and bean-counters.

What have these decades of radio research wrought? We find ourselves with almost no outlets for world music, black rock, new rock, or other kinds of alternative music. And when nonmainstream genres do find their niche, it seems to have evolved into an FWO (for-whites-only) format.

If it were not for public and college radio, I fear that many of the most popular new forms of music emerging in the rest of the world would have little chance to be heard in the U.S. A whole world of music must be squeezed through a tiny little hole of public access called radio.

Steady diets of classic rock and bubble techno-pop dance music illuminate the fact that nostalgia ain't what it used to be and that disco didn't die, it just changed clothes and learned to play a synthesizer. Radio doesn't care about new music, and top 40 has turned its back on new

We have spent so much time over

The war fronts of parallel imports. DAT/DCC, and home taping have spread our resources thinly in this battle. Now Digital Cable Radio, a California firm, rears its head to help the consumer develop new and exciting ways to rip off artists and labels. DCR is promoting its "album hours," for example, where a CD is played in its entirety. Furthermore, DCR's advertising and promotion baldly and boldly encourages home taping.

Another digital cable service, Digital Planet, takes it a step further: It offers diagrams showing subscribers exactly how to hook up tape recorders to the cable box. These are just a couple of blips in the so-called, about to be Golden Age of digital audio technology-the cable services, the pay-per-listen operators, and the "ce-lestial jukebox," which beams the lat-est releases directly to hearth and home via satellite.

The Recording Academy is dedicated to the advancement of technology. But not at the expense of the creator.

In addition, last year has seen radio turn a totally deaf ear to our pleas to



#### MTV: GRAVEYARD OF CREATIVITY

Kudos to Jim Bessman's thoughtprovoking article (The Eye, Dec. 8) on why, in order to preserve creativity, artists must gear their music videos to the retail market rather than MTV.

Accusations of deliberate exploitation aside, Madonna's decision to release the MTV-banned "Justify My Love" as a commercial video single should prove a boon to the entire industry.

Madonna has consistently made videos that are interesting and different and that accurately portray

the music they accompany. Her forav into the uncharted world of the retail video single could be the beginning of a new golden age for the format, heralding a return to the eye-popping creativity we saw in the form's early days, and which the blatant commercialism demanded by the lowest common denominator of TV has all but snuffed out. If so, more power to her.

Eric V. Lustbader Southampton, N.Y.

#### RADIO BACKLASH

We have talked with our local DJ on a popular station in Connecticut and asked him why stations refuse to play the New Kids On The Block. He said that the head of the station refuses to play them, and that other

outlets around the country are doing the same.

This station has said it will never, ever play a New Kids record again, even if they put out another tape and it does very well. The station's excuse is that the "in" thing to do is to hate the New Kids, and none of its sponsors will sell anything when

it plays them.
We are not sure how this can be true when more than 2 million people went to New Kids' concerts last summer.

We believe the group has a very positive message for the world. The New Kids say no to drugs, street gangs, and violence. They help produce young groups that want to get started in the music business.

Because they have been taken off

radio stations, anyone who is associated with them is also banned. The stations will not play Tommy Page. Biscuit, Perfect Gentlemen, and Rick Wes, just to name a few.

We feel something should be done about this soon. If someone doesn't help, the New Kids' careers will be over soon.

Brandi Gabriele, Jamie Fairbanks, Kimberly Smith, Amy Sniadecki, Becky Assard Woodbury, Conn.

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.

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# Radio

## **2nd-Generation Soft ACs Find Niche** Switch From Easy Not Always Difficult

■ BY SEAN ROSS

NEW YORK-As recently as four months ago, things looked none too promising for the second generation of soft ACs-stations that had switched from easy listening to soft AC in the last 18 or so months, even though the format may already have existed in their market. While 65-plus listenership was dropping, there were few signs that 25-54 listeners were coming aboard at a fast enough clip to justify the changes.

But the fall book, which was flat for AC overall, was good to many second-generation soft ACs. Among the recently converted SGSAs that showed well: KJQY San Diego, whose last four books were 5.3-4.4-5.2-6.0; KMBR Kansas City, Mo.: 6.0-4.8-4.3-5.3; KMEO-FM Phoenix: 6.2-5.4-3.9-5.6; WEZK Knoxville, Tenn.: 11.4-8.5-8.7-11.8; WEZW Milwaukee: 4.2-3.5-4.1-6.0; WLIF-FM Baltimore: 8.4-6.5-6.4-8.0; and WLYF Miami: 8.2-6.9-6.8-8.1.

On their yearlong odyssey, many soft AC programmers say they saw audience gains in unlikely demos. They also think their older demos stayed with them, even if those listeners did not want to admit doing so initially. And some say they should have made a stronger break with easy listening sooner, although other PDs strongly disagree.

#### LOVE TAKES TIME

In many cases, PDs say, the market just needed to catch up with the new station. "It takes time for people to accept the fact that this is happening," says consultant Bob Lowry, whose clients include at least nine that made the easy-to-soft-AC transition in 1990. "You have to remarket yourself to people who wouldn't listen to you before to let them know you've made the change."

Like a lot of SGSA programmers who made the switch a year or so ago, WLIF PD Bob Moke says that from August on, things seemed to be picking up nicely" for his station. That summer, when WLIF was dropping not just in 35-64 but also in 25-54. it did a perceptual study and found that there were many people out there who still thought of WLIF as elevator music. They had not tried us. They were not aware that we had changed, even though we had bought a heavy TV schedule in the spring.

Knowing that, WLIF dropped the use of its call letters and billed itself as "Lite 102." It also cut its stopsets from four an hour to three. And, like many first-generation soft ACs. it backed off Barry Manilow, Barbra Streisand, Neil Diamond, et al., in favor of Phil Collins, Billy Joel, Gloria Estefan, etc.

#### **EVOLUTION VS. CREATIONISM**

When soft AC was flooded with easy exiles last year, the phrase that appeared most frequently in station press releases, usually credited to the GM, was "an evolution, not a revolution." Easy listening stations had, after all, already gone from two vocals an hour to four to eight or more in many cases. Many GMs figured they could avoid alienating listeners or sponsors by downplaying the change.

But SGSAs were flooded with complaint calls anyway. And now Moke feels that WLIF should have promoted itself as a new station sooner, at least off the air. Lowry, who consults WLIF, now tells clients to "be quicker to cut the ties with the old image of the station. That's what delayed everybody. We were too hesitant to trumpet the change in the marketplace because everybody felt we would put the old listeners at risk. You don't put the old listeners at risk as long as you don't scream 'change'

As for the "evolution vs. revolution" issue, Lowry says, "You can't be half-pregnant. People who object

to the extra vocals each hour are going to be upset. People who hate instrumentals still won't listen to you. It is a revolution.' But consultant Jack Taddeo, who also oversaw a number of SGSA conversions last year, says the new soft ACs "that will succeed long-term are



Frozen Assets. WLUP-AM Chicago afternoon hosts Steve Dahl and Garry Meier are immortalized in an ice sculpture created by a loyal listener.

### closer to a more typical soft AC." THE PUNISHMENT FACTOR

the ones that have transitioned prop-

erly and did not try to roll the station

over 100% in their first book ...

Those are the stations that have a

better shot at avoiding a fantastic

drop-off and having to spend a ton of

promotional money [to re-establish

second year as a soft AC, they can re-

evaluate where they're at and wheth-

er the time is right to evolve further,

perhaps away from easy vocals and

"Now that they're starting their

themselves l.

Although many of the SGSAs did, as one would expect, blow off 35-64 listeners, WLIF is actually up slightly in 35-64 from fall '89 (11.6 vs. 11.1 a year ago.) In Miami, WLYF-which switched last summer-had a 9.0 35-64 this fall and an 8.2 a year before.

Some PDs think that reflects what WEZW Milwaukee PD Thomas Mc-Carthy calls "the punishment factor." He says that "in our diary reviews and market research, we found a great number of people who stopped listening to the radio or decided to not report their listening because they wanted to make us repent for what we did "

WEZW did not see a decrease in the "punishment factor" until it readded some instrumentals and returned virtually to the border of easy listening. Other stations that stayed the course, however, say that older listeners eventually came to grips with them. KABL San Francisco PD Dave McKinsey says, "A lot of people who resented the change eventually decided they liked it and came back to the station. They still like the [announcers] and the contests."

#### 8 MILLION STORIES

Other facts and figures from some SGSAs' first year:

• Although easy listening is associated with a high exclusive cume and long listening spans, Moke says WLIF's time-spent-listening is "considerably better than what it was a year ago" and that "our cume increase has not kept up with our TSL increase in the last few months." Taddeo says his clients' 12-plus TSL is generally down from about 14 hours a week to 10-12 hours, although 25-54 TSL is "more healthy."

• Several SGSAs saw strong gains in unlikely demos. WLYF, for instance, has a 4.8 in 18-24 women, but only a 3.9 in 25-34 women. WEZW beats incumbent soft AC WLTQ 9.6 to 5.9 in 25-34 women, but WLTQ

(Continued on next page)

## **Top 40's Tumble Leaves Some Markets Scrambling**

■ BY CRAIG ROSEN

LOS ANGELES-Top 40's decline of the last year means that a number of markets have gone from multiple top 40 stations to no top 40 at all in several instances. When that happens, top 40's core audience is left scrambling for a new home. And stations in the album rock and urban formats-both of which are likely to pick up new listeners by default-have to decide to what extent they want to accommodate the younger demos that top 40 did not want.

Some markets pick up a new top 40 fairly quickly. The new WBBO (Power 93) Greenville, S.C., not only compensates for last month's loss of WANS-FM, but can also target Charlotte, N.C., which has been without a mainstream top 40 since Christmas. The Coastal North Carolina market, despite a rough economy, has added three mainstream top 40s since WDLX went AC last fall.

But nobody in Topeka, Kan., has gone top 40 since WIBW-FM's defection to country last fall. (The nearest top 40 is satellite KLZR Lawrence, Kan.) And nobody has moved to do mainstream top 40 in Baltimore, where WBSB (B104) became noticeably softer and began using the "no rap, no hard rock" position last September.

This fall, B104 was down, going 6.8-5.0 12-plus. So, notably, were urban WXYV (V103), which went 9.5-8.1, and album WIYY (98 Rock), which was off 7.6-6.8. B104 PD Steve Perun thinks his listeners are turning to Washington, D.C., top 40 radio stations, such as churban WPGC-FM, which was up 2.0-2.8. That, he says, "is hurting the Baltimore market."

#### TEENAGE WASTELAND?

Perun, who is leaving B104 to become PD of WZOU Boston, one of two top 40 stations in that city,

hints that top 40 can still work in Baltimore. "If someone gave me a radio station [here] tomorrow, I know exactly what I would do.'

WIYY PD Russ Mottla says that since WBSB's change, "We have seen a migration of teens and young adults go from [WBSB] to here. It has had a measurable effect on the cume side." In fact, WIYY has moved from third to second in the market with teens largely because of WBSB's programming change.

But that does not mean WIYYalready a relatively current-based album rock outlet—will cater to those listeners. "The thought crosses your mind," Mottla says, "but teens and young adults aren't worth changing your game plan

According to WXYV PD Roy Samson, "It's still a little too early to tell exactly what the ramifications [of WBSB's move toward adults] will be." But Samson also says that "for a station of our nature, it's necessary to continue to superserve our core audience [which] got us where we are to-

#### THE EFFECT ON RETAIL

WBSB's programming change hasn't been felt only at rival stations. Faron Hash, assistant manager of the Baltimore-based Record Theatre retail outlet, says that the store's sales chart has become more static since WBSB softened. He also notes that customers have started coming in and asking to hear mainstream pop records that aren't played on Baltimore radio, before they buy them.

In Charlotte, N.C., crossover WCKZ (Kiss 102) has been the market's only top 40 of any stripe for the last month following the conversion of WZZG (Gorilla Radio) from Rock 40 to mainstream top 40 to satellite oldies. WBCY, at

(Continued on page 16)



Perkey Smiles. WHAS Louisville, Ky., morning man Wayne Perkey, right, interviews ABC Radio Networks president Bob Callahan, left, during a recent live remote from ABC's New York studios. Perkey and WHAS PD Skip Essick visited New York to report on the network's war coverage.

## **Yester Hits**<sub>©</sub>

Hits From Billboard 10 and 20 Years Ago This Week

#### POP SINGLES-10 Years Ago

- 1. 9 To 5. Dolly Parton, RCA
- 2. I Love A Rainy Night, Eddie Rabbitt, ELEKTRA
- 3. Celebration, Kool & the Gang, DE
- Woman, John Lennon, GEFFEN
- The Tide Is High, Blondie, CHRYSALIS Keep On Loving You, REO
- 7 The Best Of Times, Styx, ARM
- Giving It Up For Your Love, Delbert
- 9. Same Old Lang Syne, Dan Fogelberg, FULL MOON
- 10. Hey Nineteen, Steely Dan, MCA

#### POP SINGLES-20 Years Ago

- 1. One Bad Apple, Osmonds, MGM
- Knock Three Times, Dawn, BELL
- 3. Rose Garden, Lynn Anderson,
- 4. I Hear You Knocking, Dave Edmunds, MAM
- 5. If You Could Read My Mind, Gordon Lightfoot, REPRISE

  6. Mama's Pearl, Jackson 5, MOTOWN
- Groove Me, King Floyd, CHIMNEYVILLE Sweet Mary, Wadsworth Mansion,
- 9. Mr. Bojangles, Nitty Gritty Dirt.
- 10. Lonely Days, Bee Gees, ATCO

#### TOP ALBUMS-10 Years Ago

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

#### TOP ALBUMS-20 Years Ago

- 1. Jesus Christ Superstar, Various Artists, DECCA
- Chicago III, COLUMBI
- All Things Must Pass, George Harrison, APPLE Abraxas, Santana, COLUMBIA
- Tumbleweed Connection, Elton John, UNI
- 6. Soundtrack, Love Story, PARAMOUNT
- Pearl, Janis Joplin, COLUMBIA
- 8. Elton John, UN
- Greatest Hits, Sly & the Family
- 10. Pendulum, Creedence Clearwater Revival, FANTASY

#### COUNTRY SINGLES-10 Years Ago

- 1. Southern Rains, Mel Tillis, FLEKTRA
- 2. Are You Happy Baby?, Dottie West, 3. Do You Love As Good As You
- ook, Bellamy Brothers, WARNER
- 4. Who's Cheatin' Who, Charly McClain, EPIC

  5. Guitar Man, Elvís Presley, RCA
- Can I See You Tonight, Tanya Tucker, MCA
- 7. Silent Treatment, Earl Thomas 8. Hillbilly Girl With The Blues, Lacy
- Angel Flying Too Close To The Ground, Willie Nelson, COLUMBIA
- 10. Any Which Way You Can, Glen Campbell, WARNER/VIVA

### SOUL SINGLES-10 Years Ago

- 1. Burn Rubber, Gap Band, MERCURY
- 2. Don't Stop The Music, Yarbrough & Peoples, MERCURY
- 3. Fantastic Voyage, Lakeside, solar 4. Heartbreak Hotel, The Jacksons,
- 5. I Ain't Gonna Stand For It, Stevie
- 6. United Together, Aretha Franklin,
- It's A Love Thing, Whispers, SOLAR Too Tight, Con Funk Shun, MERCURY
- 9. I Just Love The Man, The Jone
- 10. All American Girls, Sister Sledge,

## **Gannett To Offer New Solution To DAB Question**

BY BILL HOLLAND

WASHINGTON, D.C.-Gannett Broadcasting has entered the digital audio broadcasting fray with its own technical solution for terrestrial distribution of digital audio transmissions, one that differs from the European Eureka 149 system that the National Assn. of Broadcasters has chosen.

As part of what Gannett brass calls the "first phase," the company will demonstrate the FM part of the system at the mid-April NAB convention in Las Vegas. (In a related development, NAB also demonstrated an FM/DAB comparison at the show.)

Gannett's technology, according to Dan Ehrman, VP of finance and business affairs, "specturally colocates an FM and DAB signal on

(Continued from preceding page)

wins 35-44 females 10.6 to 8.7. The

same situation exists in Phoenix,

where KMEO-FM beats rival KKLT

in 25-34 and 55-64 women, but KKLT

Lowry notes that "vounger fe-

males certainly are not the target of

the format [but they] are less likely

to be as loyally connected to a station

as an older listener. They're more

likely to sample something new [but]

whether they stick with you is up in

• WEZW's biggest sharing part-

ners, as far as music stations go, are

adult standards WOKY (25%) and

WLTQ (21%). KABL-FM's biggest

major sharer is incumbent soft AC

KOIT-FM (16%). KMEO-FM's great-

est cume duplication is with easy lis-

tening KMEO-AM (24%) and KKLT

(20%). In San Diego, KJQY shared with easy AM KGMG (26%) and soft

TRYING NEW POSITIONS

SGSAs are adding audience by re-

claiming them from adult standards

outlets or the new easy listening

AMs that have popped up in some

markets or from incumbent soft ACs.

It took WEAZ Philadelphia three

years to force incumbent WKSZ into

a hotter AC format. But two of 1990's

new outlets, WLIF and KOSI Den-

ver, have already pushed their rivals, WYST-FM and KSYY, respectively,

Initially, it seemed that many new

soft ACs were switching formats sim-

ply because they now found easy lis-

tening untenable—not because an open position existed in soft AC.

Now, many PDs say there were indeed two soft AC positions.

"There are easy vocal stations and

then there are soft ACs that are light

rock stations and there's a lot of dif-

ference," says Taddeo. "KOSI pretty

much took the position away in nine-

10 months. People perceived KOSI as

softer and more relaxing than KSYY

even though the music was similar. If

your goal is to be the softest place on the dial and your heritage is easy,

you already have an advantage,

But KABL's McKinsey admits that

one of the problems has been get-

ting people to hear a difference

From that one might intuit that

AC KYXY (25%).

out of soft AC.

Lowry adds

wins 35-44 and 45-54

2ND-GENERATION SOFT ACS FIND THEIR NICHE

one channel bandwidth of 200 khz. It's what's called an 'in-band' solution

As with other systems, finding

## WASHINGTON ROUNDUP

spectrum, especially for AM stations, is a problem, but not because the Gannett system can't handle it later. "We can do it, but the problem AM broadcasters face is where to get new spectrum, and then how much they'll need," says Ehrman. With the Gannett technology, only 11 mhz. is needed, where other systems will require as much as 57 mhz.

The FCC, in the months and

When we tried to soften up to be dif-

**FULL/PARTIAL RETRENCHMENT** 

cal cord" for its previous listeners.

Some stations have gone further. WQWQ Muskegon, Mich., went soft AC last April. In September, it went

hot AC. Now it's easy again. "We

were just having a hard time chip-

ping away at some of those AC de-

mos," says GM John Bosserman,

who also took notice of how well easy

listening WQWQ-AM was doing and

wanted to reclaim that franchise be-

WQWQ, Bosserman says, 'It would

have taken two more years and sev-

eral hundred thousand dollars more

in promotion. And keeping a war

from breaking out and staving off a

SGSAs that did not survive their first

year, as do WMJC Indianapolis and

WQAL Cleveland. Other stations are still on the fence: WZEZ Nashville-

which didn't face an incumbent soft

AC—has dropped 8.8-6.8 over the last year, even though co-owned WEZK

pulled off a successful transforma-

tion in six months. WCTO Long Is-

land, N.Y., has dropped 3.0-1.8 since

WCTO PD Jack Kratoville attri-

butes his station's drop to the fact

that it did not have the huge shares

of some former easy stations to start

with, and that the station did not con-

test heavily at first. Still, he says,

WCTO is at about the same place in

its evolution that WLIF was when

Moke first saw a turnaround. And Kratoville says, "It's starting to feel

like a radio station again. Listeners

are starting to call for songs instead

of to ask when we're going to switch

back to the old format.'

its transition last summer.

WQWQ belongs to the handful of

For AC to have worked for

fore another FM took notice.

recession would have helped.

ming philosophy.'

years ahead, must decide where and from whom to find the spectrum, by what means, and which groups to reallocate it to. It must also decide whether or not to select a so-called government standard for DAB

#### BUSH: USER FEE

In its final version, the Bush Administration budget gives new meaning to the phrase pay-for-play—an annual "user fee" to spectrum users for FCC services. Different than the spectrum fee,

which would charge broadcasters and other users based on their revenues, this version is similar to the in-place fees the FCC now charges for filing and processing. The difference is that there would be more fees (for any FCC dealings) and fee hikes all around, to the tune of an estimated extra \$65 million to \$71 million a year to be used by the feds to offset the FCC bud-

Different or not, the NAB opposes the proposal: the bottom (Continued on page 16)



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## MOC Gripes Surge, But The Beat Goes On; Lander Exits 930; Holt WINS New ND Post

THE TRICKLE OF competitor complaints about marriage-of-convenience deals has become a flood in recent weeks. Two weeks ago, the CSB and Gaylord groups teamed up and issued a joint petition to the FCC asking for a declaratory ruling on MOCs involving Capstar Communications' stations Two MOCs link WSIX-FM Nashville with separately owned WWTN (which carries the former WSIX-AM's N/T format) and WRMX (which employs WSIX GM David Manning as a management consultant). A third connects its WJDS/WMSI Jackson, Miss., to crosstown WSLI/WJDX.

Now, several petitions have been filed against a just-announced simulcast deal between top 40 KSTZ St. Louis and AC rival WSNL. Those stations are scheduled to start simulcasting on or around March 7, at which time both will be known as "The Fox." KSTZ GM John Gutbrod and PD Gary Reynolds will oversee programming for both frequencies.

EZ Communications, licensee of KYKY St. Louis, has petitioned the FCC, asking that the commission order River City TV Partners, owners of KSTZ, to specifically seek its approval rather than just launching into the arrangement as a number of MOC outlets have done. (River City TV has a FCC waiver allowing it to co-own KSTZ and KDNL-TV.) D.C. attorney David Tillotson, who filed the CSB/Gaylord petition, plans to file on behalf of another St. Louis station. And Noble Broadcasting, owners of KMJM there, will reportedly file also.

Chuck Kelly, with the enforcement branch of the FCC's mass-media bureau, says there will be further rulings by spring. The FCC has already issued two rulings that would seem to endorse further MOCs, but at least six more rulings have been sought by MOC stations or their rivals, among them WRCN Long Island, N.Y., which has asked for a ruling on the WWHB Long Island/WNEW-FM New York MOC.

Despite this, the new simulcast deals keep coming. Suburban Washington's block-programmed WMET Gaithersburg, Md., will simulcast N/T WPGC-AM beginning Monday (18), or as soon as technical arrangements allow. The move means that WPGC's newly acquired Talknet programming will be heard throughout the region, despite its own low-powered night signal.

#### PROGRAMMING: CHASE UPPED

At top 40 WFLZ (Power 93) Tampa, Fla., PD Marc Chase is upped to director of FM operations. This means that APD B.J. Harris is upped to PD. MD Jeff Kapugi becomes APD. And night jock Hawk Harrison, who joined several weeks ago, officially becomes MD.

Album WDVE Pittsburgh promotes PD Gene Romano to operations director ... MD/midday host Joe Zerhusen is upped to PD at classic rock WOFX Cincinnati, replacing Warren Williams.

N/T WINS New York promotes Washington bureau chief Steve Holt to ND, replacing Jeri Love Graves.

Also at WINS, WKSS Hartford, Conn., morning-team member Paul Murnane joins as a free-lance anchor. WKCI New Haven, Conn.'s Marianne O'Hare replaces Murnane.

At AC KCPX Salt Lake City, GSM Darryl Steele becomes GM, replacing Wayne Courtney. PD Jay Kelly adds OM stripes; Mick Mackay and Karilyn Frazier join him in mornings ... CE Dick Nadon is now OM at album WCGY Boston; Mike Morin stays on for mornings.

At full-service CJAD Montreal,



by Sean Ross with Craig Rosen & Phyllis Stark

sports director Ted Blackman resumes the PD duties that he had handled in 1975-76. Those duties had been split between GM Rob Braide and CJFM PD Jeff Vidler. Also, MD Glenn Repas is upped to OM, replacing Bruce Devine. Across town, French-language AC CKLM has reportedly gone dark. As a high-energy top 40 outlet in the '70s, CKLM was most notorious for a unique, short-lived approach to back-announcing: it would start records at the vocal, then play the intro afterward.

Country WPAY Huntington, Ohio, OM John Boswell is upped to corporate PD for WPAY/WPFB Inc. and will oversee the programming at WPAY and co-owned adult standards/country combo WPFB-AM-FM Dayton, Ohio. WPFB-FM acting PD Randy Robbins stays on as promotion director/middays . . . After a year or so as a simulcast album rocker, WFYV-AM Jacksonville, Fla., will pick up Unistar's CNN Headline News March 1.

WCDX (Power 93) Richmond, Va., PD Gary Young is now PD/mornings at urban WHJX (Hot 101.5) Jacksonville, Fla., replacing Keith Clark. WHJX MD/morning man Nate Bell returns to afternoons. Clark is now PD of top 40/dance WJMO-FM (Jammin' 92) Cleveland, where night jock Tank Sherman is upped to MD.

Greenville, S.C., wasn't without a top 40 station for very long. Former Breeze adult alternative affiliate WBBO picks up both top 40 and former PD/p.m. driver Bill Catcher from crosstown WANS-FM (now WWMM). Chris Irby is MD/mornings on the new Power 93. Powerhouse Patty, Dr. Brad Collins, and Vic "Night Rider" Thomas stay on from the old format. WBBO's signal also reaches Charlotte, N.C., another market with no mainstream top 40.

There are 40,000 residents of the Coastal North Carolina market currently on duty in the Persian Gulf. The effect of that on the local economy can be seen this week as both AC WSFL-AM-FM and country day-

timer WLAS go dark. On the other hand, AC WVVY goes from AC to top 40 under new PD/p.m. driver Alan Hoover, upped from APD. In other changes, Michael Brady goes from middays to mornings, trading shifts with Cindy O'Day.

shifts with Cindy O'Day.

At AC KTHT Fresno, Calif., APD
Jim Fox is upped to APD, replacing
Tim Maranville, who returns to Las
Vegas as PD of adult alternative
KEYV. Also, George Thomas, MD
at crosstown KMZQ, replaces Randy
Hood as KEYV's APD.

Original Lee Abrams "Superstars" client WLAV-FM Grand Rapids, Mich., is again being consulted by Abrams. Steve Brancik & Steve Labenz now do mornings as PD Red Noize moves to p.m. drive.

Longtime top 40 WPST Trenton, N.J., OM Trish Merelo exits for the promotions marketing manager job at Impact Records. PD Dave Hoeffel is upped to OM and will absorb her duties ... MD Brian Kelly is upped to PD at AC WMLI Madison, Wis., replacing Roger Harris ... PD Steve Gunner adds OM stripes at KHTY (Y97) Santa Barbara, Calif. Midday jock Andy Bonnell becomes APD.

MD/night jock Danny Howard is upped to PD at AC WLMX Chattanooga, Tenn., replacing Rick Allen, who leaves to become GM at WELO/WZLQ Tupelo, Miss. Les King Cole from crosstown WBDX takes Howard's night shift. Across town, simulcast country WDOD-AM switches to Satellite Music Network's adult standards Stardust format.

WBLX-AM Mobile, Ala., switches from a local urban/AC format to SMN's The Touch counterpart. PD Michael Pool is out. Morgan Sinclair, MD of WBLX-FM adds OM duties for the AM ... KTOP Topeka, Kan., goes from oldies to Unistar adult standards.

#### MORE INTRAMURAL SQUABBLES

These are the latest developments in the war between WYTZ (Z95) Chicago and rival WBBM-FM (B96). After several weeks of Z95's calling attention to B96's commercial breaks, Z95 OM Ric Lippincott claims that B96 has started interrupting commercials to give away \$50 whenever Z95 makes its announcement. Z95 has responded by telling people to turn to B96 to win \$50, and by allegedly sending B96's sponsors airchecks of their spots being interrupted.

There's also a battle between Jacor's KRFX Denver and album rival KAZY. The latter uses the slogan, "The right rock, right now." KRFX has started saying, "The right rock, all the time." When KAZY called, then sent KRFX a cease-and-desist letter, KRFX responded by going on the air and using the slogan repeatedly, before launching into "No More Mr. Nice Guy" by Alice Cooper.

Meanwhile, Jacor executive VP/chief financial officer Randy Michaels has completed his purchase of Critical Mass Media from Jacor. He will now be CMM's president/CEO in addition to his Jacor duties. Also, CMM has jumped from WMJQ Buffalo, N.Y., and is now consulting rival AC/album combo WGR-AM-FM.

In other intramural squabble

## newsline...

**BOB HUGHES** is out as president/CEO of Ragan Henry's U.S. Radio, as is division VP Peter Ferrara. Don Kidwell assumes Hughes' duties.

ED KRAMPF has been named GM of KWSS San Jose, Calif. He was last owner/GM of KXBS Oxnard, Calif.

**BUTCH GUEST** is the new GM at KWAM/KHUL Memphis. He is co-owner of Mattox-Guest Broadcasting.

AL PARKS is the new GM of WIGO Atlanta, replacing Vern Catron. Parks, previously with rivals WAOK/WVEE, was last in real estate.

WFYR CHICAGO has been sold from Summit to Major Broadcasting for \$19 million.

news, WNRJ Columbus, Ohio—following its change to top 40/dance—is now calling itself "the fresh new sound of Hot 105" and has applied for the calls WWHT. As with any change in Columbus, this did not go unnoticed by Nationwide's WNCI, which matched WNRJ's opening 900 songs in a row with 979 songs. WNCI PD Dave Robbins and WWHT GM Tom Gilligan also claim each station stole the term "fresh new" from the other. In any event, WWHT MD Dave Riley goes from nights to middays. Geronimo from former rival WXGT joins for nights.

Finally, there's KEGL Dallas, which has been heard using slogans like "the new mix is on 97.1." Although PD Joel Folger says the station has been using "mix" imagery for the last two years, the references have been stepped up, apparently in anticipation of the takeover of rival KMGC Dallas by Nationwide, which uses the Mix slogan in several other markets.

#### PEOPLE: LANDER EXITS

After much speculation, KKBQ Houston morning man John Lander—also KKBQ's first PD—did his last show Feb. 14, as did Jackie Robbins and Dave Shay. A successor will be announced this week.

The Tulsa Tribune and World report that KGTO/KRAV owner George Kravis pleaded guilty Feb. 8 to possessing pornographic photos of minors and exhibiting obscene material. In return, three drug-possession charges against Kravis were dropped. Kravis stepped down from GM duties at KRAV last summer after his arrest; sentencing is set for March 22.

Longtime Florida air personality Tramontte Watts lost his battle with brain cancer Feb. 12. Watts, 38, was most recently a part-timer at WFLZ Tampa, Fla., and WJHM Orlando, Fla. He is survived by his wife Debbie and son Eric. Donations can be sent to the Watts fund at Barnett Bank, 4700 Cypress Blvd., Tampa, Fla. 33609.

Album KGON Portland, Ore., is putting together a music advisory committee of 15 listeners who will be rotated every 90 days. Despite complaints from labels who aren't crazy about servicing KGON with 15 CDs on every record, MD Bob Anchetta will start soliciting participants this month and hopes to have the group together by mid-March.

Two familiar New York radio names are in new jobs this week. At WYNY (Country 103.5), weekender Del DeMontreaux moves into nights as Lisa Taylor shifts to late nights. Similarly, Alison Steele goes from weekends to overnights at classic rock WXRK ... Former KJMZ Dallas MD Carolyn Robbins is the new East Coast dance/crossover promotion manager for Virgin Records.

Jon Zellner, previously APD/middays at WXGT, is the new MD/p.m. drive at WKZL Winston-Salem, N.C., replacing Sam Reynolds... Dean & Roger from KRSP-FM Salt Lake City are the new morning team at album KBPI Denver, replacing the O'Bros., who are reportedly heading for album KZAP Sacramento, Calif... Album WAZU Dayton, Ohio, MD Kevin Cox exits and should be in place in mornings at classic rock WAFX Norfolk, Va., by now ... Morning man Tom Daniels is out at rock/AC WMMO Orlando, Fla.

Part-timer Doug Blair is upped to p.m. drive at WKQX Chicago, replacing Patrick Callahan . . . Chris Herrmann from album WHJY Providence, R.I., is MD at WCSX Detroit, replacing Patrice Silarski.

When classical KSJN Minneapolis moves to the frequency now occupied by top 40 WLOL, all of its staffers will move with it including PD Arthur Cohen. Joining for a new, yet undetermined, shift is Paul Danielwski, currently with classical WSCD Duluth, Minn... Bob Mason & Bill Sheehan go from mornings at album WPYX Albany, N.Y., to the same shift at crosstown WQBK-FM.

WKQI (Q95) Detroit night jock Pete McCrae is out; call 313-967-1174 ... Oldies WMJI (Majic 105.7) Cleveland adds several part-timers. Ravenna Miscelli joins from WRQK Canton, Ohio. Scott Howitt and Johnny Sharpe join from former top 40 rival WRQC (now WJMO-FM).

At classic rock KTHK (The Hawk) Tulsa, Okla., morning team Tuna & Bobby are out. PD Brent Alberts is now doing mornings as Big Wally Londo; he's joined by part-timer Liz Johnson. Also, KRXO Oklahoma City APD/night jock Lee Roberts joins KTHK for nights. His replacement is weekender Fred Hendrickson who also worked nights at rival KATT for eight years.

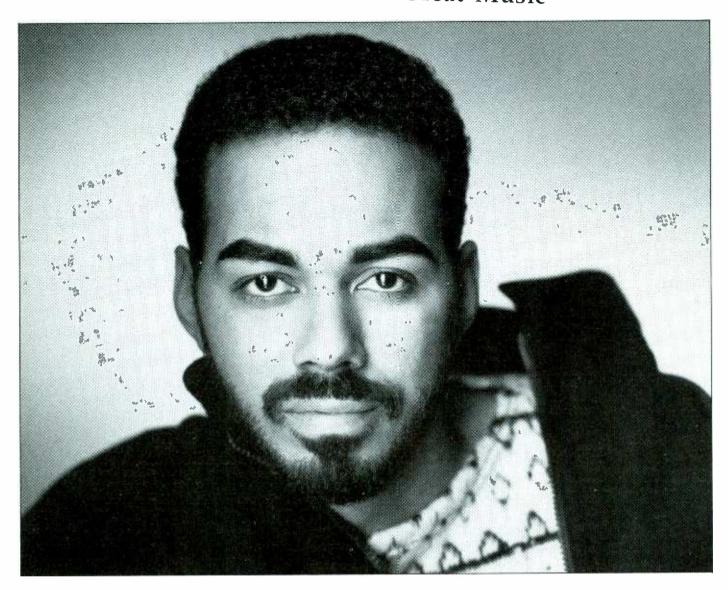
Top 40 WEZB (B97) New Orleans overnighter J.J. Malone goes to top 40 WABB-FM Mobile, Ala., for nights under the name Geronimo. He replaces Will Pendarvis, now at WMC-FM Memphis ... Pat Tibbets goes from nights at WZPK Portland, Maine, to top 40 WWFX Bangor, Maine, replacing C.J. Lawrence.

10

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### SONG OF THE YEAR

From A Distance
JULIE GOLD

Hold On CHYNNA PHILLIPS CARNIE WILSON

Vision Of Love MARIAH CAREY BEN MARGULIES

### **BEST RHYTHM AND BLUES SONG**

Allight
JANET JACKSON

I'll Be Good To You GEORGE JOHNSON LOUIS JOHNSON SENCRA ANN SAM

My, My, My BABY-ACE L.A. REID DARYL SIMMONS

U Car't Touch This M.C. HAMMER ALONZO MELER

#### **BEST COUNTRY SONG**

Friencs In Law Places
DEWAYNE 3\_ACKWELL

When I Call Your Name VINCE GILL

#### **BEST INSTRUMENTAL COMPOSITION**

Change Of Heart PAT METHENY The Chief PAT METHENY

Going Home KENNY G

One Last Pirch (Take Two) HARRY CONNICK, JR. JOE LIVINGSTON

The Sinister Minister BELA FLECK

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

Dick Taxy
DANNY ELFMAN

Driving Miss Daisy HANS ZIMMER (PRS)

The Little Marmaid ALAN MENKEN

### **RECORD OF THE YEAR**

Vision Of Love MARIAH CAREY

U Can't Touch This M.C. HAMMER

From A Distance
BETTE MIDLER
ARIF MARDIN, Producer

Nothing Compares 2 U
SINEAD O'CONNOR (PRS)

## **ALBUM OF THE YEAR**

Mariah Carey
MARIAH CAREY

...But Seriously
PHIL COLLINS (PRS)

Please Hammer Don't Hurt 'Em M.C. HAMMER

Wilson Phillips
WILSON PHILLIPS

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

Kiss The Girl ALAN MENKEN

Under The Sea ALAN MENKEN

## BEST CONTEMPORARY COMPOSITION

Adams: The Wound-Dresser JOHN ADAMS

Lazarof: Tableaux (After Kandinsky) For Piano & Orchestra HENRI LAZAROF

Riley: Salome Dances For Peace TERRY RILEY

Zw lich: Sym. No. 2 ELLEN TAAFFE ZWILICH

### **BEST NEW ARTIST**

THE BLACK CROWES
MARIAH CAREY
THE KENTUCKY HEADHUNTERS
USA STANSFIELD (PRS)
WILSON PHILLIPS

#### **POP NOMINEES**

B 52'S MICHAEL BOLTON MARIAH CAREY MARIAH CAREY
PHIL COLLINS (PRS)
KENNY G
JAMES INGRAM
BILLY JOEL
STANLEY JORDAN
BETTE MIDLER
AARON NEVILLE
SINEAD O'CONNOR (PRS)
ROY ORBISON
WILSON PHILLIPS
RIGHTEOUS BROTHERS
LINDA RONSTADT

ROCK NOMINEES
THE ALLMAN BROTHERS BAND ERIC CLAPTON (PRS)
JANET JACKSON
JANE'S ADDICTION
ERIC JOHNSON **JUDAS PRIEST MEGADETH** MIDNIGHT OIL (APRA) MÖTLEY CRÜE STEVIE NICKS RED HOT CHILI PEPPERS SUICIDAL TENDENCIES TINA TURNER THE VAUGHN BROTHERS

### **ALTERNATIVE MUSIC** NOMINEES LAURIE ANDERSON

SINEAD O'CONNOR (PRS)

#### RHYTHM & BLUSS NOMINEES

AFTER 7 BABYFACE BABYFACE ANITA BAKER REGINA BELLE RAY CHARLES EN VOGUE JAMES INGRAM JANET JACKSON PATTI LA BELLE BARRY WHITE

RAP NOMINEES
DIGITAL UNDERGROUND
M.C. HAMMER
MELLE MEL
KOOL MOE DEE
PUBLIC ENEMY
THE WEST COAST RAP ALL-STARS
VANILLA ICE

## NEW AGE NOMINEES MICHAEL HEDGES

**PAUL WINTER** 

### JAZZ NOMINEES

GEORGE BENSON
BETTY CARTER
HARRY CONNICK, JR.
CHICK COREA ELEKTRIC BAND
MILES DAVIS
DR. JOHN
STAN GETZ
SPYPO GYPA SPAN GETZ
SPYRO GYRA
LIONEL HAMPTON
BOBBY McFERRIN
DAVID "FATHEAD" NEWMAN
OSCAR PETERSON
THE OSCAR PETERSON TRIO MAX ROACH

COUNTRY NOMINEES
ALABAMA
ASLEEP AT THE WHEEL
CHET ATKINS
FOSTER & LLOYD
VINCE GILL
DAVID GRISMAN DAVID GRISMAN
HOT RIZE
WAYLON JENNINGS
GEORGE JONES
THE JUDDS
THE KENTUCKY HEADHUNTERS
B.B. KING
ALISON KRAUSS
KRIS KRISTOFFERSON
LORRIE MORGAN
THE NASHVILLE BLUEGRASS BAND
WILLIE NELSON
RESTLESS HEART
SHENANDOAH
DOUG STONE DOUG STONE KEITH WHITLEY WILD ROSE MAC WISEMAN **DWIGHT YOAKAM** 

GOSPEL NOMINEES

STEVEN CURTIS CHAPMAN
REV. JAMES CLEVELAND & THE
SOUTHERN CALIFORNIA
COMMUNITY CHOIR
TRAMAINE HAWKINS
WALTER HAWKINS
LOVE CENTER MASS CHOIR
MYLON & BROKEN HEART
THE NELONS
SANDI FATTI
CHARLIE PEACOCK
THE RICHARD SMALLWOOD SINGERS
TAKE 6 TAKE 6

BLUES NOMINEES
CLARENCE "GATEMOUTH" BROWN
RUTH BROWN
THE ROBERT CRAY BAND
FEATURING THE MEMPHIS HORNS
MILES DAVIS
TIM DRUMMOND
JOHN LEE HOOKER TIM DRUMMOND
JOHN LEE HOOKER
LINDA HOPKINS
ETTA JAMES
B.B. KING
LITTLE MILTON
EARL PALMER
ROY ROGERS
KOKO TAYLOR
THE VAUGHN BROTHERS

## AND IN CLASSICAL, FOLK, FILM, TELEVISION AND 12 MORE GRAMMY NOMINATING

CATEGORIES...
JOHN ADAMS JOHN ADAMS
ANITA BAKER
EDDIE BLAZONCZYK
JOHN CLAYTON
PHIL COLLINS (PRS)
HARRY CONNICK, JR.
CHICK COREA
CEDRIC DENIT
EURYTHMICS
THOMAS FROST
M.C. HAMMER
SCOTT HENDRICKS M.C. HAMMER
SCOTT HENDRICKS
INDIGO GIRLS
BILLY JOEL
GARRISON KEILLOR
ARIF MARDIN
ALAN MENKEN
SINEAD O'CONNOR (PRS)
POLKA FAMILY BAND
JIMMY STURR & HIS ORCHESTRA
TEXAS TORNADOS
TOOTS & THE MAYTALS
BUNNY WAILER
MERV\*N WARREN
DOC WATSON
THE WHO (PRS)
JOHN WILLIAMS

#### LIFETIME ACHIEVEMENT AWARD

JOHN LENNON KITTY WELLS

### HALL OF FAME

**T-BONE WALKER** 



# POWER PLAYLIST

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

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



O.M.: Steve Kingston
Timmy T., One More Try
Warrant, I. Saw Red
Sufface, The First Time
Warrant, I. Saw Red
Sufface, The First Time
Warrant, I. Saw Red
Warrant, I. Sa New York O.M.: Steve Kingston 13 10 17 15 14 16 21 18 12 9 24 22 25 11 20 23



New York

P.D.: Tom Cuddy
Warrant, I Saw Red
C&C Music Factory Feat, Freedom Willi
Whitney Houston, All The Man That I N
Timmy T., One More I ry
IINXS, Disappear
Mariah Carey, Someday
Surface, The First Time
Madonna, Rescue Me
Madonna, Hold You Tight
Tracie Spencer, This House
Urban Dance Squad, Deeper Shade Of So
L.L. Cool J, Around The Way Girl
Cathy Dennis, Just Another Dream
Ralph Tresvant, Sensitivity
Malias, Wailing For Love
Oleta Adams, Get Here
Sting, All This Time
After 7, Heat Off The Moment
Pebbles, Love Makes Things Happen
Keith Sweat, I'll Give All My, Love To
Glora Estelan, Coming Out Of The Oar
The Cover Girls, Funk Boutique
George Michael, Walting For That Day
Bad Company, Il You Meeded Somebody
Styx, Show Me The Way
Wilson Phillips, You're In Love
Winger, Easy Come Easy Go
Londonbeal, Ive Been Thinking About
Enging, Sagdeness Part I
George Michael, Molther's Pride
Poison, Ride The Wind
Steve B. I. Il Be By You Side
Shinking Madon, State Of The World
Gerardo, Rico, Suare
Bing Boys, How To Dance
Lisette Melendez, Together Forever
Robert Palmer, Mercy Mercry Mercy Me P.D.: Tom Cuddy 10 3 11 6 14 19 17 16 15 8 EX EX EX



P.D.: Bill Richards Los Angeles

les P.D.: Bill Richards
Timmy T., One More Try
Marish Carey, Someday
LL Cool J, Around The Way Girl
Tevin Campbell, Round And Round
Whitney Houston, All The Man That I N
Keith Sweat, I'll Give All My Love To
Nelson, After The Rain
C&C Music Factory Feat, Freedom Willi
Celine Dion, Where Does My Heart Beat
Pebbles, Love Makes Things Happen
Tony! Toni! Tone!, It Never Rains (In
Gloria Estefan, Coming Dut Of The Dar
Father M.C., I'll Do 4 U
George Michael, Mother's Pride
Janet Jackson, State Off The World
Vanilla Ice, Play That Funky Music
Iggy Pop With Kate Pierson, Candy
After 7, Heat Off The Moment
Enigma, Sadeness Part I
Gerardo, Rico Suave
Stevie B, I'll Be By Your Side
Janet Jackson, Love Will Never Do (Wi
String, All This Time
Londonbeat, I've Been Thinking About
Guys Next Door, I've Been Waiting For
Wilson Phillips, You're In Love
George Michael, Waiting For That Day
Madonna, Rescue Me
Linhan Dance Squad, Deeper Shade Of So
Another Bad Creation, Iesha
Chris Isaak, Wicked Game
Amy Grant, Baby, Baby
Tara Kemp, Hold You Tight 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 A EX

EX GOLD



P.D.: Steve Rivers Whitney Houston, All The Man That I N
C&C Music Factory Feat. Freedom Willi
LL Cool J, Around The Way Girl
Madonna, Rescue Me
Mariah Carey, Someday
Timmy I, One More Try
Tevin Campbell, Round And Round
Shawa Christopher, Another Sleepless
IMAS, Disappear
Tara Kemp, Hold You Tight
Surface, The First Time
Tracie Spencer, This House
George Michael, Waiting For That Day

Vanilla Ice, Play That Funky Music Celine Dion, Where Does My Heart Beat Ralph Tresvant, Sensitivity Pebbles, Love Makes Things Happen Glorie Stefan, Coming Out Of The Dar Sting, All This Time.

Another Bad Creation, Iesha Urban Dance Squad, Oeeper Shade Of So Daris Isaaa, Wicking Mark John State Control of the Stefan, Wicking Mark John State Of Stevenson, State Of The World Endonbeat, I've Been Thinking About Enigma, Sadeness, Part I. Janet Jackson, State Of The World Father M. C., I'll Do 4 Ul Allas, Walting For Love Jellybean Featuring Niki Haris, What' Susanna Hoffs, My Side Of The Bed Rick Astley, Cry For Help Lisette Melendez, Together Forever Wilson Phillips, You're In Love The Cover Girfs, Funk Boutique Amy Grant, Baby, Baby Posson, Ride The Wind Robert Palmer, Mercy Mercry Me (The Ecel Shop Boys, How Can You Expect To Styx, Show Me The Way Iony! Ton! I Never Rains (In 19 23 22 26 24 25 10 28 29 34 31 32 33 35 EX EX

Roston



P.D.: Steve Perun

Boston P.D.: Steve Perun

1 1 C&C Music Factory Feat. Freedom Willi
2 4 Whitney Houston, All The Man That I N
3 6 Timmy T., Dne More Try
4 2 Surface, The First Time
5 7 Madonan, Rescue Me
6 11 Mariah Carey, Someday
7 3 Oleta Adams, Get Here
8 10 Warrant, I Saw Red
9 12 Celine Dion, Where Does My Heart Beat
10 14 LL. Cool J, Around The Way Girl
11 5 Keith Sweat, I'll Give All My Love To
12 16 Jara Kemp, Hold You Tight
13 8 Vanilla Ice, Play That Funky Music
14 9 INXS, Disappear
15 18 George Michael, Watting For That Day
16 20 Gloria Estefan, Coming Out Of The Dar
17 22 Stevie B, I'll Be By Your Side
18 23 Sting, All This Time
19 21 After 7, Heat Of The Moment
22 25 Tevin Campbell, Round And Round
23 25 Urban Dance Squad, Deeper Shade Of So
24 27 Lisette Melendez, Togelher Forever
25 28 Janet Jackson, State Of The World
26 30 Eorge Michael, Mother's Pride
27 Another Bad Creation, Jesha
28 Another Bad Creation, Jesha
29 Vanilla Ice, Liove You
21 Xwison Phillips, You're In Love
21 Xwison Phillips, You're In Love
22 EX Susanna Hoffs, My Side Of The Bed
28 EX Wison Phillips, You're In Love

Pittsburgh

Assanna Hoffs, my John Love

(Susanna Hoffs, My John Love

(Wilson Phillips, You're In Love

(Wilson Phillips, You're In Love

(Surface, The First Time

Surface, The First Time

Swarrant, I Saw Red

Whitney Houston, All The Man That, I N

Nelson, After The Rain

In Nelson, After The Rain

Kinsty Surface, The First Time

Mariah Carey, Someday

After Carey, Mariah Carey

Mariah Carey, Someday

Mariah Carey, Some

## FACILE

Philadelphia

Surface, The First Time
Nelson, Alter The Rain
Janet Jackson, Love Will Never Do (Wi
Warrant, I Saw Red
Vanila Ice, Play That Funky Music
Madonan, Rescue Me
Timmy T., One More Try
INXS, Disappear
Whitney Houston, All The Man That I N
Mariah Care, Someday
Cathy Dennis, Just Another Dream
CAC Music Factory Feat Freedom Willi
Celine Dion, Where Does My Heart Beat
Damn Yankees, High Enough Of the Dar
Keith Sweat, I'll Give All My Love To
Sting, All This Time
Secrge Michael, Moher's Pride
Data Adams, Service Service Service
Will To Power, I'm Not In Love
Janet Jackson, State O'I The World
Stry, Show Me The Way
Londonbeat, I've Been Thinking About 8 9 10 13 14 15 2 17 11 19 20 21 22 24 6 12 25

### **MIX 107.3**

P.D.: Lorrin Palagi

Concrete Blonde, Joey
Cher, The Shoop Shoop Song (It's In H
Damn Yankees, High Knough
Whitney Houston, All The Man That I N
Rod Stewart, I Don't Want To Talk Ab
Heart, Stranded
Surface, The First Time
Jude Cole, House Full Of Reasons
Celine Dian, Where Does My Heart Beat
Mariah Carey, Someday
Chris Isaak, Wicked Game
UB40, The Way You Do The Things You D
Alias, Walting For Love
Sting, All This Time
Will To Power, I'm Not In Love
Steve B, Because I Love You (The Pos
Daryl Hall John Oates, So Close
Bette Midler, From A Distance
Wilson Phillips, Impulsive
Gloria Estefan, Coming Out Of The Dar
Steve Winwood, One And Only Man
Bette Midler, Night And Day
Mariah Carey, Love Takes Time
Oleta Adams, Get Here
Don Henley, New York Minute
Styx, Show Me The Way
Londonbeat, I ve Been Thinking About
Alias, More Than Worls Can Say 1 12 11 13 16 14 4 18 19 20 5 8 27 9 26 15 25 29 22 30 24



Washington

28

P.D.: Chuck Beck

On P.D.: Chuck Beck
Surface, The First Time
Vanilal Ice, Play That Funky Music
Timmy T., One More Try
Damn Yankees, High Enough
Styx, Show Me The Way
Ralph Tresvant, Sensitivity
Janet Jackson, Love Will Never Do (W)
New Kids On The Block, Games
Mariah Carey, Someday
Tevin Campbell, Round And Round
UB40, The Way You Do The Things You D
Whitney Houston, All The Man That I N
C&C Music Factory Feat. Freedom Will
Stevie B, Because I Love You (The Pos
Gloria Estelan, Coming Out Of The Dar
Pebbles, Love Makes Things Happen
LL. Cool J, Around The Way Girl
Candyman, Knockin' Boots
Guys Next Door, I've Been Waiting For
Madonna, Rescue Me
Neison, After The Ram
Celine Dion, Where Does My Heart Beat
Alias, Waiting For Love
Londonbeat, I've Been Thinking About
Vanila Ice, Satisfaction
Ralph Tresvant, Stone Cold Gentleman
Enigma, Sadeness Part I
Tara Kemp, Hold You Tight
Another Bad Creation, Jesha 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 A 14 16 11 17 18 19 9 24 20 22 25 23 EX EX

## POWER99FM

Atlanta

P. D.: Rick Stacy
Celine Dion, Where Does My Heart Beat
Whitney Houston, Ail The Man That I N
Mariah Carry, Someday
Trimm Miss. One More Cely
Trimm Miss. One More Cely
Trimm Miss. One More Cely
Trimm Miss. One More
Trimm Sadeness Part I
Madonna. Rescue Me
Janet Jackson, State Of The World
Winger, Miles Away
INXS, Disappear
The Outfield, For You
Donny Osmond, Sure Lookin'
Tracie Spencer, This House
Vanilla Lie, Satisfaction
Urban Dance Squad, Deeper Shade Of So
Pebbles, Love Makes Things: Happen
Wilson Phillips, You're In Love
Londonbeat, I've Been Thinking About
Alias, Wating For Love
Sting, All This Irime
Tara Kemp, Hold You Tight
Stevie B., I'll Sirve Miss.
Robert Palmer, Mercy Mercy Me
Robert Palmer, Mercy Mercy Me
Gloria Estefan, Coming Out Of The Dar
Keith Sweat, I'll Give All My Love To
Cathy Dennis, Touch Me (All Night Long)
Tesla, Signs
The Rembrandts, Just The Way It Is, B
Tevin Campbell, Round And Round
Oleta Adams, Get Here P.D.: Rick Stacy 10 66 16 18 20 17 15 19 24 21 22 23 25 26 27 29 28 EX 30 31 32 EX

TOWER 93th
THETOMORTE SM

P.D.: Marc Chase
Timmy T., One More Try
Tevin Campbell, Round And Round
Keith Sweat, 'Il' Give All My Love To
Whitney Houston, All The Man That I N
Pebbles, Love Makes Things Happen
C&C Music Factory Feat Freedom Willi
Celine Dion, Where Does My Heart Beat
Tracie Spencer, This House
Mariah Garey, Someday
Tara Kemp, Hold You Tight
Surface, The First Time
Madonna, Rescue Me
Father M.C., 'Il' Do 4 U
Janet Jackson, State Of The World
LL. Cool J. Around The Way Gir!
Gloria Estefan, Coming Out Of The Dar
Janet Jackson, Love Will Never Do (Wi
Oleta Adams, Get Here
Londonbeat, I've Been Thinking About
Lisette Meiendez, Together Forever
After T., Heal Of The Moment
The Cover Girls, Funk Boultique
Shawn Christopher, Another Sleepless
Amy Grant, Baby, Baby
Stevie B, Till Be By Your Side
Alias, Waiting For Love
Enigna, Sadeness Part 1
INXS, Disappear
Another Bad Creation , lesha
Donny Osmond, Sure Lookin'
Deee-Lite, Power Of Love P.D.: Marc Chase Tampa 10 11 12 16 3 15 17 22 19 18 5 20 23 27 21 25 8 30 32 28 29 38 31 37 33 34

Tony! Toni! Tone!, It Never Rains (In Jellybean Featuring Niki Haris, What' Bingo Boys, How To Dance Ralph Tresvant, Stone Cold Gentleman Freddie Jackson, Love Me Down Gerardo, Rico Suave Alexander O'Neal, All True Man 39

Detroit
P. D.: John McFaddet

1 2 C&C Music Factory Feat. Freedom
2 1 Timmy T., One More Try
3 3 George LaMond (Duet With Brenda
4 6 Mariah Carey, Someday
5 9 Styx, Show Me The Way
6 11 Surface, The First Time
7 12 Young M.C., Pick Up The Pace
8 5 UB40, The Way You Do The Things
9 14 Cathy Dennis, Just Another Dream
10 4 Damn Yankees, High Enough
11 8 New Kids On The Block, Games
12 16 L.L. Cool J, Around The Way Girl
13 25 Guys Next Door, I've Been Waiting
14 10 Janet Jackson, Love Will Never Do
15 18 Madonna, Rescue Me
16 7 Warrand, I Saw Red
17 20 Celine Dion, Where Does My Heart
18 22 Another Bad Creation, Jesha
19 24 Tevin Campbell, Round And Round
10 Exigma, Sadeness Part 1
11 13 Nelson, Alter The Rain
12 23 EX Gerardo, Rico Suave
14 EX Westbam, The Roof Is On Fire
15 21 Mariah Carey, Love Takes Time
16 19 Stevie B, Because I Love You (The
17 Father M.C., I'll Do 4 U
18 Whitney Houston, All The Mari That
19 A Janet Jackson, State Of The World
17 Tracie Spencer, This House
18 EX EX Londonbeat, I've Been Thinking P.D.: John McFadden

RADIO WHYT Detroit P.D.: Rick Gillette

P.D.: Rick Gillette
C&C Music Factory Feat Freedom Willi
Timmy T., One More Iry
Madonna, Rescue Me
Mariah Carey, Someday
Mariah Carey, Someday
Peace Choir, Give Peace A Chance
George Michael, Mother's Fride
Vanilla Ice, Play That Funky Music
Another Bad Creation, Jesha
Guys Next Door, Ive Been Walting For
Warrant, I Saw Red
Guys Next Door, Ive Been Walting For
Warrant, I Saw Red
Walting Mariah Mayor Mariah
Red Dackson, Mariah Meyer Do (Wi
Peach Color Will Never Do (Wi
Peach Color Will Do 4
Gerardo Rico Suave
Stevie B, (Til Be By Your Side
Jane Love You
Janet Jackson, State Of The World
Whilney Houston, All The Man That I N
L.L. Cool J, Around The Way Girl
Guy, Let's Chill
Slaughter, Spend My Life
The Cover Girs, Funk Boutique
Winger, Easy Come Easy Go
Glora Estefan, Coming Out Of The Dar
Tevin Campbell, Round And Round
Tony! Ton! Tone!, It Never Rains (In

THE NEW! P.D.: Gary Berkowitz

Detroit

P.D.: Gary Berkowitz
Surface, The First Time
Celine Dion, Where Does My Heart Beat
Janet Jackson, Love Will Never Do (Wi
Oleta Adams, Set Here
Cher, The Shoop Shoop Song (It's In H
Whitney Houston, All The Man That I N
Elton John, You Gotta Love Someone
Whitney Houston, I'm Your Baby Tonigh
Gloria Estefan, Coming Out Of The Dar
Sting, All This Time
Heart, Stranded
Bette Midler, Night And Day
Mariah Carey, Someday
Sara Hickman, I Couldn't Help Myself
Styx, Show Me The Way
Chicago, Chasin The Wind
Wilson Phillips, You're In Love
Timmy 1, One More Try
Robert Palmer, Mercy Mercy Me (The Ec
Wilson Whilling) Impulsive
Rod Stewart, I Don't Want To Talk Ab
Don Henley, New York Mingt
Londonbeat, I've Been Thinking About
Amy Grant, Baby, Baby 12 13 10 14 15 11 17 19 20 18 22 9 25 16 21

SSS WLOL

Natural Selection, Do Tevin Campbell, Round And Round CaC Music Factory Feat, Freedom Willi LL Cool J, Around The Way Girl Timmy T, One More Try Londonbeat, I've Been Thinking About Whiteney Houston, All The Man That I N Michael Service Me Michael Service Michael Michael Service Michael Michael Service Michael Mic P.D.: Gregg Swedberg Minneapolis 14 13 12 19 17 15 18 20 21 23 24 3 26 29 28 6 30 32 31 34 35 EX EX

The Cover Girls, Funk Boutique
Rainbow Girls, Make Your Move For Lov
Sa-Fire, Made Up My Mind
Cathy Dennis, Touch Me
Lisette Melendez, Together Forever
Shawn Christopher, Another Sleepiess
Information Society, How Long
Elisa Fiorillo, Oooh This I Need
Digital Underground, Same Song
The Party, That's My
Gioria Estefan, Coming Dut Of The Dar,
Robert Palmer, Mercy Mercy Me (The Ec
Will To Power, Boogle Nights
Harriet, Temple Of Love
Donny Osmond, Sure Lookin' 

KOWB 17013

Minneapolis

1 2 Tevin Campbell, Round And Round
1 1 Immy T. One More Try
3 1 Surface. The First Time
4 5 Mariah Carey, Someday
5 3 Janet Jackson, Love Will Never Do (Wi
6 10 Madonan, Rescue Me
7 8 Whitney Houston, All The Man That I N
18 9 INXS, Disappear
9 13 Celine Dion, Where Does My Heart Beat
10 7 After 7, Heat Of The Moment
11 12 Donny Osmond, Sure Lookin'
12 4 CaC Music Factory Feat Freedom Willi
13 15 Londonbeat, I've Been Thinking About
14 22 George Michael, Mother's Prof.
15 6 Bette Midler, From A Distance
16 18 Alias, Waiting For Love
17 19 Gloria Estefan, Coming Out Of The Dar
18 20 Sting, All This Time
19 23 Tara Kemp, Hold You Tight
24 CaC Music Factory Feat Steve B, I'll Be By Your Side
25 LL Cool J, Around The Way Girl
26 Steve B, I'll Be By Your Side
27 Steve B, I'll Be By Your Side
28 EX Exp. Show Me The Way
29 27 Wilson Phillips, You're In Love
29 Alexander O'Neal, All True Man
29 Alexander O'Neal, All True Man
29 Alexander O'Neal, All True Man
21 Alexander O'Neal, All True Man
22 Exp. Showel Type Mery Mercy Mercy

**Z95** FW. MUSIC STATION Chicago

O.M.: Ric Lippincott

CAGOS HIT MUSIC STATION

O.M.: Ric Lippincott

C&C Music Factory Feat Freedom Willi
Janet Jackson, Love Will Never Do (W)
Timmy T., One More Try
Whitney Houston, All The Man That I N
Mariah Carey, Someday
Tevin Campbell, Round And Round
Surface, The First Time
Father M.C., 111 Do 4 U
Tara Kemp, Hold You Tight
Raiph Tresvant, Stone Cold Gentleman
Cathy Dennis, Just Another Dream
Feebles, Give I Love Gold Gentleman
Cathy Dennis, Just Another Dream
Feebles, Give I Love How Anybody Ese
Londonbeat, I've Been Thinking About
L.L. Cool J. Around The Way Girl
Whitney Houston, I'm Your Baby Tonigh
Technotronic, Rockini Over The Beat
Johnny Gill, Wrap My Body Tight
Raiph Tresvant, Senstivity
The Adventures Of Stevie V, Jealousy
Janet Jackson, State Of The World
Shawa Christopher, Another Sleepless
New Kids On The Block, Games
Gerardo, Rico Suave
Stevie B, Because I Love You (The Pos
Lisette Melendez, Together Forever
Tracie Spencer, This House
Bingo Boys, How To Dance
Another Bad Creation, Iesha
Dece-Lite, Power Of Love
Jellybean Featuring Niki Haris, What'
The Party, That's Why 14 16 17 20 8 18 19 10 21 22 23 24 27 11 29 30

EX



Dallas

Houston

Damn Yankees, High Enough
C&C Music Factory Feat Freedom Willi
Timmy I. One More Try
Surface, The First Time
Bette Midler, From A Distance
Sono, Hippychick
Janet Jackson, Love Will Never Do (Wi
Wilson Phillips, Impulsive
Styx, Show Me The Way
Ralph Tresvant, Sensitivity
Madonna, Rescue Me
Celine Dion, Where Does My Heart Beat
Mariah Caret, Love Takes Time
Mariah Caret, Love Tole Show Mariah Caret
Showled The Man That I N
Mariah Caret Showled
Mariah Careta Showled
Stevie B, Because I Love You (The Pos
Warrant, I Saw Red
DMA Featuring Suzanne Vega, Tom's Din
Sting, All This Time
Gloria Estefan, Coming Out Of The Dar
Tony! Toni! Tone!, Feels Good
INXS, Disappear
Whitney Mouston, I'm Your Baby Tonigh
Zhu, I'his Is Ponderous
After 7, Can't Stop
Urban Dance Squad, Deeper Shade Of So
Bad Company, If You Needed Somebody
Madonna, Justif My Love
Father M.C., I'll Do 4 U
Heart, Strand, Staby Baby
Tevin Campbell, Round And Round
Wilson Philips, You're In Love
Tracie Spencer, Tilis House
Oleta Adams, Ger Here
Tara Remp, Nold You Tight
Londonbeat, I've Been Tlinking About EX EX EX EX EX



P.D.: Dene Hallam

Timmy T., One More Try Damn Yankees, High Enough C&C Music Factory Feat Treedom Willi Celine Dion, Where Does My Heart Beat Nelson, After The Rain George Michael, Mother's Pride Will To Tower, Im Not In Love Mariah Carey, Someday

Surface, The First Time
Whitney Houston, All The Man That I N
Janet Jackson, Love Will Never Do (Wi
Vanilla Ice, Play That Tunky Music
Heart, Strand, Deeper Shade Of So
The Cure Strope Me
Madonna, Rescue Me
Ling, All This Time
Marsh Carry, Love Takes Time
Gloria Estefan, Coming Out Of The Dar
Tara Kemp, Hold You Tight
INXS, Disappear
Stevie B, Because I Love You (The Pos
Susanna Hoffs, My Side DI The Bed
UB40, Here I Am (Come And Get Me)
Book Of Love, Alice Everyday
Tracie Spencer, This House
Alias, Waiting For Love
Stevie B, Fill Be By Your Side
Tests, Signs
Enigma, Sadeness Part I
LL Cool J, Around The Way
Girl
The Cover Girst, Funk Boutique
Rick Astley, Cry For Help
World Of Edge, Still Beating 8 13 10 9 11 15 20 17 19 14 22 23 24 16 26 27 29 30 EX 



Houston

P.D.: Steve Wyrostock
Timmy T., One More Try
C&C Music Factory Feat. Freedom Willi
Mariah Carey, Someday
Whitney Houston, All The Man That I N
Celine Dion, Where Does My Hear! Beat
Urban Dance Squad, Deeper Shade Of So
Madonna, Rescue Me
INXS, Disappear
Surface, The First Time
Tara Kemp, Hold You Tight
Tracic Spencer, This House
George Michael, Waiting For That Day
Damn Yankes, High Enough
Enigma, Sadeness Part I,
Glora Estelan, Coming, Out Of The Dar
UB40, Here I Am (Come And Get Me)
Book Of Love, Alice Everyday
Chris Isaak, Wicked Game
Stung, All This Time
Susanna Moffs, My Side Of The Bed
Janet Jackson, State Of The Bed
Janet Jackson, State Of The World
Donny Osmond, Sure Lookin'
George Michael, Mother's Pride
Pebbles, Love Makes Things Happen
Wilson Phillips, You're In Love
Father M.C., I'll Do 4 U
Information Society, How Long
Happy Mondays, Step On
The Cover Grist, Tunk Boutique
Rick Astiey, Cry Yor Help
Divinys, Touch Myself
Escape Club, Call It Poison
The Rembrandts, Just The Way It is, B P.D.: Steve Wyrostock

SILVER



P.D.: Paul Cannon

Timmy T., One More Try
C&C Music Factory Feat. Freedom Willi
Surface, The First Time
Celine Dion, Where Does My Heart Beat
Vanilla Ice, Play That Funky Music
After 7, Heat Of The Moment
INXS, Disappear
Warrant, I Saw Red
Melson, After The Rain
Madonna, Rescue Me
Whitney Houston, All The Man That I N
Mariah Carey, Someday
LL, Cool J, Around The Way Girl
Tracie Spencer, This House
Maxi Priest, Just A Little Bij Longer
George Michael, Mother's Pride
Oleta Adams, Get Here
Urban Dance Squad, Deeper Shade Of So
Gloria Estefan, Coming Out Of The Dar
Tara Kemp, Hold You light
Bad Company, If You Needed Somebody
Janet Jackson, State Of The World
Sting, All This Time
Father M.C., I'll Do 4 U
Londonbeat, I've Been Thinking About
Chris Isaak, Wicked Game
Allas, Waiting For Love
Rick Astley, Or For Help
The Cover Girls, Funk Boultque
Robert Palmer, Mercy Mercy Me (The Ec
Wilson Phillips, You're In Love
Rober Talmer, Mercy Mercy Me (The Ec
Wilson Phillips, You're In Love
Rober Bad Creation, Jesha
Zz Top, Give It Up
Bing Boys, How To Dance
Styx, Show Me The Way Providence

EX 35

## 96TIC·FM

Hartford P.D.: Tom Mitchell

P.D.: Tom Mitchell Timmy T., One More Try Mariah Carey, Someday Whitney Houston, All The Man That I N Vanilla Ice, Play That Funky Music Surface, The First Time Celine Dion, Where Does My Heart Beat Lisette Melendez, Together Forever C&C Music Factory Feat. Freedom Willik Keith Sweat, I'll Gwe All My Love To Madonna, Rescue Me After 7, Heat of The Moment L.L. Cool J, Around The Way Girl Tara Kemp, Hold You Tight INXS, Disappear Oleta Adams, Get Here Sting, All This Time Glora Estefan, Coming Out Df The Dar Janet Jackson, Love Will Never Do (Will Sell Bir Devoe, When Will See You S Another Bad Creation, Jesha Cathy Dennis, Just Another Dream Bingo Bows, How To Dance Steve B, Ill Be By Your Side Deec-Life, Power Of Love Janet Jackson, State Of the World Apip Treason, Sensitivity Canaly Love Town Company Canaly Leve Monther's Pride Congre Michael, Mother's Pride Canalis Lee, Love You Wilson Phillips, You're In Love Shawn Christopher, Another Sleepless Susanna Hoffs, My Side Of The Bed Father M.C., Ill Do 4 U Alexander O'Neal, All True Man



Raltimore

Damn Yankees, High Enough
Janet Jackson, Love Will Never Do (Wi
Stevie B, Because I Love You (The Pos
Barte Midler, From A Distance
Celine Dion, Where Does My Heart Beat
Whitney Houston, All The Man That I N
Gloria Estefan, Coming Out Of The Dar
Haart, Stranded
Mariah Carey, Someday
Nelson, After The Rain
George Michael, Mother's Pride
Mariah Carey, Love Takes Time
Timmy T., One More Try
Madonna, Rescue Me
Whitney Houston, I'm Your Baby Tonigh
Chris Isaak, Wicked Game
Surface, The First Time
Ralph Tresvant, Sensitivity
Olela Adams, Get Here
Styx. Show Me The Way
Janet Jackson, State Of The World
Robert Palmer, Mercy Mercy Me (The Ec
Londonbeat, I've Been Thinking About
Sting, All This Time
Winger, Miles Away
Chicago, Chasin' The Wind 



P. D.: Frank Amadeo
Whitney Houston, All The Man That I N
Gloria Estefan, Coming Out Of The Dar
Janet Jackson, Love Will Never Do (Wi
Oleta Adams, Get Here
INXS, Oisappear The
Outfield, For You
Mariah Carey, Someday
Styr, Show Me The Way
Celine Diop, Where Does My Heart Beat
Sting, All This Time
Chicago, Chasin The Wind
Taylor Dane, I know The Feeling
Tara Kemp, Hold You Tight
Black Box, Ghost Box
Surface, The First Time
Madonna, Rescue Me
Madonn P.D.: Frank Amadeo



Tampa

Immy T., One More Try
C&C Music Factory Feat: Freedom Willi
Whitney Houston, All The Man That i N
Surface, The First Time
Oleta Adams, Get Here
Mariah Carey, Someday
Janet Jackson, Love Will Never Do (Wi
Ralph Tresvant, Sensitivity
Madonna, Rescue Me
Celine Dion, Where Does My Heart Beat
L.L. Cool J., Around The Way Girl
Urban Dance Squad, Deeper Shade OI So
Vanilla Ice, Play That Funky Music
Tevin Campbell, Round And Round
Keith Sweat, I'll Give All My Love To
INXS, Disappear
Tracie Spencer, This House
Father M.K.; Lie Been Thinking About
George Michael, Waiting For That Day
Tara Kemp, Hold You Tight
Enigma, Sadeness Part I.
Janet Jackson, State Of The World
After 7, Heat OI The Moment
Geardor, Rico Suave
Listet Melender, Lesha
Guy, Let's Chill
Amy Grant, Baby, Baby P.D.: Jay Taylor 6 5 12 4 3 10 9 16 13 8 17 15 14 19 23 21 20 22 8 24 25 EX EX EX EX EX Another Bad Creation , IEDIIG Guy, Let's Chill Amy Grant, Baby, Baby Gloria Estelan, Coming Out Of The Dar Alexander D'Neal, All True Man Michel'le, Something In My Heart Vanilla Ice, I Love You Pebbles, Love Makes Things Happen Sting, All This Time EX 26

## **WNCI 97.9**

P.D.: Dave Robbins

Mariah Carey, Someday
Whitney Houston, All The Man That I N
Styx, Show Me The Way
George Michael, Mother's Pride
Madonna, Rescue Me
After 7, Heat Of The Moment
Alias, Waiting For Love
Surface, The First Time
Sting, All This Time
Cetine Dion, Where Does My Heart Beat
Donny Osmond, Sure Lookin'
Chris Isaak, Wicked Game
Chicage, Chasin' The Wind
Gloria Estefan, Coming Out Of The Dar
Wilson Phillips, You're In Love
Bette Midler, Night And Day
Janel Jackson, Love Will Never Do Wil
Jamel Jackson, Love Hill Rever Do Wil
Jamel Jackson, Love Hill Rever Do Wil
Jamel Jackson, Love Hill Rever Do Wil
Jamel Tarkson, Love Hill Rever Do
Staughter, Spend My Life
Tara Kermp, Hold You Tight
Jamet Jackson, State O'l The World
Harriet, Temple O'l Love
Steve Wilmood, I Will Be Here
Keith Sweat, I'll Give All My Love To
Susanna Hoffs, My Side O'l The Bed
Jerry Martin, Letter To Saddam Hussei
Whitney Houston, Star-Spangled Banner P.D.: Dave Robbins 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 A31



P.D.: Cat Thomas Cleveland

P.D.: Cat Thomas
Surface. The First Time
G.Z.C Music Factory Feat. Freedom Willi
Will Tub.
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Cincinnati P.D.: Dave Allen

P.D.: Dave Allen
Bad Company, If You Needed Somebody
Nelson, After The Rain
Janet Jackson, Love Will Never Do (Wi
Jon Bon Jovi, Miracle (From "Young Gu
Damn Yankes, High Enough
Surface, The First Time
Winger, Miles Away
After 7, Heat Of The Moment
Don Henley, New York Minute
Styx, Show Me The Way
Will To Power, I'm Not In Love
Keith Sweat, I'll Give All My Love To
C&C Music Factory Feat. Freedom Willi
The Outfield, For You
Celime Dion, Where Does My Heart Beat
Breathe Featuring David Glasper, Does
Whitney Houston, All The Man That I'N
Bette Midder, From A Distance
Marah Carey, Someday
Donny Osmond, Sure Lookin'
Wilson Philips, Your e In Love
Alias, Waiting For Love
Maxi Priest, Just A Little Bit Longer
Warrant, I Saw Red
INXS, Disappear
Oleta Adams, Gef Here
AC/DC, Moneytalks
Madonna, Rescue Me
Tara Kemp, Hold You Tight
Sting, All This Time
Testa, Signs
The Rembrandts, Just The Way It Is, B
Janet Jackson, State O'l The World
Londonbeat, I've Been Thinking About 1 2 2 3 4 4 5 6 6 7 8 9 9 10 111 112 133 134 114 115 15 16 17 17 8 19 9 221 2234 225 227 28 9 331 332 333 333 335 35 35

## unbeat, 1.

Nelson, After The Rain
Bad Company, If You Weeded Somebody
Guys Next Dooi, I ve Been Waiting For
Warrant, I Saw Red
HNXS, Disappa, Sensitivity
Madonna, Rescue Me
After 7, Heat Of The Moment
Mariah Carey, Someday
Alas, Witing For Jobe Some Mariah Carey, Someday
Alas, Witing For Jobe Some Medical Care Holder
Letter Bion, Where Does My Heart Beat
Whiteny Houston, All The Man That I N
George Michael, Waiting For That Day
Iesia, Signs
Sting, All This Time
The Outfield, For You
Poison, Ride The Wind
Styx, Show Me The Way
Slaughter, Spend My Life
Londonbeat, I've Been Triniking About
Janet Jackson, State Of The World
Vanilla Ice, Play That Funky Music
Pet Shop Boys, How Can You Expect To
Will To Power, I'm Not In Love
The Rembrandts, Just The Way It Is, B
Tran Kemp, Hold You Tight
Winger, Easy Come Easy Go
Gloria Estefan, Coming Out Of The Dar P.D.: Don London Indianapolis 

106.5

P.D.: Lyndon Abell
Timmy T., One More Try
Celine Dion, Where Does My Heart Beat
Allas, Waiting For Love
Mariah Carey, Someday
Chicago, Chasin' The Wind
Oleta Adams, Get Here
Bad Company, If You Needed Somebody
C&C Music Factory Feat. Freedom Willi
Peace Choir, Give Peace A Chance
Madonna. Rescue Me
Wilson Phillips, Dearm Is Stall Alive
Gloria Estefan. Coming Out Of The Dar
HNXS, Disapon, Server Beat Company
Londonbeat, I've Been Thinking About
Poison, Life Goes In
Surface, The First Jailway
Sussans Hoffs, My Side Off The Bed
Wilson Phillips, You're In Love
Yanilta Ice, Love You
Slaughter, Spend My Life
Trace Spencer, This House
The Outfield, Take It All
Janet Jackson, Love Will Never Do (Wi
Styx, Show Me The Way
Whitney Houston, All The Man That I N
Sting, All This Time
Ouble Dee Featuring Dany, Found Love
Concrete Blonde, Caroline
Brother Beyond, You Never Tell Me
The Rembrandts, Just The Way It Is, B
Soho, Out Of My Mind
Damn Yankees, High Enough
Trace Kerpel
Usualita Ice, Satisfaction
Leart, Secret
Usuality Lore Satisfaction
Lore Concrete Blonge, Complex Marx, Hard T
Bingo Boys, How To Dance

## OTI ATOL

P.D.: Joel Folger Dallas C&C Music Factory Feat. Freedom Willi Damn Yankees, High Enough Timmy T., One More Try Surface, The First Time

1 1 Dearm Vankees, High Enough
3 4 Timmy T., One More Try
4 3 Surface, The First Time
5 5 Janet Jackson, Love Will Never Do (Wi
6 11 Celine Dion, Where Does My Heart Beat
7 6 Mariah Carey, Love Takes Time
9 10 Keith Sweat, I'll Give All My Love To
11 19 Mariah Carey, Someday
12 23 Styr. Show Me The Way
12 23 Styr. Show Me The Way
13 14 Nelson, Alter The Rain
14 17 INXS, Disappear
15 18 Sting, All This Time
16 13 Cathy Dennis, Just Another Dream
16 13 Cathy Dennis, Just Another Dream
17 16 Tonyl Tonil Tonet, Feels Good
18 20 After 7, Heat Of The Moment
19 EX Londonbeat, I've Been Thinking About
20 After 7, Heat Of The Moment
21 24 Alias, Waiting For Love
22 9 Vanilla Ice, Play That Funky Music
23 EX Amy Grant, Baby, Baby
24 30 Tevin Campbell, Round And Round
25 27 Goria Esteria, Coming Out Of The Dar
26 29 Stevie B, I'll Be By Your Side
27 15 Warrant, I Saw Red
28 EX Janet Jackson, State Of The World
29 EX Trace Spencer, This House
20 A C Warlial Cel, Love
21 C Wilson Phillips, You're In Love
22 EX Wilson Phillips, You're In Love
23 EX Wilson Phillips, You're In Love
24 Ex Little Ceasar, In Your Arms
25 Excape Club, Call It Poison



San Diego

P.D.: Kevin Weatherly

Timmy T., One More Try

L. Cool J, Around The Way Girl

Timmy T., One More Try

L. Cool J, Around The Way Girl

This Isaak, Wicked Game

4 Father M.C., I'll Do. 4 U

5 Lisette Melender, Together Forever

8 Enigma, Sadeness Part 1

7 Oleta Adams, Egt Here

8 10 Mariah Carey, Someday

9 C. CaC Music Factory Feat. Freedom Willi

10 12 Celine Dion, Where Does My Heart Beat

11 14 Whitney Houston, All The Man That I N

12 18 Another Bad Greation, Iesha

13 Janet Jackson, Chall The Man That I N

14 15 Tracie Spencer, This House

15 16 Troop, I Will Always Love You

16 19 Tara Kemp, Hold You Tight

17 11 Guy, I Wanna Get With D

18 21 Gerardo, Rico Suave

19 22 Tevin Campbell, Round And Round

20 George Michael, Waiting For That Day

21 24 Londonbeat, I've Been Thinking About

22 23 Too Short, The Ghetto

23 25 Michel'le, Something In My Heart

24 27 Salt 'N Pepa, Do You Want Me

25 25 Tonyl Toni' Tone', I Never Rains (In

26 EX Guy, Let's Chill

7 29 Pebbles, Love Makes Things Happen

28 30 Janet Jackson, State Of The World

29 EX Amy Grant, Baby, Baby

30 EX Madonna, Rescue Me

EX EX The Cover Cirk; Funk Boutique

EX EX The The The This Pour Side P.D.: Kevin Weatherly San Diego



CISCO P.D.: Kevin Metheny
Whitney Houston, All The Man That I N
Ceine Dinn, Where Does My Heart Beat
Mariah Carey, Someday
Syr, Show Me The Way
Madonna, Rescue Me
Timmy T., One More Try
INXS, Disappear
Sting, All Thins Time
Surface, The First Time
Oteta Adams, Get Here
Gloria Estefan, Coming Out Of The Dar
Janet Jackson, Love Will Never Do (Wi
Nelson, After The Rain
George Michael, Waiting For That Day
Tracie Spencer, This House
Chris Issak, Wicked Game
Pebbles, Love Makes Things Happen
Sara Hickman, I Couldn't Help Mysell
Keith Sweat, I'll Give All My Love To
Tara Kemp, Hold You Tight
George Michael, Molther's Price
Misson Phillips, You're Love
Bette Midler, Night And Day
Londonbeat, I've Been Thinking About
Damn Vankees, High Enough
Janet Jackson, State Of The World
Stevie B, I'll Be By Your Side
Susanna Hoffs, My Side DI The Bed P.D : Kevin Metheny San Francisco 3 10 1 13 12 5 7 16 23 24 25 22 14 28 26 27 30 17 21 29 

KUBE 93FM

P.D.: Bob Case
C&C Music Factory Feat. Freedom Willi
Surface, The First Time
Timmy T., One More Try
Vanila Ice, Play That Funky Music
Whitney Houston, All The Man That I N
Chris Isaak, Wicked Game
Mariah Carey, Someday
Raiph Tresvant, Sensitivity
Keth Sweat, I'll Give All My Love To
Cathy Dennis, Just Another Dream
Madonna, Rescue Me
Damn Yankees, High Enough
Celine Dion, Where Does My Heart Beat
INAS, Disappear
Janet Jackson, Love Will Never Do (Wi
Will Io Power, I'm Not In Love
Sting, All This Time
Madonna, Justify Mod Deeper Shade Of So
Ging, All This Time
Madonna, Justify Mod Deeper Shade Of So
Ging, All This Time
Wardonna, Justify Mod Deeper Shade Of So
Ging, All This Time
Wardonna, Justify Mod Deeper Shade Of So
Ging, All This Time
Wardonna, Justify Mod Deeper Shade Of So
Ging, All The World
Alias, Waiting For I The World
Alias, Waiting For I The World
Alias, Waiting For I The World
Alias, Waiting For Uove
Tevin Campbell, Round And Round
After 7, Heat Of The Moment
Susanna Hofts, My Side Of The Bed
Bad Company, If You Needed Somebody
Amy Grant, Haby, Baby
Chicago, Chasin The Wind
Tara Kemp, Hold You Tight
Tracie Spencer, This House
Londonbeat, I've Been Thinking About
Pet Shop Boys, How Can You Expect To
Oleta Adams, Get Here
Rick Astley, Cry For Help
Wilson Phillips, You're In Love P.D.: Bob Case Seattle 10 1: 11 1: 11 1: 13 1: 14 1: 15 16 18 11: 15 16 18 11: 16 18 11: 17 7: 18 11: 19 22: 22 23 23: 24 25: 27 28 EX. 27 28 EX. 28 EX. 27 EX. 28 EX



P.D.: Casey Keating Seattle

P.D.: Casey Keating
Whitney Houston, All The Man That I N
Mariah Carey, Someday
C&C Music Factory Feat. Freedom Willi
Celine Dion, Where Does My Heart Beat
INXS, Disappear
Chris Isaak, Wicked Game
Madonna, Rescue Me
Timmy T., One More Try
Surface, The First Time
Ralph Tresvant, Sensitivity
Alias, Waiting For Love
Warrant, I Saw Red
George Michael, Waiting For That Day
Sting, All This Time
After 7, Heat Of The Moment
Gloria Estefan, Coming Out Of The Dar
Melson, Alter The Rain
Urban Dance Squad, Deeper Shade Of So
Styx, Show Me The Way
Bad Gompany, If You Needed Somebody
Londonbeat, I've Been Thinking About
Wilson Phillips, You're In Love
Cathy Dennis, Just Another Dream
Janet Jackson, State Of The World
Tracie Spencer, This House
Tevin Campbell, Round And Round
Enigma, Sadeness Part I
Escape Club, Call It Poison
Testa, Signs
Robert Palmer, Mercy Mercy Me (The Ec
Stevie B, I'll Be By Your Side
Chicago, Chasin' The Wind
Susanna Hoffs, My Side Of The Bed
Poison, Ride The Wind
Oleta Adams, Get Here
Pet Shop Boys, How Can You Expect To
Rick Astley, Cry For Help 

### TOP 40/ROCK

PAR ROD 100.3 FM

les P.D.: Scott Shannon
Nelson, After The Rain
Bad Company, If you Needed Somebody
Warrant, I Saw Red
Tesla, Signs
Damn Yankes, High Enough
Slaughler, Spend My Life
Styr, Show Me The Way
AC/DC, Moneytalks
Styr, Show Me The Way
AC/DC, Moneytalks
Poison, Ride The Wind
The Black Crowes, Hard To Handle
Cinderella, Shelter Me
Winger, Miles Away
Sting, All This Time
The Knack, Rocket O'Love
Winger, Easy Come Easy Go
INXS, Disappear
Allas, Walting For Love
Chris Isaak, Wicked Game
Little Caesar, in Your Arms
The Rembrandts, Just The Way It Is, B
Poison, Something To Believe In
David Lee Roth, A Lii' Ain't Enough
House Of Lords, Remember My Name
Escape Club, Call It Rock, N' Roil
Suzanna Hoffs, My Side Of The Bed
Trixter, One In A Million P.D.: Scott Shannon Los Angeles 66 4 7 12 8 13 9 5 11 14 15 18 10 19 20 22 21 16 EX 6 7 7 7 7 7 7 8 8 8 9 13 10 9 9 11 5 12 11 13 14 15 15 18 16 10 19 19 20 21 22 22 23 EX A A A EX EX EX EX

P.D.: Ron Valeri

22 Top, Give It Up
Ratt, Givin Yourself Away
Warrant, I Saw Rede Let You Go
Steelheart, I'll Neve Let You Go
David Lee Roth, A. Lif Ain't Enough
Damn Yankers, Runaway
Kinger, Lasy Come Easy Go
Trixter, One In A Million
Slaughter, Spend My Life
The Charlatans UK, The Only One I Kno
Extreme, More Than Words
Deep Purple, Fire In The Basement
Every Molher's Nightnare, Love Can Ma
The Black Crowes, She Talks To Angels
Rik Emmett, Big Lie
Queen, Headlong
House Of Lords, Remember My Name
Poison, Ride The Wind
Queensryche, Silent Lucidity
Drivniys, I Touch Myself
Great White, Call It Rock N' Roll
Cinderella, Heartbreak Station
Cry Wolf, Pretender
The Knack, Rocket O'Love
Scorpions, Don't Believe Her
I, Napoleon, Perfect Absolution
Warrant, Uncle Tom's Cabin P.D.: Ron Valeri Worcester 10 9 12 8 11 14 13 15 17 7 18 20 EX 

### **TOP 40/DANCE**



New York

Lisette Melende, Together Forever Dece-Lite, Power Of Love The Adventures Of Stevie V, Jealousy LL Cool J, Around The Way Girl Nas-t Boyz, What I'm Feeling Mariah Care, Someday Ceybii, Love So Special C&C Music Factory, Gonna Make You Black Box, I Don't Know Anybody Else Madonan, Rescue Me Culture Beal, I Like You Pebbles, Love Makes Things Happen Timmy T, One More Try Bingo Boys, How To Dance Whitney Houston, All The Man That I N, The Cover Girls, Funk Boutique Tara Kemp, Hold U Tight Enigma, Sadeness Part I Janet Jackson, State Of The World April, You're The One for Me Cover Grant State Of The World April, You're The One for Me Gong Crazy Brother Makes 3, Do You Wanna Dance Tracie Spencer, This House Cathy Dennis, All Night Long After 7, Heat Of The Moment Jeliybean, What's It Gonna Be Shawn Christopher, Another Sleepless C& C Music Factory, Here We Go, Let' Surface, The First Time Father Mc, I'll bo 4 Vinding Marter, Temple Will Take Sa-Fire, Made Up Minding Marter, Temple Will Hold Harnel, Temple Will Be Would Gentleman Robert Palmer, Mercy Mercy Mc (The E Else Fiorille, Ohr This I Need George Michael, Walling For That Day Steve B., I'll Be By Your Side Information Society, Now Long Music & Bones, Dangerous On The Digital Underground, Same Song Monie Love, It's A Shame 



P.D.: Dave Shakes

Chicago

P. D.: Dave Shakes
C&C Music Factory, Gonna Make You
George LaMond (Duet With Brends K. St
Vanilla Ice, Flay That Tunky Music
Styr, Show Me The Way
Culture Beat, Like You
Timmy T., One More Try
Madonna, Rescue Me
Shawn Christopher, Another Sleepless
Mariah Carey, Someday
The Adventures Of Slevie V., Jealousy
The Control of the Mariah Care
The Mariah Care
The Mariah That I N
Daisy Dee Cray
Janet Jackson, Love Will Never Do (Wi
Pebbles, Love Makes Things Happen
Tara Kemp, Hold U Tight
Concept Of One feat Moet, The Questi
Janet Jackson, State Of The World
L.L. Cool J., Around The Way Girl
Deee-Lite, Power Of Love
The Cover Girls, Funk Boutique
Gerardo, Rico Suave
Technotronic, Rockin' Over The Beat
The Party, That's Why
INXS, Disappear
Londonbeat, I've Been Thinking About
Cathy Dennis, All Night Long
Listet Melendez, Together Forever
Stevie B., I'll Be By Your Side
Cyynthia, What Will It Take
Enigma, Sadeness Part 1
Bings Boys, How To Dance
Vanilla Ice, I Love You
Sa-Fire, Made Up My Mind 5 18 20 21 26 25 22 23 27 10 29 24 28 EX 30 —

Fomer 100fm

P.D.: Jeff Wyatt Los Angeles

Angeles P.D.: Jeff Wyat'

6 En Vogue, You Oon't Have To Worry

1 LL Cool J, Around The Way Girl

2 C&C Music Factory, Gonna Make You

4 Tevin Campbell, Round And Round

5 Cutture Beat, I Like You

10 Timmy T, One More Try

3 Janet Jackson, Stave Will Never Do (Wi

The Adventures Of Stevie V, Jealousy

11 Janet Jackson, Stave Of The World

14 Father MC, 11 Do 4 You

5 Mariah Carry, Someday

8 Rainbow Girls, Make Your Move F

6 Engrand, Rico Shave

18 Gerardo, Rico Shave

19 Madonna, Rescue Me

21 Bingo Boys, How To Dance 8 9 10 11 12 13 14 15 16

20 Dees-Lite, Power Of Love
12 Rajoh Tresvant, Sensitivity
13 Guy, I Wanna Get With U
25 Tara Kemp, Hold U Tight
29 Keith Sweat, I'll Give All My Love To
25 Whitney Houston, All The Man That I N
24 Black Box, I Don't Know Anybody Eise
31 Another Bad Creation, Iesha
28 New Kids On The Block, Games
30 Jelybean, What's It Gonna Be
31 Digital Underground, Same Song
30 Jelybean, What's It Gonna Be
32 Tracie Spencer, This House
34 Lisette Melendez, Together Forever
35 Rajoh Tresvant, Stone Cold Centleman
36 George Michael, Mother's Pride
27 Inner Gifty. That Man
EX Shawn Christopher, Another Sleepiess
28 Satt-N-Peps, Do You Really Want Me
28 Londonbeat we Seem haling About
29 The Cover Gifts, Front him Chappen
30 The Cover Gifts, Front him Chappen
31 The Cover Gifts, Front him Chappen
32 The Party, That's Why
33 Alexander O'Neal, All True. Man



Philadelphia

P.D.: John Roberts

delphia P.D.: John Roberts

2 Surface, The First Time

4 George LaMond (Duet With Brenda K. St

1 April, You're The One For Me

3 C&C Music Factory, Gonna Make You

8 Mariah Carey, Someday

10 Lisette Melendez, Together Forever

11 Timmy T. One More Iry

11 Keith Sweat, I'll Give All My Love To

18 Whitney Houston, All The Man That I N

17 Concept Of One feat, Nocl, The Questi

2J Johnny O, We Can't Go On This Way

23 Janet Jackson, State Ol The World

19 Musto & Bones, Dangerous On The

22 Cynthia, What Will It Take

21 George Michael, Mother's Pride

12 LL Cool J, Around The Way Girl

23 Lyx, Show Me The Way

24 Celine Dion, Where Does My Heart Beat

25 Tracie Spencer, This House

EX Nas-1 Boyz, What I'm Feeling

25 Jellybean, What's It Gonna Be

27 Sweet Sensation, One Good Man

29 Shawn Christopher, Another Sleepless

EX Londonbeat, I've Been Thinking About

30 Rainbow Girls, Make Your Move F

4 Another Bad Creation, Jesha

1 Tevin Campbelli, Round And Round

5 Father M.C. I'll Do 4 You

5 Steve B, I'll Be By Your Side

8 Binge Boys, How To Dance

10 How Talmer, Mercy Mercy Me (The Ec

11 The Party, That's Why

10 Tommy Puett, Will You Wear This Ring

## HOT R&B PLAYLISTS...

Sample Playlists of the Nation's Largest Urban Radio Stations

POWER 996mi

Iphia P.D.: Dave Allan Pebbles, Love Makes Things Happen Bell Biv Devoe, When Will I See You Smile Michel'le, Something In My Heart Anita Baker, Fairy Tales C&C Muss Factory Feat. Freedom Wil Whitney Houston, All The Man That I Keth Sweat, I'll Give All My Love To You En Vogue, You Don't Have To Wory Tony Terry, Head Over Heel's LeVert. All Season Hi-Free, Like I the Way (The Kissing Tracie Speincer, This House Otela Adams, Get Here Mariah Carey, Someday Alexander O'Meal, All True Man O'Jays, Bon't Let Me Down Black Box, I bon't Know Prybody Else Black Box, I bon't Know Prybody Else Tanker, Will My How The Mariah Mariah Larey, Someday All True Man O'Jays, Bon't Let Me Down Holder Boys, Written All Over Your Face Teach Marie, If I Were A Bell Johnny Gill, Wran My Body Tight Janet Jackson, Love Will Never Do (With Another Bad Creation, Lesha Troop, I Will Always Love You Guy, Let's Chi, Wan My Body Tight Janet Jackson, Love Will Never Do (With Another Bad Creation, Lesha Troop, I Will Always Love You Guy, Let's Charlan, Coming Out O' The Dark Diana Ross & Al B. Surel, No Matter What Ralph Trevan, Stane Chi Shawn Christopher, Another Sleepless Sait-N-Pepa. Do You Want Me Love, It's A Shame (My Sister) Shawn Christopher, Another Sleepless Sait-N-Pepa. Do You Want Me Josen Banne Guy, Another Like My Lover EPMD, Gold Digger 



P.D.: Steve Hegwood
Guy, Let's Chill
Bell Biv Devoe, When Will I See You Smile
Michelle, Something In My Heart
LL Cool J, Around In e Way Gui
Another Bad Kreeting I testab
Ruse Boys, William I testab
Ruse Bater, Fairy Tales
CAC Music Ractory Feat Freedom Wil
O'Jays, Don't Let Me Down
Alexander D'Neal, All True Man
Tara Kemp, Hold You Tight
Levert, All Season
Hi-Fne, I Like The Way (The Kissing
Mariah Carey, Someday
Howard Hewett, I Can't Tell You Why
Rajbh Tresvant. Stone Cold Gentleman
Freddie Jackson, Do Me Again
Johnny Gill, Wrap My Body Tight
Tony Terry, Head Over Heels
EPND, Gold Digger
Spunkadelic, Boometrang
The Wooten Brothers, Tell Me
George Howard, Everything I Miss At
Geoff McEnde, Doesn't That Mean Some
Domino Theory, Spanish Lullaby
M.C. Hammer, Here Comes The Hammer P.D.: Steve Hegwood Detroit 

38 Richard Rogers, Spread A Little Love
39 Whispers, Is It Good To You
35 The Black Flames, Let Me Show You
36 Riff, My Heart Is Failing Me
37 Chubb Rock, Treat "Em Right
44 Harriet, Temple Of Love
40 Mario, Whip It Baby
42 Today, I Wanna Come Back Home
45 Gerald Alston, Getting Back Into Love
44 Jonzun Crew, Cosmic Love
44 Jonzun Crew, Cosmic Love
44 Young Black Teenagers, To My Donna
45 Double Agent Rock, Go Go Mario
46 Monie Love, It's A Shame (My Sister)
The Boys, Thanx 4 The Funk
Loose Ends, Cheap Tailing Barry White,
Herb Allpert, Morth On South Street
10 Tracie Spencer, This House



Washington D.C. P.D.: Donnie Simpson CaC Music Factory Feat: Freedom Will
Kerth Sweat. I'll Girve All My Love To You
Black Box, I Don't Know Anybody Else
Michelle, Something In My Heart
Anrita Baker, Farry Tales
En Vogue, You Don't Have To Worry
Bell Bir Devoe, When Will I See You Smile
O'Jays, Don't Let Me Down
Whittery Houston, All The Man That I
Rode Boys, Written All Over Your Face
The Marker Common That I Rode Boys, Written All Over Your Face
Marah Carey, Someday
Johnny Gill, Wrap My Body Tight
Alexander O'Neal, All True Man
Ray Charles, I'll Take Care Of You
L.L. Cool J, Around The Way Girl
Tracie Spencer, This House
M.C. Hammer, Here Comes The Hammer
Tara Kemp, Hold You Tight
Freddie Jackson, Do Me Again
Lever, All Season
Raiph Tresvant, Stone Coid Gentleman
Digital Underground, Same Song (From
Gerald Alston, Getting Back Into Love
Jasmine Guy, Another Like My Lover
Colonel Abzams, Baaf Timing
Junior, Better Part O'Me
Big Daddy Kane Featuring Barry White,
Guy, Let's Chrothess, Teil Me
The Wooten Brotheson, Iesha
Caron Wheeler, Blue (St. The Colour O'f
Howard Hewett, I Can't Teil You Why
George Howard, Everything I Miss At
Loose Ends, Cheap Talk,
Michael Franks, Speak To Me
Monie Love, It's A Shame (My Sister)
Troop, I will Always Love You
Jian Ross & Al B. Surel, No Matter What
Lu, Anit Found The Right One Yet
New Kids on the Block, Games
James Ingram, When Was The Last Time
Kicking Back With Tauman, Everything
The Boys, Thank 4 The Fuln World
Whyspers, Is It Good To You
Surface, All I Want Is You
Diana Ross & Al B. Surel, No Matter What
Ell, Aint Found The Right One Yet
New Kids on the Block, Games
James Ingram, When Was The Last Time
Kicking Back With Tauman, Everything
The Boys, Thank 4 The Fuln World
Whyens, Saleness-Parl,
Holl Perry, Call Me
Teddy Pendergrass, It Should Have Been 3 8 9 10 5 13 16 7 17 18 20 14 19 22 3 25 4 26 29 7 28 3 1 3 3 2 2 3 4 3 3 3 4 4 3 3 8 0 4 7 3 9 9 4 14 4 5 0 6 5 1 52 53 48 49 54 55

56

## Album Rock Tracks...

THIS	LAST	2 WEEKS AGO	WEEKS ON CHART	Compiled from national radio airplay reporting the compiled from national radio airplay reporting LABEL & NUMBER/DISTRIBUTING LABEL	
	>	(44	30	★ ★ NO. 1	**
1	1	1	6	ALL THIS TIME A&M 1541	6 weeks at No. 1
2	4	4	6	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
3)	5	5	5	HEADLONG HOLLYWOOD 4-64920/ELEKTRA	QUEEN
4	3	3	6	A LIL' AIN'T ENOUGH WARNER BROS. LP CUT	DAVID LEE ROTH
5	6	7	6	SHE TALKS TO ANGELS DEF AMERICAN LP CUT	THE BLACK CROWES
6	2	2	10	GIVE IT UP	ZZ TOP
7)	7	13	5	SILENT LUCIDITY	QUEENSRYCHE
8	13	17	4	BITTER TEARS	INXS
9	11	12	5	ROCKET O' LOVE	THE KNACK
				CHARISMA 4-98856  ANOTHER DEAL GOES DOWN	STEVE WINWOOD
10	10	11	8	VIRGIN LP CUT  RIGHTEOUS	ERIC JOHNSON
11	8	8	14	CAPITOL LP CUT	- NATIONAL TO AND
12)	NE	WÞ	1	★★★FLASHMAK CALL IT ROCK N' ROLL CAPITOL 44676	GREAT WHITE
13	15	18	6	DON'T BELIEVE HER MERCURY 878 798-4	SCORPIONS
14	9	9	16	IT'S LOVE	KING'S X
15)	18	27	5	MEGAFORCE LP CUT/ATLANTIC WICKED GAME	CHRIS ISAAK
16)		21		HOW MUCH IS ENOUGH	THE FIXX
$\underline{}$	25	_	2	MONEYTALKS	AC/DC
17	12	6	16	ATCO 4-98881  DON'T TREAT ME BAD	FIREHOUSE
18	22	25	6	EPIC 34-73676	
19	19	22	6	EASY COME EASY GO ATLANTIC 4-87773	WINGER
20	16	15	14	SIGNS GEFFEN 4-19653	TESLA
21)	29	37	3	GOOD TEXAN EPIC 34-73673	VAUGHAN BROTHERS
22	20	21	11	REMEMBER MY NAME SIMMONS 2736/RCA	HOUSE OF LORDS
23)	36		2	STRANGER STRANGER ATCO LP CUT	BAD COMPANY
24)	38		2	★★★POWER TRA	ACK **
$\subseteq$	_	24		THE BALLAD OF JENNY LEDGE	TOY MATINEE
25	23	24	6	REPRISE LP CUT  I'LL NEVER LET YOU GO	STEELHEART
26	24	29	6	MCA 53801 RUNAWAY	DAMN YANKEES
27	14	10	12	WARNER BROS. LP CUT THE SOUL CAGES	
28)	34	36	3	A&M LP CUT	STING
29	21	19	18	ATCO 4-98914	BAD COMPANY
30	26	40	4	RIVER OF LOVE ELEKTRA LP CUT	LYNCH MOB
31	30	33	3	RIDE THE WIND ENIGMA 44616/CAPITOL	POISON
32)	33	35	4	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
33	27	23	18	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
34	17	16	10	INSIDE OUT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
	35	41	3	FLY ME COURAGEOUS	DRIVIN' N' CRYIN'
35)				HOW LONG CAN A MAN BE STRONG ARISTA 2116	IEEE LIEAL EV DANID
35) 36)	<b>3</b> 9		2		JEFF HEALEY BAND
36)		_		MOVIN' ON	GARY MOORE
36) 37)	42		2	MOVIN' ON CHARISMA LP CUT ONE IN A MILLION	
36 37 38	42	45	3	MOVIN' ON CHARISMA LP CUT	GARY MOORE TRIXTER
36 37 38 39	42 44 46	46	3 3	MOVIN' ON CHARISMA LP CUT ONE IN A MILLION MCA 54044 TIL I AM MYSELF AGAIN EAST WEST LP CUT	GARY MOORE TRIXTER BLUE RODEO
36 37 38 39 40	42 44 46 31	46	2 3 3 13	MOVIN' ON CHARISMA LP CUT  ONE IN A MILLION MCA 54044  TIL I AM MYSELF AGAIN EAST WEST LP CUT  I SAW RED COLUMBIA 38-73597	GARY MOORE TRIXTER BLUE RODEO WARRANT
36 37 38 39 40 41	42 44 46 31 NEV	46 14	2 3 3 13	MOVIN' ON CHARISMA LP CUT  ONE IN A MILLION MCA 54044  TIL I AM MYSELF AGAIN EAST WEST LP CUT  I SAW RED COLUMBIA 3B-73597  UNCLE TOM'S CABIN COLUMBIA LP CUT	GARY MOORE TRIXTER BLUE RODEO WARRANT WARRANT
36 37 38 39 40 41 42	42 44 46 31 NEV	46 14 N D	2 3 3 13 1	MOVIN' ON CHARISMA LP CUT  ONE IN A MILLION MCA 54044  TIL I AM MYSELF AGAIN EAST WEST LP CUT  I SAW RED COLUMBIA 38-73597  UNCLE TOM'S CABIN COLUMBIA LP CUT  SAVED BY LOVE CHARISMA LP CUT	GARY MOORE TRIXTER BLUE RODEO WARRANT WARRANT RIK EMMETT
36 37 38 39 40 41 42 43	42 44 46 31 NEV	46 14 N D	2 3 3 13	MOVIN' ON CHARISMA LP CUT  ONE IN A MILLION MCA 54044  TIL I AM MYSELF AGAIN EAST WEST LP CUT  I SAW RED COLUMBIA 38-73597  UNCLE TOM'S CABIN COLUMBIA LP CUT  SAVED BY LOVE CHARISMA LP CUT  IN YOUR ARMS DGC 19003	GARY MOORE TRIXTER BLUE RODEO WARRANT WARRANT RIK EMMETT LITTLE CAESAR
36) 37) 38) 39) 40 41) 42) 43) 44	42 44 46 31 NEV	46 14 N D	2 3 3 13 1	MOVIN' ON CHARISMA LP CUT  ONE IN A MILLION MCA 54044  TIL I AM MYSELF AGAIN EAST WEST LP CUT  I SAW RED COLUMBIA 35-73597  UNCLE TOM'S CABIN COLUMBIA LP CUT  SAVED BY LOVE CHARISMA LP CUT  IN YOUR ARMS DGC 19003  REAL REAL GONE MERCURY LP CUT	GARY MOORE TRIXTER BLUE RODEO WARRANT WARRANT RIK EMMETT LITTLE CAESAR VAN MORRISON
36) 37) 38) 39) 40 41) 42) 43) 44	42 44 46 31 NEV	46 14 N > N > N > N > N > N > N > N > N > N >	2 3 3 13 1 1 1	MOVIN' ON CHARISMA LP CUT  ONE IN A MILLION MCA 54044  TIL I AM MYSELF AGAIN EAST WEST LP CUT  I SAW RED COLUMBIA 38-73597  UNCLE TOM'S CABIN COLUMBIA LP CUT  SAVED BY LOVE CHARISMA LP CUT  IN YOUR ARMS DCC 19003  REAL REAL GONE	GARY MOORE TRIXTER BLUE RODEO WARRANT WARRANT RIK EMMETT LITTLE CAESAR
36) 37) 38) 39) 40 41) 42) 43)	42 44 46 31 NEV NEV	46 14 N > N > N > 32	2 3 3 13 1 1 1 1 1 1 1	MOVIN' ON CHARISMA LP CUT  ONE IN A MILLION MCA 54044  TIL I AM MYSELF AGAIN EAST WEST LP CUT  I SAW RED COLUMBIA 38-73597  UNCLE TOM'S CABIN COLUMBIA LP CUT  SAVED BY LOVE CHARISMA LP CUT  IN YOUR ARMS DGC 19003  REAL REAL GONE MERCURY LP CUT  BURNING TIMBER	GARY MOORE TRIXTER BLUE RODEO WARRANT WARRANT RIK EMMETT LITTLE CAESAR VAN MORRISON
36) 37) 38) 39) 40 41) 42) 43) 44)	42 44 46 31 NEV NEV 43 48	46 14 N > N > N > 32	2 3 3 13 1 1 1 1 13 2	MOVIN' ON CHARISMA LP CUT  ONE IN A MILLION MCA 54044  TIL I AM MYSELF AGAIN EAST WEST LP CUT  I SAW RED COLUMBIA 35-73597  UNCLE TOM'S CABIN COLUMBIA LP CUT  SAYED BY LOVE CHARISMA LP CUT  IN YOUR ARMS DGC 19003  REAL REAL GONE MERCURY LP CUT  BURNING TIMBER ATCO LP CUT  PRETENDER	GARY MOORE TRIXTER BLUE RODEO WARRANT WARRANT RIK EMMETT LITTLE CAESAR VAN MORRISON THE REMBRANDTS
36 37 38 39 40 41 42 43 44 45 46	42 44 46 31 NEV NEV 43 48	46 14 N > N > N > N > N > N > N > N > N > N >	2 3 3 13 1 1 1 1 1 2	MOVIN' ON CHARISMA LP CUT  ONE IN A MILLION MCA 54044  TIL I AM MYSELF AGAIN EAST WEST LP CUT  I SAW RED COLUMBIA 38-73597  UNCLE TOM'S CABIN COLUMBIA LP CUT  SAVED BY LOVE CHARISMA LP CUT  IN YOUR ARMS DGC 19003  REAL REAL GONE MERCURY LP CUT  BURNING TIMBER ATCO LP CUT  PRETENDER IRS. LP CUT  DISAPPEAR	GARY MOORE TRIXTER BLUE RODEO WARRANT WARRANT RIK EMMETT LITTLE CAESAR VAN MORRISON THE REMBRANDTS CRY WOLF
36 37 38 39 40 41 42 43 44 45 46 47	42 44 46 31 NEV NEV 43 48 NEV	46 14 N > 32 - 34	2 3 3 13 1 1 1 1 13 2 1	MOVIN' ON CHARISMA LP CUT  ONE IN A MILLION MCA 54044  TIL I AM MYSELF AGAIN EAST WEST LP CUT  I SAW RED COLUMBIA 38-73597  UNCLE TOM'S CABIN COLUMBIA LP CUT  SAVED BY LOVE CHARISMA LP CUT  IN YOUR ARMS DGC 19003  REAL REAL GONE MERCURY LP CUT  BURNING TIMBER ATCO LP CUT  DISAPPEAR ATLANTIC 4-87784  HARD TO HANDLE	GARY MOORE TRIXTER BLUE RODEO WARRANT WARRANT RIK EMMETT LITTLE CAESAR VAN MORRISON THE REMBRANDTS CRY WOLF

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

### TOP 40'S DECLINE

(Continued from page 8)

one time the market's third top 40, became AC WBT-FM in late 1989.

WCKZ PD Mark Shands sees his station as being "mass appeal and straight-ahead since it does mirror the ethnic breakout of the city." But he will not be moving further toward mainstream top 40. Kiss tried that already following the departure of WBCY. "Last summer we played some Roxette and Bad English that we saw retail activity on, but we never really got black acceptance on it," he says.

Wes Love, manager of a Record Bar store in Charlotte, says that Kiss 102 remains the biggest influence over the airwaves on sales, and notes that the death of WZZG "definitely hurts the metal sales."

Urban WPEG Charlotte, N.C., PD Michael Saunders says that his station has been affected by the top 40 exodus, now that WCKZ is positioned between WPEG and straight ahead top 40. "If there was a good top 40 in the market, they probably wouldn't be as much a competitor as they are," he contends.

Like Samson, Saunders says that WPEG will superserve its urban audience, rather than reaching out for top 40 listeners. Album WRFX Charlotte, however, has adjusted somewhat. "Our philosophy about not having any straightahead top 40 competition is that maybe we can get away with playing Cinderella and Bon Jovi a little more than we used to, and a little earlier than we used to," says PD Jeff Kent.

But Kent, too, is cautious. "I'm still going to be careful not to abandon the format and play anything that's strictly top 40," he says. "I don't want to do anything that would alienate my core."

### **WASHINGTON ROUNDUP**

(Continued from page 9)

line—undue burden on broadcasters—is the same.

### NAB WON'T COME TO ITS CENSUS

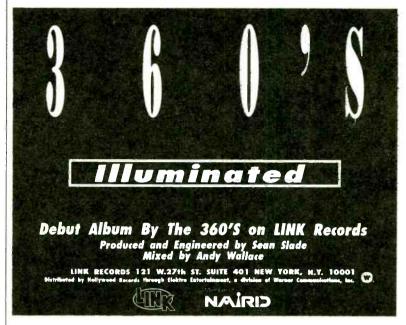
A few years back, the Bureau of the Census got authority to conduct a financial survey of U.S. radio and TV stations, which meant broadcasters had to spend hours filling out Census Bureau forms.

Now the NAB is objecting to the fact that it is now becoming an annual survey, and charges the bureau has disregarded the limited approval of the Office of Management and Budget.

NAB has offered to "reformat" the data so it would take only "relatively few hours" and would still "meet the data needs of the federal government."

#### GREAT AMERICAN WAIVER

The FCC has granted Great American Broadcasting of Kansas Inc. a temporary 12-month waiver of the multiple-ownership rules after OKing a deal from HRH Broadcasting to GAB for KFRM Salinas. GAB already owns KWHK Hutchinson, but the FCC ruled that the two license communities are separated enough and that the overlap area is served by other broadcast media.



Billboard.

FOR WEEK ENDING FEBRUARY 23, 1991

## Modern Rock Tracks...

THIS	LAST	2 WKS. AGO	WKS. ON CHART	Compiled from college radio at TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	6	★ NO. RIGHT HERE, RIGHT NOW S8K 07345	1 * *  JESUS JONES 3 weeks at No. 1
2	3	4	6	THIS LOVE RCA 2754	DANIEL ASH
3	2	2	6	ALL THIS TIME	STING
4	7	12	3	I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS
5	5	5	5	WHEN IT BEGAN SIRE LP CUT/REPRISE	THE REPLACEMENTS
6	11	16	3	SADENESS PART 1 CHARISMA 4-98864	ENIGMA
7	4	3	8	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
8	6	7	4	BITTER TEARS ATLANTIC 4-87760	INXS
9	13	-	2	UNBELIEVABLE EMI 56209	EMF
10	8	9	4	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
11)	14	19	3	X,Y & ZEE RCA 2763	POP WILL EAT ITSELF
12	21	_	2	VALERIE LOVES ME MERCURY LP CUT	MATERIAL ISSUE
13	10	10	6	LIKE A DRUG RELATIVITY LP CUT	THEY EAT THEIR OWN
14	NE	WÞ	1	HOW MUCH IS ENOUGH	THE FIXX
15)	25	_	2	REACH THE ROCK	HAVANA 3 A.M.
16	26	27	3	DRIVE THAT FAST	KITCHENS OF DISTINCTION
17	15	20	4	FLY ME COURAGEOUS	DRIVIN' N' CRYIN'
18	12	21	3	OBSCURITY KNOCKS GOIDISCS 869-314-4/PLG	THE TRASH CAN SINATRAS
19	20		2	TIL I AM MYSELF AGAIN EAST WEST LP CUT	BLUE RODEO
20	18	18	4	GREY MATTER ATLANTIC LP CUT	AN EMOTIONAL FISH
21)	28	_	2	ALICE EVERYDAY SIRE 2-21767/WARNER BROS.	BOOK OF LOVE
22	16	11	10	THAT IS WHY CHARISMA LP CUT	JELLYFISH
23	17	15	5	CLASSIC GIRL WARNER BROS, LP CUT	JANE'S ADDICTION
24	19	_	2	NOVEMBER COMES ARISTA LP CUT	THE HOLLOW MEN
25	24	28	3	TASTE SIRE LP CUT/REPRISE	RIDE
26	23	_	2	GONE, GONE, GONE SIRE LP CUT/WARNER BROS.	ECHO AND THE BUNNYMEN
27)	NE	WÞ	1	SPROSTON GREEN BEGGAR'S BANQUET 2777/RCA	THE CHARLATANS UK
28	NE	WÞ	1	NATIVE SON SIRE LP CUT/WARNER BROS.	THE JUDYBATS
29	NE	WÞ	1	BED OF ROSES EPIC LP CUT	SCREAMING TREES
30	22	23	4	THIS IS HOW IT FEELS ELEKTRA 2-66581	INSPIRAL CARPETS

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

## Marketing Plays Key Role In Format-Change Scenario

Last fall. Billboard looked at the day-to-day details behind two format changes. Here is a change as seen from the marketing side.

NEW YORK-Marketing and the marketing director play a key role in making listeners aware of a format change. Besides the outside marketing effort, every successful format change requires a great



deal of behind-the-scenes work on details ranging from new logos to sales kits. This is what happened when AC WROR Boston became WBMX (Mix 98.5) Feb. 8.

Starting in September, director of marketing and promotion Lou Bortone and a small team from WROR began working out both programming and marketing objectives, many of which were research-driven. Among the research discoveries, "we realized that we were still perceived as an oldies station, the Golden Great 98," Bortone says, referring to a slogan WROR used in the mid-'70s. (WROR had changed several times

"More than 50% of the Boston market felt that WROR was an oldies station so, from a marketing perspective, that was our challenge. We wanted to jettison the calls because of all the baggage that went with them." The research also found that "WROR had no music image whatsoever. We were only known for [morning

Bortone identified his objectives as "the three I's-introduce the new station, image the new station, and induce sampling of the new station," he says. "The consultants and all of us here felt that TV was the best way to shotgun the station. We decided that we wanted to dominate a media, and as long as Atlantic Radio was going to put the money behind it, what better media to dominate than TV?"

As you read this, WBMX is launching what Bortone describes as a "pretty huge" television buy. He won't specify dollar amount or points beyond saying that WBMX "will probably be the heaviest ra-dio spender on TV in 1991," but KHMX Houston, a station that has been the model for WBMX, is believed to have run 600-700 points of TV a week during its kickoff.

Contests have been jettisoned on Mix 98.5, at least for now. Bortone says WBMX will initially "focus on the music image of the station and not have too much clutter. We want to run as clean as possible."

Yet there were some ongoing commitments to contests and clients, like a weekly giveaway trip to Walt Disney World, that had to be dealt with. "Basically, anything we could get out of gracefully or make up to a client we [did]," Bortone says. "Everything else we'll just do as Mix 98.5." Long-range client promotions were pushed up into the last few weeks of WROR, he says. "We tried to tie up loose ends and go into [WBMX] with a clean slate.

The lack of contests is also based on research that found "71% of our potential listeners said if

the station never ran another contest it would suit them fine. Twothirds [of the audience] said contests are not a motivator for them to listen to the station," Bortone

Answering some objections from sales people who relied on promotions to get sales, Bortone says that with the new format, they will have actual ratings to sell, instead of having to rely on value-added promotions. To keep clients happy "for the short run,

## **Promotions** & Marketing



by Phyllis Stark

the station is trying to do as many off-air appearances as possible.

In addition to the television campaign, Bortone's involvement in the format change encompassed the so-called "little picture. Suddenly you have to reintroduce your station, and everything that was there has to be redone. That's everything from letterhead, to Tshirts, to the sales kit, to the station van, to the front door."

Because only a few people were initially involved in the formatchange project, Bortone's responsibilities included things normally handled by the business manager, such as ordering business cards. "It was a pretty good amount of work that had to be done in a fairly short amount of time," he says. "There are little things you don't sampler for sales people to take on calls."

The great number of details involved in a format change became especially apparent when the station's planned Feb. 15 format change was pushed up a week. "On Monday, we didn't have format clocks, jingles, letterhead, and the TV spot wasn't ready," Bortone says. By Friday, however, they were ready.

Before the change, Bortone and other WBMX managers conducted a two-day seminar for the sales staff to teach them how to present the station. This week, WBMX began distributing 1,000 Mix 98 yoyos as part of the plan to "spin the

#### IDEA MILL: FISHY STORY

Taking a cue from the "Plummet Mall" hoax of the mid-'80s, modern rock WHTG-FM Asbury Park, N.J., decided to "broadcast live" from the imaginary underwater shopping center "Atlantis Mall." The stunt was teased for two weeks before the day of the "live" broadcast from Captain Ahab's restaurant, "where you can choose your dinner as it swims by your window." It resulted in listener calls to the police, the local paper, and the borough hall.

KRBE (Power 104) Houston has created a map of the Middle East and sent copies to Houston-area schools. The back of the map features historical and geographical information about the war and the

Middle East-for example, Iraq is 300 times the size of Houston and two-thirds the size of Texas.

WYSP Philadelphia will hold a classic rock art show March 2-3 featuring works by Joni Mitchell, John Lennon, Rolling Stone Ron Wood, Carlos Santana, Jon Anderson of Yes, Graham Nash, Joe Walsh, Robert Cray, and others. Most of the artwork will be for sale. All proceeds will benefit the Philadelphia AIDS Task Force.

WYNY (Country 103.5) New York is airing a hero-of-the-week promotion spotlighting local citizens. Listeners submit nominations and a weekly winner is selected during the morning show, saluted on the air, and sent a certificate. Rolaids, meanwhile, is running a network spot for its own "Rolaids relief unsung hero" promotion. One winner will receive a \$25,000 prize. The person who nominates the winner will receive \$10,000.

Twenty-eight stations helped Virgin Records launch its new Night Records label by airing a two-hour program featuring selections from the label's first series of releases of vintage jazz recordings. Participating stations received copies of the CDs to give away. The stations included KSDS San Diego; KXPR Sacramento, Calif.; WBEZ Chicago; WDET Detroit; WRTI Philadelphia; and WUSF Tampa, Fla.

In WKSS (Kiss 95.7) Hartford. Conn.'s "cans for cancer" promotion, listeners bring recyclable cans and bottles to a local supermarket and donate the refund money to the American Cancer Society. Participants are registered to win one of three trips to the Bahamas.

Urban KJMZ (100.3 Jamz) Dallas got thousands of listeners to form a huge heart and hold up a sign reading "Happy Valentine's Day from Dallas/Fort Worth." The heart was photographed and videotaped for the troops in the Gulf . . . Oldies WLTY Norfolk, Va., collected almost 3,000 blank Valentine's Day cards for the troops to send home to their loved ones.

Oldies/top 40 combo WNNJ-AM-FM Newton, N.J., is raising money for the financially bur dened families of service people overseas by selling T-shirts, sweat shirts, hats, and stuffed animals with the official Desert Shield insignia . . . Top 40 WBSB (B104) Baltimore is raising money for the American Red Cross by selling 'scudbuster" T-shirts.

### **PRO-MOTIONS**

WYSP promotions director Scott Segelbaum exits for the same position at similarly formatted KLSX Los Angeles, where he rejoins former WYSP OM Andy Bloom ... Former KCAQ (Q105) Oxnard, Calif., promotion director Tami Flater moves to WJZE (Jazzy 100) Washington, D.C., in the same capacity.

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

## @ Gonna Ma to You Sweet 3 Because / Love You Being Boring Sensitivity Raigh Tresvent Sensitivity Selections S Try Me Jasmine Goy 5) Try Me Jasmine Gov (2) Love Will hever Do Janet Jackson (3) Disappear Ints (3) I'm Not In Love (4) Will To Power The Mere Comes The Hammer M.C. Hammer (B) From A Distance Bette Midler (B) All The Man That I Cathy Dennis Whitney Houston (B) Give Jupiter Project heard on 18 A Lil Ain't Enough David Lee Roth Description of the Carey Description of the Carey Daryl Hall & John Dates Davithing is Fossible Tokio 100 (a) I Con't Know Anybody Else Black Bax Sweet Emotion Anti The First Time Surface The Orean Academy Surface Madage Madage Power Df Love Deee Lite ® Power Of Love Deec Lite © Love Makes Things Happen Pebbles ® High Enough Dama Yankees Performance Of Love Harriet Applications of Last Cadonse FM 3) Principles Of last Sadness Enigme ® River Di Love David Foster Differ by Love toler or ster Somilo Asway Do The Bertmen The Simpsons Asway Step Back in Time Kylie Minogwe Mylie Minogue Fearless The Maville Brothers Money talks AC/DC Coming Out Of The Dark 4) / Wanna Get With U Guy Wanna Get With U Guy Miracle Jan Bon Jovi Cry For Halp Rick Astley Feels Good Tony! Tone! College Dian College Dian (4) I've Been Thinking About You London Beat Rescue Me Madonna All True Man Alexander O Meal Planet 3 Macadina

Whitney nouston

(3) Give Jupiter Project

anything is rossible Debbie Gibson

(25) Justify My Love Madonna

3) You Look Just Like A Girl Agein
Ute Lemper

(5) Headline New Everyday People

### BEST YET -

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## of the week

**Kevin Stapleford** XETRA-FM San Diego



NOBLE's XETRA-FM (91X) San Diego isn't the only modern rock station owned by a major broadcast group. It isn't the only modern rock station that spends money on outside promotion. It isn't the only modern rocker that will go to the musical right of what most stations play to attract a wider audience.

But 91X is a modern rocker that meets all the above criteria. And in the fall Arbitron, its 5.1-5.7 12-plus rise made it the highest-rated station in a format that usually floats between a one and a three share.

91X PD Kevin Stapleford plays top 40 and album rock crossovers like Information Society's "Think" or the Outfield's "For You" that a lot of his counterparts won't play. And he sounds like few other modern rock PDs when he says, "It's important not to get ahead of your listeners. We try to stick with what the record company is supporting with videos and promotions. If you're playing the new 12-inch from [England] before it's in the stores here, all you're doing is burning it out for yourself before it matters.

You might not expect that from someone who started at 91X answering the request lines and whose only other experience is a stint in TV. As the person who, in the early days of 91X, had to tell jocks "who had been working mainstream AOR all their life" that they were playing songs at the wrong speed, Stapleford might well have ended up on the purist side of modern rock's ongoing debate on art vs. commerce.

That he instead became one of modern rock's tighter PDs had a lot to do with his predecessors, Todd "Mad Max" Tolkoff, now PD of WFNX Boston, and Trip Reeb, now GM of KROQ Los Angeles. Tolkoff was one of the first PDs to add album-rock theory to consultant Rick Carroll's more top-40-leaning format. And "from Trip I learned the fundamentals of programming. And how to use the research and the computer properly. We didn't have any of that until he came in."

Having joined 91X in 1983, a month before its change to modern rock, Stapleford became a copywriter before leaving for TV. He came back as creative director under Reeb, then became APD several weeks before Reeb left for KROQ. Stapleford, a first-time PD, may have seemed like an odd choice to replace a veteran like Reeb, but he says he wasn't surprised.

"When I left, I was still doing a free-form show [and] a lot of the image production for the station. I got to know Trip pretty well. He had a plan to be a GM somewhere and he knew he needed to groom somebody to take his place. When I came back to work here, it was with an unspoken understanding. People upstairs may not have known, but I knew and Trip knew. When the change came down ... I kinda slipped in there.'

And shortly after he did, San Diego rock radio went wild. KSDO-FM became the market's second classic

rock station, sending KGMG to mainstream rock. Format leader KGB became, by most accounts, much more conservative. And 91X scored a major coup by stealing KGB morning team Berger & Prescott.

Not that it was a sure thing at first. By hiring a mainstream rock morning team, 91X was trying something that hadn't worked for KITS San Francisco in its shortlived experiment with "shockjock" Perry Stone. "I had always been a fan of Berger & Prescott," says Stapleford. "They're genuinely funny. They're good at what they do. I didn't realize how strong the feelings were for people who [aligned] themselves with either 91X or KGB... We had positioned ourselves as the alternative [and KGB as] the dark side, which may not have been all that smart. We'd been the other guys for so long and suddenly KGB's morning show was on 91X

Initially, Stapleford says he "had to smooth things out a little bit ... They had to see for themselves that they didn't have to resort to burping on the air." But in the fall, 91X had a 4.6 share, its best morning ratings ever. "I think their shows are much better than they were at KGB because they're more spontaneous and because they use more of our listeners who are intelligent and know what they want to say on the air.

Musically, Stapleford says, 91X began viewing 25-34 and even 25-54 as secondary targets to its 18-34 core. Artists like Genesis that 91X had played in the mid-'80s came back. Typically, one or two songs an hour are from outside the usual modern rock arena.

"We used to share seven or eight currents with KGB, now we share none. Instead, we share a few songs with [top 40] KKLQ and [AC] KFMB-FM ... Because 91X was here, KGB had always been allowed to expose a lot of new music and their listeners really enjoyed that. When KSDO-FM came to town, there were some disenfranchised listeners out there. If we jump on an Outfield ecord, [it gives] them a reason to listen

So does the alternative core still like 91X, or do they just tolerate it? "I know I can't completely satisfy the person who wants Sonic Youth and Nine Inch Nails all the time. But it's not correct to say that they just tolerate us. They do like us. They may get frustrated by a new Rolling Stones record, but we're a rock station. That's what we do."

Here's 91X at 3 p.m.: R.E.M., "Orange Crush"; A Here's 91X at 3 p.m.: R.E.M., "Orange Crush"; A Flock Of Seagulls, "Space Age Love Song"; Jesus Jones, "Right Here Right Now"; Blondie, "One Way Or Another"; Concrete Blonde, "Caroline"; Peter Tosh, "Johnny B. Goode"; INXS, "Disappear"; Love & Rockets, "So Alive"; Susanna Hoffs, "My Side Of The Bed"; Dire Straits, "Down To The Waterline"; Peter Murphy, "Cuts You Up"; Living Colour, "Love Rears Its Ugly Head"; and Lou Reed, "Walk On The Wild Side."

SEAN ROSS

## **Denny Somach To Spotlight** 'The Ed Sullivan Show'

LOS ANGELES-The "really big show" will soon be a really big radio series. Denny Somach Productions, in association with the TVT Records subsidiary 1,001 Sundays Inc., has announced plans to bring the best from the more-than-two-decade-long run of "The Ed Sullivan Show" to radio later this fall.

According to Somach, more than 9,000 individual performances from the "Sullivan" show exist. Those performers range from the Beatles and Rolling Stones to Barbra Streisand, Elvis Presley, and Ella Fitzgerald.

TVT Records has already issued the first two releases—"The British Invasion" and "Louis Armstrong"—of a 10-volume set titled "The Sullivan Years." Somach, who wrote liner notes for some of the TVT releases, says there are still hundreds of great unreleased performances that will be featured on the radio show.

Somach plans to issue daily shortform features for multiple formats as well as occasional multihour specials. Somach will handle the distribution of the series in Europe, but he is negotiating with networks to handle the distribution in the U.S. The show, which will likely be offered on a barter basis, will be delivered on compact disc and satellite, and is tentatively titled "The Sullivan Archives." The vintage recordings will be cleaned up with the Sonic Solutions Digital Editing System, which was developed by film mak-er George Lucas for "Star Wars."

The shows will be format-specific. For example, performances by the likes of Creedence Clearwater Revival and Janis Joplin will go to classic and album rock stations. while performances by the likes of Lulu and Petula Clark go to oldies outlets, Louis Armstrong and others to jazz stations, and comedy performances to comedy services. somach says the series will likely last as long as three years. A host will be named to set up the segments and possibly throw in some trivia, but the performances will be the real star.

Somach says the performances are particularly strong because in most cases the acts are performing with their original lineups intact and riding high on a hit record. And, he adds, because Sullivan's comments "are just great." On a Mamas & Papas segment, Sullivan asks Cass Elliot when the band is playing next. She responds, "Monterey," and he wishes her and the band luck at the "Pon Festival."

"It's exciting," says Somach.
"The only thing I can think of that is equal to it is the BBC archives. There is no other library like this in the world."

Sullivan-mania isn't limited to records and radio. A two-hour Sullivan special is scheduled for CBS-TV Sunday (17), which Somach says will serve as "a giant twohour commercial" for the radio series. There are also plans to bring the television show back into syn-

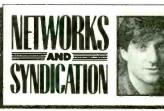
Meanwhile, Somach is also put-ting another "brand name" to work. He's planning a new series to be hosted by Wolfman Jack.

#### NPR SEEKS RELIEF

National Public Radio is asking affiliates to contribute \$750,000 by March 1 to help defray the cost of covering the Persian Gulf war.

In a Feb. 4 letter to affiliates, NPR board of directors chair Dale Ouzts asked stations to contribute at least 4% of their total station dues for membership. That adds up to at least \$1,000 for the smaller stations and more than \$25,000 for the larger outlets.

In the letter, Ouzts wrote that



by Craig Rosen

NPR's continuing coverage of the war during this fiscal year will cost an estimated \$1.4 million, but he stressed that "this request is for voluntary support."
So far, NPR says its affiliates

are complying with the request. According to NPR VP of news and information Bill Buzenberg, more than \$100,000 was pledged in 10 days, not including a \$100,000 contribution from KCRW Los Angeles and a \$300,000 grant from the Corporation for Public Broadcasting. Word has it that even the rival American Public Radio was planning to support NPR.

"It's quite gratifying," says Buzenberg. "It's tight for the stations, too. But with the coverage, their audience has grown a great deal. We are asking them to ask their audience for more support."

Yet asking listeners for funds is difficult to do while attempting to provide coverage of the war. KCRW, for example, has decided to postpone its fund drive so it can continue to provide full coverage of the war. Instead, KCRW sent letters to supporters asking for a 10% addition to their regular contribution.

Other stations, according to Buzenberg, are taking a different approach. WBEZ Chicago set up a 900 number to raise funds, pulling in nearly \$10,000 in a week.

#### AROUND THE INDUSTRY

ABC Radio Networks and GE Americom have signed a threeyear pact for service on SATCOM K-2... Jack Silver is named executive producer of CD Media's "Rick Dees Weekly Top 40." He remains executive producer of Dees' morning show at KIIS Los Angeles.

WBCN Boston PD Oedipus is the new host of Joseph Fox's "New Music Exclusives." He replaces former WDRE Long Island, N.Y., PD Denis McNamara, now with Po-

lvGram.

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# R&B



All The Way Live. The stars tramp into the Original Tramp in Hollywood, Calif., for R&B Live, the new weekly series of Wednesday-night performances initiated by publicist/manager Ramon Hervey II and nightclub veteran Bill Hammond. Living it up live, from left, are comedian Sinbad, Hammond, gospel singers Andrae and Sandra Crouch, R&B vocalist Thelma Houston, R&B/jazz/pop stylist Al Jarreau, and Hervey.

## Labels Panning For Gold To Reissue Delve Into R&B, Soul Catalogs For Product

■ BY DAVID NATHAN

LOS ANGELES—Due to the "CD revolution," the rich legacy of R&B and soul music of the '60s and '70s is being made available once more. Major labels and select independents are reissuing not only classics but rare and obscure material that hasn't been available for at least 20 years.

At PolyGram, Oscar Young, manager of catalog development, says that rap's extensive sampling of classics has heightened the interest in reissues. "That has opened up a whole

new market for reissues and made it worthwhile for us to have a systematic reissue program in place."

PolyGram is planning a 72-song James Brown boxed set and a reissue of albums by the Ohio Players. The CD reissue of Brown's 1963 classic, "Live At The Apollo Vol. 1," says

## 'There's a small, dedicated market'

Young, "has sold something like 30,000 units. I'd say 5,000 pieces is a break-even figure for a reissue, and it is cost-effective to work the catalog." The label has already made available the entire nine-album Parliament catalog on CD.

Santa Monica, Calif.-based Rhino Records is already a gold mine for R&B lovers with compilations and albums by artists including Brown, Dionne Warwick, Jerry Butler, Ray Charles, Gladys Knight & the Pips, the Shirelles, Joe Tex, Jackie Wilson, and the Neville Brothers. The label has just issued the first five of 15 CDs covering the '70s, "Didn't It Blow Your Mind."

According to Gary Stewart, Rhino VP of A&R, putting together an ambitious, 15-CD project requires "a lot of time and man-hours. We have to license all the tracks from individual labels and that can be a lengthy process. This particular series has been about two years in preparation." However, says Stewart, "There's enough of a real market out there. Although it's small, it's a devoted, dedicated market. While we're able to make a modest profit or break even, there's always the possibility of put-

ting a good deal of effort into a project that could lose money."

At the Ardmore, Pa.-based Collectables label, VP Melissa Greene says, "We've discovered that there is a big following for this kind of music, one that crosses boundaries. Our ongoing contact with all the independent record stores across the country has allowed us to keep our fingers on the pulse of what record buyers want."

Collectables' collections include Friends Of Distinction, New Birth, the Main Ingredient (licensed directly from RCA Special Products), Aaron Neville, and a recent B.T. Express collection. There is also material by more obscure artists like Ruby Andrews, the Escorts, Bettye Swan, and Linda Jones. Tracking down the masters on the rare material can require a lot of detective work. "It's a labor of love," says Greene.

"No reissue program will survive if you just put out greatest-hits packages or if you just go for the hard-core collector only," says Andy McKaie, VP of catalog development and special markets, A&R, for the MCA-distributed Chess label. "There's an appreciative market out there if you give collectors and the general consumer what they want."

Chess' sales have literally quadrupled since 1987, when McKaie began mining the label's vaults. McKaie engineered a series of boxed sets (Chuck Berry, Bo Diddley, Muddy Waters, and Willie Dixon) as well as compilations of various artists, including an excellent two-volume "Best Of R&B" package, and reissues of the Dells, Etta James, and Bill Stewart, among others. McKaie notes that MCA is also committed to

(Continued on next page)

## Some Folks Are Heated Up Over Vanilla Ice; Smokey's Cruisin'; Rap Gets GRIP On Issues

FACE IT, RAP FANS. We knew that with the growth of rap music there would be imitators and artistic opportunists. Some with a reverence for the form have experimented with its parameters and created new strains of hip-hop that contribute to the progress of music entertainment. Yet others have begged, borrowed, and stolen the funky beats and the dope rhymes and broken them down to the lowest common denominator for mass consumption. If we remember that the pool of pop-trend followers

among the music-buying public overwhelmingly outnumbers the streetwise rap sophisticates, it is hardly surprising that America has fallen hook, line, and sinker for a blond, blue-eyed, tough-talking artist who attempts to demystify and translate urban America's most potent form of musical

The Rhythm and the Blues

by Janine McAdams

communication and claim it as his own.

Folks are angry about the Vanilla Ice situation. The American Music Awards not only named him best new artist but best new rap artist—an honor that would indicate he is the best rap technician among an array of 1990 debut artists who are arguably more innovative, less derivative, better skilled, and certainly more grounded in the black urban tradition that birthed rap. What ultimately galls us is the guy's attitude. While rap thrives on macho braggadocio, it is also grounded in a street reality and an earned respect. Ice fudged by fabricating his background and then showing us his posterior in thanks at the AMAs. With his platinum album "To The Extreme," which overthrew M.C. Hammer for an extended reign at No. 1 on the Top Pop Albums chart, he may have earned a chapter in the record books. But he doesn't get a mention in the annals of hip-

hop.

The rap audience is a fickle one. On the one hand, it calls for more recognition and wider exposure for its core artists, while on the other hand it ridicules and condemns those rappers who do meet with mainstream approval. A certain portion of the rap audience has rejected Hammer because of his accomplishments in the pop arena—three AMAs, Grammy nominations, a multiplatinum album, and No. 1 pop singles. But Hammer is a black performer who knows who he is. Further, Hammer gives back to the community, has employed scores of young people for his tour, and is giving others a chance to succeed by signing them to his new label venture, Bus-

tin' Records. Vanilla Ice has no such ties to the community. But on a positive note, rap is finally getting some attention in this industry. Though 10 years into the music's history we are still naming rap firsts, at least progress is being made. Sure, it took Ice and Hammer to lead the way to mainstream recognition. But there's nothing like the real thing, baby, and now that the door is open, hopefully a Public Enemy, Stetsasonic, or Boogie Down Productions can't be far behind.

Around: Motown Records sources confirm that veteran performer/songwriter Smokey Robinson has left the Motown fold and is seeking another recording deal, most likely with SBK Records. Robinson has been associated with Motown and its Tamla

label since their inception, first with the Miracles and, from 1973 on, as a solo artist. But, say sources, Robinson has been unhappy with his status since 1988, when founder Berry Gordy sold Motown to MCA and Boston Ventures. Robinson, 51, has recently been spotted at SBK's New York offices, but the label is keeping mum about a possible signing.

GET A GRIP: Tired of the censorship game in which rappers always seem to lose? Frustrated by concert promoters and venue managers who refuse rap shows because they fear violence? Want to help stamp out illegal pirating of rap cassettes? So does the Group for Rap Industry Protection, or GRIP, a fledgling nonprofit organization that, according to its press release, will serve as the "sword and shield" and a "clearinghouse and a mobilizing force for national and local developments which could potentially impact the rap music industry."

Supported primarily by Rock'N'Roll Confidential and The Source (whose David L. Mays and James Bernard dreamed up the group), this Bay area-based group is made up of journalists, local DJs and artists, and law students. National coordinator Jay Grant says that it was GRIP that organized to convince the San Francisco School Board, which controls the community theater, to lift the ban on rap concerts that it had instituted after a stabbing at a Boogie Down Productions concert last year. GRIP is currently talking with various promoters and venue operators to develop security

(Continued on page 26)



**Q Me Again.** Capitol recording artist Freddie Jackson, left, watches mix master Goh Hotoda as he remixes Jackson's latest single, "Do Me Again," in QSound. This technology reportedly adds a three-dimensional quality to recordings. Jackson's album is the second to be remixed in QSound, after Madonna's "Immaculate Collection," which Hotoda remixed with producer Shep Pettibone.

## COARD TOP R&B ALBUMS

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

				3 FEB. 23, 1991	
THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST	TITLE
F		2	≱ਹ	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PI	RICE OR EQUIVALENT)
				* * NO. 1	
(1)	2	2	13	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	1 week at No. 1 DO ME AGAIN
2	1	1	13	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
3	3	3	13	WHITNEY HOUSTON ▲2 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
4	4	4	12	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT
5	6	7	8	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
6	5	5	21	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
$\bigcirc$	14	28	4	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
8	7	6	50	M.C. HAMMER ▲9 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
9	9	10	47	BELL BIV DEVOE ▲3 MCA 6387 (9.98)	POISON
10	10	11	11	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
11	8	12	34	MARIAH CAREY ▲3 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
12	11	8	40	TONY! TON!! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
13	13	14	35	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
14	15	9	13	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
15	12	13	21	PEBBLES MCA 10025 (9.98)	ALWAYS
16	18	26	7	C&C MUSIC FACTORY   ■ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
17)	28	44	3	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN E.P. RELEASE
18	16	15	27	VANILLA ICE ▲7 SBK 95325 (9.98)	TO THE EXTREME
19	17	17	16	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES AND THE WHOLE 9!
20	22	31	27	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
21	20	18	43	JOHNNY GILL ▲2 MOTOWN 6283 (8.98)	JOHNNY GILL
22	19	21	13	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
23	21	20	22	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
24	24	22	73	JANET JACKSON ▲ <sup>5</sup> A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
25	25	19	14	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
26	23	25	14	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
<b>27</b>	34	30	14	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
28	26	23	28	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
<b>29</b>	35	36	14	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
30	29	27	31	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
31	31	32	28	BLACK BOX RCA 2221 (9.98)	DREAMLAND
32	27	16	12	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
33	30	33	19	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
34	32	29	13	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
35	39	37	14	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
36	37	46	12	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
37	33	24	17	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
38	81	_	2	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
39	42	45	21	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
40	40	40	60	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
41)	43	65	3	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
42	41	35	14	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
43	36	38	44	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
44	38	34	19	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
45	44	43	20	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
46	48	47	6	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
47	46	39	26	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
48	47	41	18	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS
49)	55	62	7	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
$\Box$				·	

50	45	42	23	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
(51)	NE		1	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
(52)	53	58	13	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
53	52	53	8	VICIOUS BASE FEATURING D.J. MAGIC MIKE	BACK TO HAUNT YOU
54	49	49	26	CHEETAH 9404 (9.98)  BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
55	50	48	20	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
(56)	60	85	4	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
(57)	67	80	3	DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE
(58)	68	71	4	2 IN A ROOM CHARISMA 91594 (9.98)	WIGGLE IT
59	58	55	18	CARON WHEELER EMI 93497 (9.98)	UK BLAK
60	59	57	20	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
61	54	60	10	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
			5	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	
62	64	66			BE-WHO
63	51	50	12	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
64	61	59	22	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
(65)	NE		1	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
66	69	67	37	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
67	63	56	31	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
68	57	51	15	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
69	56	52	21	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
<u>(70)</u>	82	90	3	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
71	73	76	5	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
72	66	61	11	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
73	70	64	17	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
74	65	63	8	VARIOUS ARTISTS A&M 5339* (9.98)	JAM HARDER
75	62	54	17	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
76	72	78	5	MARVIN GAYE MOTOWN 6311 (39.98)	MARVIN GAYE COLLECTION
77	71	70	8	TRINERE PANDISC 8812 (9.98)	FOREVER YOURS
78	74	79	28	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
79	76	81	37	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
80	85	91	6	VARIOUS ARTISTS PRIORITY 7993 (9.98)	EXPLICIT RAP
81	75	73	5	DISCO RICK FEATURING "THE DOGS" ON TOP 2004/JOEY BOY (8.98)	THE NEGRO'S BACK
82	77	_	2	M.C. TWIST LETHAL BEAT 104 (8.98)	BAD INFLUENCE
83	92	92	10	MOVEMENT EX COLUMBIA 46848 (9.98 EQ)	MOVEMENT EX
84	78	69	16	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
85	95	99	24	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
86)	NE\	NÞ	1	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS
87	79	72	18	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
(88)	NE\	NÞ	1	THE MALEMAN MUSCLE SHOALS 2207/MALACO (8.98)	FIRST CLASS MALE
89	84	82	11	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/	SOH (9.98) PHASES IN LIFE
90	NE	NÞ	1	TARA KEMP GIANT 24408/WARNER BROS. (9.98)	TARA KEMP
91	80	75	8	SALT-N-PEPA NEXT PLATEAU 1025 (9.98) A BLITZ	OF SALT-N-PEPA HITS: THE HITS REMIXED
92)	NE\		1	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
93	86	74	25	N.W.A ● RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
94	91	88	14	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
95	83	98	44	A TRIBE CALLED QUEST DEODI E'S INISTINI	CTIVE TRAVELS & THE PATHS OF RHYTHM
96	88	93	19	JIVE 1331/RCA (8.98) FEOFEE 3 INSTITUTE  D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
97	94	95	6	MADONNA ▲2 SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
-		89			
	100		76	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
99	90	84	29	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
100	89	94	33	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME  a (RIAA) certification for sales of 500.000

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

### MAJORS, INDIE LABELS PANNING FOR GOLD WITH R&B REISSUES

(Continued from preceding page)

its ABC Masters (the Impressions, Rufus & Chaka Khan, B.B. King, the Crusaders, the Pointer Sisters) and the Duke/Peacock catalog.

Fantasy Records has the post-Atlantic Stax and now the Invictus and Hot Wax catalogs at its disposal. Executive VP Phil Jones says initial response to the Hot Wax and Invictus "Greatest Hits" packages on the Honey Cone, Chairmen Of The Board, Freda Payne, Laura Lee, and 100 Proof has been extremely posi-

tive. He adds that Albert King, Isaac Hayes, the Staple Singers, and Booker T. & the MG's are also strong sellers. "The label relies heavily on an extensive mailing list and word of mouth to publicize our releases," says Jones.

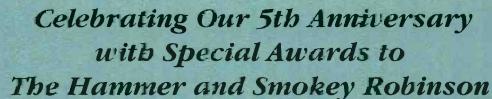
Motown and Atlantic remain rich sources of classic R&B material. At Motown, Oscar Fields, senior VP of sales and distribution, says, "Up until recently, we didn't necessarily deal with the amazing catalog we have in a way we now think it should have been dealt with." That is now being remedied. After the successful release of the Marvin Gaye boxed set late last year, the label is intitiating a series of "Greatest Hits & Rare Classics" this month. Rare Earth, the Isley Brothers, Brenda Holloway, Jermaine Jackson, the Supremes, and Kim Weston will be featured initially.

The big news at Atlantic is the release of a Stax/Volt nine-CD boxed set in April that will cover every sin-

gle A side (and some prominent B sides) issued by the Memphis soul labels from 1959-68. Although the label released a number of best-of sets and some original packages on CD in the U.S., its Japanese affiliate has been more active in issuing discs on major artists like Aretha Franklin, Wilson Pickett, Sam & Dave, Donny Hathaway, and Otis Redding.

The majors are also competing in the expanding reissue market. At Sony Music, compilations by the ChiLites and the Manhattans: a "Best Of Soul" set featuring Barbara Acklin, Jackie Wilson, and other Brunswick (Continued on page 26)

> Does superstar Whitney Houston suffer from an image problem? ... see page 34





Co-hosted by



Patti LaBelle



Dionne Warwick



**Luther Vandross** 

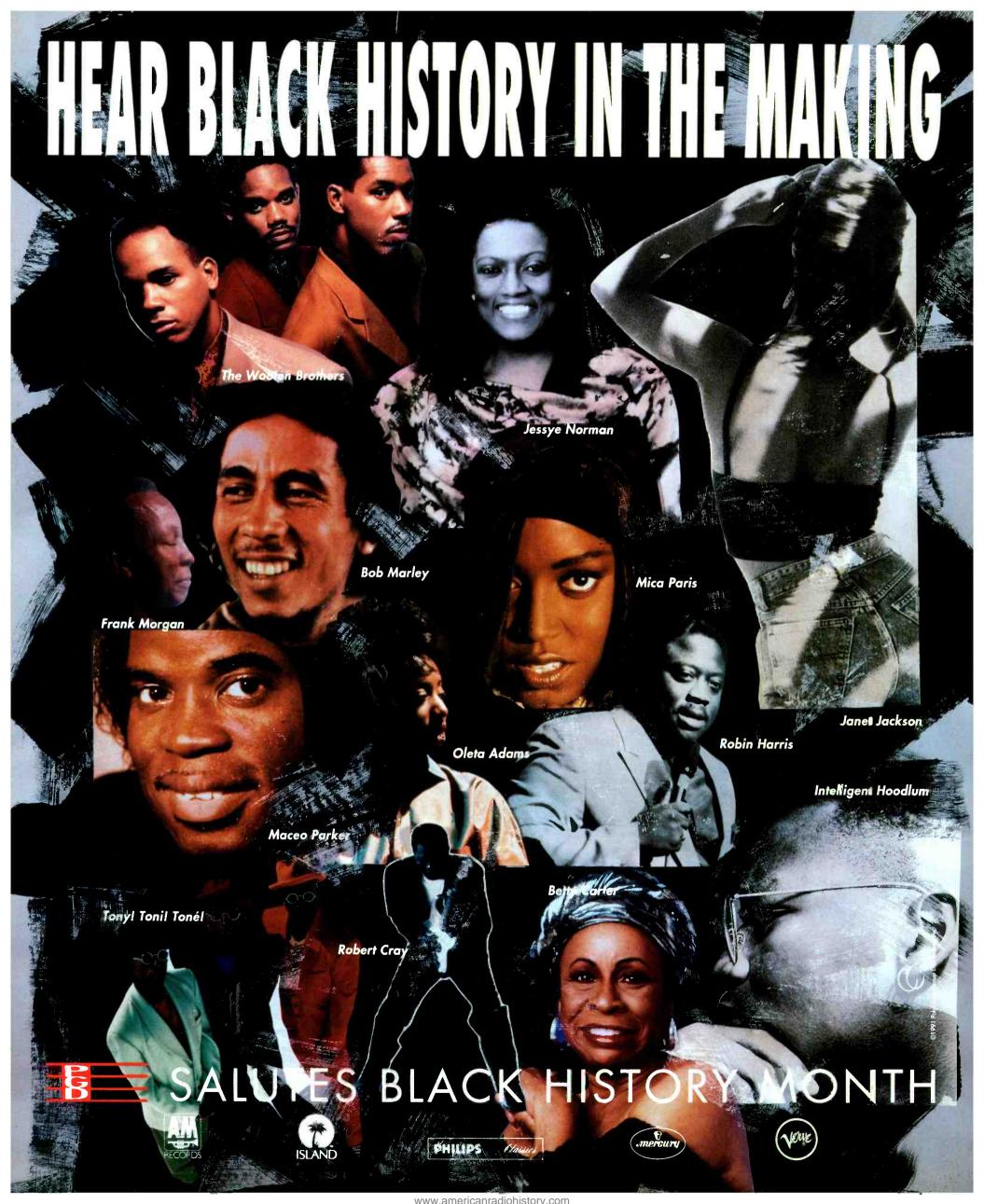
Scheduled for tire relecust before a black-tie audience from the Shrine Auditorium, Los Angeles, CA.

Tuesday March 12th, 1991

Musical Direction by George Duke

For ticket information blease call: 213 859-1633

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AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

### R&B

## Hot R&B Singles Sales & Airplay...

_	,			_
THIS	ËΨ	SALES		T R&B SITION
₽¥	LAST	TITLE	ARTIST	HOT
1	1	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	1
2	5	SOMETHING IN MY HEART	MICHEL'LE	4
3	6	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	2
4	3	IESHA	ANOTHER BAD CREATION	7
5	4	WHEN WILL I SEE YOU SMILE AG	AIN? BELL BIV DEVOE	3
6	7	GET HERE	OLETA ADAMS	11
7	2	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	6
8	9	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	5
9	8	I DON'T KNOW ANYBODY ELSE	BLACK BOX	16
10	11	ALL SEASON	LEVERT	8
11	12	THIS HOUSE	TRACIE SPENCER	9
12	17	DON'T LET ME DOWN	O'JAYS	12
13	19	I LIKE THE WAY (THE KISSING G	AME) HI-FIVE	14
14	16	HEAD OVER HEELS	TONY TERRY	13
15	18	SOMEDAY	MARIAH CAREY	15
16	21	HOLD YOU TIGHT	TARA KEMP	18
17	20	FAIRY TALES	ANITA BAKER	10
18	22	HERE COMES THE HAMMER	M.C. HAMMER	21
19	10	AROUND THE WAY GIRL	L.L. COOL J	27
20	24	ALL TRUE MAN	ALEXANDER O'NEAL	17
21	28	DO ME AGAIN	FREDDIE JACKSON	19
22	25	GOLD DIGGER	EPMD	29
23	13	LOVE MAKES THINGS HAPPEN	PEBBLES	22
24	14	YOU DON'T HAVE TO WORRY	EN VOGUE	20
25	15	PLAY THAT FUNKY MUSIC	VANILLA ICE	36
26	27	BLACK PARADISE	SAMUELLE	25
27	33	COME ON, LET'S MOVE IT	SPECIAL ED	33
28	36	I CAN'T TELL YOU WHY	HOWARD HEWETT	24
29	40	WRAP MY BODY TIGHT	JOHNNY GILL	23
30	26	LOVE WILL NEVER DO (WITHOUT	YOU) JANET JACKSON	38
31	23	BABY DON'T CRY	LALAH HATHAWAY	45
32	-1	ANOTHER LIKE MY LOVER	JASMINE GUY	30
33	=	STONE COLD GENTLEMAN	RALPH TRESVANT	26
34	38	PLL DO 4 U	FATHER M.C.	57
35		TREAT 'EM RIGHT	CHUBB ROCK	70
36	30	ONLY HUMAN	JEFFREY OSBORNE	51
37	29	IF I WERE A BELL	TEENA MARIE	44
38	_	MIDNITE LOVER	ONE CAUSE ONE EFFECT	58
20	_	GETTING BACK INTO LOVE	GERALD ALSTON	31
39				

AIRPLAY  TITLE  ARTIST  ARTISHAMA  ANOTHER BAD CREATION  ARAIH BABAER  ANOTHER BAD CREATION  ARAIH BALEX  ARTIST  ARTICL SPENCER  ARTI					
1 3   WHEN WILL I SEE YOU SMILE AGAIN?   BELL BIV DEVOE   3   2   2   GONNA MAKE YOU SWEAT   C&C MUSIC FACTORY   1   3   5   ALL THE MAN THAT I NEED   WHITNEY HOUSTON   2   4   4   SOMETHING IN MY HEART   MICHEL'LE   4   5   7   WRITTEN ALL OVER YOUR FACE   RUDE BOYS   5   6   8   FAIRY TALES   ANITA BAKER   10   7   1   'LL GIVE ALL MY LOVE TO YOU   KEITH SWEAT   6   8   10   HEAD OVER HEELS   TONY TERRY   13   9   9   IESHA   ANOTHER BAD CREATION   7   7   10   12   DON'T LET ME DOWN   O'JAYS   12   11   15   ALL SEASON   LEVERT   8   12   14   THIS HOUSE   TRACIE SPENCER   9   13   17   SOMEDAY   MARIAH CAREY   15   14   18   I LIKE THE WAY (THE KISSING GAME)   HI-FIVE   14   18   I LIKE THE WAY (THE KISSING GAME)   HI-FIVE   14   18   I LIKE THE WAY (THE KISSING GAME)   HI-FIVE   14   16   21   HOLD YOU TIGHT   TARA KEMP   18   17   20   DO ME AGAIN   FREDDIE JACKSON   19   6   YOU DON'T HAVE TO WORRY   EN VOGUE   20   24   WRAP MY BODY TIGHT   JOHNNY GILL   23   21   11   GET HERE   OLETA ADAMS   11   11   GET HERE   OLETA ADAMS   11   12   22   27   STONE COLD GENTLEMAN   RALPH TRESVANT   26   26   I CAN'T TELL YOU WHY   HOWARD HEWETT   24   26   I CAN'T TELL YOU WHY   HOWARD HEWETT   27   29   GETTING BACK INTO LOVE   GERALD ALSTON   31   28   31   I DON'T KNOW ANYBODY ELSE   BLACK BOX   16   29   31   SAME SONG   DIGITAL UNDERGROUND   —		νÄ	E.X		T R&B
2         2         GONNA MAKE YOU SWEAT         C&C MUSIC FACTORY         1           3         5         ALL THE MAN THAT I NEED         WHITNEY HOUSTON         2           4         4         SOMETHING IN MY HEART         MICHEL'LE         4           5         7         WRITTEN ALL OVER YOUR FACE         RUDE BOYS         5           6         8         FAIRY TALES         ANITA BAKER         10           7         1         I'LL GIVE ALL MY LOVE TO YOU         KEITH SWEAT         6           8         10         HEAD OVER HEELS         TONY TERRY         13           9         9         IESHA         ANOTHER BAD CREATION         7           10         12         DON'T LET ME DOWN         O'JAYS         12           11         15         ALL SEASON         LEVERT         8           12         14         THIS HOUSE         TRACIE SPENCER         9           13         17         SOMEDAY         MARIAH CAREY         15           14         18         I LIKE THE WAY (THE KISSING GAME)         HI-FIVE         14           15         19         ALL TRUE MAN         ALEXANDER O'NEAL         17           16         21		THI	LAS	TITLE ARTIST	유합
3   5   ALL THE MAN THAT I NEED		1	3	WHEN WILL I SEE YOU SMILE AGAIN? BELL BIV DEVOE	3
4         4         SOMETHING IN MY HEART         MICHEL'LE         4           5         7         WRITTEN ALL OVER YOUR FACE         RUDE BOYS         5           6         8         FAIRY TALES         ANITA BAKER         10           7         1         I'LL GIVE ALL MY LOVE TO YOU         KEITH SWEAT         6           8         10         HEAD OVER HEELS         TONY TERRY         13           9         9         IESHA         ANOTHER BAD CREATION         7           10         12         DON'T LET ME DOWN         O'JAYS         12           11         15         ALL SEASON         LEVERT         8           12         14         THIS HOUSE         TRACIE SPENCER         9           13         17         SOMEDAY         MARIAH CAREY         15           14         18         I LIKE THE WAY (THE KISSING GAME)         HI-FIVE         14           15         19         ALL TRUE MAN         ALEXANDER O'NEAL         17           16         21         HOLD YOU TIGHT         TARA KEMP         18           17         20         DO ME AGAIN         FREDDIE JACKSON         19           18         22         LET'S CHILL <td></td> <td>2</td> <td>2</td> <td>GONNA MAKE YOU SWEAT C&amp;C MUSIC FACTORY</td> <td>1</td>		2	2	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY	1
5         7         WRITTEN ALL OVER YOUR FACE         RUDE BOYS         5           6         8         FAIRY TALES         ANITA BAKER         10           7         1         I'LL GIVE ALL MY LOVE TO YOU         KEITH SWEAT         6           8         10         HEAD OVER HEELS         TONY TERRY         13           9         9         IESHA         ANOTHER BAD CREATION         7           10         12         DON'T LET ME DOWN         O'JAYS         12           11         15         ALL SEASON         LEVERT         8           12         14         THIS HOUSE         TRACIE SPENCER         9           13         17         SOMEDAY         MARIAH CAREY         15           14         18         I LIKE THE WAY (THE KISSING GAME)         HI-FIVE         14           15         19         ALL TRUE MAN         ALEXANDER O'NEAL         17           16         21         HOLD YOU TIGHT         TARA KEMP         18           17         20         DO ME AGAIN         FREDDIE JACKSON         19           18         22         LET'S CHILL         GUY         28           19         6         YOU DON'T HAVE TO WORRY		3	5	ALL THE MAN THAT I NEED WHITNEY HOUSTON	2
6         8         FARY TALES         ANITA BAKER         10           7         1         I'LL GIVE ALL MY LOVE TO YOU         KEITH SWEAT         6           8         10         HEAD OVER HEELS         TONY TERRY         13           9         9         IESHA         ANOTHER BAD CREATION         7           10         12         DON'T LET ME DOWN         O'JAYS         12           11         15         ALL SEASON         LEVERT         8           12         14         THIS HOUSE         TRACIE SPENCER         9           13         17         SOMEDAY         MARIAH CAREY         15           14         18         I LIKE THE WAY (THE KISSING GAME)         HI-FIVE         14           15         19         ALL TRUE MAN         ALEXANDER O'NEAL         17           16         21         HOLD YOU TIGHT         TARA KEMP         18           17         20         DO ME AGAIN         FREDDIE JACKSON         19           18         22         LET'S CHILL         GUY         28           19         6         YOU DON'T HAVE TO WORRY         EN VOGUE         20           20         24         WRAP MY BODY TIGHT		4	4	SOMETHING IN MY HEART MICHEL'LE	4
7		5	7	WRITTEN ALL OVER YOUR FACE RUDE BOYS	5
8         10         HEAD OVER HEELS         TONY TERRY         13           9         9         IESHA         ANOTHER BAD CREATION         7           10         12         DON'T LET ME DOWN         O'JAYS         12           11         15         ALL SEASON         LEVERT         8           12         14         THIS HOUSE         TRACIE SPENCER         9           13         17         SOMEDAY         MARIAH CAREY         15           14         18         I LIKE THE WAY (THE KISSING GAME)         HI-FIVE         14           15         19         ALL TRUE MAN         ALEXANDER O'NEAL         17           16         21         HOLD YOU TIGHT         TARA KEMP         18           17         20         DO ME AGAIN         FREDDIE JACKSON         19           18         22         LET'S CHILL         GUY         28           19         6         YOU DON'T HAVE TO WORRY         EN YOGUE         20           20         24         WRAP MY BODY TIGHT         JOHNNY GILL         23           21         11         GET HERE         OLETA ADAMS         11           22         27         STONE COLD GENTLEMAN	Į	6	8	FAIRY TALES ANITA BAKER	10
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10   12   DON'T LET ME DOWN	ļ	8	10	HEAD OVER HEELS TONY TERRY	13
11   15	ļ	9	9	IESHA ANOTHER BAD CREATION	7
12	ļ	10	12	DON'T LET ME DOWN O'JAYS	12
13   17   SOMEDAY   MARIAH CAREY   15   14   18   I LIKE THE WAY (THE KISSING GAME)   HI-FIVE   14   15   19   ALL TRUE MAN   ALEXANDER O'NEAL   17   16   21   HOLD YOU TIGHT   TARA KEMP   18   17   20   DO ME AGAIN   FREDDIE JACKSON   19   18   22   LET'S CHILL   GUY   28   19   6   YOU DON'T HAVE TO WORRY   EN VOGUE   20   20   24   WRAP MY BODY TIGHT   JOHNNY GILL   23   21   11   GET HERE   OLETA ADAMS   11   22   27   STONE COLD GENTLEMAN   RALPH TRESVANT   26   23   28   ANOTHER LIKE MY LOVER   JASMINE GUY   30   24   26   I CAN'T TELL YOU WHY   HOWARD HEWETT   24   25   16   LOVE MAKES THINGS HAPPEN   PEBBLES   22   26   25   BLACK PARADISE   SAMUELLE   25   27   29   GETTING BACK INTO LOVE   GERALD ALSTON   31   28   13   I DON'T KNOW ANYBODY ELSE   BLACK BOX   16   29   31   SAME SONG   DIGITAL UNDERGROUND   — 30   33   HERE COMES THE HAMMER   M.C. HAMMER   21   23   23   34   I WILL ALWAYS LOVE YOU   TROOP   34   34   I WILL ALWAYS LOVE YOU   TROOP   34   35   ALL OF ME   BIG DADDY KANE FEATURING BARRY WHITE   32   33   37   IT'S A SHAME (MY SISTER)   MONIE LOVE   35   36   36   DOESN'T THAT MEAN SOMETHING   GEOFF MCBRIDE   41   37   40   ANOTHER SLEEPLESS NIGHT   SHAWN CHRISTOPHER   40   38   NO MATTER WHAT YOU DO   DIANA ROSS & ALB . SURE!   46   39   — LET ME SHOW YOU   THE BLACK FLAMES   37   39   — LET ME SHOW YOU   THE BLACK FLAMES   37   39   — LET ME SHOW YOU   THE BLACK FLAMES   37   39   — LET ME SHOW YOU   THE BLACK FLAMES   37   39   — LET ME SHOW YOU   THE BLACK FLAMES   37   39   — LET ME SHOW YOU   THE BLACK FLAMES   37   39   — LET ME SHOW YOU   THE BLACK FLAMES   37   39   — LET ME SHOW YOU   THE BLACK FLAMES   37   39   — LET ME SHOW YOU   THE BLACK FLAMES   37   30   30   — LET ME SHOW YOU   THE BLACK FLAMES   37   30   — LET ME SHOW YOU   THE BLACK FLAMES   37   30   — LET ME SHOW YOU   THE BLACK FLAMES   37   30   — LET ME SHOW YOU   THE BLACK FLAMES   37   31   10   10   10   10   10   10   10		11	15	ALL SEASON LEVERT	8
14         18         I LIKE THE WAY (THE KISSING GAME)         HI-FIVE         14           15         19         ALL TRUE MAN         ALEXANDER O'NEAL         17           16         21         HOLD YOU TIGHT         TARA KEMP         18           17         20         DO ME AGAIN         FREDDIE JACKSON         19           18         22         LET'S CHILL         GUY         28           19         6         YOU DON'T HAVE TO WORRY         EN VOGUE         20           20         24         WRAP MY BODY TIGHT         JOHNNY GILL         23           21         11         GET HERE         OLETA ADAMS         11           22         27         STONE COLD GENTLEMAN         RALPH TRESVANT         26           23         28         ANOTHER LIKE MY LOVER         JASMINE GUY         30           24         26         I CAN'T TELL YOU WHY         HOWARD HEWETT         24           26         16         LOVE MAKES THINGS HAPPEN         PEBBLES         22           26         25         BLACK PARADISE         SAMUELLE         25           27         29         GETTING BACK INTO LOVE         GERALD ALSTON         31           28         <		12	14	THIS HOUSE TRACIE SPENCER	9
15   19	ļ	13	17	SOMEDAY MARIAH CAREY	15
16         21         HOLD YOU TIGHT         TARA KEMP         18           17         20         DO ME AGAIN         FREDDIE JACKSON         19           18         22         LET'S CHILL         GUY         28           19         6         YOU DON'T HAVE TO WORRY         EN VOGUE         20           20         24         WRAP MY BODY TIGHT         JOHNNY GILL         23           21         11         GET HERE         OLETA ADAMS         11           22         27         STONE COLD GENTLEMAN         RALPH TRESVANT         26           23         28         ANOTHER LIKE MY LOVER         JASMINE GUY         30           24         26         I CAN'T TELL YOU WHY         HOWARD HEWETT         24           25         16         LOVE MAKES THINGS HAPPEN         PEBBLES         22           26         25         BLACK PARADISE         SAMUELLE         25           27         29         GETTING BACK INTO LOVE         GERALD ALSTON         31           28         13         I DON'T KNOW ANYBODY ELSE         BLACK BOX         16           29         31         SAME SONG         DIGITAL UNDERGROUND         —           30         33 </td <td></td> <td>14</td> <td>18</td> <td>I LIKE THE WAY (THE KISSING GAME) HI-FIVE</td> <td>14</td>		14	18	I LIKE THE WAY (THE KISSING GAME) HI-FIVE	14
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19   6   YOU DON'T HAVE TO WORRY		17	20	DO ME AGAIN FREDDIE JACKSON	19
20         24         WRAP MY BODY TIGHT         JOHNNY GILL         23           21         11         GET HERE         OLETA ADAMS         11           22         27         STONE COLD GENTLEMAN         RALPH TRESVANT         26           23         28         ANOTHER LIKE MY LOVER         JASMINE GUY         30           24         26         I CAN'T TELL YOU WHY         HOWARD HEWETT         24           25         16         LOVE MAKES THINGS HAPPEN         PEBBLES         22           26         25         BLACK PARADISE         SAMUELLE         25           27         29         GETTING BACK INTO LOVE         GERALD ALSTON         31           28         13         I DON'T KNOW ANYBODY ELSE         BLACK BOX         16           29         31         SAME SONG         DIGITAL UNDERGROUND         —           30         33         HERE COMES THE HAMMER         M.C. HAMMER         21           31         34         I WILL ALWAYS LOVE YOU         TROOP         34           32         35         ALL OF ME         BIG DADDY KANE FEATURING BARRY WHITE         32           33         37         IT'S A SHAME (MY SISTER)         MONIE LOVE         35		18	22	LET'S CHILL GUY	28
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### 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.

- AIN'I FOUND I HE RIGHT ONE YET (BIG City,
  ASCAP/Syce 'M' Up, ASCAP)
  ALL I WANT IS YOU (Screen Gems, ASCAP/ColgemsEMI, ASCAP/Multi Culler, ASCAP,
  ALL NIGHT BLUE (Muscle Shoals, BMI)
  ALL OF ME (AZ, ASCAP/Cold Chillin', ASCAP/WB,
- ALL SEASON (Trycep, BMI/Willesden, BMI)
- ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde,
- ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, 30
- ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco
- ANOTHER SLEEPLESS NIGHT (Warner Chappell/D: Mix Club, ASCAP/WB, ASCAP) AROUND THE WAY GIRL (Marley Marl, ASCAP/LL. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP) BABY DON'T CRY (Angel Notes, ASCAP/Warner-Lamparlam, BMI)
- ne. BMI)
- BETTER PART OF ME (EMI April, ASCAP/Colgems-
- BLACK PARADISE (Two Tuff-Enuff, BMI/Irving,
- ASCAP) CPP BLUE (IS THE COLOUR OF PAIN) (MCA, 55
- BOOMERANG (EMI Blackwood (Canada) , BMI/Soundtown, PROCAN/Chipkar, BMI/Watchdog,
- CAPAC)

  CALL ME (Pundit, BMI)

  CHEAP TALK (MCA, ASCAP/BMG, ASCAP)
- COME ON, LET'S MOVE IT (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)
- BMI/Howle Lee, SMI)
  COMING OUT OF THE DARK (Foreign Imported, BMI)
  CONTRIBUTION (Virgin Songs, BMI/Cool Banana,
  BMI/Boneless, BMI/M. Roman, BMI/Slice Meister,
  BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP)
- COSMIC LOVE (Boston International, ASCAP)
- COSMIC LOVE (Boston International, ASCAP)
  DANCE ALL NIGHT (FAC Jam, BMI)
  DOESN'T THAT MEAN SOMETHING (Almo, ASCAP)
  DO ME AGAIN (MCA, ASCAP/Bush Burnin',
  ASCAP/DIA, ASCAP)
  DON'T BE A FOOL (MCA, ASCAP/BMG,

- DON'T DE A FOOL (MOX, ASAFYBMO,
  ASCAP/Brampton, ASCAP)

  DON'T LET ME DOWN (WE, BMI/Dwaine Duane, BMI)
  DO YOU REALLY WAN'T IT (Zomba, ASCAP/Rudy
  Holland, ASCAP/On The Fritz, ASCAP)
  DO YOU WAN'T ME (Next Plateau, ASCAP/Sons Of Koss, ASCAP)

  ASCAP)

  AND YALES (All Dates as MM (Askap)

- oss, ASCAP)
  FAIRY TALES (All Baker's, BMI/Delvon,
  BMI/Monteque/Virgin, BMI) CPP
  THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury,
- GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM GETTING BACK INTO LOVE (Island, BMI/Stanton's

- GOID, BMI/April Joy, BMI)
  GO FOR IT: (HEART & FIRE) (Not Listed) CPP
  GOLD DIGGER (Pariken, ASCAP/Full Keel, BMI/Bert
  Reid, BMI/Ron Miller, ASCAP/Bridgeport, BMI)
  GONNA MAKE YOU SWEAT (Virgin, ASCAP/ColeClivilles, ASCAP) HL

- 13 HEAD OVER HEELS (Shaman Drum, BMI/Sun Face,
- HERE COMES THE HAMMER (Bust-It. BMI) CLM
- 21 HERE COMES I HE HAMMER (BUST-IT, BMI) CLM
  8 HIGH (Vigin Songs, BMI/Buffalo Music Factory, BMI)
  18 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)
  24 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass
  County, ASCAP/Red Cloud, ASCAP)
  16 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni,

- ASCAP/Intersong, ASCAP) HL IESHA (Biv Ten, ASCAP/Diva One, ASCAP)
- IF I WERE A BELL (EMI April, ASCAP/Midnight
- 44 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP) 14 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) 57 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL
- 6 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B.,
- ASCAP)
  I'M DREAMIN' (FROM NEW JACK CITY) (H-Naja,
- IS IT GOOD TO YOU (Azian, BMI/Whisperdex,
- IS II GOOD TO YOU (AZIAR) BMI/Whilsperdex,
  BMI/YOURS, Mine & OURS, ASCAP)
  IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony
  Toni Tone, ASCAP/Pri, ASCAP) HL
  IT'S A SHAME (MY SISTER) (Jobele, ASCAP/Black
  BUII, ASCAP/Virgin, ASCAP/Stone Agate,
  BMI/Sawandi, BMI)
  IT SHAWING MERN VALUATED OF BMI)
- IT SHOULD'VE BEEN YOU (Ted-On, BMI)
  I WANNA COME BACK HOME (Dillard, BMI/Rainbow

- ASCAP/ I WILL ALWAYS LOVE YOU (Disguise, ASCAP/Platinum Gold, ASCAP/Diva One, ASCAP) JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP/Pow
- Wow, ASCAP/Hot Licks, BMI) CPP
- wow, ASCAP/Hot Licks, BMI) CPP

  JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB,
  ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)

  37 LET ME SHOW YOU (When The Seaman Hits The Fan,
  ASCAP/Def Jam, ASCAP)

  28 LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB,
  ASCAP/B Funk, ASCAP)

  A LITTLE BLY AS PANE TONICH (Protects)
- ASCAP/B FUNK, ASCAP)

  A LITTLE BIT OF DANE TONIGHT (Protoons,
  ASCAP/Dana Dane Forever, ASCAP/Promuse,
  BMI/Gordy's Groove, BMI/Lynton Muir Ltd., BMI)
  LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS
- 94 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, ASCAP)

- ASCAP/Jo Skin, ASCAP)
  LOVE ME JUST FOR ME (Bust-It, BMI/Felstar,
  BMI/American League, BMI) CPP
  LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme,
  ASCAP) WBM
  MAKE IT WITH YOU (Colgems-EMI, ASCAP) WBM
- MELODY COOL (Controversy, ASCAP/WB, ASCAP)
  MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic,
  ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI)

- WBM
  MIDNITE LOVER (Bust-It, BMI)
  MISSING YOU (Virgin, ASCAP/Jazzie B, ASCAP/EMI
  April, ASCAP/Law, ASCAP/MCA, ASCAP) CPP MY HEART IS FAILING ME (Colpems-EM).
- ASCAP/Knighty Night, ASCAP/Albert Hami 79 MY LAST CHANCE (Jobete, ASCAP) CPP

- 98 MY, MY, MY (Kear, BMI/Greenskirt, BMI/CBS
- PICZ SOIAT, BMI)
   MY ONLY LOVE (Maurice White, ASCAP/Electric Bill, ASCAP/CBS, ASCAP/Reyshell, BMI/Ensign, BMI) CPP
   NEVER BEEN IN LOVE BEFORE (Left Handed,
- ASCAP/Ackee, ASCAP) NO MATTER WHAT YOU DO (EMI April.
- NO MATTER WHAT YOU DO (EMI April, ASCAP/Across 110th Street, ASCAP) ONLY HUMAN (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP PATIENCE (Gradington, ASCAP/Ronnie Oryx, ASGAP) PEACE YY' SELF (Acknickulous, ASCAP/MCA,
- ASCAP/lobete, ASCAP)
- ASCAP/JODete, ASCAP)
  PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM,
  ASCAP/EMI April, ASCAP)
  POWER OF LOVE (Virgin, ASCAP/Delovely, ASCAP)
  THE REAL THING (End Of The Day, ASCAP/CBS,
  ASCAP/Porter Carroll Jr., ASCAP)

- ASCAP)
  SENSITIVITY (Flyte Tyme, ASCAP)
  SERIOUS (Gradington, ASCAP/Ronnie Onyx, ASCAP)
  SHORT BUT FUNKY (Willesden, BMI)
  SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI)
  SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
  SPARK OF LOVE (Ruthle BMI)
- SPARK OF LOVE (Bust-It, BMI) SPREAD A LITTLE LOVE (SLB. ASCAP/Misam
- 26 STONE COLD GENTLEMAN (Greenskirt, BMI/Kear,

- STONE COLD GENTLEMAN (Greenskirt, BMI/Kear, BMI/CBS pic/Solar, BMI)
  TELL ME (Wooten Cutz, BMI)
  TEMPLE OF LOVE (H.R.M., BMI/BMG, BMI/Crayfish, ASCAP)/Marmer Chappell, ASCAP)
  THANK FOR THE FUNK (Buff Man, BMI/Kipteez,

- IHANX FOR THE FUNK (Butt Man, BMI/Kipteez, BMI/Pecot, BMI)
  THEY'RE TRYIN' TO TAKE YOUR JOB (Alvert, BMI/Dat Richfield Kat, BMI)
  THIS HOUSE (Zodro, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP)
- THRILL (Lil' Tad. BMI) TREAT 'EM RIGHT (ADRA, BMI/Getaloadofatso
- IREA! 'EM NIGHT (ADNA, BMI/Getaloadolatso, BMI/Howie Tee, BMI)
  WHATEVER IT TAKES (Said, BMI)
  WHEN WILL I SEE YOU SMILE AGAIN? (Not Listed)
  WHIP IT BABY (Rumrunner, BMI/Hey Skimo, BMI/Ujima, ASCAP/Locked Up, BMI) 92
- WRAP MY BODY TIGHT (Flyte Tyme, ASCAP)
  WRITTEN ALL OVER YOUR FACE (Trycep, BMI/Rude
- News, BMI)
  YOU DON'T HAVE TO WORRY (2 Tuff-E-Nuff,
  BMI/Irving, BMI) CPP

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MSC Music Sales Corp

## RHYTHM AND BLUES

(Continued from page 19)

guidelines it will issue nationwide. Now we're branching out on a big PSA campaign in three areas: bootlegging, anti-violence, and censorship," says Grant, a law stu-dent/band manager. "We're currently putting together the campaign to run on radio and TV with national and local rappers. Paris, Digital Underground, and Kid Frost are already committed. The bootleg ones will say, 'If you bought a bootleg tape, call this number or call the [Recording Industry Assn. of America]. newsletter will come by spring. Contact GRIP at P.O. Box 4856, Berkeley, Calif. 94704; 415-235-

STUFF: Singer/actress Melba Moore, a former music teacher, returned to the classroom Feb. 15 as part of NARAS' Grammy In The Schools program to conduct a Career Day seminar for students and faculty at New York's LaGuardia High School. Moore, who first came to national attention via Broadway performances in "Hair" and "Purlie," did her bit for NARAS on a break from rehearsing her new one-woman musical, "The Soul Of Broadway," to be directed and choreographed by George Faison ... Capitol's Tracie Spencer is also making her voice heard beyond her records. She is embarking on a Make A Difference School Concert Tour this month that will run through March. The young singer will visit junior highs and high schools around the country to perform and encourage students to make a difference in their lives . . . Oleta Adams' version of Brenda Russell's brilliant "Get Here" has become

### **R&B REISSUES**

(Continued from page 20)

acts; an "Okeh Soul" set with Walter Jackson, Billy Butler, and Major Lance; plus a Junie Morrison CD are out now. Warner Bros. has sets by LaVern Baker and King Curtis (from Atlantic) alongside an Ike & Tina Turner package.

The following is a rundown by label of reissues and compilations scheduled in 1991:

- ATLANTIC: Stax reissues on Otis Redding, Sam & Dave, Carla Thomas.
- CAPITOL: George Clinton reissues; Black Music Month compilation in June.
- COLLECTABLES: Odyssey, the Hues Corporation, Enchantment, Lou Johnson, and the Nite-Liters. • EMI: Fats Domino and Ike & Tina Turner
- FANTASY: Sam Cooke, Little Richard, Lloyd Price. • MCA: Bobby "Blue" Bland, O.V. Wright,

greatest hits.

- Johnny Ace.

   MOTOWN: "Greatest Hits & Rare

  Cimpson Thelma Hous-Gems" series: Valerie Simpson, Thelma Hous-
- ton, the Undisputed Truth, Switch. • POLYGRAM: Jerry Butler, Con Funk Shun, the BarKays, the Gap Band, Roy Ayers, Kool & the Gang.

  • RCA: Nina Simone. Others in the works.
- RHINO: Betty Wright, Isley Brothers, Millie Jackson
- SONY MUSIC: Contemporary Jazz Masters reissue series including Miles Davis, Ramsey Lewis, George Duke, Patti Austin, Herbie Hancock, and Eric Gale. Solar reissue series. A Sly Stone reissue.

  • WARNER BROS.: Allen Toussaint,
- Bootsy Collins, Under consideration: Tower Of Power, Graham Central Station/Larry Graham, Ashford & Simpson.

an anthem for the U.S. troops in the Persian Gulf. It's from her 'Circle Of One' album on Fontana/Polydor ... Speaking of The Source, editor Jon "the Sultan" Shecter tells us the March issue will be the first to benefit from national newsstand distribution. It will feature a juicy panel discussion, moderated by hip-hop activist and media assassin Harry Allen, on Islamic artists in rap. It's on newsstands Feb. 28.

LISTEN, CHILDREN: The book "Aunt Julia & The Scriptwriter" was a hilarious tale of a young man's coming of age in Argentina in the '50s. Transplanted to New Orleans, the story became the film "Tune In Tomorrow," which apparently died at the box office. And translated musically by Wynton Marsalis, the soundtrack to "Tune" is a wonderful exploration of New Orleans jazz styles. We discovered this late, but it is a gem. You can taste the gumbo, feel the humidity! . . . Foster McElroy's new act, One Nation, clocks in on Atlantic with an album of its own, and as promised, it is a stew of newfangled, hip-hopped Parliament/ James Brown/Sly Stone grooves that grab your ear like a pit bull. Try "Anti Funky World," "Planet Earth Thang," "Fuzzy Sunshine," "Cool-Aid Express Card," and "On A Mission" . . . MCA is releasing the solo debut album by Omar Chandler. Chandler has guested on other artists' hits, most notably Rob Base's "Joy And Pain." He's got a great big voice that can growl one moment and purr the next ... On MCA/Uptown is the long-awaited debut by Jodeci, the goldenthroated trio that backed Father M.C. on "Treat Em Like They Wanna Be Treated." The album, "Forever My Lady," features an array of silky-smooth love songs and up-tempo swing beats that make Jodeci the next evolution in the Gap Band to Guy groove chain.

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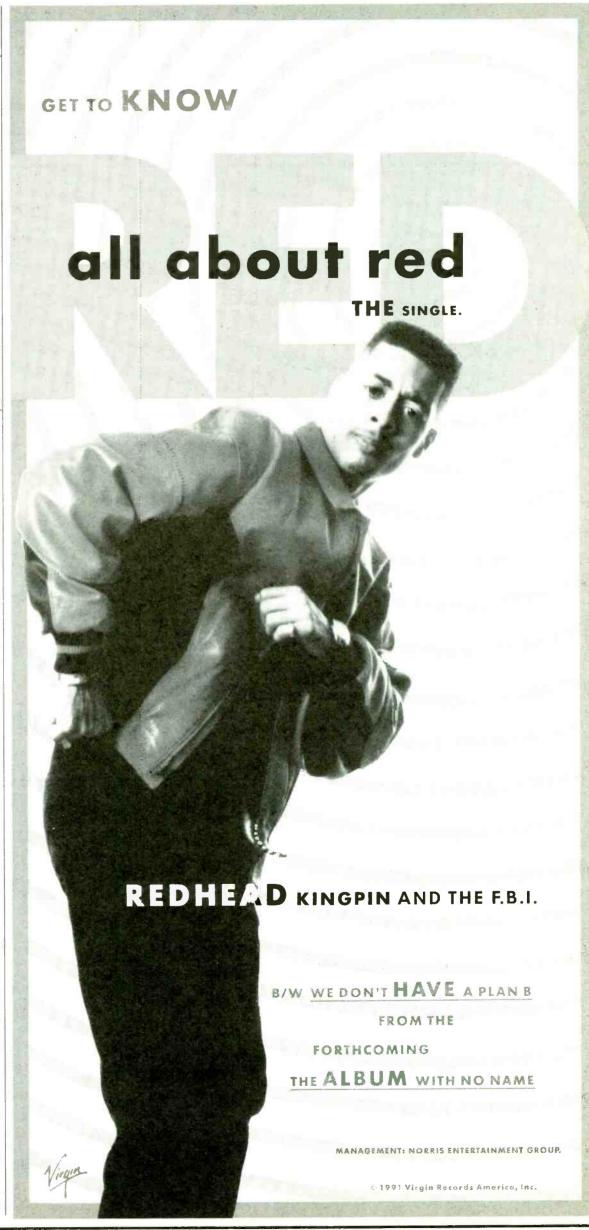
Billboard.

FOR WEEK ENDING FEBRUARY 23, 1991

## Hot Rap Singles...

THIS	LAST	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail  TITLE and one-stop sales reports. ARTIST  LABEL & NUMBER/DISTRIBUTING LABEL
				* * No. 1 * *
1	1	1	8	GOLD DIGGER RAL 44-73633/COLUMBIA (C) (CD) (M) (T)  3 weeks at No. 1
2	4	5	7	TREAT 'EM RIGHT ♦ CHUBB ROCK SELECT 62358 (T)
3	2	3	14	STOMPIN':IN THE 90'S ATLANTIC 86128 (C) (M) (T)
4	5	7	7	MELT IN YOUR MOUTH  EPIC 34-73652 (C) (M) (T)  ◆ CANDYMAN
5	3	2	13	AROUND THE WAY GIRL ● ↓ L.L. COOL J  DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)
6	6	10	10	LOOKING AT THE FRONT DOOR  wild PITCH 8020 (M) (T)  ◆ MAIN SOURCE
7	12	13	8	WAKE UP ELEKTRA 0-66597 (M) (T)  ◆ BRAND NUBIAN
8	8	4	11	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T)   ◆ RUN-D.M.C.
9	11	12	7	CAN I KICK IT  JIVE 1400/RCA (C) (T)   ◆ A TRIBE CALLED QUEST
10	14	20	5	JUST TO GET A REP CHRYSALIS 23620 (C) (M) (T)  ♦ GANG STARR
11	7	8	8	PLAY THAT FUNKY MUSIC ●   SBK 07339 (C) (M) (T)    ◆ VANILLA ICE
12	15	14	10	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)  ◆ BWP
13	10	6	17	I'LL DO 4 U  UPTOWN 5391 2/MCA (C) (M) (T)  ◆ FATHER M.C.
14	9	9	13	WANNA BE DANCIN' (BUCK-WHYLIN')  ◆ TERMINATOR X RAL 44-73507/COLUMBIA (M) (T)
15	18	26	4	RICO SUAVE INTERSCOPE 0.96401/EAST WEST (C) (T)  ◆ GERARDO
16	16	17	6	SOMETHING NEW GRANDADDY I.U. COLD CHILLIN' 0-19522/REPRISE (C) (M) (T)
17)	20	21	3	HERE COMES THE HAMMER  CAPITOL 15585 (C) (T)   ♦ M.C. HAMMER
18)	19	22	5	ERASE RACISM ♦ KOOL G RAP & D.J. POLO COLD CHILLIN' 0-21811/WARNER BROS. (C) (M) (T)
19	22	25	3	DANCE ALL NIGHT  EFFECT 708*/LUKE (C) (M)  ◆ POISON CLAN
20	24	29	3	COME ON, LET'S MOVE IT  PROFILE 7322 (○) (T)  ◆ SPECIAL ED
21	13	11	11	CAN'T DO NUTTIN' FOR YA MAN DEF JAM 44-73612/COLUMBIA (C) (CD) (M) (T)
22	17	23	10	CRUMBS ON THE TABLE  JIVE 1407/RCA (C) (T)   ◆ D-NICE
23)	26	=	2	DO YOU WANT ME NEXT PLATEAU 50137 (M) (T)  ◆ SALT-N-PEPA
24)	27	_	2	CHANGE THE STYLE SON OF BAZERK/NO SELF CONTROL SOUL 53989/MCA (C) (M) (T)
25	28	27	3	BURN BABY BURN CLAPPERS 3016/IN EFFECT (M) (T)  ◆ 2 BLACK 2 STRONG
26	29	24	10	HE'S KING OF THE HYPE   CRUSH 642/K-TEL (C) (T)  ◆ 2 BIGG M.C.
27)	NE	WÞ	1	MIND BLOWIN' RUTHLESS 0-96406/ATLANTIC  THE D.O.C.
28	23	15	16	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/REPRISE (C) (M) (T)  ◆ BIG DADDY KANE
29	30	-	2	PEACHFUZZ ELEKTRA 66591-0 (M) (T)   ♦ K.M.D.
30	21	16	17	THE GHETTO   JIVE 1397/RCA (C) (M) (T)   ◆ TOO SHORT

Records with the greatest sales gains this week.  $\bullet$  Videoclip availability.  $\bullet$  Recording Industry Association of America (RIAA) certification for sales of 500,000 units.  $\blacktriangle$  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.

# Card HOT DANCE MUSIC

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLA  Compiled from a national sample of dance LABEL & NUMBER/DISTRIBUTING LABEL  ** NO. 1 **	club playlists. ARTIST
1	6	20	5	SADENESS PART 1 CHARISMA 0-96395 1 week a	
2	2	3	10	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
3	4	9	6		JELLYBEAN FEATURING NIKI HARIS
4	9	16	5	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
5	1	1	14	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
6	7	13	6		MUSTO AND BONES FEATURING PCP
(7)	11	11	8	PSYCHE OUT MUTE 0-66579	◆ MEAT BEAT MANIFESTO
8	3	2	13	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
9	15	19	6	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
10	10	12	8	GOOD TIME RADIKAL RECORDS RAD-1	S.I.N. FEATURING CLAUDJA BARRY
(11)	19	31	3	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG	◆ CATHY DENNIS
(12)	17	23	6	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
13	5	4	10	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
14	14	18	7	WHITE RABBIT/DANCE RIGHT BACK MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
15)	34	44	3	IT'S A SHAME WARNER BROS. PROMO	MONIE LOVE
16	16	10	10	SIN TVT 2617-1	♦ NINE INCH NAILS
17	13	5	13	MARY HAD A LITTLE BOY ARISTA AD-2144	♦ SNAP
18	21	28	4	YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX	◆ CAUSE & EFFECT
19	29	46	3	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	TARA KEMP
20	12	7	10	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	♦ L.L. COOL J
21)	23	29	4	ALL WE GOT REPRISE 0-21734/WARNER BROS.	MICHAEL MCDONALD
22	47	39	16	GONNA MAKE YOU SWEAT COLUMBIA 44-73605 ◆ C&C MU	JSIC FACTORY/FREEDOM WILLIAMS
23	8_	8	8	LOVE BABY/CRAZY EARTH MUTE 0-66587/ELEKTRA	♦ FORTRAN 5
(24)	40	-	2	★ ★ POWER PICK ★ DO YOU WANNA DANCE CARDIAC 3-40008	★ ★ ◆ ◆ BROTHER MAKES 3
25	44	-2	2	KID GET HYPED RCA 2769-1-RD	DESKEE
26	18	6	12	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
27	32	38	4	DRINK ON ME PROFILE PRO-7321	◆ TEULE
(28)	35		2	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
				* * * HOT SHOT DEBUT	***
29	NE	W	1	UMBABARAUMA ELEKTRA 0-66583	AMBITIOUS LOVERS
30	30	32	5	SOMETHING AIN'T RIGHT MCA 53968	♦ SLAM SLAM
(31)	NE	N	1	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
32	39	_	2	HOW LONG TOMMY BOY TB-966	INFORMATION SOCIETY
33	38	41	4	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
34	NE		1	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992	LONDONBEAT
35	NE	W	I	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER
36	48	36	15	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
(37)	NE	N	1	ANTHEM DECONSTRUCTION 2775-1-RD/RCA	N-JOI
38	31	35	4	TOGETHER FOREVER COLUMBIA 44-73630	◆ LISETTE MELENDEZ
39	25	14	11	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
40	33	34	4	GOT 2 B FREE A&M 75021 7501-1	NEW LIFE
(41)	NE	N	1	WHERE LOVE LIVES ARISTA IMPORT	ALISON LIMMERICK
(42)	45		2	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
43	28	15	11	THUNDER MUTE 0-66587/ELEKTRA	◆ RENEGADE SOUNDWAVE
(44)	46	_	2	HOUSEWORKS COOLTEMPO V-23645/CHRYSALIS	JAZZ GOT SOUL
45	37	22	12	TRAGEDY FOR YOU EPIC 49-73594	♦ FRONT 242
46	36	33	11	CLOSE TO ME (REMIX) ELEKTRA 0-66582	◆ THE CURE
47	27	30	5	FREQUENCY/DEMONS NETWORK U.K. NWKT-13	RHYTHMATIC
48	41	45	3	DISAPPEAR ATLANTIC 0-86093	◆ INXS
49	22	24	7	IT'S A JUNGLE OUT THERE CHRYSALIS V-23532	JULIAN JONAH
50	24	25	6	SO SPECIAL MOTOWN 4752	BLAZE

HIS WEEK	T WEEK	WKS. AGO	WKS. ON CHART	12-INCH SINGLI Compiled from a national sample of retail store	and one-stop sales reports.
Ī	LAST	2 🔻	₹ ¥ ¥	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1				** No.1 *	*
1	1	1	13	I DON'T KNOW ANYBODY ELSE RCA 2735-1 3 w	
(2)	2	4	10	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	eeks at No. 1 ◆ BLACK BOX ◆ DEEE-LITE
3	3	5	10	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
4	4	7	11	ILIKE YOU EPIC 49-73600	
(5)	8	11	7	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	◆ CULTURE BEAT
6	5	3			THE COVER GIRLS
7	9	10	15	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	C MUSIC FACTORY/FREEDOM WILLIAMS
(8)		1	10		♦ SHAWN CHRISTOPHER
9	17	26		HOLD YOU TIGHT BIG BEAT BB-9102/GIANT IESHA MOTOWN 4747	TARA KEMP
(10)	11	12	11		◆ ANOTHER BAD CREATION
	12	15	8	WHAT TIME IS LOVE WAX TRAX 9157	♦ KLF
11 (12)	10	8	11	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	♦ L.L. COOL J
	14	18	7	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
13	7	6	12	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
14	13	16	10	SIN TVT 2617-1	◆ NINE INCH NAILS
(15)	18	21	5	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
(16)	26		2	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
17	20	20	6	MELT IN YOUR MOUTH EPIC 49-73639	◆ CANDYMAN
18	21	23	6	TOGETHER FOREVER COLUMBIA 44-73630	LISETTE MELENDEZ
(19)	24	31	3	WHEN WILL I SEE YOU SMILE AGAIN? MCA 53999	◆ BELL BIV DEVOE
20	6	2	7	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
21	22	25	5	MARY HAD A LITTLE BOY ARISTA AD-2144	♦ SNAP
22	15	9	11	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
23	16	13	14	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
24	23	29	6	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
25	19	14	12	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS
26	35	46	3	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
27	28	34	4	LOVE BABY/CRAZY EARTH ELEKTRA 0-66587	◆ FORTRAN 5
28)	NE	WÞ	1	★ ★ HOT SHOT DEB	UT ★ ★ ★ LONDONBEAT
				* * * POWER PICK	
29	47	alaca.	2	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
(30)	NE		1	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
31	25	24	7	GOLD DIGGER DEF JAM 44-73633/COLUMBIA	◆ EPMD
32	NE	W	1	MADE UP MY MIND MERCURY 878 785-1	◆ SAFIRE
33	33	39	4	THE ROOF IS ON FIRE/ AND PARTY TSR 865	◆ WESTBAM
34	36	40	4	LOVE ME FOREVER OR LOVE ME NOT ATCO 0.96400	TRILOGY
35	30	37	3	JUST A LITTLE BIT LONGER CHARISMA 0-96403	MAXI PRIEST
36	NE	W	1	HOW TO DANCE ATLANTIC 0-86083	♦ BINGO BOYS
37	29	32	5	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
38	46		2	RICO SUAVE INTERSCOPE 0-98871/ATLANTIC	◆ GERARDO
39	42	41	4	DISAPPEAR ATLANTIC 0-86093	◆ INXS
40	38	47	3	THUNDER ELEKTRA 0-66587	◆ RENEGADE SOUNDWAVE
41	27	19	16	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
42	NE	W	1	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER
(43)		_	2	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
-	50	_		TELENIE OF LOVE	
44	50	W>	1	TEMPLE OF LOVE EAST WEST 0-96394	◆ HARRIET
=		33	6	BEEN CAUGHT STEALING WARNER BROS. 0-21736	◆ HARRIET  ◆ JANE'S ADDICTION
44	NE	33			
44	NEV	33 <b>N</b> >	6	BEEN CAUGHT STEALING WARNER BROS. 0-21736	◆ JANE'S ADDICTION
44 45 46	31 NEV	33 <b>N</b> >	6	BEEN CAUGHT STEALING WARNER BROS. 0-21736  DO YOU WANT ME NEXT PLATEAU NP-50137	◆ JANE'S ADDICTION SALT-N-PEPA
44 45 46 47	NEV 31 NEV	33 W > W > —	6 1 1	BEEN CAUGHT STEALING WARNER BROS. 0-21736  DO YOU WANT ME NEXT PLATEAU NP-50137  ALL TRUE MAN TABU 45-73626/EPIC	◆ JANE'S ADDICTION SALT-N-PEPA ALEXANDER O'NEAL

# "We gotta sexual, rock, kinda urban thing happenin' here." MANTRONIX" Step To Me [Do Me]."

The first single and video from the forthcoming Capitol cassette, compact disc and album THE INCREDIBLE SOUND MACHINE

Produced recorded and mixed by Thomas Tables . Career direction Boods Freet Management / Churk Rue Ir

CAPITOL RECORDS THE CAPITOL PROCEDURE

## **Execs Play Musical Chairs; Calif.'s South Bay Swells**

For proof that no one ever really stays put for very long, here's the latest round of dance executive changes:

Cary Vance has left Virgin Records in order to pursue other interests. The label has no plans to directly replace him, though Carolyn Robbins is being added to the dance department staff in the newly created post as East Coast dance/crossover promotion manager. She was most recently music director at KJMZ Dallas.

Sergio Goncalves has been named national director of market-

ing at Micmac Records in New York. He replaces Ray Caviano, who recently joined Cardiac as director of special projects.

Goncalves' previous position as national director of club and retail promotion has been filled by Phil Mataragas. Mataragas was most recently assistant director of the Long Island Record Pool and director of the New York DJs Record Pool.

Goncalves' and Mataragas' first big project will be the new single by 2 Without Hats, "Three On A Mike" b/w "B.D.V. Countdown," a test pressing of which has been re-





by Larry Flick

ceiving raves on the New York club circuit. The track is due in mid-March.

POOL PROFILE: The South Bay Assn. of DJs (SOBAD), based in

San Jose, Calif., is becoming one of the fastest-growing record pools on the West Coast.

According to its director, Joel Wyrick, it is not only in the business of supplying jocks in the South Bay area with current releases, but also with ideas and services that will enable them to program their venues accordingly.

"We want to give our jocks more than a list of label priorities," he says. "We offer critiques of how they are programming their clubs, and help create a strategy for building the crowd's energy. We also offer lessons in mixing technique."

The pool currently counts more than 30 members, including several mobile jocks. Wyrick also oversees the programming of a mix show on KHQT San Jose, which is negotiating for national syndication.

ALBUM NOTES: Arista Records has finally unveiled its "Dance Now!" compilation of club singles. George Hess, the label's director of dance music, and Richard Sweret, director of A&R, served as the executive producers of the project, which includes the recent No. 1 hit "Another Sleepless Night" by Shawn Christopher.

Much of the material here has

been licensed from BMG-distributed labels overseas, including the current single "What Is Sadness?" by Device and "Where Love Lives" by Alison Limerick. Limerick's track will be serviced stateside with fresh remixes in the coming weeks.

Among the other noteworthy tunes is "Always" by the fab Carmen Carter. This delicious treat is warmed with a deep house bass and retro-R&B-style vocals. A proper remix could easily transform this track into a major club

Speaking of remixes, the hardto-find Glenn Friscia house remix of Expose's slammin' "Stop, Listen, Look & Think" is also included here. Not to be missed.

SINGLE OF THE WEEK: After teasing jocks with the fierce, promo-only "Scandal," Ultra Nate unveils "Is It Love" (Eternal/Warner Bros.). Produced by Baltimore natives the Basement Boys, this tasty deep house gem is shaded with R&B and jazz keyboard colors, which are a fine complement to Nate's interesting, low-register vocals. Her full-length debut, "Blue Notes In The Basement," is due next month, and advance word is that it slams pretty hard. Be aware.

## **1st Desert West Meet On The Dance Beat** *Future Of 12-Inch, Role Of DJs & Clubs Discussed*

■ BY STEPHANIE SHEPHERD

PHOENIX—The role of clubs and DJs in the development of dance music at radio, as well as the future of 12-inch vinyl and '90s musical trends were among the primary topics covered at the First Annual Desert West Music Roundup.

Held Feb. 1-2 at the Crescent Hotel in Phoenix, the meet focused on developments in the Southwest region. The idea for the conference came after Terry Gilson, who runs the Desert West Record Pool with his wife Helen, offered a daylong workshop for pool members last year. The success of the event encouraged him to organize a formal conference, complete with panels and showcases.

The opening remarks, delivered by John "Big Tuna" Antoon, whose background ranges from Liberty Records to Hitmakers magazine, set the tone for the seminar by encouraging the audience to "be somebody"; to be a leader, not a follower.

The panels were kicked off with an open forum moderated by MCA VP of dance music Bobby Shaw. The lack of respect for dance music within the mainstream of the industry, despite the genre's current pop success, came under fire.

Dixie Dance Kings pool director Dan Miller noted that major-label accountants tend to credit sales of albums to pop, while dance departments are credited only with singles sales. Dave Costanza, Epic's dance department director, agreed, adding that dance music is basically singles-oriented and that an album is necessary for a pop commitment. The "Remixers" panel, moderat-

The "Remixers" panel, moderated by Dave Rajput of Power House Records, covered both remix services and 12-inch remixes commissioned by labels. The panelists were Les Massingale of Ultimix, Mickey Oliver from Hot Mix 5, Andy Starr and Marcus Shulz of Power House, Boris Granich, Alexx Antaeus, Jellybean, and Tony Bennett.

Starting with the classic question "How do I become a remixer?," the discussion included complaints from several DJs that a number of 12-inch singles do not provide proper intros and breaks to work with. A survey of panelists indicated that most DJs play a song for a maximum of three to five minutes due to the short attention span of club patrons.

Atlantic's Joey Carvello moderated the "Crossover Radio" panel with Dena Yasner and Rick Thomas of KOY-FM (Y95) Phoenix on hand to comment on their market. The "Trends" panel included a large industry cross-section. Among the panelists were Capitol's Frank Mur-

ray, Ramon Wells of Nastymix, Charisma's Peter Albertelli, and Deborah Pelton of Warner Bros. A general consensus on the direction of music for the next decade indicated that world beat, alternative, and reggae would gain popularity. Panelists agreed that CDs and cassettes would continue to push vinyl out of the marketplace.

Support for artists with the potential for longevity and better songs was urged. The point was made that DJs have the responsbility to break new artists and to interject a variety of musical styles into their format. To counter adverse reaction from club management for playing adventurous selections, it was suggested that DJs use programming techniques that allow a new song to clear the floor and send patrons to the bar and then regain the floor with a popular hit.

Cocktail parties held by MCA, Capitol, and Chrysalis highlighted new releases from those labels. A club tour for those unfamiliar with the Phoenix club scene was provided. Among the stops were 10 Downing, the Asylum, the Ocean Club, Foster's, Bobby McGhees, the Jockey Club, Casa Nueva, and El Maya.

## **Billboard Club Play Chart Sees Several Key Changes**

NEW YORK—Billboard's Club Play chart has undergone a number of key methodology changes as well as its first panel revision in six months, according to Karen Fulgenzio, dance chart manager.

Here are the key changes, effective with this issue:

• Twenty-five new DJs have been added to the national panel of jocks who report their mostplayed songs to Billboard. Thirteen DJs have been dropped, bringing the total number of chart reporters to 99.

• The chart is now song-specific. The former practice of listing multiple songs from a 12-inch single or album in a single chart position has been discontinued, except for those already on the chart.

• The manner in which DJs report the songs they are playing has been restructured.

DJs now divide their mostplayed singles into four categories: Top 5, Strong, Upcoming, and Recurrent. These categories will create a more accurate reflection of actual club play.

The Top 5 category is made up of the five most popular songs a jock is playing. Each track is given a 21- to 25-point value, with the No. 1 cut receiving 25 points and the No. 5 receiving 21.

In the Strong category, DJs list the next 10 strongest records being played during peak hours in no specific order. Each track is given a 15-point value.

The Recurrent category consists of 10 or fewer songs that have been in either the Strong or Top 5 categories. Valued at 10 points each, these are tracks that are still popular with club audiences, but have already peaked. As a result of this change, several older songs took what appeared to be large jumps back up the chart this week. These songs were not awarded bullets because their upward movement was due to a change in methodology.

The Upcoming category allows up to 10 records, again in no specific order. Upcoming records get five points.

Several more new rules are in effect. Records may be added in the Upcoming category only. Drops may be made from Upcoming and Recurrent, but not from Strong or Top 5. (Thus, the Upcoming category provides DJs with the flexibility to try out new tracks without making a long-term chart commitment.)

A record must go to the Recurrent category for a minimum of three weeks before being dropped. Records cannot move from Upcoming to Recurrent.

A revision of the 12-Inch Singles Sales chart panel is tentatively scheduled for early April.



No Sadeness Here. Charisma recording act Basscut joined a recent bash at the Limelight in New York in honor of label mate Enigma's hit single, "Sadeness," which is currently No. 1 on Billboard's Club Play chart. Basscut's debut album is due in mid-March. Shown, from left, are David Steele, VP/GM of Virgin Music; Heiner S., Basscut; Alicia, Basscut; Jeff Fenster, VP of A&R, Charisma; and Bill Coleman, president, Peace Bisquit Productions & Management.

## **Hot Dance Breakouts**

### **CLUB PLAY**

- 1. ALICE EVERYDAY BOOK OF LOVE SIRE
  2. LUV DANCIN' THE UNDERGROUND
- SOLUTION STRICTLY RHYTHM
- 3. MADE UP MY MIND SAFIRE MERCURY
  4. MOVIN' LEE MARROW QUALITY
- 5. SHOOT TO KILL THE HUNGER ALPHA

### 12" SINGLES SALES

- 1. DO YA WANNA DANCE BROTHER
- MAKES 3 CARDIAC

  2. KID GET HYPED DESKEE RCA
- 3. USE IT UP AND WEAR IT OUT PAT &
  MICK CHADISMA
- 4. HOW LONG INFORMATION SOCIETY
  TOMMY BOY

  F. FEEL THE LOVE MACIC JOHN DAVIS
- 5. FEEL THE LOVE MAGIC JOHN DAVIS AND THE MONSTER ORCHESTRA SAM

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

BILLBOARD FEBRUARY 23, 1991

# Country

## **BMG Sets Co-Pub Venture With Nashville's Malloys**

BY EDWARD MORRIS

NASHVILLE—BMG Music has established a co-publishing venture here with publisher/engineer/producer Jim Malloy and his son, producer/writer David Malloy. Under the agreement, the Malloys have set up two catalogs—Jim And David Music (ASCAP) and Malloy Boys Music (BMI)—as well as a 24-track demostudio.

Although creatively independent and separately headquartered, the new business will function closely with the BMG/Nashville office, headed by Henry Hurt.

The Malloys, who founded the famed DebDave Music, also aim to produce up to 10 acts for major labels. Their first such project is with Karen Brooks and Randy Sharp, who are signed to Poly-Gram. Brooks and Sharp will record both as a duet and as soloists.

Sharp will co-produce with David Malloy. Brooks recorded for Warner Bros. in the early-to-mid '80s.

Jim Malloy says the fledgling catalogs already contain 27 demoed songs, seven of which were co-written by Malloy and BMG/Nashville staffers.

Writers so far signed to the Malloy companies are Brooks, Sharp, Spady Brannon, and Steve Jones. David Malloy says that in addition to signing artist/writers, he wants four to six full-time staffers "who just write songs" and who can cowrite with artists who have a variety of styles.

The elder Malloy adds that he is

The elder Malloy adds that he is looking for a producer who doubles as a songwriter to round out the operation. Malloy has been a Music City mainstay since the '60s. He was with Combine Music when Kris Kristofferson signed on. Subsequently, he produced or engi-

neered sessions for a wide range of pop and country acts, including Eddy Arnold, Al Hirt, Henry Mancini, the Beach Boys, Benny Goodman, and Neil Diamond.

In league with writer/singers Eddie Rabbitt and Even Stevens, David Malloy produced and cowrote such hits as "Drinkin' My Baby Off My Mind," "Suspicions," "Drivin' My Life Away," "Two Dollars In The Jukebox," and "Rocky Mountain Music."

A strength of the new operation, all parties agree, will be the network of contacts the Malloys have developed

Observes Nick Firth, president of BMG Music, "Obviously, a very large part of the excitement and interest that we had in making this deal was production and experience and contacts."

BMG underwrote the cost of the 24-track demo studio the Malloys will use at their 1012 16th Ave., South headquarters. "The studio's a dangling carrot; the studio's an incentive," David Malloy explains. "Every writer is a frustrated producer/artist, and everyone wants to be in the studio. But to be in

there, you have to have a song. So you find yourself writing that many more songs because part of the fun is getting in there and doing your demo."

The younger Malloy says his aim is to produce four to six albums a year and help write the material

for them.

"BMG Music has never done a joint venture before [this one]," Firth says. "But this makes sense. You've got people who know what they're doing. They have complete creative carte blanche."



BMG Music has set up a co-publishing venture with Nashville producer/writers Jim and David Malloy. Celebrating the pact here, from left, are Nick Firth, president of BMG Music; Jim Malloy; David Malloy; and Henry Hurt, head of BMG Music's Nashville division.

## The Poetry In Motion Of Entertainment Law Copyright Society Of The South Gives A Reading

ON APPEAL: If songwriters were as consumed with perfecting their compositions as entertainment lawyers are in finding new ways to extract revenue from them, then angels would daily commute to earth to shop for music. It is awe-inspiring to look at a plain song through the kaleidoscope of copyright law and see it bloom into a multicolored "property" that generates money with each new turn. Indeed, there often is more grace, drama, and poetry in the law than there is in the music it attends to. Such was clearly the case at

the Feb. 7-9 meeting in Nashville of the Copyright Society of the South (see story elsewhere). While such tepid tunes as "Oh Pretty Woman" and "Happy Birthday" lay at the center of the discussions, it was the intricate legal embroidery that enchanted the crowd.

Nashville Scene

by Edward Morris

To hear the lawyers and publishers' reps trying to come to terms with how new technologies, court rulings, and geopolitical alignments affect music was to be reminded that the world still tends toward chaos. Perhaps lawyers are so reviled because they never let us forget this undigestible truth. And uncertainty holds for music as surely as it does for the rest of life's enterprises. Nothing looks black or white up close. Is it "right" or legal to parody a song against the owner's will if the parody is intended as social criticism? What if the parody is nothing more noble than a commercial undertaking? Should one's vocal or instrumental style be protected by law—and to what extent? Who pays for broadcast music that "bleeds" into an unlicensed territory. Is "sampling" theft?

Lawyers who can tread such legal minefields without blowing themselves and their clients to bits begin to look a lot like heroes. Were we to "kill all the lawyers," as Shakespeare's exasperated Dick The Butcher advises, who then would persuade us from self-righteously killing each other to the sound of disputed

MAKING THE ROUNDS: Merle Haggard, who was originally scheduled to appear with Randy Travis and Tammy Wynette to open the Country Radio Seminar, has had to cancel that appearance because of a date he's playing in Ames, Iowa, with Clint Black... To mark the March opening of its Nashville office, Nikkodo USA has donated an \$8,000 karaoke system to the Country Music Hall of Fame. For the uninitiated, the karaoke is a Japanese contrivance, now popular in nightclubs, that lets the user sing live vocals over prerecorded tracks... Barbara Mandrell and JoAnn

Berry have reopened World Class Productions, a company to produce concerts and provide corporate entertainment. It will be headed by Randy Wright... The Country Music Assn. directors, at their most recent board meeting, voted to continue into next year the organization's presentations to advertising agencies, a practice it has followed since 1989... Although he's now in the process of recording his first album for MCA Records, George Jones is sure to get a lot of raves from his upcoming project on Epic, his old label.

Called "Friends In High Places," the album pairs Jones with Randy Travis, Emmylou Harris, Buck Owens, Tim Mensy, Ricky Van Shelton, Ricky Skaggs, Shelby Lynne, Charlie Daniels, Vern Gosdin, and Sweethearts Of The Rodeo. It's not all brandnew stuff, though; the songs with Travis and

Lynne—"A Few Ole Country Boys" and "If I Could Bottle This Up"—have long since been released as singles.

MARK YOUR CALENDAR: The Songwriters Guild of America will host a writers night Feb. 27 at the Bluebird Cafe. Scheduled to perform are Otis Blackwell, Rick Carnes, Janis Carnes, Paul Craft, Stephanie Davis, Lindy Gravelle, Betsy Jackson, Casey Kelly, L. David Lewis, Jimmy Logston, Ralph Murphey, Patti Ryan, and Linda Young.

SIGNINGS: Waylon Jennings to Buddy Lee Attractions for exclusive booking . . . New Warner Bros. artist Tom Kell to Chuck Morris Entertainment for management. Josh Leo produces Kell, who, until he quit the job six months ago, was managing a 7-Eleven store in Los Angeles . . . Grand Ole Opry star Charlie Louvin to Playback Records . . . Tracy Ramsey to Neco Records.

MAIL CALL: Responding to the Jan. 12 "Nashville Scene" segment on songs of home, reader Loretta F. Nelson adds a twist to that theme by observing that there's also a trend in tunes that deal with "aging/—growing older and the intergenerational ties that bind." Into this category, she notes, fall such examples as "Old Folks," "A Long Line Of Love," "Grandpa (Tell Me 'Bout The Good Old Days)," "He Walked On Water," "Where've You Been," "Guardian Angels," "Seein' My Father In Me," "Love Without End, Amen," "An American Family," and "Till I'm Too Old To Die Young." Does this mean that it's now hip to be hoary?

# BMG Music's Nashville division. Top Brass Tapped For MIPS Panels To Feature 5 Label Chiefs

NASHVILLE—The chiefs of five major country labels are scheduled to participate in the three Music Industry Professional Seminar panels that the Country Music Assn. is sponsoring March 7. The sessions are a feature of the Country Radio Seminar, scheduled for March 6-9 at the Opryland Hotel here.

Rick Blackburn, head of Atlantic Records/Nashville, will appear on the "Labeling And Censorship" panel. Jack Weston, head of RCA/Nashville, is slated to moderate the panel on "Building A Career—The Hidden Costs," a panel that also features Ric Pepin, chief of RCA's new, as-yet-unnamed country label. Roy Wunsch, head of Sony (Columbia/Epic) Records, and Arista's Tim DuBois will be on the music video panel, "Why Put Pictures With Words Anyway?"

Lobbyist Jim Free will host the censorship discussion, which will run from 10-11:30 a.m. Others on this panel are Rosanne Cash, Columbia Records; Merlin Littlefield, ASCAP; attorney Michael Milom; Bobbie Patray, Tennessee Eagle Forum; Hilary Rosen, Recording Industry Assn. of America; David Shepherd, Family Action Coalition Of Tennessee; and Michael Tannen, Tower Records.

Capitol Records' Garth Brooks and his managers, Bob Doyle and Pam Lewis, will be featured on the careerbuilding panel, 2:30-4 p.m. Others are Stan Moress, Moress Nanas Golden Peay Entertainment; Eddie Reeves, Warner Bros. Records; and accountant Mike Vaden.

Video producer Stan Hitchcock will act as MC for the remaining panel, 4-5:30 p.m. The other participants are artists Mark Collie, MCA, and Travis Tritt, Warner Bros.; Robert Deaton and George Flanigen, Deaton Flanigen Productions; Kitty Moon and John Lloyd Miller, Scene Three; Ric Trask, Country Music Television; and the Kentucky Headhunters' manager. Mitchell Fox.

# Bilboard 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 O	TITLE DR EQUIVALENT)
1	1	1	22	★ ★ NO. 1 ★  GARTH BROOKS ♣ <sup>2</sup> CAPITOL 93866* (9.98) 12	weeks at No. 1 NO FENCES
2	2	2	14	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
(3)	4	3	22	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
4	3	4	93	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
5	5	7	49	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
6	-6	5	67	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (	(8.98 EQ) PICKIN' ON NASHVILLE
7	11	9	93	CLINT BLACK ▲2 RCA 9668 (8.98)	KILLIN' TIME
8	8	10	21	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
9	9	6	59	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
10	7	11	14	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
11	10	14	56	RICKY VAN SHELTON ● COLUMBIA 45250 /SONY (8.98 EQ)	RVS III
12	12	8	21	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
13	14	13	38	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
(14)	16	16	18	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
15	13	12	13	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
16	15	15	24	KATHY MATTEA MERCURY 842 330° (8.98 EQ)	A COLLECTION OF HITS
(17)	18	19	17	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS	S. (9.98) AMERICA (THE WAY I SEE IT)
18	19	18	37	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
19	17	17	26	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
20	20	21	45	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
(21)	22	22	48	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
22	21	20	37	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
23	24	25	18	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
24	23	24	88	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
25	26	33	38	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
26	38	52	3	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
27	25	23	17	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
28	29	29	131	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
29	27	30	17	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/	SONY (8.98 EQ) NECK & NECK
30	28	26	24	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
31	34	35	26	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
32	30	27	16	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
33	32	28	24	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.5	98) COWBOY SONGS
34	35	32	25	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
35	31	34	184	PATSY CLINE ▲2 MCA 12 (8.98)	GREATEST HITS
36	33	31	71	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
37)	48	-	2	MARTY STUART MCA 10106* (9.98)	TEMPTED
38	51	_	2	PAUL OVERSTREET RCA 2459* (9.98)	HEROES

THIS WEEK	WEEK	S. AGO	ON CHART		
THIS	LAST	2 WKS.	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR E	TITLE QUIVALENT)
39	40	48	<b>3</b> 2	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
40	47	_	2	AARON TIPPIN RCA 2374* (9.98) YOU'VE (	GOT TO STAND FOR SOMETHING
41	36	38	21	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
42	37	37	196	RANDY TRAVIS ▲4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
43	41	36	17	WILLIE NELSON COLUMBIA 45492°/SONY (8.98 EQ)	BORN FOR TROUBLE
44)	52	54	4	CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98)	DOZEN ROSES - GREATEST HITS
45	39	43	275		ORGE STRAIT'S GREATEST HITS
46	44	39	31	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
47	43	41	178	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
48	42	40	28	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
49	45	42	27	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
(50)	55	44	69	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
51	46	53	15	MATRACA BERG RCA 52066 (8.98)	LYING TO THE MOON
52	53	49	47	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
(53)	58	60	9	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
<u>54</u> )	NE	W	1	MIKE REID COLUMBIA 461 41 • (9.98 EQ)	TURNING FOR HOME
(55)	72	<u> </u>	2	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY
56	49	45	18	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
57	50	47	21	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
58	56	62	35	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
(59)	RE-E	NTRY	55	PAUL OVERSTREET	SOWIN' LOVE
60	65	46	21	RCA 9717-1 (8.98) HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
<u>(61)</u>	RE-E	NTRY	73	REBA MCENTIRE ●	REBA LIVE
62	66	56	261	MCA 8034* (8.98)  ALABAMA & RCA 7170 (8.98)	GREATEST HITS
63	59	50	89	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
64	64	_	2	JERRY JEFF WALKER RYKODISC 10175* (9.98)	NAVAJO RUG
65	54		92	LEE GREENWOOD ● MCA 5582 (8.98)	GREATEST HITS
66	60	55	53	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS.	(9.98) LONE WOLF
<b>67</b> )	NE	w	1	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
68	63	63	104	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (	(9.98) GREATEST HITS III
69	61	59	23	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
70	62	51	68	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ	SIMPLE MAN
71	67	58	16	EMMYLOU HARRIS REPRISE 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
72	68	57	15	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
73	57	68	31	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
74	69	65	96	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
(75)	RE-E	NTRY	25	LEE GREENWOOD	GREATEST HITS VOLUME TWO
				MCA 42219 (8.98)	18.8.\ #16#1 for onloop of E00.000

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.

## "DECK OF CARDS"

The Smash Hit From...

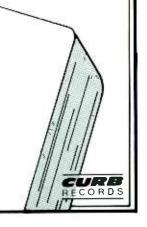
"The Best Of Bill Anderson"

His new album on Curb Records. Cass.

Now Available Through Your CEMA DIST. CD/C

Cass. Single: 4JM-76855 7: NR-76855 CD/Cass.: D41E/D21K-77436







## **James Blundell Scores At Australasian Country Awards**

NASHVILLE-James Blundell was the big winner at the 19th annual Australasian Country Music Awards Show, broadcast live Jan. 26 from Tamworth, New South Wales, Australia, Blundell won both the male-vocalist and country-song-of-the-year honors.
Other "Golden Guitar" winners

were Norma Murphy, female vocalist; Keith Urban, new talent; Bullamkanka, vocal duo or group; Flying Emus, instrumental; Slim Dusty, top album; Brian Young, Heritage award; Lindsay Butler, record producer; Ross Murphy, Country Music Capital award; and Barry Thornton, Roll Of Renown.

Cited as best-selling record was "Two Singers/One Song," recorded by Anne Kirkpatrick and Slim Dusty on EMI

The awards show was organized, promoted, and staged by B.A.L Marketing and Radio 2TM.

Billboard has back issues to donate to an archive or educational program. **Call Trudi Miller** at 212-536-5029

### **COUNTRY SINGLES A-Z** PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- AT LAST (EMI. ASCAP/Feist, ASCAP)
- AT LAST (EMI, ASCAP)/Feist, ASCAP)
  BLUEBIRD (Minkey, PROCAN/Zoomik,
  PROCAN/Rana, BMI/Music Corp. Of America, BMI)
  BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black
  Sheep, BMI) WBM
  CHASIN' SOMETHING CALLED LOVE (CBS Tree,
  BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
  COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis,
  ASCAP) CLM

- DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schiltz, ASCAP/Almo, ASCAP) CLM/CPP DECK OF CARDS (Fort Knox, BMI/Trio, BMI/Songs
- Of PolyGram, BMI)
- Of PolyGram, BMI)
  DON'T TELL ME WHAT TO DO (CBS Tree, BMI) HL
  DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak,
  BMI/CRGI, BMI/Edisto Sound, BMI)
  THE EAGLE (CBS Tree, BMI)
  A FEW GOOD THINGS REMAIN (Sheddhouse,
  ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP)

- FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio

- FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP GET RHYTHM (House Of Cash, BMI) HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schiltz, ASCAP/Alma, ASCAP)
- HOLED UP IN SOME HONKY TONK (Musicor, SESAC/Tree, BMI/Golden Opportunity, ASCAP/G.I.D.,
- I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth,

- I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP)
  IF I BUILT YOU A FIRE (Co-Heart, BMI/Golden Reed, ASCAP/New Clarion, ASCAP)
  IF THE JUKEBOX TOOK TEAROROPS (Royalhaven, BMI/Circle South, BMI/Chatham Lane, ASCAP/Lust-4-Fun, ASCAP/Zomba, ASCAP)
  IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills RMI)
- I GOT IT BAD (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrix Janus, ASCAP/After Berger, ASCAP) WBM
- I GOT YOU (Fame, BMI/Maypop, BMI)
  I MEAN I LOVE YOU (Bocephus, BMI) CPP
- I'M SENDING ONE UP FOR YOU (EMI April ASCAP/Ides Of March, ASCAP/Cross Keys, ASCAP)
- I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) IN A DIFFERENT LIGHT (New Haven, BMI)
- IN A DIFFERENT LIGHT (NEW AVER, BMI)

  SIT RAINING AT YOUR HOUSE (Hookem,
  ASCAP/CBS Tree, BMI/Jesse Jo, ASCAP/MCA,
  ASCAP) CPP/HL

  IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic
  Diagnord ASCAP/Miley Malley ASCAP)
- Diamond, ASCAP/Moline Valley, ASCAP)
  I'VE COME TO EXPECT IT FROM YOU (Jessie Jo,
- BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL/WBM
  LAY MY BODY DOWN (Music City, ASCAP/Southern Days, ASCAP/Cool Hand, ASCAP) CLM
  LET HER GO (Ha-Deb, ASCAP)
  LIFE'S LITTLE UPS AND DOWNS (Makamillion, BMI/M/March Tamed/lam, BMI) WBMI

- LITE'S LITTLE UP'S AND DOWN'S (Makamillion, BMI/Warner-Tamerlane, BMI) WBM LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HI/CPP LONG LOST FRIEND (WB, ASCAP/VIncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI) OF CAM BILLD A BRIDGE (Kentucky Sweetheart
- LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow
- ASCAP) CLM
  LOVE WILL BRING HER AROUND (Grand Coalition,
  BMI/Maypop, BMI) WBM
  LOVING BLIND (Howlin' Hits, ASCAP)
  MARY & WILLE (Mazdu, SESAC)
  MAYBE THE MOON WILL SHINE (Camsong,

- BMI/Pierce, ASCAP 22 MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP)

- MILES ACROSS THE BEDROOM (Logrhythm, BMI)

- MILES ACROSS THE BEDROOM (LOgmythm, BMI)
  NOW THAT WE'RE ALONE (Coolwell, ASCAP)
  OH WHAT IT DID TO ME (Champion, BMI)
  ONE LESS PONY (Zoo II, ASCAP)
  ONLY HERE FOR A LITTLE WHILE (EMI April,
  ASCAP/Ides Of March, ASCAP/Lion Hearted, ASCAP)
- ON THE SURFACE (Chelcait, BMI/Bug, BMI/Wild DN THE SURFACE (VIOLENT) DIVING SEA STATE OF STA

- RIGHT NDW (Sylbee, ASCAP/Sovereign, ASCAP) ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri,
- ROCK IN RULL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM RUMOR HAS IT (Ensign, BMI/Sheddhouse, ASCAP/Millhouse, BMI) CPP/HL SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI)
- SOLDIER BDY (Ludix, BMI/Abkco, BMI)
- SOLDIER BDY (Ludix, BMI/Abkco, BMI)
  THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey
  Drinkin', BMI)
  THERE FOR A WHILE (David 'N' Will,
  ASCAP/Sheddhouse, ASCAP) HL
  THERE YOU GO (With Any Luck, BMI/Almo,
  ASCAP/Micropterus, ASCAP) CPP
  THESE I IDEA ON THE AND HOW TO SAY COOD!

- THESE LIPS DON'T KNOW HOW TO SAY GOODBYE THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (CBS Tree, BMI) HL
  THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL
  TREAT ME LIKE A STRANGER (Polygram INC)
  ASCAP/LISSY TUNES, ASCAP/EMI APRIL, ASCAP) HL
  TRUE LOVE (Bait And Beer, ASCAP/Forerunner,

- TURN IT ON, TURN IT UP. TURN ME LOOSE (Songs
- Of PolyGram, BMI/Polygram Int'l, ASCAP/A Lin, ASCAP) HL
  TWO OF A KIND, WORKIN' ON A FULL HOUSE
  (Muhlenburg, BMI/Cai Cody, ASCAP/Wee B, ASCAP)
  UNANSWERED PRAYERS (Bait And Beer,
- - ASCAP/Forerunner, ASCAP/Mid-Summ ASCAP/Major Bob, ASCAP) CLM/CPP
- ASCAP/Major Bob, ASCAP) CLM/CPP
  UNCHAINED MELODY (Fank, ASCAP) HL
  UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus,
  ASCAP/With Any Luck, BMI/WB, ASCAP/Tim
  DuBois, ASCAP)
  WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Haves Street, ASCAP) CPP
- ASCAP/Mayes Street, ASCAP/ UPP
  WATER UNDER THE BRIDGE (Carreau, BMI/Fuji
  Pacific, BMI/Ensign, BMI)
  WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's
  Daughter, ASCAP/MMR, ASCAP) WBM
  WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL

- WHAT GOES WITH BLUE (Warner-Tamerlane, BMI/Maypop, BMI) WILL THIS BE THE DAY (Bar None, BMI/Bug, BMI) (YOU'RE MY) SOUL AND INSPIRATION (Screen
- Gems-EMI, BMI) WBM
  YOU'VE GOT TO STAND FOR SOMETHING (Acuff-
- YOU WIN AGAIN (EMI April, ASCAP/Getarealiob.

#### SHEET MUSIC AGENTS

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# Bilboard HOT COUNTRY SINGLES, FOR WEEK ENDING FEB. 23, 1991

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

FOF	WEI	EKEN		FEB. 23, 1991	the second secon
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	WALK ON FAITH S.BUCKINGHAM (M.REID.A.SHAMBLIN)   ★ NO. 1 ★ ★ 1 week at No. 1	◆ MIKE REID (C) (V) COLUMBIA 38T-73623
2	1	1	14	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
3	8	10	11	IF YOU WANT ME TO B.MONTGOMERY, J.SLATE (L.WILLIAMS, J.DIFFIE)	◆ JOE DIFFIE (C) EPIC 34T-46047
4	3	2	14	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
(5)	7	7	12	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDO.J.JARVIS,P.OVERSTREET)	◆ THE JUDDS (v) CURB/RCA 2708-7/RCA
6	6	8	17	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY.JR. (A.TIPPIN.B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
7	5	5	16	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	◆ DOUG STONE (C) (V) EPIC 34T-73570
8	11	17-	8	I COULDN'T SEE YOU LEAVIN' JBOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY (V) MCA 53983
9	14	19	10	LITTLE THINGS R.BENNETT. I.BROWN (P.KENNERLEY, M.STUART)	◆ MARTY STUART (V) MCA 53975
10	12	24	4	LOVING BLIND J.STROUD (C.BLACK)	◆ CLINT BLACK (V) RCA 2749-7
11	10	16	15	WHAT A WAY TO GO R.KENNEDY (J.RUSHING.B.DAVID.R.KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
12	4	4	13	RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
(13)	16	18	13	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD.M.BARNES)	◆ PAM TILLIS (V) ARISTA 2129
14)	21	28	6	I'D LOVE YOU ALL OVER AGAIN K.STEGALL.S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 2166
15)	20	21	12	IS IT RAINING AT YOUR HOUSE B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON)	VERN GOSDIN (v) COLUMBIA 38-73632
16	24	32	6	I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
<u></u>	27	59	3	TWO OF A KIND, WORKIN' ON A FULL HOUSE AREYNOLDS (B.BOYD, W.HAYNES, D.ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
18	9	6	15	FOREVER'S AS FAR AS I'LL GO JLEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
(19)	23	40	4	HEROES AND FRIENDS KLEHNING (R:TRAVIS,D:SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
20)	22	29	7	I'M THAT KIND OF GIRL T.BROWN (M.BERG.R.SAMOSET)	◆ PATTY LOVELESS (V) MCA 53977
21	13	12	16	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
-				***POWER PICK/AIRP	
22	37	45	5	MEN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	THE FORESTER SISTERS (V) WARNER BROS. 7-19450
23	17	20	16	THERE FOR A WHILE T.BROWN (C.WRIGHT,A.L.GRAHAM)	STEVE WARINER (V) MCA 7-53936
24	29	30	8	HEART FULL OF LOVE H.DUNN,C.WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
25)	26	26	10	LONG LOST FRIEND S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARD,L.STEWART)	RESTLESS HEART (V) RCA 2709-7
26	35	39	6	TRUE LOVE D.WILLIAMS.G.FUNDIS (P.ALGER)	DON WILLIAMS (V) RCA 2745-7-R
27)	34	35	8	TREAT ME LIKE A STRANGER KLEHNING (M.BONAGURA,P.MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
28	18	11	17	UNANSWERED PRAYERS A.REYNOLDS (ALGER.BASTAIN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
29	19	13	17	I'VE COME TO EXPECT IT FROM YOU J.BOWENG.STRAIT (D.DILLON.B.CANNON)	GEORGE STRAIT (V) MCA 53969
30	36	44	3	THE EAGLE R.ALBRIGHT.B.MONTGOMERY (H.COCHRAN,R.LANE,M.VICKERY)	WAYLON JENNINGS (V) EPIC 34-73718
31	30	33	12	UNCHAINED MELODY B.KILLEN (A.NORTH.H.ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
32	15	9	18	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRISE 4-19564/WARNER BROS.
33	25	25	18	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER.T.BRUCE)	◆ SHELBY LYNNE (C) EPIC 34T-73521
34	33	23	18	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587
35)	38	41	11	THERE YOU GO R.SHARP, T.DUBOIS (R.SHARP, D.LOWERY)	EXILE (V) ARISTA 2139
36	42	46	10	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BİLLY DEAN CAPITOL PRO-79424
37	32	15	16	A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER.P.ALGER)	KATHY MATTEA (V) MERCURY 878246-7
38	28	14	18	WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-44576

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THIS	LAST	2 WKS AGO	WKS.	TITLE PRODUCER (SONGWRITER)	LABEL & NUMBER/DISTRIBUTING LABEL
39	45	47	12	BLUEBIRD J.CRUTCHFIELD (R.IRVING)	ANNE MURRAY CAPITOL PRO-79423
40	47	49	8	I MEAN I LOVE YOU B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19463/WARNER BROS.
41	44	43	18	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H,NICHOLAS,S,RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
42	41	31	19	IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
43	43	36	19	TURN IT ON, TURN IT UP, TURN ME LOOSE P.ANDERSON (KOSTAS, W.PATTON)	DWIGHT YOAKAM (C) (V) REPRISE 4-19543/WARNER BROS.
44)	52	_	~2	DRIFT OFF TO DREAM G.BROWN (T.TRITT.HARRIS)	TRAVIS TRITT (V) WARNER BROS. 7-19431
45)	51	54	5	IF THE JUKEBOX TOOK TEARDROPS N.LARKIN (M.GRAHAM.D.GOODMAN,N.LARKIN,W.EASTERLING)	BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
46	39	34	13	SAY IT'S NOT TRUE S.SMITH, T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-53955
<b>47</b> )	60	_	2	RIGHT NOW  JJENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
48	46	42	19	NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569
49	48	50	8	IF I BUILT YOU A FIRE N.LARKIN (D.SAMPSON.M.HOLMES)	♦ NEAL MCCOY (C) ATLANTIC 4-87833
50	49	48	19	YOU WIN AGAIN JJENNINGS.M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567
51	50	51	10	CHASIN' SOMETHING CALLED LOVE PWORLEY.E.SEAY (M SCHEER.G.BURR)	♦ MOLLY & THE HEYMAKERS (C) (V) REPRISE 4-19517/WARNER BROS.
(52)	58	65	3	LET HER GO D.JOHNSON.T.BROWN (M.COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
<u>(53)</u>	66	_	2	POCKET FULL OF GOLD T.BROWN (V.GILL.B.ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
(54)	54	56	7	I GOT IT BAD W.WALDMAN,J.LEO (M.BERG,J.PHOTOGLO)	◆ MATRACA BERG (V) RCA 2710-7
(55)	65	74	3	WILL THIS BE THE DAY ◆ CHRIS	HILLMAN & THE DESERT ROSE BAND (CD) (V) MCA/CURB 54002/MCA
56	53	55	7	P.WORLEY,E.SEAY (C.HILLMAN.S.HILL)  I'M SENDING ONE UP FOR YOU  OFFICE TO POWER OF THE PROMOTE AND THE PROMOTE OF THE PROMOTE	T. GRAHAM BROWN CAPITOL PRO-79477
57	55	57	5	B.BECKETT,T.BROWN (T.BROWN,G.NICHOLSON,R.KENNEDY)  UNCONDITIONAL LOVE J.BOWEN,J.CRUTCHFIELD (D.LOWERY,R.SHARP,T.DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494
58	56	58	4	WHAT GOES WITH BLUE	TAMMY WYNETTE (C) EPIC 38T-46238
(59)	62	62	3	B.MONTGOMERY (P.NELSON,D.GIBSON)  MILES ACROSS THE BEDROOM	◆ GARY MORRIS CAPITOL PRO-79514
60)	61	68	3	J.BOWEN,G.MORRIS (L.MOORE,J.REA)  DECK OF CARDS	BILL ANDERSON (C) (V) CURB 4 JM-76855
61)	68	_	2	MARY & WILLIE	♦ K.T. OSLIN (V) RCA 2746-7
62	57	64	4	B.BECKETT (K.T.OSLIN)  WATER UNDER THE BRIDGE	DAN SEALS (V) CAPITOL 7-7953
63	63	60	20	ROCK 'N' ROLL ANGEL	THE KENTUCKY HEADHUNTERS
(64)	67	67	13	THE KENTUCKY HEADHUNTERS (R.O.YOUNG)  THAT'S THE WAY LOVE IS	(V) MERCURY 878 214-7 ASLEEP AT THE WHEEL
65	64	61	7	B.BECKETT.R.BENSON (L.PRESTON)  IN A DIFFERENT LIGHT	(V) ARISTA 2122  LINDA DAVIS
93	04	01		J.BOWEN,L.DAVIS (E.HILL.J.YUDKIN)  ★★ HOT SHOT D	CAPITOL PRO-79283
66	NE	w	1 .	OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
67	59	53	13	(YOU'RE MY) SOUL AND INSPIRATION RLANDIS (B.MANN,C.WEIL)	◆ THE OAK RIDGE BOYS (C) (V) RCA 2665-4
68	NE	wÞ	1	GET RHYTHM B.MEVIS,N.LARKIN (J.R.CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
69	NE	wÞ	1	ON THE SURFACE R.CASH (R.CASH.J.TITTLE)	◆ ROSANNE CASH (V) COLUMBIA 38-02299
70	NE	w	1	AT LAST G.BROWN (M.GORDON,H.WARREN)	GENE WATSON WARNER BROS, PRO-4683
71	71	_	2	SOLDIER BOY S.SILVER (DICKSON,GREEN)	DONNA FARGO (V) CLE VELAND INT'L 10
72	69	70	4	LAY MY BODY DOWN J.E.NORMAN,E.PRESTIDGE (B.MORRISON,J.HENRY)	♦ KENNY ROGERS (V) REPRISE 7-19504/WARNER BROS.
73	NE	w	1	HOLED UP IN SOME HONKY TONK NLARKIND DILLON (D.DILLON,B.MEVIS,G.DYCUS)	◆ DEAN DILLON (C) (V) ATLANTIC 4-87774
74	73	_	2	MAYBE THE MOON WILL SHINE S.FISHELL (M.L.DIAS.J.PIERCE)	◆ MARSHA THORNTON (V) MCA 7-53995
75	70	73	3	ONE LESS PONY R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB/CAPITOL PRO-79432/CAPITOL
Rec	ards mov	ing up the	chart wit	th airplay gains this week. ◆ Videoclip availability. ◆ Recording Industry As	

Records moving up the chart with airplay gains this week. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 100.000 units. ARIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Assertsk indicates catalog number is for cassette single; regular cassette single unavailable. (C) Cassette single availability. (CO) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch virryl single availability. (P) 1991. Billboard/BPI Communications, Inc.

HOT COUNTRY

					IIQI UUUITIN
1	1	_	2	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL MCA_
2	_		1	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
3	3	_	2	COME NEXT MONDAY  J.SCAIFE, J.COTTON (K.T.OSLIN, R.BOURKE, C.BLACK)	◆ K.T. OSLIN RCA
4	4	2	8	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
5	2	1	7	GOD BLESS THE U.S.A.  J.CRUTCHFIELD (LGREENWOOD)	LEE GREENWOOD MCA
6	_		1	GHOST IN THIS HOUSE R.HALL.R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH COLUMBIA
7	5	4	7	HOME B.MONTGOMERY, J.SLATE (A.SPOONER, F.LEHNER)	JOE DIFFIE EPIC
8	8	5	4	BACK IN MY YOUNGER DAYS D,WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS RCA
9	6	3	5	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS.R.MCCORMICK)	◆ CONWAY TWITTY MCA
10	7	6	6	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	<ul> <li>HOLLY DUNN WARNER BROS.</li> </ul>
11	11	10	19	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	♦ VINCE GILL MCA
12	13	11	13	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY.J.FEW)	LEE GREENWOOD CAPITOL
13	10	13	11	JUKEBOX IN MY MIND JLEO,LM,LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA RCA

14	URR 14	8	17	NEXT TO YOU, NEXT TO ME	◆ SHENANDOAH
14	14	٥	17	R.HALL.R.BYRNE (R.E.ORRALL,C.WRIGHT)	COLUMBIA
15	19		2	AMERICAN BOY R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL
16	9	9	7	YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS.C.BLACK)	◆ REBA MCENTIRE MCA
17	15	14	23	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
18	18	23	22	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
19	23	16	25	FOREYER AND EVER, AMEN KLEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
20	12	7	10	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT MCA
21	17	18	16	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS.
22	21	12	8	FOOL SUCH AS I KLEHNING (B.TRADER )	BAILLIE AND THE BOYS RCA
23	22	17	14	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN.B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON COLUMBIA
24	16	21	14	BETTER MAN M.WRIGHT.J.STROUD (C.BLACK.H.NICHOLAS)	◆ CLINT BLACK RCA
25	25	_	6	EIGHTEEN WHEELS AND A DOZEN ROSES AREYNOLDS (P.NELSON, G.NELSON)	◆ KATHY MATTEA MERCURY

Videoclip availability. Recurrents are titles which have already appeared on the top 75 S dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

# Talent

## **Houston Touches Her R&B Base With New Album**

BY JANINE McADAMS

NEW YORK-Can an artist who has sold millions of records and earned critical acclaim still wind up with an image problem?

Just ask Whitney Houston.

As her new album, "I'm Your Baby Tonight," rides high on the charts, Houston and her record company have had to overcome a perception of Houston, especially among R&B consumers, as a pop princess who had abandoned her gospel/R&B roots. That concern has quietly influenced the making and marketing of Houston's latest

While Houston maintains that as a singer she has never made an ef-

'What is unusual and very gratifying is the R&B response to Whitney with the No. 1 slot'

fort to cater to any particular audience, she's made it clear in recent weeks that R&B radio and retail promotions were crucial "because I want them to know they are important to me-I can't do without them.'

"I'm Your Baby Tonight" rocketed to the No. 1 position on the Top R&B Albums chart, where it reigned for three weeks in December. It took seven weeks for the album to reach its peak pop notch of No. 3, and it has been certified double-platinum.

By contrast, her 1987 album, "Whitney Houston," peaked at No. 2 on the R&B albums chart but debuted-and held-at No. 1 on the Top Pop Albums chart.

So how did Houston get an im-

age problem?

Many of the same R&B fans who made her 1985 debut, "Whitney," a multiplatinum smash seemed alienated by the pop/dance glitz of "Whitney Houston." Tracks like "I Wanna Dance With Somebody (Who Loves Me)," "Didn't We Almost Have It All," "So Emotional," and "Where Do Broken Hearts Go?," which helped establish Houston as pop's reigning female vocalist, eroded her R&B credibility.

Suddenly Houston-who appeared in every consumer magazine—was pop America's sweet-heart. The black community, however, reacted as if it had been snubbed. Many grumbled that Houston had sold out, lost her musical roots, and crossed over-never to cross back.

In a telling moment at the 1990 Soul Train Music Awards, the mention of Houston's name drew boos from a mostly African-American

Through an intensive marketing and promotion campaign, Arista has re-established Houston as an R&B artist first. And the A&R strategy of bringing in new R&Boriented collaborators for "I'm Your Baby Tonight" didn't hurt. R&B hit-makers L.A. & Babyface produced five songs, including the first single and title track. Luther Vandross and Stevie Wonder each wrote and produced one track, and previous Houston producers Narada Michael Walden and Michael Masser also contributed.

"The album has gone 2 million U.S., and over 3 million worldwide in just seven weeks," says Clive Davis, president of Arista Records. "When you realize that we have just come with our second single, we're thrilled. What is unusual and very gratifying is the urban and R&B response to Whitney with the No. 1 slot on the chart, and that 'All The Man That I Need' has tremendous across-the-board

The second single, a ballad, is off to a faster start at pop radio, and was bulleted last week at No. 2 on the Hot 100 and No. 5 on the R&B chart.

The marketing campaign for Houston, spearheaded by former urban promotion VP Tony Anderson and former national urban promotion director Connie Johnson, began with the release of the single "I'm Your Baby 10mg.m.
Bonin, Arista's VP of urban sales
"We targeted and marketing, says,"We targeted the single in the first four weeks of

release and geared it toward black consumer press and black radio."

Major meet-the-artist receptions for black radio and retailers were held in both New York and Los Angeles, says Bonin, and consumers and retailers were wooed in a special retail promotion.

Though Whitney made no instore appearances, we gave away roughly 150 pairs of tickets to a forthcoming tour through vouchers. This was done at mom-and-pop retailers and some key chains that do strong R&B business. We went deep into the community." he says.

Promotional packages on Houston were made up exclusively for

black radio and print media, says Bonin. And while Houston's single was serviced to pop radio, the artist gave few mainstream media interviews until later in the campaign. Houston appeared twice on "The Arsenio Hall Show," still perceived as the hippest of TV's latenight outlets. Still to come is her worldwide tour, beginning with a European jaunt in late April (presuming the Persian Gulf conflict doesn't further hamper international travel), followed by U.S. dates beginning in May. Urban radio and retail tie-ins are planned.

While she has been eager to embrace her R&B base. Houston has been angered by attempts by the press to label her, racially or musi-

"That is me," she says of the current album. "It's been the real Whitney all along. This album was not a real effort to bring me back anywhere. It really does something to me when they say my songs aren't black enough. I sang, and I arranged a lot of stuff that I did. Black people have no barri-

ers—we can do anything.
"Did I recapture my R&B base? The base is something that is always there. I've always considered that my people have always stood by me, everywhere I go," she says.

## Rhino's 'Protest' Set Is Marching Into Stores; **Cavedogs' Capitol Idea; Fleetwood Uncages Zoo**

by Thom Duffy

THE TIMING WAS a coincidence. Song licensing began more than two years ago for Rhino Records latest album of choice oldies. And the inspiration for the disc was something of a lark, says A&R VP Gary Stewart. Remember the Bob Dylan soundalike on National Lampoon's "Radio Dinner" album, doing a TV-style pitch for a fictitious set called Golden Protest"?

Well, Rhino has now compiled "Songs Of Protest," due for release Feb. 27-although there is

nothing amusing about the current events that give these '60s and '70s hits such resonance. From the soft symbolism of "Where Have All The Flowers Gone?" by the Kingston Trio to the blunt force of Edwin Starr's "War," these are top 40 songs that asked questions, demanded answers, pointed fingers, and truly shaped a generation's attitudes about an earli-

er war and issues of social justice. The 16-track CD includes Barry McGuire's "Eve Of Destruction," Janis Ian's "Society's Child," the Temptations'
"Ball Of Confusion," Donovan's "Universal Soldier," and an electric version of Phil Ochs' anthem. 'I Ain't Marchin' Anymore.

More recent songs with a message are not as sharply drawn, or fail to make it to pop radio, as these golden protest tunes did, says Stewart.

But less strident songs from years past also will move listeners today. One, found on another Rhino collection, "Soul Hits Of The '70s," is a hit from Freda Payne that reached No. 12 on the Hot 100 in the summer of 1971. It is called "Bring The Boys

UN THE BEAT: After Sonic Youth's eardrumbusting, feedback-fueled opening set for Neil Young at Madison Square Garden, the house lights came on and "Superstar" from the Carpenters came wafting from the speakers overhead: "Your guitar, it sounds so sweet and clear . . . ." While Billboard correspondent Jon Bream offered reservations last week about Young's placement of a choice cover in his current concert set, Young's wrenching, wailing version of "Blowin' In The Wind," complete with the background sounds of helicopters and artillery fire, is one of the most affecting rock comments on the war thus far . . . Those sporting guys in INXS, with a concert at Madison Square Garden Feb. 16, were slated to join fans at a New York Rangers/Hartford Whalers hockey game at the Garden the previous

night in a promotion with WNEW New York and WHCN Hartford, Conn.

N THE ROAD: In a bit of lip-smacking tour news, Ben & Jerry's Ice Cream will sponsor a joint road trip by Exene Cervenka, Steve Wynn, Clive Gregson, and Christine Collister, each on Rhino Records' RNA label. The tour opens on the West Coast in early April and will also offer a platform to the Rock The Vote campaign . . . In early March at

London's Royal Albert Hall, Eric Clapton will be joined by the London Philharmonic, conducted by Michael Kamen, performing an original Concerto for Guitar and Orchestra. A live disc. video, and international tour with local orchestras will follow . . . Virgin Records composer and trumpeter Mark Isham opened a U.S. tour Feb. 15 at Variety Playhouse in At-



UN THE LINE: Guitar whiz Eric Johnson, whose Capitol Records disc "Ah Via Musicom" is climbing the Top Pop Albums chart, has signed a worldwide booking deal with the International Talent Group, says ITG prez Wayne Forte ... Famous Artists Agency has inked Tara Kemp of Giant Records and Atlantic act the Bingo Boys to booking deals . The intensity of then-unsigned Tribe After Tribe was noted here after the band's South By Southwest showcase last March. The group, led by South African-born Robbi Robb, has signed with Mega-force/Atlantic, with a debut disc due in April ... Follow For Now, another buzz band cited here from the 1990 South By Southwest conference, has inked a deal with Arista for an April debut.



Surfing In China. Brian Wilson (seated) is joined at a recent Monday night ProJam at the China Club in Los Angeles by, from left, guitarist Kal David, bassist Rob Wasserman, and producer/bassist Don Was.

## Miami Rocks Too Draws Crowds, Reps, And Praise

MIAMI—The third annual Miami Rocks Too showcase, Jan. 31-Feb. 2, drew more than 2,500 people and A&R representatives from eight record labels to check out 12 South Florida bands and five acoustic acts featured between sets.

Crowd-pleasing 35-minute shows were turned in by Utrec, the Wait, Forget The Name, and the Mavericks, the latter an electrifying country quartet that was the only nonrock act on the showcase bill. But a random survey of the A&R onlookers, entertainment attorneys, and publishers in attendance found Raped Ape, Vandal, and Coral Gables also gaining highly favorable reaction.

Other South Florida bands per-

### 'I think the bands gave a good account of themselves'

forming in the showcase—staged at the Button South in Hallandale, Fla.—included Aires, Ordinary Language, Rulette, Canaveral, and Heartless. The participating acoustic performances were Dennis Britt, Orlando Nunez, Mary Karlzen, Peter Petan, and Jonelle Raspa.

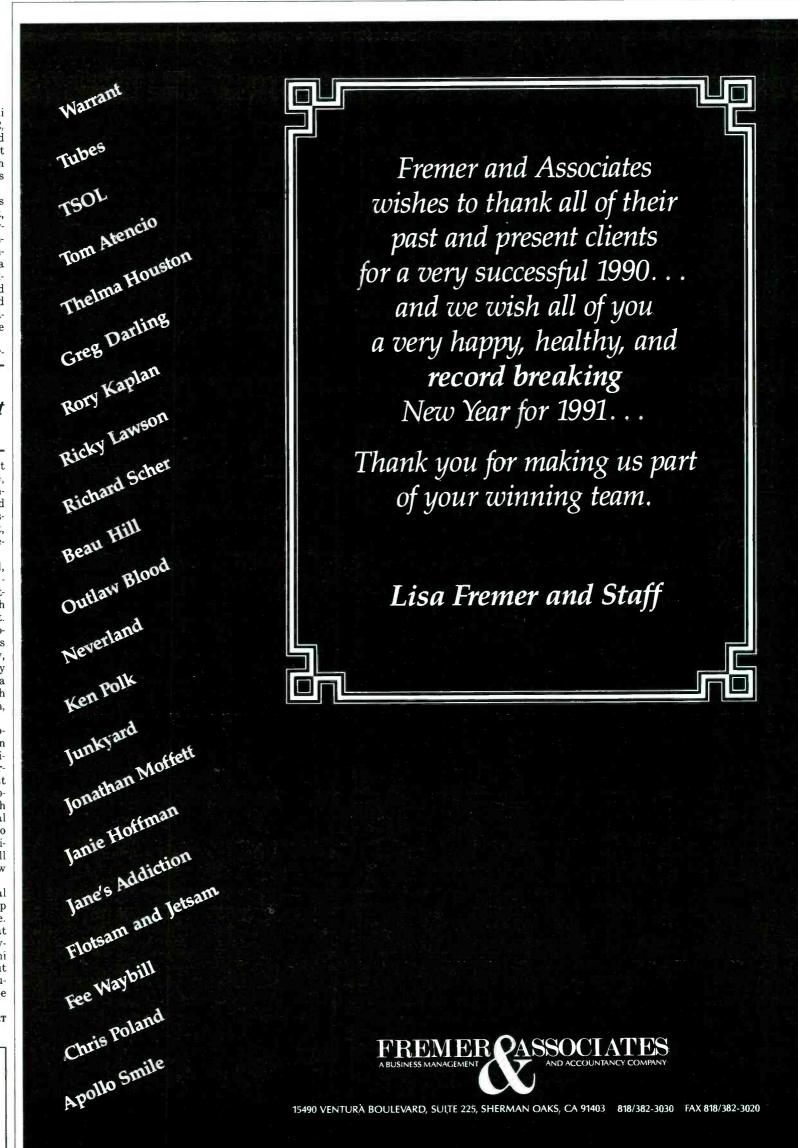
"I think the bands, in general, gave a good account of themselves," said Scott Bernarde, a veteran music critic for the Palm Beach Post who helped organize the event. "I think that most of the A&R people, booking agents, and lawyers will go back to their offices and say, 'Hey, maybe nothing blew me away to sign that night, but there is a scene going on down there, South Florida is an area we have to watch, and we're fools if we don't."

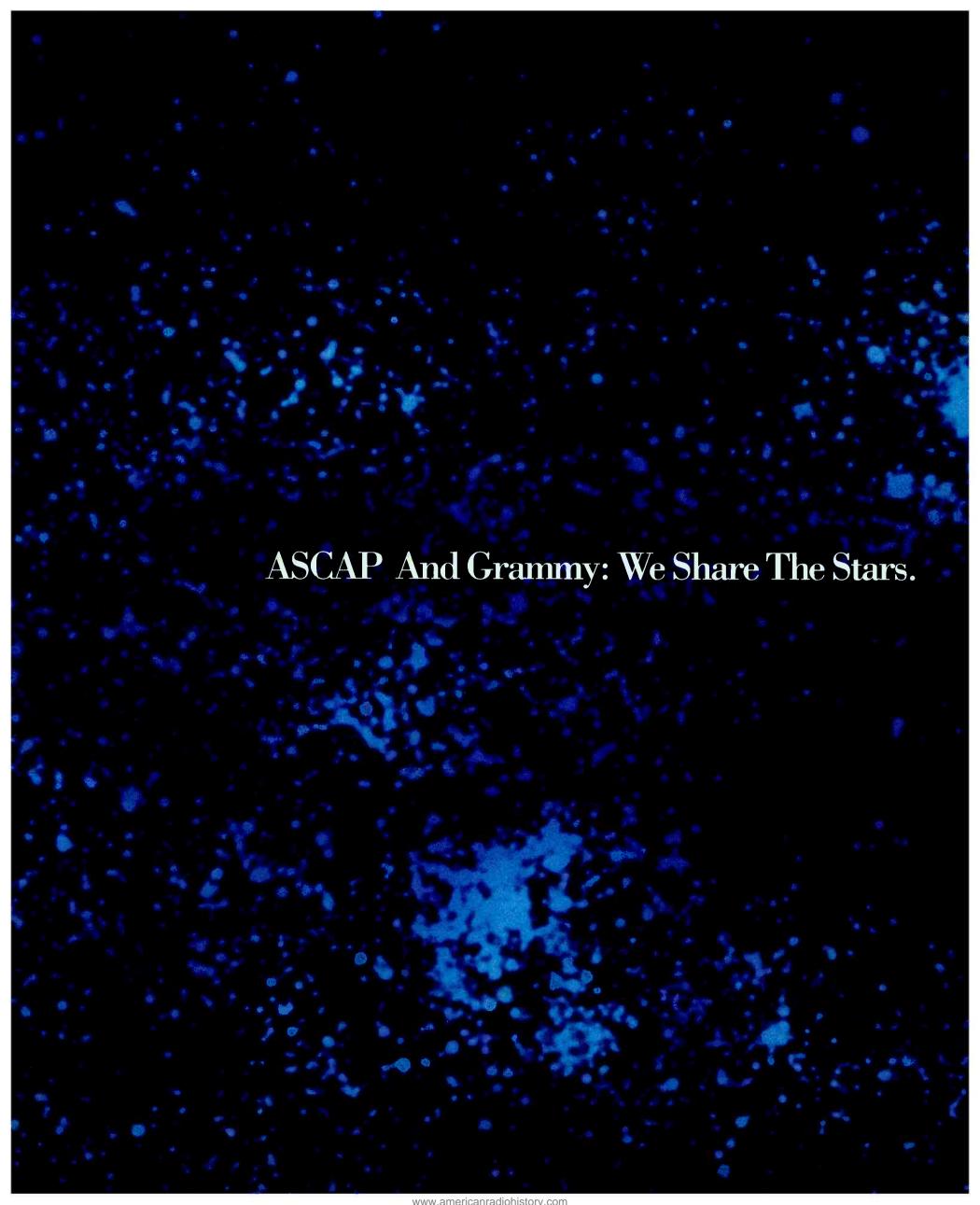
In 1988, Bernarde, along with local band managers Stuart Posin and Georgina Vidal, founded Miami Rocks Too. After co-sponsoring the event with BMI the first two years, the trio decided to co-sponsor the 1991 showcase with ASCAP. Besides lending financial support to the event, ASCAP also presented a music-licensing seminar at the Univ. of Miami, as well as an industry panel that drew more than 350.

Lisa Schmidt, Eastern regional executive director of membership for ASCAP, praised the showcase. "I thought it was interesting that they put in someone like the Mavericks and expanded what Miami Rocks really is. It's rock'n'roll, but you can put another aspect of music into it to kind of build on the community that is down here."

JOHN LANNERT

Venues & Promoters: Send your backstage performer photos to Billboard, Talent Dept., 1515 Broadway, N.Y., N.Y. 10036





Paula Abdul
AC/DC (APRA)
Acoustic Alchemy
Aerosmith
Anthrax

Walter Aranasieff
Tony Arata

Howard Ashman Angelo Badalamenti

Glen Ballard Louie Bellson Leonard Bernstein

Charlie Black Black Uhuru (PRS)

Terence Blanchard Jon Bon Jovi Alain Boublil Rory Bourke Garth Brooks J. Aaron Brown

Burning Spear (PRS)

George Burns
Jorge Calandrelli

Mary-Chapin Carpenter

Radney Foster Ana Gabriel (SACM) Dizzy Gillespie Edwin Hawkins

Heart

Jon Hendricks Don Henry

Nellee Hooper (PRS)

James Horner Bruce Hornsby Hot Rize Ice-T

Billy Idol (PRS)
INXS (APRA)
Mark Isham
Jimmy Jam
Rick James
George Johnson

Louis Johnson
Mick Jones
Quincy Jones
Judas Priest
Big Daddy Kane

Phil Keaggy

Money B.

Alannah Myles (SOCAN)

Pebbles
Cole Porter
Prince
Ian Prince
Tito Puente
Dianne Reeves
The Replacements
Restless Heart
Lee Ritenour

The Rolling Stones (PRS)

Joe Satriani

Professor Peter Schickele Claude Michel Schonberg

Mare Shaiman Shenandoah Leonard Slatkin Michael W. Smith Stephen Sondheim Lisa Stansfield (PRS)

Terry Steele Rod Stewart Jule Styne

## ASCAP Salutes Our 1990 Grammy Award Nominees.

Bruce Carroll
Carlene Carter
Johnny Cash
Cy Coleman
Daryl Coley
Phil Collins (PRS)

Phil Collins (PRS)
Willie Colon
Shawn Colvin
El DeBarge

Eddie DeGarmo Duncan Dhu (SGAE)

DJ Jazzy Jeff and Fresh Prince

Phil Driscoll
Tim DuBois
George Duke
David L. Elliott
Luis Enrique
Melissa Etheridge
Eurythmics (PRS)
Faith No More
Jose Feliciano
First Call
Ella Fitzgerald

Bob Florence

The Kentucky Headhunters

Chaka Khan

Mark Knopfler (PRS)
Herbert Kretzmer (PRS)

Ladysmith Black Mambazo (SAMRO)

Queen Latifah Rhett Lawrence Earl Bud Lee Peggy Lee

David R. Lehman

Mel Lewis Terry Lewis

Lightning Seeds (PRS)

Living Colour
Monie Love (PRS)

Madonna
Clif Magness
Henry Mancini
Branford Marsalis
Wynton Marsalis
Kathy Mattea

Mazz

Reba McEntire Metallica Al B. Sure!

Rod Temperton Randy Travis Steve Vai

Luther Vandross Stevie Ray Vaughan

Suzanne Vega Jon Vezner

Bunny Wailer (PRS) Narada Michael Walden

Was (Not Was)

West Coast Rap All-Stars

Ron Winans
The Winans
Robert Woods
World Party (PRS)

Neil Young David Zippel

Lifetime Achievement Award

Bob Dylan

Trustees Awards Milt Gabler Berry Gordy

A C A Publishers

A merican Society of Composers, Authors & Publishers

## TALENT IN ACTION

The Wiltern Theatre Los Angeles

PERFORMING THE FIRST of five sold-out concerts at the ornate, 2,300-seat Wiltern Theatre Feb. 4, Sting gave his adulatory audience two shows in one-the first very fine, the second not so hot.

The singer/bassist certainly can't be faulted for his objective: He is attempting to return what he called a "human dimension" to his shows with a U.S. tour of small halls. The road trek coincides with the recent release of Sting's hot-selling A&M album "The Soul Cages."

The first half of his set, which ran almost two hours to the minute, was a high-energy affair that eschewed splashy production values and emphasized the virtues of his crack accompanists. Sting and his gifted band (guitarist Dominic Miller of King Swamp, keyboardist David Sancious, and drummer Vinnie Colaiuta) cut an effective groove between guitar-rock and funk-inflected jazz fusion.

However, at midpoint, the show veered onto the road of high seriousness, and the ride got bumpy.

Sting, clad casually in a black vest and old jeans ripped at the knees, came out roaring with uptempo, flexible versions of "All This Time," "Mad About You," and "Jeremiah Blues (Part I)" from "The Soul Cages." The new album's "Why Should I Cry For You?," a cover of Bill Withers'

'Ain't No Sunshine," and "Every Little Thing She Does Is Magic' were also among the early highlights.

But things hit a wall of inertia when the vocalist launched into a five-song suite from "The Soul Cages." This frankly self-indulgent, half-hour block of moodily introspective, melodically diffuse numbers stopped the show cold. Sting would be advised to take a lesson in pacing from one of his colleagues in attendance that night, Bruce Springsteen.

The set did kick back into gear in the late going with a burning cover of "Purple Haze" (with Sancious on second guitar) and welcome, loudly received renditions of "Message In A Bottle" and "Every Breath You Take."

If Sting can refocus his set list and maintain the catapulting momentum he creates at the top of his show, his current tour of intimate halls will be a special gift for his fans. For now, though, some rethinking appears to be in order.

CHRIS MORRIS

## ARTIST DEVELOPMENTS

### 'LUST' FOR SALE

Since their 1984 album "Envy" on Editions EG, the Ambitious Lovers have been critics' darlings but have never sold enough records to write home about. And when EG folded its U.S. shop, the Lovers' core duoguitarist/vocalist Arto Lindsay and keyboardist Peter Scherer-were too occupied with other projects to start a label hunt until 1987, when a fluke meeting led to a deal.

According to Lindsay, film director Paula Greif "wanted something totally off the wall for a Barney's commercial she was doing. We tried it, she liked it, and she got real interested in us. So she took 'Envy' and a demo to Jeff Ayeroff [at Virgin Records], who gave it to [A&R VP] Nancy Jeffries. So they signed us. 'Greed' came out and got critical acclaim but didn't do much. Then Nancv moved to Elektra and asked us to come with her.'

It wasn't quite that simple. As Scherer points out, "We had the usual seven-album deal with Virgin, and we didn't sell many records, so we didn't nearly recoup our expenses. Elektra had to buy us out, not only for expenses but for the money we'd already spent on demos.'

Now "Lust" retools the Lovers' quirky amalgam of slyly ironic lyrics, Brazilian rhythms (which Lindsay, a native of Brazil, has used from "Envy" on), and noisy outbursts into a sleeker pop sound. It's a far sonic distance from the edgecity "Envv."

Their sound isn't all the Lovers have changed. "We're signing with Peter Gasparson and Steven Saporta at Invasion Management," says Lindsay. "It's the first time we've had real professional management. We want to justify Elektra's commitment by really going for it in America this time, and we need serious management in order to do that.'

So in March the Ambitious Lovers hit the road for three weeks on a club-date and promo tour while Elektra works "Lust" at college and adult-contemporary radio.

Programmers will likely find Lindsay's lyrics both elliptical and witty but he doesn't see that as an obstacle to radio play and audience acceptance.

"I've always tried to write things that sounded simple but have something to think about when you listen back," he says. "They're not obscure. Think about psychedelic lyrics from the '60s, or R.E.M. You never knew what [R.E.M.'s Michael] Stipe was saying, and kids got into that mystery. GENE SANTORO

## **NEW ON THE CHARTS**

In the wake of such bilingual pop success stories last year as Mellow Man Ace and Kid Frost, 25year-old Gerardo Mejia-known simply as Gerardo—has scored on the Hot 100 with his debut single, "Rico Suave," a Spanglish rap/ funk song from his Interscope Records debut album, "Mo' Ritmo."

The Ecuadorean native's "Rico Suave" is also emerging as a hit on the Hot Rap Singles chart and in dance markets across the country. An accompanying video has landed in medium rotation on MTV and as a "people-powered heavy" on the Jukebox Network.



**GERARDO** 

After moving to Los Angeles with his family when he was 12, Gerardo soon became a local street-dancing star. In 1985, he won a national "Solid Gold/Dance Fever" talent-search contest, and, soon after, landed parts in the movies "Can't Buy Me Love" and "Colors." But his goal remained breaking into pop music.

He began rapping with a live reggae band in L.A. dance clubs and completed a demo tape and Spanish-language video of "Rico Suave" that fell into the hands of singer/producer Michael Sembello of "Flashdance" fame. Seeking a way to bring an international touch to rap music, Sembello went on to produce "Mo' Ritmo." With the help of Peter Lopez, Gerardo's manager. Sembello brought the artist to the attention of Jimmy Iovine, co-founder of Interscope, Last year, Gerardo became the first act to sign with that label.

"Gerardo has a very strong vision for himself," says Iovine. "He's a label's dream because he's so determined and has a strong sense of himself as far as who he is and what he wants to do.'

A video for the follow-up single "We Want The Funk," is currently being shot and plans are under way for an early-summer tour.

JIM RICHLIANO

## 

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AMUSEMENT BUS	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JANE'S ADDICTION NINE INCH NAILS (31st &	Universal Amphitheatre	Jan. 31- Feb. 1-2 &	\$500,080 \$20	25,004 sellout	MCA Concerts
FEB. 4th) DINOSAUR JR. (2 & 3)	Universal City, Calif.	4			
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI RONNIE MCDOWELL	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 1	\$382,552 \$25/\$20/\$18.50	21,162 sellout	Pro Tours in-house
NEIL YOUNG & CRAZY Horse Sonic Youth	Madison Square Garden New York	Feb. 4	\$337,500 \$22.50	15,000 sellout	Ron Delsener Enterprises
ZZ TOP The Black Crowes	Cumberland County Civic Center Portland, Maine	Jan. 23-24	\$324,825 \$19.50/\$18.50	18,300 sellout	Frank J. Russo
THE JUDDS Garth Brooks Pirates of the Mississippi	Rosemont Horizon Rosemont, III.	Jan. 31	\$283,808 \$25/\$20/ \$17.50/\$15	18,215 sellout	Pro Tours
PAUL SIMON	Miami Arena Miami	Feb. 7	\$277,518 \$23.75	12,217 14,828	Concert Prods. International US Fantasma Prods.
KENNY ROGERS LARRY GATLIN & THE GATLIN BROTHERS	Circle Star Center San Carlos, Calif.	Feb. 1-2	\$259,809 \$27.50/\$26.50	<b>9,589</b> 11,139	in-house
NXS The soup dragons	Miami Arena Miami	Feb. 5	\$254,918 \$20.50	12,733 sellout	Fantasma Prods.
PAUL SIMON	Dean E. Smith Center Univ. of North Carolina, Chapel Hill Chapel Hill, N.C.	Feb. 10	\$251,732 \$23.50	11,560 12,984	Concert Prods. International US C&C Entertainme
PAUL SIMON	The Omni Atlanta	Feb. 11	\$244,660 \$25	10,372 14,061	Concert Prods. International US Brusco Barr Presents
Z TOP THE BLACK CROWES	Knickerbocker Arena Albany, N.Y.	Feb. 5	\$236,613 \$19.50	13,054 13,756	Northeast Concerts
HEIL YOUNG & CRAZY HORSE SOCIAL DISTORTION	Boston Garden Boston	Feb. 8	\$233,864 \$19.50	11,993 sellout	Don Law Compa
ZZ TOP THE BLACK CROWES	Providence Civic Center Providence, R.I.	Feb. 6	\$228,774 \$19.50	11,732 12,450	Frank J. Russo
POISON Don dokken	Pacific Coliseum Pacific National Exhibition Grounds, Vancouver, B.C.	Jan. 19	\$218,834 (\$251,659 Canadian) \$27.50	9,128 12,000	Molson/MCA Entertainment
POISON DON DOKKEN	St. Louis Arena St. Louis	Feb. 3	\$216,294 \$19.50	11 <b>,440</b> 12,200	Contemporary Prods.
THE JUDDS  LARTH BROOKS  MRATES OF THE  MISSISSIPPI	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	Feb. 3	\$207,143 \$18.50/\$16.50	11,791 seliout	Pro Tours
Z TOP HE BLACK CROWES	Hersheypark Arena Hershey, Pa.	Feb. 7	\$1 <b>88,800</b> \$20	10,000 sellout	Beaver Prods.
POISON DON DOKKEN	Winnipeg Arena Winnipeg, Manitoba	Jan. 26	\$185,115 (\$213,623 Canadian) \$25	8,417 12,000	Molson/MCA Entertainment
AUL SIMON	Sun Dome Univ. of South Florida Tampa, Fla.	Feb. 8	\$184,475 \$23.50	8,708 sellout	Concert Prods. International USA C&C Entertainme
OISON ON DOKKEN	Northlands Coliseum Edmonton, Alberta	Jan. 23	\$183,881 (\$211,463 Canadian) \$25	8,434 12,000	Molson/MCA Entertainment
C/DC ING'S X	Arkansas State Fairgrounds, Barton Coliseum Little Rock, Ark.	Feb. 5	\$170,922 \$18.50	9,239 10,000	Mid-South Concerts Contemporary Presentations
C/DC ING'S X	Myriad Convention Center Arena Oklahoma City, Okla.	Feb. 7	\$165,770 \$19.50	8,801 9,000	Contemporary Presentations
ROM MAIDEN INTHRAX	The Spectrum Philadelphia	Jan. 29	\$158,194 \$18.50	9,005 17,561	Electric Factory Concerts
HE JUDDS ARTH BROOKS	Fox Theatre St. Louis	Feb. 2	\$157,297 \$27.90/\$22.90/ \$19.90/\$16.90	8,598 sellout	Pro Tours in-house
NXS HE SOUP DRAGONS	Sun Dome Univ. of South Florida Tampa, Fla.	Feb. 6	\$149,610 \$18.50	8,395 sellout	Fantasma Prods.

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# **Bourne's Copyright Claims Reveal Old Pub Connections**

CONNECTIONS: A recent claim by Bourne Music that The Walt Disney Co., Buena Vista Home Video, and at least four retailers are infringing on its copyrights of songs from two Disney classic cartoons, "Snow White & The Seven Dwarfs" and "Pinocchio," as performed in several home video releases from Buena Vista, is ironic in view of publishing connections that go back more than 50 years among parties mentioned in the action, including Irving Berlin Music. In the case of "Snow White" and "Pinocchio," their songs were assigned by Disney to Irving Berlin Music in the late '30s, when both movies were newly released. But as a result of a dispute between Berlin and his partner, Sol Bourne, a settlement was arranged whereby Berlin retained the publishing rights to all

songs he had written, while Bourne was given the catalog of songs not associated with Berlin's own compositions. Those songs. including the

two Disney scores, formed the core of his catalog when he opened shop in 1944 as Bourne Inc. In the mid-'60s, Bourne acquired the renewal rights to the Disney songs for the remaining 28 years of life under the old federal copyright act, which was revamped and took effect in 1978. The law gave pre-1978 songs still in copyright an additional 19 vears of life.

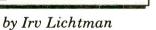
UNITED WRITERS: Reminiscent of the formation of United Artists Pictures more than 70 years ago by Hollywood superstars Charles Chaplin, Mary Pickford, Douglas Fairbanks, and D.W. Griffith, a new company, Studio City, Calif.based Four Writers Only, is, well, just that—a company with four writer owners whose writing and publishing activities are under the supervision of Janet Smith, who has had A&R associations with Atlantic, A&M, and Chrysalis. The main point of the concept, Smith says, is to avoid "traditional staffsongwriter situations [wherein] all publishing control of a writer's entire catalog is tied up ... In Four Writers, the flexibility to discuss publishing remains negotiable on a 'per song' basis." The quartet of writers are L.A.-based Tom Harriman, Pamela Phillips Oland, and Dana Walden, and Austin Roberts, who works out of Nashville.

DEALS: MCA Music has made a global publishing pact with U.K. writer/artist Kym Mazelle, a featured vocalist on Virgin's hit act Soul II Soul and a solo artist on Capitol, for whom she is completing her American debut album. MCA has also signed rap writer/ producers Mark Rooney and Mark Morales worldwide. They wrote

five cuts on the Father M.C. album and are working with Sony act Octavia, along with several projects set with Uptown Records. In another deal, the publisher has signed a worldwide writer/co-publishing deal with Tyketto, with its first U.S. album coming from Geffen ... Zomba Enterprises' David Renzer has made two global deals. One is with Armoured Saint, newly signed to Metal Blade/Warner Bros., which expects an April album release, with producing chores by Dave Jerden. And, excluding North America, Zomba also has DGC alternative act Sonic Youth. currently touring with Neil Young

. They Eat Their Own has been signed to Virgin Music's U.S. unit by A&R director Susan Collins. The band's first single, on Relativity, is "Like A Drug.





marches in tribute to all presidents since Franklin D. Roosevelt, including their most recent effort for George Bush. Hanlit Publications in New York, sensing widespread support for America's involvement in the Persian Gulf war, is making a special mailing to band masters calling attention to this march catalog. In a cover letter from Hanlit manager Don Tannen, band masters are informed that the purchase of five or more of these arrangements entitles them to a free cassette of 'March American March," conducted by Bernard Ebbinghouse, on CBS Records. Ervin Litkei is also a veteran New York-based wholesaler. His wife is a poet who recently published the last of a trilogy of poetry, "Crossings," also published by Hanlit.

Songs for their supper: By the time this item is read, 10 folks who were the first to make Valentine's Day dinner reservations at Halcyon in New York have in hand a free copy of "Stardust: Music From The Broadway Show," a collection of 35 songs with lyrics by Mitchel Parish, who recently turned 90. The book's hardcover edition is published by Harry N. Abrams Inc.; a softcover edition is available through CPP/Belwin

PRINT ON PRINT: The following are the best-selling folios at Warner Bros. Music Publications: 1. Megadeth, selections from two albums (guitar tab)

2. Steve Vai, Guitar Extravaganza 3. Randy Travis, Heroes & Friends 4. Motley Crue, Dr. Feelgood (guitar tab)

5. ZZ Top, Recycler





by Is Horowitz

NTRY LEVELS: Last week we saw the appointment of James Glicker to a VP post at BMG Classics, and marveled that he had no specific record-industry experience, despite imposing marketing credentials elsewhere (Keeping Score, Feb. 16).

This week, we learn that the long-vacant position of Angel Records president is going to Steven Murphy, another name that the most diligent search of label executive rosters will fail to uncover (See Executive Turntable, page 4.)

While this doesn't come as quite the surprise the Glicker engagement occasioned, it does underline the ever greater attention given the marketing function at record companies. In Murphy's case, it was known that EMI brass was looking outside the industry to fill the post Brown Meggs vacated last September.

Murphy, who comes to Angel from Simon & Schuster and Prentice-Hall, sees his move from books to records as a "natural transition." Both are creative and highly competitive industries where manufacturer success depends largely on building a "close partnership with dealer customers," he says.

While Murphy boasts no training in the art, he considers classical music an important part of his life. But "as a consumer, not a performer," he is quick to point out.

'My taste in music tends to mirror what I'm working on at the moment," he says. With tongue only half in cheek, one suspects, he says the logical construction of a Brandenburg concerto prepares him well for a strategic planning session, while listening to the "Egmont Overture" primes him for competitive encounter.

OB SATISFACTION: When Max Wilcox was a stu-

dent, he had two major musical ambitions; to be a conductor and a record producer. Most anybody who collects recordings is aware that he achieved a prominence in that latter professional goal few others enjoy. To single out only one body of his work are the scores of albums he produced with Artur Rubinstein.

Along the way, Wilcox did have some opportunities to indulge his other ambition. As conductor he appeared in concert with such soloists as William Masselos and Felicia Blumenthal, as well as the great Rubinstein.

But now Wilcox also has the record credits. On a new RCA Victor CD he conducts the Strauss Oboe Concerto with John de Lancie as soloist. The accompanying ensemble is listed merely as "chamber orchestra," but its personnel bear a marked resemblance to the Orpheus Chamber Orchestra, it's said.

#### Labels looking outside the music industry to fill top slots

De Lancie, incidentally, as a G.I. at the end of World War II, met Strauss in Germany and suggested that he write an oboe concerto.

PASSING NOTES: Last fall, Virgin Classics recorded its first titles in a new series devoted to crossover and alternative American music styles, under the supervision of GM Roger Holdredge (Keeping Score, Oct. 10, 1990). Those titles, discs starring pianist Richard Kastle, the New York Gay Men's Chorus, and the Richard Greene String Quartet, respectively, have now been scheduled for release in March and April. The series bows under a new imprint, Virgin Variations.

New Bridge projects to be recorded this spring include two George Crumb cycles. Performers are Speculum Musicae and baritone Sanford Sylvan. In another upcoming string of spring sessions, the Speculum group, along with the Capricorn Ensemble, will record three works by Danish composer Poul Ruders.





by Jeff Levenson

EAVYOSITY TAKES ITS TOLL (Or, Cutting The Diamond Is Tricky Business, Especially If You Slip): Harry Connick Jr. should have known better. Here he is, sitting on top of the world, a mere 23 years old, counting the notches' in his belt: a monthlong coup at the Oak Room of the famed Algonquin Hotel, two sold-out weeks at the Lunt-Fontanne Theatre on Broadway, a hit soundtrack album to "When Harry Met Sally ...," a screen role in the movie "Memphis Belle," fame, fortune, free suits from Alexander Julian, and what does he do? He books himself into the Village Vanguard to prove to the world that he's a jazz artist. Some guys just don't know when they're

Connick, who has not yet peaked as a socio-musical phenomenon, may have taken the wrong turn on his paved path to glory. At first glance, the decision to work the Vanguard was innocent enough: the man's got jazz chops to burn, born as much from the piano styles of Erroll Garner or Thelonious Monk as James Booker, so why not strut his stuff in the world's most venerated jazz shrine?

But Connick's opening-night performance was anything but innocent. In fact, the sound of marketing more than music filled the air and it was damn near a disaster. He looked like a guy who had just read a "how to" manual for suppressing joy; he was deliberate, serious, concerned about making an earnest impression. Clearly, Connick was intimidated by the weight of the Vanguard's rich history and tradition. (The ghostly vibrations of real-deal jazz greats have broken the will of even the most seasoned Vanguard performer.)

Save for a momentary flirtation with unbridled exuberance, Connick hardly gave us his pumping, barrelhouse left—a stylistic trademark that honeydrips boyishness, ebullience, and an authentic New Orleans pedigree that he can't possibly disavow. He's peachy proud of whence he comes yet here the real Harry was silenced—at least whitewashed, scrubbed squeaky clean—for the sake of something he perceived as dignified jazz. (An oxymoron to be sure, considering the historical role of Crescent City brothels in cradling this music.)

Part of the problem, certainly, was the group configuation. By agreeing to play in a quartet (surrounded by three lightweights, including a saxophonist who insisted on playing Charlie Rouse to Connick's Monk), he found himself boxed in a corner, unable to bop, bob, and

#### Not too wild about Harry's 'serious' act at the Vanguard

weave, which he does with fleet-fingered inventiveness when working alone. He never got to play his strong suit. (Columbia, incidentally, was recording every show of this weeklong engagement, a fact that must have added corporate think-tank weirdness to the whole af-

Having succeeded remarkably as a pop crooner, film star, and matinee idol-all before most kids his age discover the joys of paying taxes-Connick set out to affirm his serious side, convinced that all it takes to be recognized as a legitimate jazz artist is a live recording from the Vanguard. There's an overreaching need for acceptance here that Connick doesn't need to succumb to. Damn, he can fulfill his professional objective of being a show business master of the universe just by being himself. No manipulations. No artificial anything.

We'll have to wait for the record in order to determine if Connick came through later in the week. I certainly hope so. A few more miscues such as this and he may discover that fame and the adoration of the masses is slippery stuff. Sort of like hair pomade under the kliegs.

# Music Wiggs

# Vid Outlets Mark Black History Month Special Programming On BET, MTV, VH-1

■ BY MELINDA NEWMAN

NEW YORK—Just as some radio stations are paying tribute to black artists in celebration of Black History Month, many national video outlets are altering their February programming to note the event.

BET is integrating special elements into its shows during the month. The biggest tribute takes place on "Video Soul." Each show for February is dedicated to a black music legend, such as Marvin Gaye, Sarah Vaughan, and Ray Charles, according to music programming head Verna Dickerson. "Rap City" is shooting relevant footage at the Indianapolis Black Expo for shows airing Feb. 25-26. Other programs, such as "Video LP," feature soundbites from acts on the tradition of the month and artists who inspired them.

VH-1's tribute runs Feb. 23-27, starting with "Legend: Bob Marley & The Wailers," a one-hour look at the seminal reggae band Saturday (23).

# Segments include tributes to Marvin Gaye, the Jacksons

On Feb. 25, VH-1 will air "Ladies Of Soul," an all-day programming bonanza featuring videos from the top women in soul-music history, including Aretha Franklin, Anita Baker, and Whitney Houston.

Feb. 26, VH-1 plans the "Jackson Family Reunion." All day the channel will play clips from Janet, Michael, and other Jackson siblings.

Programming for Feb. 27 will fo-

Programming for Feb. 27 will focus on soul classics from such artists as Stevie Wonder and the Supremes.

In addition to the Marley feature, VH-1 will also air documentaries on such artists as Baker, Take 6, Robert Cray, Houston, and Soul II Soul interspersed throughout the week.

MTV is celebrating Black History Month on a weekly basis via rap show "Yo! MTV Raps." One episode a week includes a tribute to blacks who have made a contribution to history. The first week featured segments on Martin Luther King and Marley. The second week highlighted Harriet Tubman's birthday with videos from female rappers and from selected

male rappers. The third week will include a segment on the Black Girls Coalition, a collection of top black models including Naomi Campbell and Veronica Webb. Plans are still being firmed for the fourth week.

Nationally syndicated rap show "Pump It Up" is not incorporating anything special into its weekly shows for February. However, producer Jeff Shore says relevant black issues are integrated into the program on a regular basis. "Our host Dee Barnes is aware of African-American issues all the time and incorporates them into the show year

round," Shore says. "Because of this, we made a conscious effort not to do anything special for Black History Month since we have so much going on with the show."

Some labels also decided to observe the month in a special way. Columbia Records put together a reel of videos that pertain to black history and sent it to national, regional, and local outlets. Among the clips on the project are "Brothers Gonna Work It Out" and "Burn Hollywood Burn" from Public Enemy; "Black Man" and "Save The Family" from Tashan; and Fishbone's "When Problems Arise."

# Video Track America To Bow Via New Cable TV System

NEW YORK—A new 24-hour musicvideo channel is preparing for its March 31 debut here.

Video Track America will be offered as part of the programming available from Magnavision, a Spring Lake, N.J.-based wireless cable system.

According to director of programming Brian Mastrorilli, the channel's music mix will be roughly half top 40, with the other half composed of dance, R&B, heavy metal, new age, and other genres.

Although plans are ultimately to place VTA on other national wireless cable systems, the channel will initially be available only throughout a 30-mile New York/New Jersey/Connecticut metropolitan area.

Magnavision will be transmitted from the Empire State Building and a tower in Staten Island, N.Y. Approximately 4.8 million households will fall within the signal's reach. According to Mastrorilli, 2.7 million of those households cannot currently receive cable. People wishing to get Magnavision will pay for installation of a rooftop receiving antenna as well as a \$26.95 monthly fee. In addition to VTA, the initial offering will include 23 other channels. Among the channels negotiating with Magnavision are Lifetime, CNN, WTBS, USA Cable Network, and The Disney Channel.

Though the reach numbers are high, the actual launch will be to far

fewer subscribers. Mastrorilli anticipates debuting to about 5,000 subscribers.

Because of the low initial base, some label video promoters are cautious about their involvement.

"I welcome any kind of cable competition," says Mark Ghuneim, associate director of video promotion for Columbia Records. "And I applaud Magnavision's dedication of a channel solely to music videos. But our position is unclear as to whether we'll service them with videos. I'd have to look further into their demographics and reach before something like that would happen."

"Generally, what we do for a show with limited-household potential is service them on a need basis because of the high cost of dubs," says Lou Robinson, director of national video promotion for EMI Records. "If they call up and ask for something specific, we'll service them. This can change as the channel expands in growth. But it sounds like something very interesting, and we'd love to get in on the ground floor."

Mastrorilli is working out a rotation schedule based on available videos. "I can't really work that out until all the record companies give me their clips," he says. Although clips will be repeated throughout the day, Mastrorilli does hope to offer a wide selection of videos.

selection of videos.

Initially, Magnavision, which has been planning its launch for several years, intended to offer Hit Video USA. However, when that channel went out of business last year, Magnavision decided to start its own video outlet. "Management decided not to pick up [another video channel]," Mastrorilli says. "They feel they can make more money this way."

Programming on VTA will be continuous music videos with no VJs. The channel will be supported by advertising and subscription fees.

Magnavision is owned by Cacomm, a video production company. Production and editing will be done on-site at Cacomm's New Jersey studios.

MELINDA NEWMAN





by Melinda Newman

THE MUSIC VIDEO ASSN. has tabulated the results of the questionnaire it recently mailed out. Out of 122 members, 32 answered for a 26% response rate. In the area of key goals for the organization, the overwhelming consensus was that the MVA needs to serve as an information facility for its members, the music industry, and the public at large. Among the more specific suggestions were to provide retail outlets with information on the potential impact of music videos for sale and display and to educate the industry about the importance of local shows.

In terms of more effectively communicating with its members, respondents suggested the MVA organize quarterly meetings and socials, involving non-board members in the community structure, and, as the organization grows, forming local chapters.

The survey also asked if the MVA should target an educational event. Respondents answered positively if the event were to involve college students, underwriting could be found, and an effective topic was decided upon.

One of the more important sections covered ways to increase membership in the struggling organization. Among the groups targeted for membership solicitation are longform music video retailer/distributors, international video outlets, colleges with music-business courses, and local and regional shows.

As pointed out during the MVA's last meeting in November, the best way to get and keep members is to give them something of value that they can't get anywhere else. The organization will go a long way toward accomplishing that goal with the release of its directory March 31. The directory will include listings of production companies, producers, directors, major record companies, key independent labels, independent promoters, top video outlets, video pools, longform manufacturers and distributors, international contacts, and members of the video media.

The directory will initially go only to the membership. According to MVA president **Jeff Walker**, a decision is still pending whether to make the directory available to nonmembers

**C**-CH-CHANGES: Deborah Applebaum is Lou Robinson's new-video promotion assistant at EMI. She was formerly with The Lower Manhattan Cultural Council.

Leroy Fields is handling video promotion for the recently reactivated Smash Records. Headquartered in Chicago, Smash's first release is **Crunch-o-matic**. Included in Fields' query letter is a hilarious Smash Records trivia quiz. Whoops, we have to go find another No. 2 pencil to complete the test. More later.

HE ENVELOPE PLEASE: The International Electronic Cinema Festival has added a music-video category for the first time this year. The event, which was created to recognize the development and growth of high-definition television productions, will take place June 13-18 in Montreux, Switzerland. In addition to being shot in hi-def, music video entries must have been completed after July 1, 1990, and must be received in Montreux by May 2. Productions must be in English. For information, contact the event's U.S. representative, Joe Boyle.

DON'T EVEN THINK about trying to reach VJN's head of programming, Les Garland, Feb. 21-24. That's when he'll be caddying for Tommy Armour III in the Los Angeles Open. Garland, whose passion for music video does not even come close to his lust for golf, will be the one sporting all the VJN gear, if you happen to tune into CBS' coverage of the event, Feb. 23-24

AS MANY OF YOU have noticed, we've begun reviewing longform music videos on a consistent basis. These reviews appear every other week in the Home Video section opposite the Top Music Videos sales chart. If Billboard isn't on your mailing list for longforms, you're missing out on a chance for some free publicity.

One of the more creative longforms we viewed recently was Todd Rundgren's "The 2nd Wind Concert Sessions," a making-of video that captures the recording of Rundgren's newest release, "2nd Wind," at San Francisco's Palace of Fine Arts Theater. The album of new material was recorded before a live audience, but with Rundgren keeping a very tight rein on the proceedings. Snippets of the song performances are interspersed with interviews with the participants, ranging from the band members to the lighting director. But interestingly, Rundgren is only seen giving directions to the audience; no backstage footage of the artist is featured. It was amazingly well done, so imagine our surprise when we called Warner Reprise Home Video and discovered that it was for promotional use only. This is defi-nitely one that should be out there for public consumption.



Rocking Bicentennial. New York-area music video show "Rock Rap" celebrated the taping of its 200th show with a party on Long Island, N.Y. Among the artists attending, from left, were Danger Danger's Bruno Ravel, and Sandi Saraya and Tony Bruno from Saraya. Shown at right is "Rock Rap" producer Dante Moratto.

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



Continuous programming 1515 Broadway, New York,NY 10036

BREAKTHROUGH

Replacements, When It Began

**EXCLUSIVE** Cinderella, Heartbreak Station Great White, Call It Rock N' Roll Chris Isaak, Wicked Game (Ver. II) \*Londonbeat, I've Been Thinking.

Poison, Ride The Wind Queensryche, Silent Lucidity
\*Vanilla Ice, I Love You
\*Warrant, Uncle Tom's Cabin

#### BUZZ BIN

Bingo Boys, Show Me How To Dance Divinyls, I Touch Myself Jesus Jones, Right Here, Right Now Living Colour, Love Rears . . . Rembrandts, Just The Way. . .

#### HEAVY

C&C Music Factory, Gonna Make...
Mariah Carey, Someday
Jane's Addiction, Been Caught Stealing
Slaughter, Spend My Life
Sting, All This Time
Testa, Signs
Wilson Phillips, You're In Love
Winger, Easy Come Easy Go

#### ACTIVE

ACTIVE

Black Crowes, She Talks To Angels

\*The Doors, Break On Through
The Escape Club, Call It Poison
Susanna Hoffs, My Side Of The Bed
LL. Cool J, Around The Way Girl

\*Monie Love, It's A Shame (My Sister)
M.C. Hammer, Here Comes. . .

\*Roger McGuinn, King Of The Hill
Paul Simon, Proof
Steelheart, I'll Never Let You Go

\*Traveling Wilburys, The Wilbury Twist
Urban Dance Squad, Deeper. . . .

Warrant, I Saw Red

#### MEDIUM

Drivin' N' Cryin', Fly Me Courageous \*Enigma, Sadeness Part 1 The Fixx, How Much Is Enough Gerardo, Rico Suave

\*Happy Mondays, Step On (Vers. 2)

\*Material Issue, Valerie Loves Me \*Waterral Issue, valerie Loves Me

\*Queen, Innuendo

\*Sonic Youth, Dirty Boots
Suicidal Tendencies, Send Me. . .
Trixter, One In A Million

The Vaughan Brothers, Good Texan
Steve Winwood, I Will Be Here (Ver. II)

#### **BREAKOUTS**

\*Daniel Ash, This Love Firehouse, Don't Treat Me Bad D Harry/Iggy Pop, Well, Did You Eval Inspiral Carpets, This Is How It Feels Lynch Mob, River Of Love Soup Dragons, Mother Universe They Eat Their Own, Like A Drug

#### IMPACT CLIPS

Enigma, Sadeness Part 1 Chris Isaak, Wicked Game (Ver. II) Londonbeat, I've Been Thinking. . . Monie Love, It's A Shame (My Sister) Warrant, Uncle Tom's Cabin Denotes Adds



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#### CURRENT

CURRENT

Special Generation, Spark Of Love Heart, Secret Donny Osmond, Sure Lookin' M.C. Hammer, Here Comes...

Vince Gill, Pocket Full Of Gold McBride & The Ride, Can I... Raffi, Video Profile Junior, Better Part Of Me Slam Slam, Something Ain't Right Trixter, One In A Million Trixter, One In A Million Trixter, One Easy Come Easy Go Cool C, If You Really Love Me Craig C, U R Not The 1 LA Posse, Countdown Rude Boys, Written All Over Your Face Inspiral Carpets, This Is How It Feels Sara Hickman, I Couldn't Help Myself Steady B, Girls Gonna Getcha Hi Five, I Like The Way Robin Holcomb, Nine Lives



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#### ADDS

Whitney Houston, Star-Spangled. . . David Kos, Castle Of Dreams Traveling Wilburys, The Wilbury Twist

#### FIVE STAR VIDEO

Neville Brothers, In The Still Of.

#### ARTIST OF THE MONTH

Rosanne Cash, What We Really Want

#### DEVELOPMENT

DEVELOPMENT

Oleta Adams, Get Here
After 7, Heat Of The Moment
Phil Collins, Who Said I Would (Live)
Harry Connick, Jr., Promise Me.
Cathy Dennis, Just Another Dream
Celine Dion, Where Does My.
Hall & Oates, Don't Hold Back.
Chris Isaak, Wicked Game
Roger McGuinn, King Of The Hill
U2, Night And Day
Donny Osmond, Sure Lookin'
Paul Simon, Proof

#### HEAVY

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

#### LIGHT

Little Richard, Good Golly Miss Molly Todd Rundgren, Change Myself Steve Winwood, I Will Be Here



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A Lighter Shade Of Brown, T.J. Nights Alice In Chains, A Man In The Box Boom Crash Opera, Talk About It Caron Wheeler, Biue Is The Color... Gloria Estefan, Coming Out Of... Helmet, Bad Mood Helmet, Bad Mood
Jeliybean, What's It Gonna Be
Katmandu, When The Rains Came
Monie Love, It's A Shame (My Sister)
Napalm Death, Suffer The Children
Queen, Under Pressure
Rap Mafia, Assassination Of A Kingpin
Rhythm Tribe, Gotta See Your Eyes
Richard Rogers, Spread A Little Love
Rude Boys, Written All Over Your Face
Soho, Out Of My Mind
Trouble Tribe, Here Comes Trouble
Whitney Houston, Star-Spangled.

#### AMERICA'S NO. 1 VIDEO

Bell Biv Devoe, When Will I See.

#### PEOPLE-POWERED HEAVIES

Another Bad Creation, lesha The Simpsons, Do The Bartman Boogie Down Prod., Criminal Minded BWP, Two Minute Brother Digital Underground, Same Song DOC, Mind Blowin' Father MC, I'll Do For You Gangstarr, Just To Get A Rep Gerardo, Rico Suave Ice Cube, Dead Homiez Ice Cube, Dead Homiez
Keith Sweat, I'll Give All My...
L.L. Cool J, Around The Way Girl
Madonna, Justify My Love
Michel'le, Something In My Heart
New Kids On The Block, Games
Pebbles, Love Makes Things Happen
Salt-N-Pepa, Do You Want Me To
Timmy T, One More Try
Too Short, The Ghetto
Vanilla Ice, Play That Funky Music
Whitney Houston, All The Man...



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#### CURRENT

Whitney Houston, Star-Spangled.
Whitney Houston, All The Man...
Mariah Carey, Someday
LL. Cool J. Around The Way Girl
Gloria Estefan, Coming Out Of...
Bell Biv Devoe, When Will I See...
Keith Sweat, I'll Give All My...
Gerardo, Rico Suave



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#### ADDS

Whitney Houston, Star-Spangled.
Christopher Williams, I'm Dreamin'

#### EXCLUSIVE

Tony, Toni, Tone, Whatever You Want

#### HEAVY

HEAVY

Keith Sweat, I'll Give All My...
C&C Music Factory, Gonna Make...
Bell Biv Devoe, When Will I See...
Michel'le, Something In My Heart
Whitney Houston, All The Man...
Another Bad Creation, lesha
Rude Boys, It's Written All Over...
Oleta Adams, Get Here
LeVert, All Season
En Vogue, You Don't Have...
Tracie Spencer, This House
Tony Terry, Head Over Heals
Anita Baker, Fairy Tales
Pebbles, Love Makes Things Happen
The O'Jays, Don't Let Me Down
Mariah Carey, Someday
his Five, I Like The Way
Alexander O'Neal, All True Man
Freddie Jackson, Do Me Again
L.L. Cool J, Around The Way Girl
M.C. Hammer, Here Comes...
Caron Wheeler, Blue Is The Color...
The Whispers, Is It Good To You
Special Generation, Spark Of Love

#### MEDIUM

Mica Paris, Contribution
Digital Underground, Same Song
Black Flames, Let Me Show . . .
Samuelle, Black Paradise Samuelle, Black Paradise
Tara Kemp, Hold You Tight
Jasmine Guy, Another Like My Lover
Sid B Town, Deathwish
Living Colour, Love Rears . . .
Son Of Bazerk, Change The Style
The Wooton Brothers, Tell Me Family Stand, Sweet Liberation Father MC, I'll Do For You Johnny Gill, Wrap Your Body Tight Guy, I Wanna Get With U



Continuous programming 704 18th Ave South, Nashville,TN 37203

#### **ADDS**

Travis Tritt, Drift Off To Dream Jann Browne, Better Love Next Time Rosanne Cash, On The Surface Dena Kaye, Pen. Paper, And Words Lee Roy Parnell, Mexican Money Clinton Gregory, (if It Weren't For... J.P. Pennington, Whatever It Takes Parton/Van Shelton, Rockin' Years

#### HEAVY

HEAVY

A. Tippin, You've Got To Stand For...
Alison Krauss, I've Got That Old Feeling
Bailile & The Boys, Treat Me...
Becky Hobbs, Talk Back...
Billy Dean, Only Here For A Little While
Carlene Carter, The Sweetest Thing
C. Atkins/M. Knopfler, Poor Boy Blues
Desert Rose Band, Will This Be..
Clint Black, Loving Blind
Donna Ulisse, Things Are Mostly Fine
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
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
McBride & The Ride, Can I..
Mike Reid, Walk On Faith
Pet Shop Boys, Seriously
Neil McCoy, If I Built You ... Mike Reid, Walk On Faith
Pet Shop Boys , Seriously
Neil McCoy, If I Built You ...
Pam Tillis, Don't Tell Me What To Do
Patty Loveless , I'm That Kind Of Girl
Pirates Of The Mississippi, Feed Jake
Randy Travis, Heroes & Friends
Ray Kennedy, What A Way To Go
Reba McEntire, Fancy
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
Verlon Thompson, She's The One
Vince Gill, Pocket Full Of Gold

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#### ADDS

Carlene Carter, The Sweetest Thing Pirates Of The Mississippi, Feed Jake The Goldens, Keep The Faith Reba McEntire, Fancy Diamond Rio, Meet In The Middle

#### HEAVY

MLAYY

A.Tippin, You've Got To Stand For...
Mark Chesnutt, Brother Jukebox
Rob Crosby, Love Will Bring...
Mike Reid, Walk On Faith
Mike Reid, Walk On Faith
The Judds, Love Can Build A Bridge
Joe Diffie, If You Want Me To
Ray Kennedy, What A Way To Go
Randy Travis, Heroes & Friends
Ronnie McDowell, Unchained Melody
Marty Stuart, Little Things
Pam Tillis, Don't Tell Me What To Do
Clint Black, Loving Blind

#### LIGHT

The Hollanders, I Know A Little
Alison Krauss, I've Got That Old Feeling
Allman Bros., Seven Turns
Verlon Thompson, She's The One
Jimmy Buffett, Jamaica Farewell
Kenny Rogers, Lay My Body Down
Eddy Arnold, You Don't Miss A Thing
Rhonda Gunn, Safe in The...
Barbara Mandrell, I'll Leave...
Mark Collie, Let Her Go
Hoyt Axton, Heartbreak Hotel
The Bumpkins, 2-Steppin' Out On Me
Marsha Thornton, Maybe The...
Barbie & Shari Belafonte, Together... Barbie & Shari Belafonte, Together.
Tommy Cash, Thoughts On The Flag
Martin Delray, Get Rhythm
Becky Hobbs, Talk Back. Becky Hobbs, Talk Back...
Gary Morris, Miles Across...
Tony Toliver, Barstool Fool
The Bama Band, My Reckless Heart
Jerry Jeff Walker, Navajo Rug
Michelle Wright, A Heartbeat Away
Jonathan Richman, Since She...
Donna Ulisse, Things Are Mostly Fine
Navy Band, We Are With You
The Dillards, Out On A Limb
Jack Barlow, Spirit Of America
McQueen, Heroes
Tish Hinososa, Something In The Rain

#### MEDIUM

MEDIUM

Billy Dean, Only Here For A Little While Sawyer Brown, One Less Pony Baillie & The Boys, Treat Me...
Patty Loveless, I'm That Kind Of Girl Ricky Yan Shelton, Oh Pretty Woman Matraca Berg, I Got It Bad Vince Gill, Pocket Full Of Gold Kevin Welch, True Love Never Dies Desert Rose Band, Will This Be...
Larry Boone, I Need A Miracle
Restless Heart, Long Lost Friend McBride & The Ride, Can I...
Dean Dillon, Holed U ol In Some... Dean Dillon, Holed Up In Some. . Eddie Rabbitt, Tennessee Born. . K.T. Oslin, Mary & Willi



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#### ADDS

Sting, All This Time
Whitney Houston, Star-Spangled...
Bingoboys, How To Dance
Blue Rodeo, 'Till I Am Myself Again
Rembrandts, Just The Way...
M.C. Hammer, Here Comes...
Donny Osmond, Sure Lookin'
Enigma, Sadeness Part 1 Enigma, Sadeness Part 1
David Byrne, Don't Fence Me In
Front 242, Tragedy For You
The Fixx, How Much Is Enough
Scatterbrain, Down With The Ship
The Buck Pets, Libertine
Son Of Bazerk, Change The Style
Chicksaw Mudd Puppies, Do You...
Iggy Pop, Living On The Edge Of...
Monie Love, It's A Shame (My Sister)
Paul Simon, Proof
Replacements, When It Began

#### HEAVY

Whitney Houston, All The Man. . . Mariah Carey, Someday Celine Dion, Where Does My. . .

#### MEDIUM

Timmy T, One More Try David Lee Roth, A Lil' Ain't Enough Gary Moore, Still Got The Blues







# Billboard. OMC Judge

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# Video Outlets Embracing Longforms Category Grows Beyond Music-Store Base

■ BY PAUL VERNA

NEW YORK—Music video, long a staple of the product mix at music retail stores, is making significant inroads at video specialty outlets throughout the U.S., according to several retail and label executives.

Joe Johnson, GM of Sioux Falls, S.D.-based Popingo Video, a 15-store chain, says music video is "a real phenomenon" at his stores, which he says are just beginning to tap the potential of the format as a strong sell-through and rental category.

Johnson says Popingo's increasing commitment to music video is part of an overall trend toward exploiting the synergy between music and video. The chain has recently added audio departments, as have several other prominent video chains. "You're going to see more and more video stores expanding into music this year," he says.

In a similar vein, Tom Foltz, director of movie purchasing at Philadelphia-based West Coast/National Video, says, "I see music video as a growing part of our business, becoming increasingly important as we, as a people, seem to be becoming more musically oriented." He adds that the format has received "renewed interest from our customers on the rental side" while gaining ground as a sell-through category.

In fact, the vast majority of video specialty chains not only sell but also rent music videos, allowing them to benefit from repeated rental turns on sell-through-priced merchandise. With list prices between \$9.98 and \$29.98, a music video longform requires only four or five rentals to break even, whereas a theatrical home video release that costs a retailer \$60 might need to go out about 20-30 times before it starts turning a profit.

#### PUTTING VIDEO IN PERSPECTIVE

Some retailers are somewhat less bullish about the prospects of music video. At RKO/Warner Video, a 33-store chain based in New York, president and chief operating officer Steve Berns says, "You have to put it into perspective. For RKO, which sells a tremendous breadth of product, it's a nice, healthy genre, [but] it's not the largest-selling genre in the store."

Berns adds that, "for a typical retailer who just has his toes in the water as it pertains to sell-through, categories like music and children are the categories one is going to make the commitment to." RKO derives about half of its revenues from sell-

through, a sizable percentage for a video specialist.

Peter Balner, president of Union, N.J.-based Palmer Video, a 130-unit chain, says, "My gut feeling is that [music video is] an increasing genre in terms of the percentage that we're selling." However, he admits that he has not been tracking numbers of music video product sold or rented.

#### LABELS' STRATEGIES

Label executives, while they recognize the success of music video as both a rental and sell-through category, say the format's real potential is as a collectable commodity.

Joe Shults, president of PolyGram Music Video, says, "I don't think the future of music video is rental. It's like renting an album—it's a collectable. A mega-artist collection might be rented out," he says, but single-artist videos will tend to be bought rather than rented.

Jon Peisinger, president of Sony Music Video Enterprises, adds, "It's not unlike what we saw in the early '80s with the children's business, and that was a business that started as a rental category and quickly evolved into sell-through."

Not all music video label executives agree on the extent to which video stores have embraced their product. Peisinger says the configuration is "starting to find a permanent and ever-growing presence within video specialty outlets," while Shults maintains that "the verdict is

(Continued on next page)



A Knockout Hit. VidAmerica president Al Markim, right, and executive VP Gary Needle, left, are shown with Bill Clayton, president of The Big Fights Inc. Clayton produced "30 Great Knockouts," due in March from VidAmerica.

# 'Ghost' To Materialize Simultaneously On Laserdisc

■ BY CHRIS McGOWAN

LOS ANGELES—In another example of a marketing strategy that is helping to boost laserdisc sales, Paramount Home Video will release "Ghost" on laserdisc at \$29.95, dayand-date with the \$99.95 (list-price equivalent) videocassette launch. And not only is the disc \$70 cheaper, it is also available in two versions: pan-scan (the same as the tape) and widescreen (which preserves the film's theatrical aspect ratio).

Two other recent examples of

#### 'We're getting some very positive feedback from our retailers'

blockbuster movies released simultaneously on disc and tape with a much lower laser price are Paramount's "The Hunt For Red October" (\$29.95 disc; \$99.95 tape) and "Days Of Thunder" (\$34.95 disc; \$92.95 tape).

Touchstone Home Video's "Dick Tracy" and Orion Home Video's "RoboCop 2" (both distributed exclusively by Image) were priced at \$39.99 and \$39.95 on disc and \$92.95 and \$94.98 on tape, respectively. But in each case, the disc bowed several weeks after the videocassette version.

One of the first A titles to be launched day-and-date on disc and tape, with a much lower disc price, was MGM/UA Home Video's "Rain Man," which bowed in August 1989 at \$29.95 on disc and \$89.95 on tape.

(MGM/UA)'s product is now distributed by Warner.)

"We're getting some very positive feedback from our retailers that orders are going to be strong for 'Ghost,' says David Wallace, marketing manager for Pioneer LDCA, the exclusive distributor of Paramount product on disc. "This movie has special effects, a story for the whole family, and good music. There are a lot of angles working for it [that will help it succeed on disc]."

Wallace feels that it is essential for the disc of an A title to be released day-and-date with the tape version. "We've been on the other side of the fence," he recalls. "'Star Trek 3' was \$29 on both tape and disc, but the disc was released six to eight weeks after the tape. Sales definitely suffered. The mass merchants were blowing the tape out at significant discounts."

People who own both laserdisc players and VCRs and who are buying films of that genre "don't want to wait," adds Wallace. They purchase the tape, "then get satiated. They see it a few times at home and then don't need to get the laserdisc, unless they're a real 'Star Trek' collector."

When a movie is released simultaneously on disc and tape, "it means real sales for us," Wallace says. "People go straight to the disc."

Paramount also released "Days Of Thunder" on disc day-and-date with the tape version, Feb. 7. As with "Ghost" and "The Hunt For Red October," the "Days Of Thunder" disc is available in both pan-scan and widescreen editions.

While Wallace thinks "Ghost" will do much better than "Days Of Thunder" on disc, he thinks the latter movie may bring in more new fans because it "should be a big Surround Sound demo. It has the racing scenes, car sounds, it's a 'Top Gun' on wheels."

Wallace hesitates to predict unit sales for "Ghost," but he does feel it has a chance at passing "E.T." as the all-time best-selling laserdisc title ("E.T." has sold more than 60,000 units, according to MCA). "But I have to temper that," he adds. "The industry is changing so drastically every week with new players being sold, and it's in such a dynamic state, that we're setting new records every month."

# **Valenti Discusses Film Biz, Ratings System At ShoWest**

NEW YORK—In remarks before ShoWest, the theater operators convention in Las Vegas Feb. 5, Jack Valenti, president/CEO of the Motion Picture Assn. of America, reported that the U.S. motion picture business posted its second best year in terms of box office take in 1990, tallying \$5.02 billion, or two-tenths of one percent below 1989's all-time high of \$5.03 billion.

Admissions to theaters, however, were off by 75 million ducats compared with 1989, to 1.058 billion, indicating revenues kept pace with 1989 figures primarily because of increased ticket prices.

The fourth quarter of 1990 set an alltime record for that period, posting \$1.25 billion, up 7.5% from the same period in 1989. The increase was fueled by an unusually heavy slate of big releases around the holidays, including "The Godfather Part III," "Kindergarten Cop,"

"The Russia House," "Edward Scissorhands," and the surprise block-buster "Home Alone."

The average age of moviegoers continued its upward trend in 1990. Between 1984 and 1990, Valenti reported, admissions by people over 40 increased 42.7% (or 69 million in attendance) and over-40s now represent 24% of theater audiences.

By contrast, people in the 21-24 age group fell from 18% of the business in 1984 to 11% in 1990. In terms of actual admissions, over-40s account for 230.6 million admissions in 1990 while 21-24s purchased 111.1 million tickets.

A trend that spells trouble for theaters owners, however, also continued in 1990. The total number of films released last year was 410, down by 82 movies from 1989. At the same time, the number of movie screens in the U.S. has increased

(Continued on page 48)

# REPORTER YNFF

			NO TO	1	
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Sleeping With the Enemy (Fox)	13,777,943	1,406 <i>9,799</i>	_	13,777,943
2	L.A. Story (Tri-Star)	6,616,915	1,091 6,065	_	6,616,915
3	Home Alone (20th Century Fox)	6,001,085		12	222,181,762
4	The Neverending Story II (Warner Bros.)	4,912,124	1,188 <i>4,135</i>	_	4,912,124
5	Dances With Wolves (Orion)	3,905,835	1,548 2,523	13	103,912,717
6	Awakenings (Columbia)	2,830,551	1,318 <i>2,148</i>	7	36,544,462
7	White Fang (Buena Vista)	2,715,120	1,259 2,157	3	20,951,350
8	Once Around (Universal)	2,569,620	730 <i>3,520</i>	3	8,981,942
9	Kindergarten Cop (Universal)	2,437,825		7	75,708,705
10	Green Card (Buena Vista)	2,391,658	718 <i>3,331</i>	7	18 729 784
11	Hamlet (Warner Bros.)	1,812,050	624 2,904	7	13,458,232
12	The Grifters (Miramax)	1,291,290	540 2,391	3	8,731,798
13	Edward Scissorhands (Fox)	923,514	784 1,178	9	48,901,636
14	The Godfather Part III (Paramount)	900,595	602 1,496	7	62,421,310
15	Run (Buena Vista)	882,516	1,175 751	1	3,759,925
16	Look Who's Talking Too (Tri-Star)	842,859	837 1,007	8	42,714,788
17	Warlock (Trimark)	823,801	261 3,156	4	3,032,138
18	Lionheart	805,520	679	4	20,902,221
19	(Universal)  Alice (Orion)	784,888	1,186 295 2,661	7	4,800,934
20	Popcorn (Studio Three)	736,505	935 788	1	3,751,629
21	Mermaids (Orion)	724,600	784 924	8	32,116,228
22	Flight of the Intruder (Paramount)	706,750	650 1,087	3	13,445,066
23	Misery (Columbia)	655,966	679 <i>966</i>	10	54,244,751
24	Ghost (Paramount)	520,145	461 1,128	30	213,514,488
25	Three Men And	470,863	545	11	65,979,099
26	A Little Lady (Buena Vista)  Not Without My Daughter	459_130	415	4	12,994,489
27	(MGM/UA) The Russia House	308 239	1,106 323 954	7	21,850,432
28	(MGM/UA)  Mr. & Mrs. Bridge	203,996	35	11	1,105,189
29	(Miramax)  Book of Love (New Line Cinema)	196,637	5,828 210 936	1	937,130
30	Eve of Destruction	179,683	160	3	4,698,076
31	(Orion)  Rescuers Down Under	160,328	1,123 409	12	26,023,257
32	(Buena Vista)  Cyrano de Bergerac (Orion Classics)	127,048	29	12	2,326,884
33	Memphis Belle	113,455	188	16	27,343,958
34	(Warner Bros.) The Field	74,714	603 22	7	469,425
35	(Avenue)  Meet the Applegates	74,531	76	1	425,017
36	(Triton) The Sheltering Sky	69,389	981 28	8	1,898,331
37	(Warner Bros.)  Queens Logic	54,946	2,748	1	243,832
38	(New Line Cinema) Vincent & Theo	50,747	38	12	1,890,633
39	(Hemdale)  GoodFellas	44,283	1,335	20	41,003,565
40	(Warner Bros.)  3rd Animation Celebration	42,728	2,013	7	696,658
	(Expanded)		3,560		

#### VIDEO OUTLETS ARE MOVING TO THE MUSIC

(Continued from page 42)

still out as to whether video specialty stores will embrace this as a viable sell-through or rental format.'

Stuart Hersch, president of A\*Vision, the music video division of Atlantic Records, says video stores are not as responsive as music stores but more responsive than they were six months ago. They're realizing that the A titles and some of the B titles can sell through and can rent. Obviously, the margins are better for \$19.98 product as opposed to \$93 or \$89.'

#### RETAILERS' COMPLAINTS

One gripe voiced by video retailers with regard to music video is the lack of day-and-date releases from the labels. Ron Castell, senior VP of programming and merchandising at Blockbuster Entertainment, the nation's largest video chain, says, "One of the problems is that, unfortunately, [labels] don't release [music videos] day and date with the album." He adds that, usually, "they haven't even filmed the song. You have a lag time. It's amazing that the Janet Jacksons and the Paula Abduls can sell after a year.'

Label heads, however, contend that it is not in their best interest to issue music videos concurrently with music product, except in the case of superstar acts.

Shults says, "Day-and-date is a big issue. In an ideal world, for our A artists we want that." But he notes that "it's not always optimal to have a simultaneous release for a breaking artist. It's better to build three to four months into the audio release."

Peisinger concurs. "A lot of times, it takes time to put the material together. You may know what the first single, or the second, is going to be, but you don't know what the market will dictate, and that usually determines" video strategies, he says. "You're better off letting the audio product establish the market for you and then coming in a couple of months later with the video and riding that wave. But you've gotta let that wave form.

Peisinger adds that, while in many cases day-and-date releases are "ideal and we've done it [with New Kids On The Block's 'Step By Step'], often for a variety of reasons you either can't or don't want to have it concurrent. Last week we released Mariah Carey's first video at the point where she's already sold 3 million albums. Had we put it out at the time of the album's release, it wouldn't have been an event," he says.

#### JUSTIFYING VIDEOCLIP RELEASES

Making an event of a music video's release, from the label's perspective, is tantamount to generating a high level of interest for it. This phenomenon was especially evident in December, when Warner Home Video released Madonna's "Justify My Love" to retail after MTV refused to air it on the basis of its sexually explicit scenes (Billboard, Dec. 8).

While some executives say the Madonna case was an isolated incident-Castell calls it "an aberration-a publicity, market-driven thing"—others see a genuine opportunity for video singles at specialty stores.

PolyGram's Shults says, "Our research has shown that" there is a market for clip singles at the video retail level. "It would have to be teen product, and the timing of the re-leases has to be critical," he adds.

Equally critical, he says, is pricing. "The problem with video singles from a profitability standpoint is, how do you make your money?," he says. One possibility he proposes is releasing "one videoclip to home video and another one to television" in order to create "a uniqueness fac-

tor."
West Coast/National's Foltz says, "We have a possibility as long as the airplay would be limited or there'd be a window between airplay on the various music cables" and street date. However, he acknowledges that the very reason to release a video single-large sales potential-would probably make it impossible to keep it off cable programmers' lists to create such a window.

The market will get another test of a video single with the release of "Here Comes The Hammer," an eight-minute video single from M.C. Hammer complete with seven minutes of making-of documentary footage. The Capitol Records release, which retails for \$12.98, will be in stores in mid-February. Unlike the Madonna clip, "Hambegan airing exclusively on mer" MTV Jan. 20 and was available to all video outlets two weeks later.

Billboard.

FOR WEEK ENDING FEBRUARY 23, 1991

# Top Kid Video...

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.  TITLE  Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price	
1	1	21	★ ★ NO. 1 ★ ★ PETER PAN Walt Disney Home Video 960	1953	24.99	
2	2	39	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99	
3	3	23	ALL DOGS GO TO HEAVEN MGM/UA Home Video M301868	1989	24.98	
4	5	71	BAMBI Walt Disney Home Video 942	1942	26.99	
5	8	123	CINDERELLA Walt Disney Home Video 410	1950	26.99	
6	6	25	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99	
7	4	15	JETSONS: THE MOVIE Universal City Studios/MCA/Universal Home Video 80977	1990	22.95	
8	11	5	TEEN MUTANT NINJA TURTLES: ATTACK Family Home Entertainment 27344	1989	14.95	
9	7	129	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95	
10	12	227	ALICE IN WONDERLAND ◆ Walt Disney Home Video 36	1951	29.95	
11	10	282	DUMBO ♦ Walt Disney Home Video 24	1941	29.95	
12	9	73	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95	
13	13	77	DISNEY'S SING ALONG SONGS:THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95	
14	16	151	151 DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531			
15	14	46	TEEN MUTANT NINJA TURTLES: COWABUNGA Family Home Entertainment 27319	1990	14.95	
16	17	161	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95	
17	22	147	THE SWORD IN THE STONE ◆ Walt Disney Home Video 229	1963	29.95	
18	18	25	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Bros. Inc./Warner Home Video 12054	1990	14.95	
19	NE	wÞ	THOMAS THE TANK BREAKS THE RULES Strand VCI Entertainment 1204	1990	14.95	
20	21	115	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95	
21	RE-E	NTRY	WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64	1974	14.95	
22	NE	wÞ	BABY SONGS PRESENT: BABY ROCK Hi-Tops Video M622733	1989	14.98	
23	15	36	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99	
24	NE	wÞ	JUNGLE BOOK: MOWGLI GOES TO THE JUNGLE Strand VCI Entertainment 1401	1990	9.98	
25	23	70	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95	
<b>♦</b> ITA	gold c	ertifica	ation for a minimum sale of 125,000 units or a dollar volume of \$9 mill	lion at n	etail for	

◆ 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.

#### **NEWSLINE**

# **MPAA Sues Princess Cruise Line Over Alleged High-Seas Piracy**

The Motion Picture Assn. of America has filed a lawsuit against Princess Cruises Inc. alleging copyright infringement for the unauthorized copying and public performance of movies onboard the company's cruise ships. The suit, filed Jan. 17 in U.S. Federal Court for the Central District of California in Los Angeles, alleges that movies were copied and shown in the ships' teen centers and on closed-circuit TV in passenger staterooms. Unauthorized videocassette copies are also alleged to have been shown by or rented to the ships' crew. The suit claims Princess Cruises obtained legitimate copies of movies from authorized distributors, but then made unauthorized copies of those movies. The suit does not specify an amount of damages being sought.

#### **Warner Sets 'Bonfire' For April Release**

"Direct from theatrical release" is a common enough marketing line for B-movie suppliers hoping to lend an air of credibility and urgency to their titles, but major studios are not supposed to have to worry about those things. But don't tell that to Warner Home Video. The company announced last week that it is rushing the big-budget "Bonfire Of The Vanities" onto videocassette by April 17, a scant four months after its theatrical debut. Why the rush? The big-budget, big-star (Tom Hanks, Melanie Griffith, Bruce Willis) extravaganza based on Tom Wolfe's best-selling novel turned into the Christmas season's biggest box-office disappointment, barely edging above \$13 million in grosses. Ironically, Warner is including the title in the "It's a H.I.T." advertising program designed to help dealers increase rental turns (Billboard, Dec. 15).

#### **J2 In Cross-Promo With Nat'l Lampoon**

J2 Communications is launching its first effort to exploit the synergy with its recently acquired National Lampoon magazine. The April issue of Lampoon will include a two-page, four-color spread offering videos from J2's roughly 100-title catalog. The initial push, targeted at the 18-34-year-old males who make up the bulk of Lampoon's readership, will offer consumers one free cassette for every two they purchase from a selected group of feature films, comedies, sports, and music titles in J2's library. In a statement, J2/National Lampoon chairman/CEO Jim Jimirro said, "It is the first of many cross-promotions we envisioned when we acquired the magazine, and it will be followed by a continuing series of tie-ins which will take advantage of the marketing and programming strengths of the combined company."

#### Hanna-Barbera Marks 'Flintstones' Anniv.

Hanna-Barbera Home Video will mark the 30th anniversary of "The Flintstones" with the release of a six-cassette "30th Anniversary Collection." Included in the collection are two 30-minute, new-to-video "Flintstones" episodes (\$9.95 list each); a 30-minute made-for-video special, featuring Bill Hanna and Joseph Barbera, that mixes live action with animation (\$9.95 list); a full-length animated feature, "The Man Called Flintstone"; and a 96-minute retrospective featuring the first "Flintstones" episodes ever aired on TV (\$19.95 each). A special, seven-minute "bonus cassette" called "Fred Flintstone's How To Draw," showing viewers how the cartoons are created, will be available only as part of a two-pack with the 30th anniversary special or as part of a six-pack including the whole collection.

#### **Vidbits: Ingram, UAV, MCA/Universal**

Ingram Entertainment will offer retailers BMG Video's "The Star-Spangled Banner," as sung by Whitney Houston at the recent Super Bowl, at a special low price of \$3.99 each. All proceeds (less expenses) will be donated to the American Red Cross Crisis Fund to assist families of U.S. military personnel in the Persian Gulf ... United American Video has acquired video rights to the "Andy Griffith Show" from Viacom Enterprises ... MCA/Universal Home Video has pushed back the order close and street dates for "Henry And June," "White Palace," "Buried Alive," and "Pavarotti: The Event" to March 11 and March 28, respectively. The titles had originally been announced for release March 21.

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# Top Video Sales...

Billboard.

×	×	CHART	Compiled from a r	national sample of retail store sales reports.				_		
THIS WEEK	LAST WEEK	WKS. ON C	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price		
1	1	17	PRETTY WOMAN	★ NO. 1 ★★ Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99		
2	2	39	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99		
3	3	21	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99		
4	4	8	MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR	9.98		
5	5	14	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99		
6	6	18	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99		
7	7	12	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98		
8	8	231	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98		
9	11	23	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98		
10	10	19	RICHARD SIMMONS: SWEATIN' TO THE OLDIES $\Diamond$	Warner Home Video 616	Richard Simmons	1990	NR	19.98		
11	16	18	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98		
12	9	127	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95		
13	15	8	PLAY THAT FUNKY MUSIC WHITE BOY	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98		
14	14	19	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95		
15	12	6	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	29.95		
16	17	14	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98		
17	13	22	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95		
18	18	17	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98		
19	19	6	SKID ROW: OH SAY CAN YOU SCREAM	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98		
20	20	21	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98		
21	26	5	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98		
22	35	10	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98		
23	22	15	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99		
24	23	10	FRANK SINATRA: THE REPRISE COLLECTION	Warner Reprise Video 3-38196	Frank Sinatra	1990	NR	69.98		
25	25	15	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95		
26	36	36	STEP BY STEP ▲20	SMV Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98		
27	32	11	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR	19.95		
28	30	108	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99		
29	NE	wÞ	DIE HARD 2: DIE HARDER	CBS-Fox Video 1850	Bruce Willis Bonnie Bedelia	1990	R	94.98		
30	RE-E	NTRY	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95		
31	28	2	GUESS WHO'S COMING TO DINNER	RCA/Columbia Pictures Home Video 60541	Spencer Tracy Katherine Hepburn	1967	NR	14.95		
32	21	20	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95		
33	NE	wÞ	MARIAH CAREY: THE FIRST VISION	SMV Enterprises 19V-49072	Mariah Carey	1990	NR	19.98		
34	RE-E	NTRY	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99		
35	34	3	TO SIR, WITH LOVE	RCA/Columbia Pictures Home Video 60247	Sidney Poitier	1966	NR	14.95		
36	38	43	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98		
37	RE-E	NTRY	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99		
38	24	4	PRIDE AND JOY	SMV Enterprises 17V-49069	Stevie Ray Vaughan	1990	NR	17.98		
39	NE	wÞ	WORKOUT BURNING	Fox Hills Video FH1059	Kathy Smith	1989	NR	19.95		
40	RE-E	NTRY	CALLANETICS ♦	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95		

● RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail.
◆ ITA gold cert. for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum cert. for a minimum sale of 250,000 units or a dollar volume of \$1 8 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.

# **'Birth Of A Nation' Is Being Delivered** In Laserdisc Form

■ BY CHRIS McGOWAN

LOS ANGELES-LumiVision and Republic Pictures are both releasing laserdisc special editions of D.W. Griffith's epic 1915 film, "The Birth Of A Nation."

The movie was a landmark in motion-picture history, taking cinema from the two-reel, nickelodeon age to the feature film of sweeping scale and great emotional impact. Director Griffith pioneered or popularized such now-fundamental filmmaking techniques as parallel cut-ting between different shots within a scene, and the use of close-ups for dramatic emphasis.

"Birth Of A Nation" told the story of the Civil War and Reconstruction through the eyes of Griffith; it is unabashedly racist, but, despite this, was an aesthetic triumph and a great leap forward for the cinema. It was also an enormous commercial success, and helped make the movies an important part of American daily life.

LumiVision's 190-minute version bows this month, and retails for \$49.95. It has been digitally transferred and mastered from a 35mm print provided by the International Museum of Photography at the George Eastman House in Rochester, N.Y.

LumiVision transferred "Birth Of A Nation" at 16 frames per second (the speed at which it was shot), rather than the 24 frames per second of modern films. This ensures that the movie will be viewed at its intended pace, rather than the speeded-up tempo at which silent films have been projected in recent decades.

In addition, Joseph Breil's original score for the silent film (to be played by movie-house orchestras) has been compiled, reorchestrated, and recorded digitally (DDD). And the color tones of the movie's original tinting (administered to the black-and-white film) have been electronically re-created.

"I think people will be very impressed with the sound and picture quality," says Jamie White, president of Denver-based LumiVision, a laserdisc-dedicated label,

Republic has also announced that it will bow a 159-minute "Birth Of A Nation" laserdisc in May. No details were available at press time about the Republic edition, except that it has a stereo music track and will retail for \$34.98. In addition, Republic will launch D.W. Griffith's 1916 film "Intolerance" (his other major silent-film epic) on disc in May, running 123 minutes and listing for \$29.98.

LumiVision's "Birth Of A Nation" disc includes a 10-minutes and histograms than 1018 for

abridgement from the 1918 feature "The Birth Of A Race," which was an African-American response to the racism in Griffith's movie. Lengthy essays on the LumiVision disc jacket discuss that film and "Birth Of A Nation."

The LumiVision edition marks the first time that "Birth Of A Nation" has been issued on laserdisc.

GANGSTER FILMS ARE THE HOTTEST BOX-OFFICE DRAW OF THE 90s.

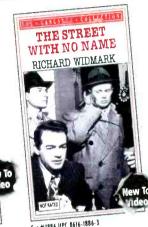
• Twelve gangster classics that set the standard for such crime blockbusters as "Miller's Crossing," "Goodfellas" and "The Godfather III."

 Includes the toughest-talking stars from Hollywood's golden era of gangster films.











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BILLBOARD FEBRUARY 23, 1991

# **Video Towne Turns Up The Volume On Audio Product**

MUSIC, MUSIC: To some skeptics, this business of putting music in video stores is so much talk-but not for Bob Williams, head of Video Towne. The web, with 114 stores, is a leader in the move by video specialists to augment their profits with audio, which in turn mirrors the increasing activity of distributors pushing such diversification (Billboard, Feb. 16).

In an interview with Billboard

columnist Chris McGowan. Williams offers hints. takes time for customers to realize you



now have music. So we've added signage," he says-signage that includes neon bars of music (including notes) in the windows of some stores, and new signage on the outside of other outlets, making it Video Towne Movies & Music.

Williams is serious about music and avoids the common fault of many video stores that add musici.e., not carrying enough stock. The number of audio pieces ranges from 10,000-25,000 in the 61 Video Towne outlets that offer music product. "We only carry depth in hits," says Williams. He is allowed this luxury because Video Towne and sister chain Alfalfa/Movietime enjoy the fruits of being linked through computer to Turtle's, the music web that supplies them with audio and is also owned by Super Club. "Every night what we sell is downloaded to their computers," adds Williams. "We automatically reorder. It's back in stock in three days. We don't need to carry depth of copy in every music genre." As an example of Video Towne's incredible audio breadth in relation to total pieces, Williams says a stock of 10,000 pieces will have 9,500 titles; and 25,000 pieces will include 23,000-24,000 titles.

Still another bugaboo, knowledgeable music buyers, is also accommodated by Super Club's syner-

gv-i.e., it can readily consult audio experts from the Turtle's or Record Bar chains. In addition, working together ensures that "when we buy music, we buy it right because of the volume involved.

MORE MUSIC: Video wholesalers adding music also find they must count on staff members who are knowledgeable about music, says Randy Shore, division manager at

Sight the music diviBillboard.



sion at Sight & Sound, Tim Coggeshall is the audio expert, according to Shore. "He knows music backward and forward. You have to

While Sight & Sound initially targeted video specialty stores for its music product, it is now selling to "every kind of store profile." And, he adds, "One of our secrets is EDI [electronic date interchange]. It's hard to manage inventory with just a field person coming in every three to four weeks and scanning the stock.
"We maintain stock in St. Louis,

but each of our branches can make product shipments and augment our activities," says Shore of branches in New Orleans; Little Rock, Ark.; Kansas City, Mo.; Minneapolis, "and soon Louisville

PIRACY PUSH: Recent piracy raids announced by the MPAA show action still concentrated in California, but ranging across wide areas elsewhere, including Puerto Rico.

The California searches and seizures: VHD Video, 10951 Westminster, Garden Grove; Time Video, 77092 Otis, Cudahy; May's Video, 2239 First Ave., San Diego; Video R Us, 5255 Linda Vista Road, San Die-(Continued on next page)



Pump It Up. Christian Slater, left, star of RCA/Columbia Pictures Home Video's upcoming release "Pump Up The Volume," greets the studio's marketing VP, Bill Perrault. "Pump" will be released to the rental market March 13. Order close is Thursday (21)

# Top Video Rentals..

띨	/EE	ON CHART				6	
THIS WEEK	LAST WEEK	WKS. 0	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Dating
1	3	4	YOUNG GUNS II	NO. 1 ★★ Morgan Creek CBS-Fox Video 1902	Emilio Estevez Kiefer Sutherland	1990	PG
2	NE	wト	DIE HARD 2: DIE HARDER	CBS-Fox Video 1850	Bruce Willis Bonnie Bedelia	1990	
3	1	7	ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990	
4	2	7	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	
5	4	6	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	P
6	8	3	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	
7	6	5	THE ADVENTURES OF FORD FAIRLANE	CBS-Fox Video 1840	Andrew Dice Clay	1990	T
8	5	12	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	
9	7	12	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	P
10	NE	w	NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	
11	9	17	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	
12	NE	w <b>&gt;</b>	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	
13	10	4	DELTA FORCE 2	Media Home Entertainment M012458	Chuck Norris	1990	-
14	14	3	MO' BETTER BLUES	Universal City Studios	Denzel Washington	1990	_
15	11	15	THE HUNT FOR RED OCTOBER	MCA/Universal Home Video 81013  Paramount Pictures	Spike Lee Sean Connery	1990	-
16	13	7	GREMLINS 2: THE NEW BATCH	Paramount Home Video 32020 Amblin Entertainment	Alec Baldwin Zach Galligan	1990	P
17	12	14	TOTAL RECALL	Warner Home Video 11886  Carolco Home Video 68901	Phoebe Cates  A. Schwarzenegger	1990	
18	15	13	BACK TO THE FUTURE PART III	Amblin Entertainment	Michael J. Fox	1990	
19	16	12	CADILLAC MAN	MCA/Universal Home Video 80976 Orion Pictures	Christopher Lloyd Robin Williams	1990	H
20	18	8	GHOST DAD	Orion Home Video 8756 Universal City Studios	Tim Robbins Bill Cosby	1990	
		_		MCA/Universal Home Video 80979  Touchstone Pictures	Alan Alda	+	-
21	17	12	BETSY'S WEDDING	Touchstone Home Video 1067  Miramax Films	Molly Ringwald  Diane Keaton	1990	_
22	26	2	THE LEMON SISTERS	HBO Video 90326  Epic Home Video	Carol Kane Charlie Sheen	1990	P
23	19	11	MEN AT WORK	RCA/Columbia Home Video 59463-5  Neue Constantin Film	Emilio Estevez Stephen Lang	1990	P
24	20	7	LAST EXIT TO BROOKLYN	RCA/Columbia Home Video 90633  Tri-Star Pictures	Jennifer Jason Leigh  Matthew Broderick	1990	
25	25	20	GLORY	RCA/Columbia Home Video 70283-5	Denzel Washington	1989	L
26	27	7	TIE ME UP! TIE ME DOWN!	Miramax Films RCA/Columbia Home Video 90903	Victoria Abril Antonio Banderas	1990	N
27	31	5	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	
28	21	8	HENRY V	CBS-Fox Video 6163	Kenneth Branagh	1989	
29	23	14	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	
30	28	5	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	
31	22	6	LONGTIME COMPANION	Vidmark Entertainment	Bruce Davison Stephen Caffrey	1990	
32	24	3	REPOSSESSED	Live Home Video 68919	Linda Blair Leslie Nielsen	1990	P
33	29	16	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	ı
34	37	16	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	
35	36	11	BLIND FURY	Tri-Star Pictures RCA/Columbia Home Video 70253-5	Rutger Hauer	1990	
36	33	16	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	
37	32	7	SHORT TIME	Live Home Video 68922	Dabney Coleman Matt Frewer	1990	P
38	34	28	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	
39	39	21	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	Γ
40	35	6	FRANKENHOOKER	SGE Home Video 2013	James Lorinz Patty Mullins	1990	t

🔷 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. \$\infty 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

#### STORE MONITOR

(Continued from preceding page)

go; Valley Video, 25073 Sunnymead, Moreno Valley; and Video Row, 15925 East Gate, Hacienda Heights.

Also hit in California: Discolandia, 2631 N. Figueroa, L.A.; Classic Video, 4222 E. Slauson, Maywood; Video 2000, 5314 Atlantic, Maywood; May-Gate Video, 4063 Slauson, Maywood; El Volacan Video, 2501 Carlin, Compton; and a residence also in Compton, 2509 Sante Fe

Raids during December and January in New York struck Not Just Another Video Store, 221-23 Horace Harding Expy., Queens; Limelight Video, 118-29A Metropolitan, Queens; Magical Video, 192 Throop, Brooklyn; Maggy Video, 67 Fourth Ave., Brooklyn; American Video, 658 Courtlandt Ave., Bronx; and TNT Dynamite Video,

2594 Third Ave., Bronx.
Also in New York: Video Accessories, 256 E. 138th St., Bronx; Lana's Video, 759 E. 149th, Bronx; Rainbow Video, 289 E. 166th, Bronx; Bayshore Video, 1713 Fifth Ave., Bayshore; Vision Video, 1635 Great Neck Road, Coplague; Video Mobil, 132 Autoban Ave., New York; and E & A Video, 1575 Walton Ave., Bronx.

Six stores were raided in Puerto Rico: Special Video, Carr. 176 Cupey, Rio Piedras; Max Video, Calle Fortaleza 103, San Juan; Hapi-Centro Video, Ave. Barbosa 118, Cantano; Boricuba Video, Ave. Rafael Laza 42, Aguas Buena; Surf Video, Carr. 670, Manati; Video Galeria, Caru 2, Luis Molina 4, Barceloneta.

In Pennsylvania: Oreland Video, Oreland Shopping Center, Oreland; Oreland Video, Flourtown Shopping Center, Flourtown; Oreland Video, Regency Square Shopping Center, Willow Grove; and The Video Club, Cresco Heights Plaza, Cresco.

Plaza, Cresco.
In Michigan: Aspen Video, 9880
Belleville Road, Belleville, and
Video One, 14411 E. Nine Mile
Road, Warren.

In New Jersey: Beach Ritz Video, 5 Prospect, Elizabeth, and Action New Releases Video, 720 Westside Ave., Jersey City.

In Chicago: Ashland Video II, 1534 E. 75th St.; Parklane Video 1, 1729 E. 87th St.; and Best Side Video, 1580 W. Division.

In Florida: Managua Video, 630 NW 109th St., Sweetwater; Dollar Video Club, 555 E. 25th St., Hialeah; Latino-American Video, 2615 Davie Blvd., Fort Lauderdale; Video Variety, 237 NW 12th, Miami; and ET Video, 4823 SW 8th, Mi-

And elsewhere: Star Video, Leo Avenue and Route 83 Expressway, La Joya, Texas; B & R Video, 1 Crestwood Circle, Americus, Ga.; House Of Video, 201 St. Joseph, Brewton, Ala.; Smith Bay Video, Box Office, and Solberg Video in the Virgin Islands; and Video Kingdom, 1105 Entrance Road, Leesville, La.

For the month of December, there were 24 raids resulting in the seizure of 16,293 tapes valued at \$1 million based on a \$65-per-tape price. In January there were 30 raids, and 11,525 seized tapes at an estimated value of \$750,000.

# COME'N GET IT.

CYBILL

Texasville is a sexual comedy about a sleepy little town where the women haven't forgotten how to flirt and the men haven't figured out how to say 'no'.

It's a frantic, unforgettable romp through a small eccentric town with a sex life as big as all indoors.

And it has what it takes to bring lots of folks flocking indoors to rent it:

★ It features an all-star cast, including:

Jeff Bridges (The Last Picture Show, Jagged Edge, The
Fabulous Baker Boys); Cybill Shepherd (The Last
Picture Show, Taxi Driver, TV's Moonlighting);

Annie Potts (Ghostbusters I and II, TV's Designing Women); Cloris Leachman (The Last Picture Show, Young Frankenstein, Prancer); Timothy Bottoms (The Last Picture Show, The Paper Chase); Eileen Brennan (The Last Picture Show, Private Benjamin, White Palace); and Randy Quaid (The Last Picture Show, Midnight Express, The Last Detail).

- ★ Sequel to the American classic film, *The Last Picture Show* 1971 Academy Award® nominations for Best Picture and Best Director, and adapted from the Pulitzer Prize-winning bestseller by Larry McMurtry.
- ★ Directed by acclaimed director Peter Bogdanovich (*The Last Picture Show, What's Up Doc, Paper Moon*).
- \* Critics are hot on Texasville

"Jeff Bridges and Cybill Shepherd give the best performances of their careers... Annie Potts is a superb addition to the cast of 'The Last Picture Show.'"

-Marilyn Beck, Chicago Tribune Syndicate

"TWO THUMBS UP...a fresh look at the way men and women relate to each other."

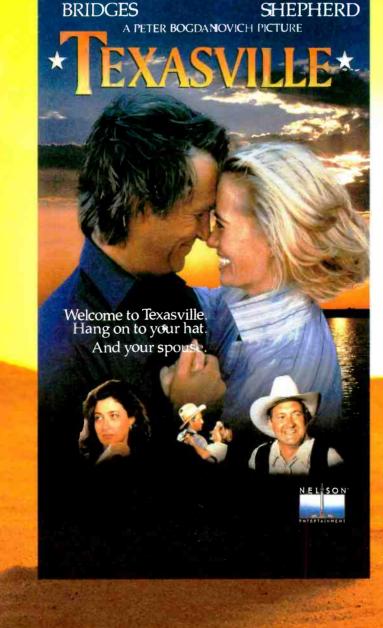
—Siskel & Ebert

★ Pay TV Availability: 9/29/91

ORDER CUT-OFF: 4/8/91

STREET DATE: 4/25/91

AVAILABLE ON VIDEOCASSETTE and LASER DISC.





BILLBOARD FEBRUARY 23, 1991

# Rentrak On Track With Profitable 3rd Qtr.

■ BY DON JEFFREY

NEW YORK-Despite a big jump in costs, Rentrak Corp.'s sharply higher revenues yielded a profitable third quarter, reversing the loss of the previous year.

For the three-month period that ended Dec. 31, the pay-per-transaction home video distributor reports a net profit of \$380,562, compared with a loss of \$1.04 million in the same period the year before.

Revenues increased 81% to \$8.68 million, while costs went up 128% to \$6.47 million.

Kim Cox, chief financial officer of the Portland, Ore.-based company, says the higher costs reflect the "studios' share of our revenues.'

In its pay-per-transaction system,

Rentrak leases videocassettes from the studios and, in turn, leases them to retailers. The retailer gives Rentrak \$1.25 of each \$2.50 rental. Rentrak keeps 25 cents and returns \$1 to the studio.

Although direct costs were higher, the company reduced its selling and administrative expenses by 38.7% in the quarter to \$1.83 million. Cox says this was accomplished primarily by reducing training costs.

Revenues were up, Cox adds, because participating retailers were doing a greater share of their business through pay-per-transaction, and be-cause of "favorable product releases" in the quarter. Cox says that after one year in the Rentrak system, retailers have about 20%-30% of their inventory in pay-per-transaction vid-

As of Dec. 21, 1990, there were 1,648 retailers and 95 studios taking part in Rentrak's system. One year earlier, Cox estimates, there were 900 retailers and 55 studios participating.

An investment analyst who follows the stock says, "The revenue line will drive the earnings, and that's a function of two things: the number of stores signed up and the number of studios. As we go through the year, we'll see how the company rolls out and gains studios.'

For the nine-month period that ended Dec. 31, Rentrak's net profit was \$714,996 on revenues of \$23.7 million, compared with a net loss of \$2.24 million on \$11.3 million in revenues in the year-earlier period.

Recently, Rentrak obtained a \$2 million revolving line of credit from a private, unnamed investor for working capital.

In over-the-counter trading, investors recently bid \$6.25 a share for the company's stock. At the end of last year, shares were trading at \$4.875

## Rank Film/TV Unit Sales Up Duping, Racking Operations Cited

LONDON-The Rank Organization's video duplication and rackjobbing operations helped boost revenues at the company's film and television division last year.

In financial results announced here for the 12 months ended Oct. 31, the film/TV unit reported that sales rose 11% to \$1.03 billion. Profits fell 24% to \$71.9 million, however.

James Daly, managing director of the division, said Rank Video Services America (Rank's video duplicator in the U.S.) saw volume rise 48% during the year, while net margins were up slightly as high volume and declining costs offset price cuts in a highly competitive

Rank Retail Services America, the home video rackjobber, formerly called Video Channels, had revenue growth of 78% but "outstripped our ability to manage the

business properly," Daly admitted. Recent investments in a warehouse and computers will put the business on track to profitability, he said.

In the U.K. video-duplication business, two of Rank's major customers. Warner Bros. and RCA/ Columbia, cut back on duplication after their product was caught up in the collapse of sell-through distributor Parkfield Entertainment.

Rank Organization as a whole reported that after-tax profits rose 10% to \$395.9 million on a 22% jump in revenues to \$2.61 billion.

The parent company has major interests in holiday centers, hotels and motels, casinos, restaurants, and vacation-home development. Its film/TV division includes Pinewood Studios, Odeon Cinemas, and Rank Film Laboratories. among other components.

## **VIDEO PEOPLE**

West Coast Video Duplicating Inc. promotes Paula Tait to senior VP of sales. She was previously director of customer services.

Video Products Distributors promotes Russ Frazier to VP of sales, Hans Lange to VP of finance, and Larry Wasson to VP of operations and management information systems. They all held previous positions in their respective departments.





PolyGram Music Video names Timothy J. Snow director of programming and acquisition and Paul Freehauf product manager in charge of popular music titles. They were previously an independent producer, and product manager at Sports Channel/New England, respectively.

Media Home Entertainment promotes Russ Kamalski and Charles Duncan to VP, special markets, and director of video production/operations, respectively. Kamalski was previously director of sell-through marketing, while

V.I.E.W. Video names Andrew Melomet Eastern regional sales manager. He was previously special projects director for Creative Programming Inc.

Ronald G. Hansen is named northwest Florida sales representative for Allied Film & Video in Orlando. He was previously an account executive at a video postproduction and duplication company in Salt Lake City.

Duncan was most recently a consultant in the operations department.

**VALENTI DISCUSSES FILM BIZ. RATINGS AT CONFAB** (Continued from page 42)

35% in the past 10 years, reaching 23,689 in 1990.

This growing imbalance between the number of screens available and the falling number of movies released has led to increased competition among theater operators for the choicest movies and has increased the leverage of movie distributors in negotiating the split of box-office take.

At the same time, Valenti reported, the average negative cost of all films produced by MPAA companies climbed 14% in 1990 over 1989 to \$26.8 million. The costs of prints and advertising climbed a staggering 26% last year to an average of \$11.6 million.

In other words, a studio had to spend an average of \$38.4 million to produce, distribute, and promote a movie in 1990.

Valenti also used the forum to defend the MPAA's recent decision to alter its film rating system by replacing the non-trademarked X rating with a trademarked NC-17.

Valenti noted that in the early years of the rating system, the X-rat-

ed "Midnight Cowboy" won an Oscar for best picture. However, he said, "In the intervening years, the category was soiled by some movies, beyond the pale, who self-applied the X-rating. Moreover, lately an increasing number of films were going to the marketplace unrated. An unrated film confuses parents. Unrated erodes the integrity of the rating system by obscuring the content of the film.

Valenti also took a swipe at pressure groups that have attempted to pressure theaters and video stores into not carrying NC-17-rated movies. "What we cannot do," he said, "is allow zealots or self-anointed special groups who claim divine vision to intimidate us or coerce us or frighten us. In this free and loving land, adults are free to choose their way of life, the books they read, the TV programs they watch, the movies they view, the music they hear. No one must ever interfere with that freedom rooted in the very soul and constitutional spirit of this nation."

PAUL SWEETING

Billboard.

FOR WEEK ENDING FEBRUARY 23, 1991

# Top Special Interest Video Sales.

2 WKS. AGO TITLE Program Supplier, Catalog Number RECREATIONAL SPORTS. \* \* No. 1 \* \* 11 148 DORF ON GOLF ◆ 19.95 ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423 14.98 BIG PLAYS, BEST SHOTS & BELLY LAUGHS NFL Films Video M102621 NEW 19.98 WAYNE GRETZKY: ABOVE & BEYOND Live 4 11 19.95 **GREG NORMAN: THE COMPLETE GOLFER** 8 30 29.95 AUTOMATIC GOLF A 💠 3 14.95 LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626 16 7 44 19 95 **BASEBALL FUNNIES** 10 72 14.95 **HOCKEY'S GREATEST HITS** 3 9 15 9.95 THE BOYS OF SUMMER 10 14 35 14.95 FOOTBALL FOLLIES 11 7 48 19 95 LEE TREVINO'S PRICELESS GOLF TIPS VOL. 2 12 RE-ENTRY 19 95 **CHAMPIONS FOREVER** ◆ J2 Communications J2-13 6 THE 10 GREATEST MOMENTS IN YANKEE HISTORY Wood Knapp Video KV404 14 20 14.95 BASEBALL CARD COLLECTING 15 9 25 9 95 **GOLF YOUR WAY** 16 RE-ENTRY 23.99 DAZZLING DUNKS AND BASKETBALL BLOOPERS & CBS-Fox Video 2229 RE-ENTRY 14.98 MICHAEL JORDAN: COME FLY WITH ME ◆ 18 19.98 RE-ENTE **GOLF LIKE A PRO WITH BILLY CASPER Morris** 19 RE-ENTR 14.95 NASCAR VIDEO MAGAZINE: VOL. 1 A\*Vision 16.98

EEK AGO	, AGO	N.	Compiled from a national sample of retail store sales reports.	sted
THIS V	2 WKS	WKS. (	TITLE Program Supplier, Catalog Number	Sugge

ĺ				HE	ALTH AND FITNESS,	
		1	2	107	★ ★ NO. 1 ★ ★ JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
		2	1	17	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
1		3	3	215	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
1		4	5	25	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
		5	6	215	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
1		6	8	5	KATHY SMITH'S WEIGHT-LOSS WORKOUT Fox Hills Video M0323732	19.98
		7	10	37	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
		8	9	215	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
1		9	4	57	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT $\diamondsuit$ Fox Hills Video MO32466	19.98
1		10	7	119	KATHY SMITH'S FAT-BURNING WORKOUT $\diamondsuit$ Fox Hills Video FH1059	19.98
]		11	11	215	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦ Warner Home Video 070	29.98
		12	20	3	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
		13	13	142	START UP WITH JANE FONDA Warner Home Video 077	19.95
		14	18	47	<b>DENISE AUSTIN'S SUPER STOMACHS</b> Parade Video 27	19.95
		15	16	69	BEGINNING CALLANETICS   MCA/Universal Home Video 80892	24.95
		16	15	201	JANE FONDA'S NEW WORKOUT ◆ Warner Home Video 069	29.98
		17	17	89	KATHY SMITH'S TONEUP JCI Video 8112	14.95
		18	14	55	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
		19	RE-E	NTRY	KATHY SMITH'S WINNING WORKOUT Fox Hills Video FH1012	19.98
		20	RE-E	NTRY	DENISE AUSTIN'S NON-AEROBIC WORKOUT Parade Video 32	19.95
ic	n at					1

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

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# 'Pump Up The Volume' Should Make Some Noise

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

• "Pump Up The Volume" (1990), RCA/Columbia Home Video, prebooks Thursday (21)

eo, prebooks Thursday (21).

Christian Slater ("Heathers") plays a withdrawn and sensitive student at Hubert Humphrey High School who gets his thrills at night by electronically disguising his voice and broadcasting an intense, angry, and very funny radio show from his basement. As he starts exposing the hypocrisy of the school, he becomes a local hero, and the problems of the administration start escalating beyond anyone's control. With an excellent rock and



by Michael Dare

rap soundtrack, this movie is smart, hip, honest, and exhilarating. It has the authentic voice of rebellion, and it's one of the best films of last year. Teens will love it. Rent it with "Over The Edge."

## • "Frankenstein Unbound" (1990), CBS/Fox, prebooks 2/29.

You might wonder who needs another Frankenstein movie, but this version by Roger Corman takes the story into several new realms of strangeness. John Hurt plays a scientist from the future who inadvertently rips open the fabric of time and space, sending himself back to Geneva in the 19th century, where he meets Dr. Frankenstein and his monster, who is terrorizing the village. He eventually meets aspiring novelist Mary Shelley, and fact and fiction blend into a fascinating vision of science gone haywire. This is a thinking man's monster movie that shouldn't be missed. Rent it with "Re-Animator."

#### • "Arachnophobia" (1990), Hollywood Pictures Home Video, prebooks 2/26

books 2/26.

Producer Frank Marshall turns director and proves "who needs Steven Spielberg?" in this splendid remake of "Jaws" with spiders instead of a shark. It's half thriller, half comedy, and all a hoot as Jeff Daniels plays a city doctor doing battle with killer arachnoids in the country. John Goodman is particularly hysterical as the two-gun exterminator with an attitude problem. But the stars are the spiders, who are definitely not mechanical. I hope they paid Daniels a lot of money, because they crawl all over him. Rent it with "Raid."

#### • "Narrow Margin" (1990), LIVE, prebooks 2/26.

Anne Archer ("Fatal Attrac-(Continued on next page)



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#### **2ND FEATURES**

(Continued from preceding page)

tion") goes on a blind date and ends up witnessing a gangland murder. Soon she's pursued by a district attorney (Gene Hackman) who wants her to testify, plus several killer hoods who definitely don't want her to testify, or even breathe. The chase goes from helicopter to car to train in the best Hitchcock tradition, without a breath wasted. The dialog is snappy and sarcastic and the action relentless, making this thriller one of director Peter Hyams' best. Rent it with "North By Northwest."

#### "Vincent-The Life And Death Of Vincent Van Gogh" (1989), Roxie Video, prebooks

Wednesday (20).
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# • "Ducktales, The Movie— Treasure Of The Lost Lamp" (1990), Walt Disney Home Video,

prebooks 2/26.
Scrooge McDuck and his three nephews search for lost treasure in this surprisingly entertaining animated annexation of all the pleasures of "Raiders Of The Lost Ark." There are evil sorcerers, genies, ducks, dogs, and magic. If parents rent it just for their kids, they'll end up enjoying it, too. See it with anything else by Disney.

#### • "The Phone Call" (1989), Monarch Home Video, prebooks Tuesday (19).

A businessman (Michael Sarrazin) accidentally calls the wrong number and gets a gay-targeted phone-sex service. For some reason, the guy on the other end of the line obsesses on him, and his life turns into a strangely unsettling and twisted version of "Fatal Attraction." All he has to do is tell the truth, but he compounds lie upon lie till he becomes genuinely irritating, and you want to smack him around as much as his adversary does. Rent it with "Sorry, Wrong Number.

#### • "The Last Riders" (1990), PM Entertainment Group, prebooks 2/25.

Eric Estrada accidentally kills a cop, then heads to Vegas to start a new life. He must have never seen a movie in his life, because he doesn't seem to know that his past is inevitably going to catch up with him. Since he's a biker/drug dealer and the cop was crooked, it's sort of hard to know whom to root for. I guess the bad guys are the ones who are the most vicious. See innocent people slaughtered! Get to feel self-righteous! Resurrect Estrada's career! Rent this tape with "Hell's Angels On Wheels."

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Jack's Has Roches. The Roches join Kathy Mattea at Jack's Tracks recording studio in Nashville to add harmony vocals to "Whole Lotta Holes," a John Vezner/Don Henry composition to be included on Mattea's seventh album, "Time Passes By," for PolyGram. Pictured, from left, are Suzzy, Terry, and Maggie Roche and Mattea.

# **Crowd Expected At AES Paris Meet** War Not Severely Hampering Attendance

■ BY SUSAN NUNZIATA

NEW YORK-The shadow of the Gulf war and threats of terrorist activity are not expected to greatly affect the number of exhibitors or attendees at the 90th Audio Engineering Society Convention, Tuesday-Friday (19-22) at the Palais des Congress in Paris, according to AES president-elect Roger Furness.

While he notes that attendance may be down slightly, particularly from the North American and Asian countries, Furness is optimistic about the meet, which is the society's largest European Convention thus far.

There are 265 exhibitors slated for the show, up from last year's 206 in Montreux, Switzerland. No decline is expected among European exhibitors and attendees, although many are choosing train or auto travel rather than air to get to Paris.

In addition, this year marks the return of many major console manufacturers from the U.K. who boycotted the convention last year (Billboard, March 17, 1990)

Despite travel restrictions for personnel at several North American and Asian companies, most of these manufacturers will be represented at

'We feel that business is still continuing around the world'

the show by their European subsidiaries or distributors. Only one exhibitor from the U.S. has dropped out, according to Chris Plunkett, AES exhibitors manager.

"At the present moment, it doesn't look very strong in terms of adverse reaction," says Furness. "I wouldn't say that people aren't aware of [the war]. Everybody in Europe is aware of what's going on and has doubts about what things are going to happen. What tends to be happening is people are taking a more realistic at-

The attitudes at North American firms vary from companywide travel restrictions to a staunch refusal to bow to the threat of terrorism. At most companies, the general attitude is that business must go on.

Harman/JBL, Mark IV Audio, and Sony Corp. are among the North American and Asian companies that have issued travel restrictions.

Only one representative from JBL's Northridge, Calif., headquarters will attend the convention, with the rest of its representatives coming from JBL offices in the U.K., France, Denmark, and Germany.

However, travel restrictions will have no effect on the products the company is bringing to the show, according to Mark Terry, newly appointed executive VP of sales and marketing with JBL International. 'We feel that business is still continuing around the world, and I think that's an important thing for everyone to realize," says Terry. "There'll be people at the show who are interested in our products."

Mark IV Audio products, including Electro-Voice and Gauss, will be displayed by European representatives and distributors.

Joseph Martinez, president of DIC Digital, Fort Lee, N.J., is attending the convention with great expectations. As a supplier of DAT, Martinez reports a dramatic increase in business in Europe, particularly as a new generation of DAT recorders is introduced by several companies.

"The situation in the Middle East is having an effect on all businesses,' says Martinez. "But I don't believe our country or the world economy is going to come to a stop. Especially in our industry, we're going to continue to see growth."

Lexicon is sending 10 of its U.S.based employees to the convention, which marks the company's 20th anniversary. "We're not cutting back on anybody because of the size of show and the people we expect there," says Lexicon president Dan Roberts.

According to Roberts, the Waltham, Mass.-based company has chosen not to let the fear of the unknown intimidate it, taking on a "business as usual" attitude. "You could walk out on the street tomorrow and get hit by a car," he says. "Anything can hap-

Due to its recent expansion, Crest Audio, based in Hawthorne, N.J., is sending more employees than ever before to the AES convention. "Business has to go on," says the company's Craig Hannabury. "We have very important things to accomplish. These trade shows are not only for showing new product but meeting with distributors and establishing new distribution."

Crest opened a new office in the U.K. and is expanding its product line. The company will be represented by three U.S. and two U.K. employ-

At Sony Broadcast & Communications, which is operating under a companywide travel-restriction policy the outlook for the convention is opti-

mistic.
"From my contacts with lots of people on both sides of the water, most people seem to be going to the Paris show," says Chris Hollebone, GM of pro audio with the Basingstoke, U.K.-based Sony Broadcast & Communications. "In terms of representation, I'm sure most of the major manufacturers will be there. Attendancewise, I think we'll suffer from

(Continued on page 56)

## **Audio, Film, TV Engineers Gather To Talk Shop** SMPTE, AES Joint Conference Unites Industries

BY SKIP PIZZI

DETROIT-More than 500 audio. video, and film industry engineers from around the world met in Detroit Feb. 1-2 for the first joint conference of the Society of Motion Picture and Television Engineers and the Audio Engineering Society.

Most of the conference was structured with separate AES and SMPTE sessions, but all attendees were able to move freely between programs. One joint session and several combined events brought the conclave together at several points during the conference.

One day prior to the conference, SMPTE held a tutorial on digital video, and on Feb. 3 AES presented a "miniconference" on car audio.

The focus of the AES conference was "Television Sound, Today And Tomorrow," while SMPTE highlighted the event, its 25th annual television conference, as the midpoint of "A Television Continuum— 1967 To 2017." As such, the SMPTE program ranged widely throughout new and developing video and tele-vision technologies, while AES sessions concentrated on audio for vid-

Highlights on the video side included developments in digital video, new camera technologies, highdefinition television, digital compression techniques for video, recording formats, and consideration of the significant economic issues facing the industry.

The anniversary for SMPTE pro-

vided a context for several well-received retrospective presentations. AES looked back, as well, when NBC's Joel Spector, veteran sound mixer for "Saturday Night Live," exhibited the growth of the industry in microcosm with a history of that show's approach to television sound since its origins in 1975.

Several important themes emerged from the conference regarding synchronization in the digital age. Speaking at a joint luncheon, AES president Marshall Buck remarked, "If George Westinghouse had chosen 64 Hz as a powerline frequency, our work on standards would be a lot easier," referring to digital systems' universal reliance on powers of two for their time-base operations.

#### Much talk centered on the nature of digital audio & video transfer

Buck and others pledged support for the societies' continued and coordinated work on standardization issues

Synchronization was also discussed in regard to digital audio work stations, with the refinement of their sync capabilities appearing to be a universal (and welcome) industry trend. Progress toward a standard datafile transfer format between various manufacturers' work stations was reported, but work still remains here.

Similar to other recent industry meetings, much talk centered on the true nature of digital audio and video transfer. The promise of infinite dubbing without generation loss is now being rephrased in more realistic terms, as reports of degradation from repeated digital copying continue to surface.

Generational loss seems more perceptually evident in audio, however, so manufacturers and users were advised to adjust their thinking accordingly. One such approach is a move toward higher-resolution

systems for original recording, providing a datastream more able to confront these downstream deteriorations and emerge with a higherquality end product.

Another oft-mentioned subject was the increased need for data management software in the digital production arena. As more facilities and programs convert to digital systems, the critical importance of file management, storage, and retrieval operations has become painfully evident. Several database-style solutions were discussed.

The maturing of microphone and recording techniques for surround sound was clearly evident, with several sophisticated developments explained and demonstrated.

Variants on the traditional midside (M-S) microphone techniques for surround-sound applications predominated, although some radical new approaches were also put forth. Multichannel sound formats for future HDTV systems were also proposed, with domestic and "electronic cinema" venues considered separately.

In a related matter, there was some concern over the effect of digital audio compression techniques for transmission of signals subject to matrix decoding at the receiver (such as the current Dolby Surround system).

The overall mood of engineers at the conference was decidedly upbeat regarding obstacles faced by their disparate yet related pursuits.

The joint conference was a good idea," said John Watkinson, a British industry consultant and author, who presented two of the best-re-ceived papers at the conference. "It raised some eyebrows among those who thought the whole world was video-or audio-to see such a well-(Continued on page 56)

AUDIO, VIDEO& F CAREER EDUCAT FULL SAIL CENTER FOR THE RECORDING ARTS HANDS-ON TRAINING . 7-STUDIO COMPLEX IN FLORIDA CALL: 407-679-63 3300 UNIVERSITY BLVD. WINTER PARK, FLORIDA 82792

BILLBOARD FEBRUARY 23 1991

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## **PRO AUDIO**

Billboard.

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONTEM
TITLE Artist/ Producer (Label)	GONNA MAKE YOU SWEAT C&C Music Factory/ R.Clivilles;D.Cole (Columbia)	I'LL GIVE ALL MY LOVE TO YOU Keith Sweat/ K.Sweat (Elektra)	BROTHER JUKEBOX Mark Chestnutt/ M.Wright (MCA)	GOLD DIGGER EPMD/ E.Sermon;P.Smith (Def Jam)	ALL THE MAN I NEED Whitney Houston/ N.M.Walden (Arista)
RECORDING STUDIO(S) Engineer(s)	AXIS Acar Key;Rodney Ascue	CHAMELEON Bobby Wooten	JAVELINA Warren Peterson	HIT FACTORY Charlie Marotta; Ivan Rodriguez	TARPAN/RIGHT TRACK David Frazer; Dana John Chappelle/ Jeff Lord-Alge
RECORDING CONSOLE(S)	Amek Angela	TAC Scorpion	Trident 80 B Series	SSL 6064 G Series	SSL 4000 G Series/ SSL 4064 E Series G Computer
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Sony JH 24	Mitsubishi X-850	Studer A-800 MK3	Studer A-80/ Studer A-800
STUDIO MONITOR(S)	Yamaha NS10 Tannoy System 12 DMT Hothouse Amps	Yamaha NS10	Tannoy SSMU	UREI 813 Research Yamaha NS10	UREI 813B Yamaha NS10/ Tannoy SSMU Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Scotch 250
MIXDOWN STUDIO(S) Engineer(s)	PLATINUM ISLAND Acar Key; Rodney Ascue	HIT FACTORY Bobby Wooten	ELEVEN ELEVEN Lynn Peterzell	HIT FACTORY Charlie Marotta; Ivan Rodriguez	TARPAN David Frazer
CONSOLE(S)	SSL 4056 E Series G Computer	Neve VR	Neve V Series IIs	SSL G Series 6064	SSL 4000 G with Total Recall
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800/ Studer A-820	Studer A-800	Mitsubishi X-850	Studer A-800 MK3	Studer A-80 Ampex ATR-102
STUDIO MONITOR(S)	Yamaha NS10 UREI 813B Tannoy BPM 6.5	Yamaha NS10 Tannoy Gold Series	Sierra Audio KEF C55 Yamaha NS10	Yamaha NS10 UREI 813	Yamaha NS10 UREI 813
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Scotch 250
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	MASTERDISK Howie Weinberg	STERLING SOUND George Marino
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sanyo/ JVC	DADC	Distronics
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Uni Distribution	Sony Manufacturing	HTM/Sonopress

© 1991, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

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3348, and I've never had any problems. It always works."

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They're looking way over the horizon. They've given the 3348 Geoche features I've only

George Massenburg
chose a PCM-3348 based on the same
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begun to use now, but I know they'll be essential down the road."

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## Firms 'Stand Up' For Troops Team For Cassette-Donation Project

NEW YORK-Several professional audio companies have participated in donating 20,000 audiocassettes of "Stand Up," a patriotic song by the New York-based rock/metal band Wizards

Shape Inc., of Biddeford, Maine, supplied the 20,000 cassettes and tape was supplied by BASF Corp. Information Systems, of Bedford, Mass. The program was duplicated by Burlington Audio/Video Inc. of

Jan Alan, VP of Burlington, is the band's lead vocalist and co-manager. Alan conceived the project with John Steinhauer of JCS/Direct Management, the band's co-manager. New York Sen. Daniel Patrick Movnihan coordinated the distribution of the cassettes through the Defense Logistics Agency.

The cassettes also include extra space to allow troops to record messages and send them home to families and friends.

#### AKG Revamps Its U.S. Marketing Division

NEW YORK-AKG Acoustics Inc. is restructuring its sales and marketing operations in the U.S. The company markets AKG, dbx, Orban, BSS, Turbosound, Quested, and Precision Devices lines domestically

AKG Acoustics is creating a separate marketing department responsible for all aspects of marketing from product management through advertising and support materials. All sales efforts will be spearheaded by independent sales managers for the different product groups, according to AKG president S. Richard Ravitch.

Under the new corporate structure, several promotions have taken place. David Roudebush was promoted to the newly created position of corporate marketing manager, David Angress was named director of national sales for the dbx, AKG, and Quested lines, and David Talbot is now national sales manager for the BSS Audio, Turbosound, and Precision Devices lines.

In addition, Howard Mullinack was named director of international sales with responsibility for the Orban line domestically, for Orban and dbx products worldwide, and for all the company's product lines in Central and South America. Jesse Maxenchs will work with Mullinack as international sales manager, Western hemi-

#### SMPTE. AES JOINT CONFERENCE

(Continued from page 53)

attended conference in an allied but completely alien field." Watkinson was also happy with the highly international nature of the turnout.

AES program chairman Wieslaw Woszczyk of McGill Univ., Montreal, called the conference "beneficial, and smooth in operation," expressing his appreciation to the presenters for their quality work.

SMPTE program chairman Rudolf Kryger of CBC praised the conference staff for its attention to de-

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tail. "Everything worked out, and it went off without a hitch," he said.

General reaction to the joint nature of the meeting was good among attendees, but conference organizers stressed that this was a one-time arrangement. Woszczyk and Kryger both agreed that joint efforts will be explored in the future when subject matter warrants, and that, although efforts seemed fruitful this time, further discussion would be necessary before a permanent joint annual conference was es-

Printed proceedings of both programs are available from SMPTE, White Plains, N.Y., and AES, New

#### **AES PARIS CONVENTION**

(Continued from page 53)

be sent from the company's U.S. and Japan offices, according to Holle-

Hollebone notes that the size and distinctiveness of the AES Convention makes it attractive to manufacturers and attendees. "There are a lot of local shows which have grown in stature over the years," he says, "but the AES is really kind of unique. It does get the biggest concentration of people from all countries, and by virtue of having paper sessions there you also get audio guys and standards people, and those who might not ordinarily come to a regional show. In general, the conventiongoers are quite different from people who come to other trade shows

lack of far distant people but Europeans will come by train or road."

Only one Sony employee each will

# **DECISIONS IN DUPLICATION**



# BILLBOARD'S **PROFESSIONAL** TAPE AND **DUPLICATION** SPOTLIGHT

**ISSUE DATE:** MARCH 23 AD CLOSE: **FEBRUARY 26** 

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\*Special note: NARM/Independent Label issue date: March 30, Ad Close: March 5.

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TO BE CONTINUED

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# BASF Makes Changes In Wake Of Agfa Purchase

NEW YORK—BASF Corp. is restructuring its staff and product line in the U.S. to incorporate the Agfa Magnetic Tape Division, which it acquired last year.

A new company, BASF Audio Video Professional Products, Bedford, Mass., has been formed, with Terry O'Kelly, director of national sales, at its helm.

In addition, the company is investing \$5 million in the expansion of its Bedford manufacturing plant in the U.S. for increased chrome-audiotape production.

Among the other personnel at the new company are Joe Tibensky, key account manager, audio duplication tape products; Jerry Shields, key account manager, video duplication; Eastern regional manager Bob Zamoscianyk; and Western regional manager Joe Ryan.

John Matarazzo and Peter Piotrowski will jointly serve as the company's technical-services managers.

Jeff Brown was named marketing manager for retail and pro audio/video products, and Joanne Aliber is manager of pro audio/video products. Teri Sosa was appointed communications manager, and Dean Pellegrini was named manager of BASF sales and marketing support.

The new company will retain all products for duplication and studio recordings from both BASF and Agfa audio/video and accessory lines. Products will be manufactured in the same factories and by the same production teams, says the company's VP for audio/video sales and marketing, Daniel Malcorps.

Agfa audio mastering tape will be offered under the BASF name featuring the same packaging, flanges, and formulations as before the takeover

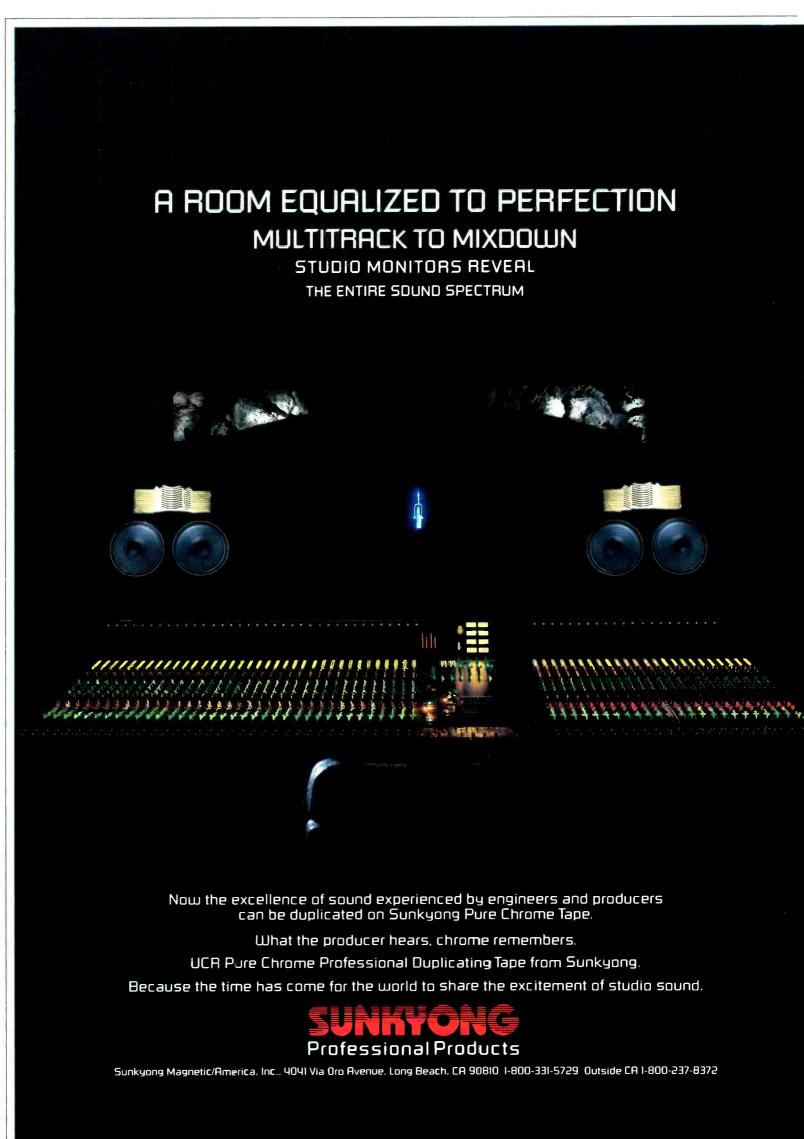
The new company has also expanded distribution to six cities—Los Angeles, Chicago, San Francisco, Dallas, Woburn, Mass., and Enka, N.C.—and has created a new customer sales and marketing support team that can be reached toll free.

BASF and Agfa technical-service staffs were combined under the BASF Technical Support Services umbrella, and a new tape laboratory and 24-track recoding studio are under construction at the company's Bedford headquarters.

The international BASF Forum, a body of leading audio/video professionals, will meet several times in the U.S. during 1991 for a range of technical seminars and will present its 1991 BASF Forum award to the year's finest creative and technical achievement in video duplication.

#### FOR THE RECORD

C&C Music Factory's "Gonna Make You Sweat," listed in the "Hot 100" category in the Feb. 16 Studio Action chart, was mixed down at Platinum Island in New York by Acar Key and Rodney Ascue on an SSL 4056 E Series console with G Computer.



# Retail

# **CEMA Launching Multilayered New-Artist Campaign**

RY TRUDUMILLER

NEW YORK—CEMA Distribution is employing a multifaceted campaign aimed at both consumers and retailers in an attempt to break new artists from eight of its labels.

The Hot Music For Cool Nights campaign includes 200,000 free sampler cassettes for consumers, deep discounts for retailers on the 13 artists' new releases, sampler CDs and videos for in-store play, themed point-of-purchase bin cards, banners and streamers with the campaign's logo, and in-store contests to encourage retail clerks to play the music.

"We wanted to come up with an artist-development program that would build excitement among retail people as well as consumers," says CEMA VP of marketing and strategic planning Rand Bleimeister. "Other people have done instore CDs, other people have done point-of-purchase in stores, and labels sometimes have consumer samplers, but we tried to put it all together on a grand scale to touch as many people as possible. We think we will reach about 1 million people."

New-artist promotions are typically put together by individual labels, rather than by distributors. But in this case, says Bleimeister, "we felt there was strength in numbers, and that if we combined the resources of all our labels, we'd have a stronger program."

The centerpiece of the campaign is the cassette sampler, which contains tracks from 13 artists. Side one, titled "Rockin' Out," features tracks from Capitol alternative act Maggie's Dream, EMI rock group Alias, I.R.S. rock act Cry Wolf, Chrysalis band Trouble Tribe, Curb recording group Eyes, and Capitol

Nashville country/rock garage band Pirates Of The Mississippi. Side two, called "Dancin' Jams," features dance acts like Chrysalis' Elisa Fiorillo (who previously had a top five dance single with Jellybean Benitez), Capitol's Tracie Spencer (a 15-year-old R&B singer) and Special Generation, SBK's Terry Steele, EMI acts King Tee and Dave Koz, and Rhino's Bernie Worrell. The artist selection was made by the participating labels, which worked closely with CEMA on the campaign, says Bleimeister.

The 200,000 cassette samplers will be distributed to 500 stores, which, in turn, will give them away

to customers. Though some smaller stores are participating, the give-away mostly is being implemented through major retail chains, which have the ability to track sales, Bleimeister says. CEMA has paired each participating store with a control store owned by the same chain and having the same sales volume and demographics.

For the next two months, CEMA will track album sales of the artists on the sampler in participating stores vs. control stores, which did not participate in the giveaway, to gauge the effectiveness of the campaign. "We want to draw some comparisons about how many more

units are sold in the stores that give away tapes, and whether this marketing strategy makes sense in the future," Bleimeister says.

The cassettes also include a toll-free number to encourage consumers to register opinions about the artists. Consumers who call the number will receive a photograph or poster of their favorite act on the tape.

Additionally, 4,000 retailers will receive sampler CDs for in-store play, and 2,000 will receive long-form compilation videos.

That is enough to start a buzz among consumers, CEMA hopes. To encourage retailers, CEMA is offering a 15% discount on the 13 artists' new releases from Jan. 2 to Feb. 22. The typical discount on new artists "varies from situation to situation," says Bleimeister, adding that CEMA has given up to 10% discounts in the past. "We decided to make this a 15% discount so we could hopefully see some of the discount passed on to the public in the form of a lower retail price," he

Additionally, CEMA's branches are individually setting up co-op advertising, listening parties, promotions, advertising, and in-store display contests with local retailers.

# Indie Chain Offering A Surplus Of Vinyl Selections

■ BY DEBORAH BUSSELL

LOS ANGELES—Like other usedrecord stores across the land, the five-unit Record Surplus chain is cashing in big on the major labels' and chains' exodus out of vinyl.

A stroll through any of the independent chain's five locations reveals bin after bin after bin of LPs. The chain, based in West Los Angeles, bills itself as "the last record store." Co-owner Mike Colestock estimates the Record Surplus chain has "hundreds of thousands" of units—mostly LPs—in its possession. In the last 30 days alone, Record Surplus buyers purchased some 70,000 to 80,000 units, comprising about 10,000 cassettes and a couple thousand cutout CDs, with LPs dominating the take. "There's a need for vinyl," Cole-

"There's a need for vinyl," Colestock says. "As long as we can find it and put it out at the right price, people will be here."

Colestock's tone is understandably self-assured. In just six years, the Record Surplus chain has grown from a weekends-only "fun thing" for him and co-owner Chuck Rose into a thriving, five-store retail/wholesale operation that truly lives up to its name.

Dollar- and unitwise, LPs dominate sales at Record Surplus, outselling CDs about three or four units to one, Colestock estimates. Cassettes bring in about 10% of sales, "if we're lucky," he says. "We're not known

for cassettes. We're not about 'new' stuff, either. We do carry new CDs—the top 30—and a couple thousand catalog CDs. Everything else is used, cutouts, or overpressings."

The irony in the death of vinyl is not lost on Colestock. He admits that much of his success is attributed to the deletion of the LP configuration from the realm of the major labels

'It's a good time for indie retailers who supply what the chains don't'

and retailers.

"Of course the scarcity of vinyl has helped us," he says. "Now is a good time for indie retailers who supply what the chains don't. If people can't go to Tower, Music Plus, or Wherehouse to buy a record, where do they go to get a fix?"

Apparently, they go to "the last record store." While Colestock is reluctant to reveal annual revenues, he admits the company "buys more than it sells. But we sell enough to make a profit. We can afford to continue buying."

ing."
So can the Record Surplus customers. Used LPs and cassettes go for as low as three for \$1 and generally range from \$1.88 to about \$5, except for collectibles. The titles in the upstairs "bleacher" section peak at 94

cents apiece

New hit CD titles, generally listed at \$13.99 elsewhere, are discounted to between \$11.71 and \$12.69, while used CDs are generally priced at \$3.75, or three for \$10. The highest used-CD price is \$8.46.

Titles include the obscure, rare, and collectible, with jazz, classical, and vocal categories attracting the most ardent fans. Literally every genre is represented, from spoken word, soundtracks, and R&B, to children's, rap, and rock'n'roll. Listening stations are set up so customers can test the quality of used product.

Much of the product comes from retail buy-outs, private collections, over-the-counter "trades" with customers, and overpressing deals with labels. A network of contacts keeps Colestock and Rose apprised of potential jackpots, and they often travel cross-country to investigate collections, particularly when a large haul of vinyl is involved.

Rose's family ties to East Coastbased cutout dealer Jack Rose (they're brothers) and his Surplus Records in Hackensack, N.J., are good for business, Colestock says.

"We're not in business together but we buy a lot of cutouts from Surplus and sell a little bit to them. It's a great relationship—nice to know there's family there—and it's a great resource."

Business is hottest at the chain's Pico Boulevard store in Los Angeles.

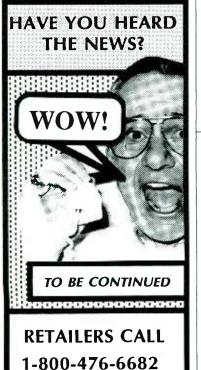
The 4,000-square-foot building, which is the oldest and largest outlet, once served as the Rhino Records warehouse, and six years after going retail, the store still retains its strippeddown, no-frills appearance. The smallest store, at 1,000 square feet, is the chain's 1-year-old Sunset Strip location, across town. Additional stores are located in Sherman Oaks and Costa Mesa, Calif., as well as Las Vegas. Business is going so well that Colestock is currently negotiating a deal to open a sixth store outside of Los Angeles, he says, without specifying the location.

Record Surplus' wholesale parent

Record Surplus' wholesale parent operation, Alpha Music Corp., is housed in a 2,000-square-foot warehouse in Culver City, Calif. Wholesale customers hail from as far away as Korea, Japan, and Australia, Colestock says.

The wholesale operation facilitates large buys and gives the retail side of Record Surplus a definite advantage over similar mom-and-pop used-record stores, he says. The Alpha base houses the majority of the chain's inventory, and all large purchases made by the company are sent first to Alpha for cataloging. Experts from each Record Surplus outlet examine the loads upon arrival and determine which pieces they will take back to retail. The rest of the load may be sold through the wholesale division

(Continued on page 60)





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CD MCA MCAD-10205 CA MCAC-10205

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Gravity Dance CD MCA MCAD-10176 CA MCAC-10176

KITCHENS OF DISTINCTION Strange Free World CD A&M 5340 CA 5340

JONI MITCHELL Night Ride Home CD Geffen 24302-2 CA 24302-4 LP 24302-1

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THE TRAGICALLY HIP Road Apples CD MCA MCAD-10173 CA MCAC-10173

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Words From The Genius

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KID CAPRI kid Capri: The Tapes CD Cold Chillin-Warner Bros. 2-26474 CA 4-26474

ERIC LEEDS Times Squared

CD Paisley Park-Warner Bros. 2-27499 CA 4-27499 LP 1-27499

MICA PARIS Contribution

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U.T.F.O. Bag It And Bone It

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YOUNG BLACK TEENAGERS

CD MCA MCAD-10031 CA MCAC-10031

COUNTRY

JOHNNY CASH The Mystery Of Life

CD Mercury 848051-2 CA 848051-4

**TEXAS TORNADOS** Los Texas Tornados

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(Continued on page 61)





# Rare

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# **Hollywood Throws Party Fit For Queen**

GORONATION: At Hollywood Records, the words "the Party" previously referred to the young label's first charting act, but after Feb. 2 that phrase can also be used to describe the Los Angeles bash thrown to celebrate the release of the new Queen album, "Innuendo." Appropriately held on the decks of the Queen Mary Hotel, the guest list for this lavish soiree was said to be a whopping 1,700. Sources put the cost of the event at \$310,000.

Among the attendees: four busloads of album radio programmers from the Pollack Media Group conference at the Bel Age Hotel, a passel of WEA and Elektra execs and staffers, and a literal who's who of music sellers. Among those spotted at the party were Tower Records senior VP Stan Goman, Abbey Road president Bruce Ogilvie, and a long list of purchasing executives, including The Handleman Co.'s Mario DeFilipo and Jerry Adams, Musicland Stores' Dick Odette and Rob Henderson, Camelot Music's Lew Garrett, Wherehouse Entertainment's Jim Dobbe, Sound Warehouse's Tracy Donihoo, National Record Mart's Doug Smith, Spec's Music & Video's Cindy Barr, and Jerry Bassin's Bunky Wilson. Most of the out-of-town guests were quartered right on the Queen Mary.

Oh, yeah. The band's Brian May and Roger Taylor were there, too, introduced by Hollywood VP of sales Gary Arnold.

The party featured a Queen "performance" that was staged by elab-



by Geoff Mayfield & Ed Christman

orate, illuminated robots—Disney creations dubbed animatronics—and which was so well received that it was repeated later in the night. Another highlight was a flashy fireworks show, accompanied by the strains of Queen's classic "Bohemian Rhapsody."

Hollywood certainly pulled out all the stops for this one, but a president from a competing record company says the expenditure can be justified. "This wasn't just a party for Queen. It was a coming-out party for the label."

MOVING UP: The PolyGram labels, as anticipated, have raised the mark on cassette singles to the equivalent of a \$3.49 list, following the trend set by MCA, Sony Music, and the BMG labels. PolyGram Group Distribution will charge the new \$1.85 cost on all new titles, but existing titles will continue to wholesale at \$1.55.

Retailers are not thrilled with the move, but they can expect more. Since many stores already charge the higher mark for WEA and CEMA singles, it is probably only a matter of time before their labels make hikes, too.

PERSONAL ASIDE TO our fellow Billboard scribes: Sony Music Distribution topper Paul Smith was named president two years ago, but as recently as last week, this magazine demoted him back to senior VP/GM. So, if you're using a 2- or 3-year-old reference book, please scribble in Smith's new title—and thereby keep Christman and Mayfield out of hot water.

HAIL, HALE: If Webster's Dictionary ever decides to include the (Continued on next page)

# Vinyl 'Paradise' Found

D.C.-Area Joe's Spotlights Format

BY BILL HOLLAND

WASHINGTON, D.C.—Joe Lee, like other used-record-store owners, is sorry to see most new releases unavailable on vinyl. On the other hand, he realizes that the increasing scarcity of new vinyl titles is fueling an economic rebirth for stores such as his aptly named Joe's Record Paradise.

A veteran D.C.-area retailer and

A veteran D.C.-area retailer and music-scene maven, Lee says, "Vinyl's flying out of here. [Business has] never been better."

Lee runs a packed 2,000-squarefoot shop in the Maryland suburb of Silver Spring. Joe's Record Paradise is stuffed in the middle of a "Mexican themed" strip-shopping center called Plaza Del Mercado.

Inside, Joe's Record Paradise is admittedly organized confusion—a bachelor pad of a store with no mom to complain about tidying up. The look is definitely bohemian and even a bit hobo, although the store would

have to be considered King of the Road of the genre. It outclasses the half-dozen or so competing new/ used/cutouts shops in the area.

One reason for this is that Lee and his shop are closely connected to the music scene here. Area musicians, music fans, collectors, and music writers drop by regularly.

Also, in his wilder days, Lee used to manage—if that is the correct word—the bizarre Root Boy ("Boogie Till You Puke") Slim, who still plays occasional regional dates.

Lee is still known as somewhat of a midwife for the local music scene. "We have a large selection of local music," he says.

"I'd guess the biggest-selling album we've ever had—of any kind—is a local record." That was "Unfinished Business," an album from electric guitar legend Danny Gatton. Lee reckons the piece has sold nearly 700 copies so far.

(Continued on page 63)

#### RECORD SURPLUS BENEFITING FROM VINYL'S DEMISE

(Continued from page 58)

"I'm in the music business, not just the vinyl business," Colestock says. "Whatever the configuration will be, I'll be there selling it."

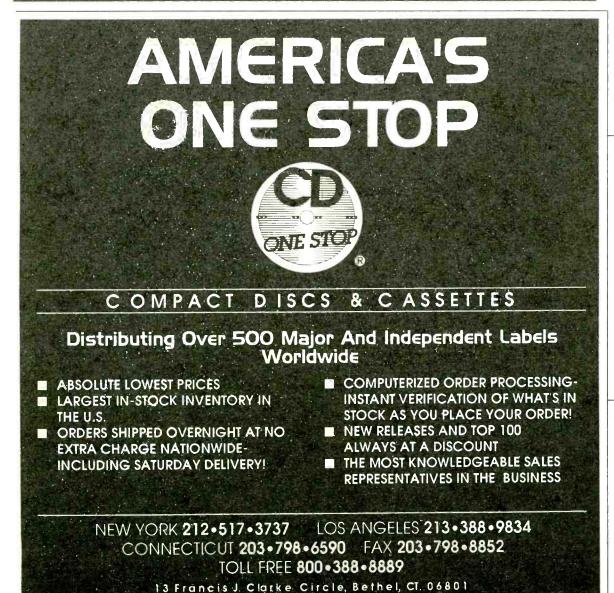
And it is reasonable to believe he will have customers to buy it. He is holding a freshly updated mailing list sporting 15,000 names. On a weekday afternoon, the West Los Angeles store is crawling with customers, ranging from prominent doctors, lawyers, and businessmen to students, critics, and musicians. Some serious collectors are armed with computer printouts and card-catalog files to cross-check their own inventory

while shopping.

"It's incredible the amount of time people put into it," says Colestock. "One doctor has at least 10,000 LPs in his collection, another guy I know has 30,000."

With collectors like that among his demographic base, Colestock is not concerned about losing customers to competing used-record stores, such as Aron's, Rhino, or Rockaway.

"For good stores, it's good times," Colestock says. "All I ask is that you make me one of your stops. I'll take my chances, I know I've got something you need."







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#### RETAIL TRACK

(Continued from preceding page)

term "music lover," it should illustrate the definition with a sketch of smiling Hale Milgrim, Capitol Records' president. Even though the new Roger McGuinn album belongs to a competing label, Milgrim loves it so much he sent out more than 200 copies of the Arista title to the industryites on his mailing list. Milgrim also noted that a series of McGuinn, Clark & Hillman albums were released by Capitol.

ON PEOPLE: Dennis Hannon is leaving his post as national sales manager at CEMA to become VP of sales at CEMA-distributed Curb Records ... Since Mesa/Bluemoon Recordings started chasing sales for "Funk Of Ages," the Gramavision album by Bernie Worrell, Mesa/ Bluemoon sales chief Bill McNally has changed his title to "national funk meister of retail marketing" . . . On Feb. 10, SBK's Guys Next Door, stars of their own Saturday-morning TV show, visited one of the Detroit area's Harmony House stores.

#### **ALBUM RELEASES**

(Continued from page 59)

CLAUS OGERMAN FEATURING MI-CHAEL BRECKER

CD GRP 9632 CA 9632

DANIEL PONCE Chango Te Llama

CD Mango 162-539 877-2/\$13.98 CA 162-539 877-4/\$9.98 LP 162-539 877-1/\$9.98

THE YELLOWJACKETS

Greenhouse CD GRP 9630 CA 9630

#### SOUNDTRACKS

VARIOUS ARTISTS Jamaica Go-Go, Original Motion Picture Soundtrack

CD Mango 162-539 896-2/\$13.98 CA 162-539 896-4/\$9.98 LP 162-539 896-1/\$9.98

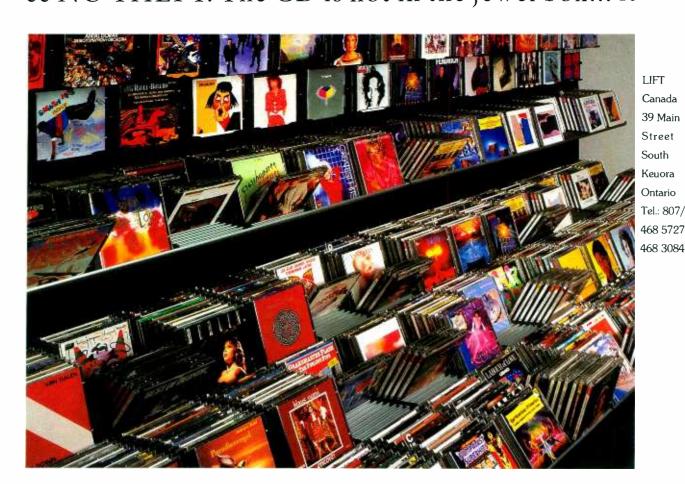
To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Reverly Hills. Calif. 90210. Beverly Hills, Calif. 90210.



No theft. Retailers experience an annual loss of 12% to 14% of their inventory. Even with an electronic security system, retai-

lers still experience a 6% to 8% loss. With the Lift System you will experien-

ce NO THEFT. The CD is not in the jewel box... it



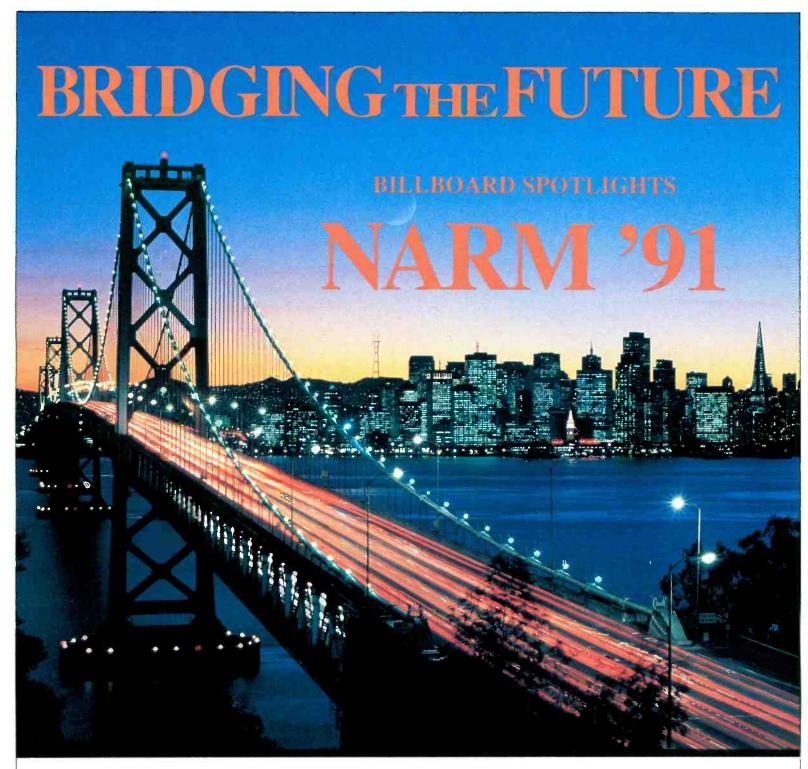
is in our specially designed storage cabinet at your cash counter. This gives you and only you, control



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# The Cowsills **Rustle Up Praise** At Calif. Concert

HARMONY AND ME: Grass Route caught the Cowsills (that's right, the Cowsills) Feb. 7 at Hollywood's Club

Let's talk about audio orgasms! Memories of a flawless, live rendition of "Hair," as performed a cappella recently by Susan, Paul, and Bob Cowsill on an oldies radio station, provided the necessary incentive to glom on the guest list as soon as word was out. On stage with brother John playing drums, the siblings rocked their way through a set of new, pure, power-pop originals high-lighted by the (somewhat reluctant) encores of their old hits "Hair" and "The Rain, The Park & Other Things." Both tunes peaked at No. 2

# GRASS



by Deborah Russell

on Billboard's pop chart in the late

"Twenty years ago, we dedicated these songs to the guys in Vietnam," Susan told the crowd. "Tonight we send them out to the people in the Persian Gulf because war sucks!"

After all this time, the Cowsill clan can still pull off those trademark, multilayered harmonies with seamless ease. What a concept: A band that can write, sing, and even (gasp!) play really good songs! Where's a quality A&R rep when you need one?

WORLD HIP-HOP: Priority Records president Bryan Turner says he has entertained notions of diversifying his label's hardcore rap roster (N.W.A, Ice Cube, Eazy-E), but putting those notions into effect is easier said than done. "I know the time and effort it takes to concentrate and be successful with a type of music, Turner says, after spending five years carving a deep, gold-lined

He recently took the plunge, however, and signed a distribution deal with Hilton Rosenthal's world-beat label, Rhythm Safari Records, of Van Nuys, Calif.

"We get exposure as a company and make ourselves available to them in a marketing/consulting/ distribution role," Turner says. "It's a good marriage, [which allows] diversification in a more conservative

way.' The first Rhythm Safari releases shipped Feb. 1. The four titles are a various-artists compilation titled "The Best Of World Music," featuring Johnny Clegg, Gipsy Kings, and Ladysmith Black Mambazo; "The Best Of Juluka," comprising several unreleased tracks from Clegg's first band; "An African Tapestry" South African classical guitarist David Hewitt; and "LAtino, LAtino," a compilation of L.A.-based Latino acts produced by Tom Regis.

Turner envisions potential fusion between Priority acts and the (Continued on page 67)

#### RETAIL 🔀

# Top Adult Alternative...

WEEK	S. AGO	ON CHAF	Compiled from a national sample of retail store sales reports.	
S =	WK:	Ś.	TITLE	ARTIS1
⊨	N	Ī	LABEL & NUMBER/DISTRIBUTING LABEL	

MEN	W A	CE	AI	DII	MS <sub>TM</sub>
REV	V A	UC	AL	DU	MT O TM

		HEH MUE A	
			No. 1 ★★
1	37	PRIVATE MUSIC 2067-2-P	31 weeks at No. 1
2	13	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777°	MANNHEIM STEAMROLLER
4	17	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART
5	43	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
3	23	THE NARADA WILDERNESS CO	DLLECTION VARIOUS ARTISTS
6	17	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
7	13	SHELL GAME SONIC ATMOSPHERES CD80032°	DON HARRISS
8	19	WINDHAM HILL: THE FIRST TE WINDHAM HILL WD-1095*	N YEARS VARIOUS ARTISTS
9	23	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
10	17	SATURDAY'S RHAPSODY MUSIC WEST MW-134*	JIM CHAPPELL
13	37	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
15	19	UNIVERSE SAMPLER 90 HEARTS OF SPACE HS11200-2*	VARIOUS ARTISTS
14	13	MELROSE PRIVATE MUSIC 2078-2-P*	TANGERINE DREAM
16	37	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
18	107	WATERMARK ● GEFFEN 24233	ENYA
20	5	TWIN PEAKS ● WARNER BROS. 26316*	SOUNDTRACK
NE	wÞ	ESCAPE OF THE CIRCUS PON WINDHAM HILL WT-1099*	LIZ STORY
17	116	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
12	15	POETS & ANGELS HIGHER OCTAVE HOMCD 7030*	OTTMAR LIEBERT
19	5	THE TRILOGY COLUMBIA C2K 46974*	ANDREAS VOLLENWEIDER
22	3	TINGRI MIRAMAR MPCD 2003*	JONN SERRIE
11	89	DECEMBER ▲ WINDHAM HILL 1025	GEORGE WINSTON
23	3	DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
NE	wÞ	STRATA HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
NE	wÞ	ONE HEART WILD SILVER WAVE SD-604*	DANNY HEINES
	2 4 5 3 6 7 8 9 10 13 15 14 16 18 20 NET 17 12 19 22 11 23 NE	2 13 4 17 5 43 3 23 6 17 7 13 8 19 9 23 10 17 13 37 15 19 14 13 16 37 18 107 20 5  NEW > 17 116 12 15 19 5 22 3 11 89	1 37 REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P* 2 13 FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777* 4 17 AT THE EDGE RYKO RCD 10124*/RYKODISC 5 43 NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026* 6 17 SKYLINE FIREDANCE NARADA NG-83905* 6 17 SKYLINE FIREDANCE NARADA NG-64001* 7 13 SHELL GAME SONIC ATMOSPHERES CD80032* 8 19 WINDHAM HILL: THE FIRST TE WINDHAM HILL WT-1093* 10 17 SATURDAY'S RHAPSODY MUSIC WEST MW-134* 13 37 FOREVER BLUE SKY SHINING STAR SSPCD-115* 15 19 UNIVERSE SAMPLER 90 HEARTS OF SPACE HS11200-2* 14 13 PRIVATE MUSIC 2078-2-P* 16 37 ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332* 18 107 WATERMARK ● GEFFEN 24233 20 5 TWIN PEAKS ● WARNER BROS. 26316* REW ■ ESCAPE OF THE CIRCUS PON WINDHAM HILL WT-1099* 17 116 DEEP BREAKFAST ● MUSIC WEST MW-102 12 15 POETS & ANGELS HIGHER OCTAVE HOMCD 7030* 11 89 DECEMBER ▲ WINDHAM HILL 1025 23 3 DISTANT FIELDS GOLDEN GATE CD71502*  NEW ■ STRATA HEARTS OF SPACE HS111019-2*  NEW ■ ONE HEART WILD

#### WORLD MUSIC ALBUMS...

			MOILED IN	DOID WEI	JOHIUM
1	1	17	PRIMAL MAGIC MESA R2 79023*	★ ★ No. 1 7 weeks at No. 1	★★ STRUNZ & FARAH
2	3	7	SOUP OF THE CENTUR RYKO RCD 10195*/RYKODISC	Υ	3 MUSTAPHAS 3
3	2	19	SET VIRGIN 2-91426		YOUSSOU N'DOUR
4	4	5	ALLEGRIA ELEKTRA 61019		GIPSY KINGS
5	6	3	YALIL MANGO 539 892/ISLAND	-	AMINA
6	5	13	TOO WICKED MANGO 539 883-2/ISLAND		ASWAD
7	9	5	EDI BONS RITMOS 1024		EDI
8	7	41	CRUEL, CRAZY, BEAUT CAPITOL 93446	IFUL WORLD	JOHNNY CLEGG & SAVUKA
9	8	33	MEK WE DWEET MANGO 539-863/ISLAND		BURNING SPEAR
10	NE	wÞ	GUMPTION SHANACHIE 43079*		BUNNY WAILER
11	14	26	GIPSY KINGS ● ELEKTRA 60845		GIPSY KINGS
12	NEW >		HOTHEADS SHANACHIE 64030*		LES TETES BRULEES
13	NEW DOMBA MANGO 539 886/ISLAND		Т	HE OUSMANE KOUYATE BAND	
14	15	3	BRAZIL CLASSICS 4: TI LUAKA BOP/SIRE 26396-2/WAR		A ZE TOM ZE
15	13	15	ATISH SHANACHIE SH64026*		AMLAN

● 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/

#### D.C.-AREA JOE'S RECORD PARADISE CATERS TO FANS OF VINYL

(Continued from page 60)

In addition to Lee's local connections, the store has tradition going for it-12 years in its current location, after three years in its original site in Takoma Park, Md.

The staff also sets the tone. Most are longtime employees who are involved in the D.C.-area music scene. His involved employees are one reason Lee chooses not to open another Joe's Record Paradise, or a chain. "You'd lose that thing we have," he explains. "You spread out, pretty soon you're hiring the typical knownothing, dysfunctional minimum-wager. No, I don't want that."

Employee "graduates" of Joe's include several record-company promo staffers and execs and Dizzy Gillespie band tenorman Ron Holloway, who "worked for us for a year or so," Lee recalls. "He'd bring his sax in and practice in the shop all day.'

#### LPs DOMINANT

Lee figures his sales breakdown is 65% LPs, 25% cassettes, and 10% CDs, and he says he is serviced by all the record companies.

He says he stocks a total inventory of "around 200,000, with about 150,000 different titles."

His LP stock breaks down to 50% new, 10% used, and 40% cutouts.

Lee is constantly on the lookout for cutout discoveries. "I just found this one company, which had a boatload of those Atlantic blues-series LPs put out in '72 or '73, including the Professor Longhair record. I stocked up on them, of course."

The margin on cutouts makes for better profits, he says. Overall—new, used, and cutouts—Lee says the shop takes in "between \$11,000-\$15,000 a week.'

Of his growing CD inventory, he says half are new, half "previously purchased."

"I'll tell you, the hottest thing for mom-and-pops right now are used CDs. There's a lot of aggressive advertising for customers to bring them in.

Joe's Record Paradise caters to the



average record buyer, the specialists, and all those in between. It draws an unusually broad clientele-white, black, Maryland and Virginia suburban teen rockers, shoppers from intown D.C., baby boomers, jazzers, folkies, hardcore postpunkers, oldies collectors, and even senior citizens, as Lee explains.

"There's a big retirement commu-nity nearby," he says. "It's called Lei-sure World. That's why we have a big section for what used to be called

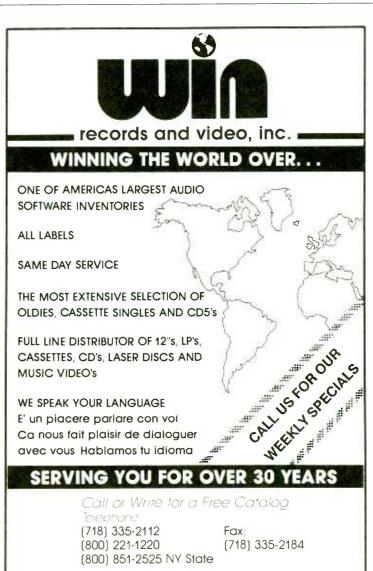
pop. You know, Steve & Eydie, Guy Lombardo, 'Beer Drinking Songs Of Germany,' that sort of thing."

Lee says most of his customers have one thing in common—they are looking for something beyond the or-

dinary.

Do the downtown and Virginiasuburbs Tower Records locations cut into his business? "I don't think so," he says. "And of course we get the people who hear we still have all kinds of vinyl."





76-05 51st Avenue, Elmhurst, NY 11373

# Top Gospel Albums...

ÆEK	AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS.	WKS. 0	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL				
,			* * No. 1 * *				
1	1	31	WALTER HAWKINS MALACO 6007 19 weeks at No. 1 LOVE ALIVE IV				
2	2	19	MALACO 6006 "LIVE" WITH THE MISSISSIPPI MASS CHOIR				
3	4	17	DARYL COLEY SPARROW 1234 HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES				
4	3	21	TRAMAINE HAWKINS SPARROW 1246 LIVE				
5	5	7	THE WEST ANGELES C.O.G.I.C SPARROW 1240 SAINTS IN PRAISE VOL II				
6	6	19	BEAU WILLIAMS LIGHT 72031/SPECTRA HIGHER				
7	7	13	MIGHTY CLOUDS OF JOY WORD 9202 PRAY FOR ME				
8	10	11	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO REACH BEYOND THE BREAK				
9	8	41	THE WINANS WARNER ALLIANCE 4100/SPARROW RETURN				
10	9	39	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO HAVING CHURCH				
11	17	5	THE JACKSON SOUTHERNAIRES MALACO 4445 THANK YOU MAMA FOR PRAYING FOR ME				
12	22	8	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800 WAIT ON THE LORD				
13	21	21	JOHN P. KEE TYSCOT 401311/SPECTRA JUST ME THIS TIME				
14	13	53	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178 HOLD BACK THE NIGHT				
15	18	7	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA RIGHT NOW IF YOU BELIEVE				
16	12	27	COMMISSIONED BENSON 2553 STATE OF MIND				
17	11	21	TAKE 6 WARNER ALLIANCE 4102/SPARROW SO MUCH 2 SAY				
18	14	41	MILTON BRUNSON REJOICE 9111/WORD OPEN OUR EYES				
19	16	33	FLORIDA MASS CHOIR MALACO 6005 HIGHER HOPE				
20	20	85	MISSISSIPPI MASS CHOIR MALACO 6003 MISSISSIPPI MASS CHOIR				
21	19	45	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL NEW BORN SOUL				
22	15	41	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO THIS IS THE DAY				
23	23	65	SHIRLEY CAESAR WORD 8447 I REMEMBER MAMA				
24	24	5	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162 HE'S PREPARING ME				
25	28	69	L.A. MASS CHOIR LIGHT 72028/SPECTRA CAN'T HOLD BACK				
26	27	43	HELEN BAYLOR WORD 9112 HIGHLY RECOMMENDED				
27	34	23	ATLANTA INTERNATIONAL 10157  LUTHER BARNES & THE SUNSET JUBILAIRES STILL HOLDIN' ON				
28	NE	WÞ	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO  THE PROMISE				
29	29	7	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192 LIVE & IN PRAISE				
30	RE-E	NTRY	TRAMAINE HAWKINS SPARROW 1173 THE JOY THAT FLOODS MY SOUL				
31	30	7	THOMAS WHITFIELD & CO BENSON 2703 MY FAITH				
32	RE-EI	NTRY	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415/SPECTRA WAIT ON HIM				
33	37	15	TRI-STATE CHOIR/EDWIN HAWKINS MUSIC & ARTS SEMINAR PARADISE 27004 HELP SOMEBODY (MY LIVIN' SHOULD NOT BE IN VAIN)				
34	25	7	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO   SEE A WORLD				
35	31	27	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254 OH LORD WE PRAISE YOU				
36	26	37	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO LIVE IN NEW ORLEANS				
37	36	49	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149 CAN'T YOU SEE				
38	35	15	PASTOR DONALD ALFORD & THE PROGRESSIVE RADIO CHOIR SPARROW 1251 BREAK FORTH INTO PRAISE				
39	32	14	THE QUEENS COMMUNITY CHOIR 1 AM 4004 MAKE ME OVER				
40	33	3	CORINTHIAN'S TEMPLE C.O.G.I.C. CHOIR SAVOY 14798/MALACO I'VE ALREADY BEEN TO THE WATER				

■ 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. ⑤ 1991, Billboard/BPI Communications, Inc.



### **GOSPEL**





by Lisa Collins

WHY DO PEOPLE AVOID GOSPEL MUSIC? It's a question Patti LaBelle and a host of others have wondered about for years.

"I think sometimes people think it's just too black," LaBelle says. "That it is something that's going to make you greasy, and old, and wake up craving grits or greens or something. It's not a color thing, either. It's with a lot of people. It's like that stuff might get on me or something. And when people sing gospel, like, you break up your face."

Gospel music is something LaBelle knows-and knows well. She started out in the church and admits it wasn't the sermonizing that attracted her.

"I came in singing," she says with a laugh. But back then, she was a shy 14-year-old.

"My choir director, Harriet Chapman, made me sing solo one night with her son," LaBelle recalls. "After that, she made me do things on my own. And thank you, Miss Chapman!'

Chapman—and the rest of the country—will get a chance to see what she inspired on the PBS special "Going Home To Gospel With Patti LaBelle." The hourlong show, which was taped in Chicago's historic Quinn Chapel, will air March 6. Musical salutes will honor gospel pioneers Clara Ward, Mahalia Jackson, the Rev. Thomas A. Dorsey, and others, with guest appearances by Edwin Hawkins, Albertina Walker, the Barrett Sisters, DeLeon Richards, and Mighty Clouds Of Joy.

"I was a little nervous," LaBelle says, "to be hosting

and talking in front of all of those gospel divas-all the real gospel people. I had to hold my own and prove I could hang. I'm not sure I proved that, but I was trying."

TARTING ALL OVER AGAIN: When Word Records recently moved its giant gospel roster to Epic, A&M Records was left with little or nothing by way of gospel product. Kevin Evans, the executive director of A&M's gospel division, plans to change this state of affairs. Evans is currently looking for artists to sign directly to A&M, as well as gospel labels to distribute. "The commitment is there," Evans says. "We're look-

ing to be the premier label that takes this music to the forefront of the gospel industry, and we're going to use

#### Patti LaBelle goes home to gospel in a TV special

all the aspects of the A&M network, including the urban-promotion reps and the pop-promotion reps. We want to take the label a step further than the traditional gospel marketplace, even though I'm interested in signing both contemporary and traditional artists.'

Evans says he hopes to sign between eight and 11 acts before the end of the year.

"We will be restaffing, using independents, as far as the gospel division goes," he says, "then later incorpo-rating a full-time gospel staff."

In the meantime, Evans' first project will be "The Sounds Of Blackness," a progressive, Minneapolis-based choir signed to Terry Lewis' and Jimmy Jam's new label. The project is slated for a May 1 release.

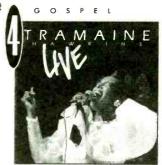
LSEWHERE: Joe Kibble will step in for Mervyn Warren, who recently departed Take 6 to form his own production company. Kibble is the younger brother of group member Mark Kibble.

Steven Curtis Chapman

For The Sake Of The Call

**Grammy Nominee** for More To This Life





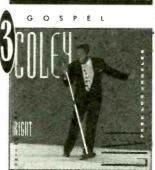
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Grammy Nominee **Best Traditional Soul** Gospel Album

Daryl Coley

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### GOSPEL MAN





by Bob Darden

AS HAS BEEN THE CASE elsewhere, the gospel music industry quickly rallied in support of American and coalition troops in the Kuwaiti theater. Among the first responses was a mammoth prayer and music effort, "Operation Desert Prayer," spearheaded by (among others) Dana Key of DeGarmo & Key. Virtually every major label—Christian and mainstream—donated toward the total of more than 150,000 cassettes that were sent to American soldiers in the Middle East. Additionally, several major inspirational and country acts put together a special video combining music and personal messages to the troops.

Christian rockers Mylon LeFevre & Broken Heart used their song "A Letter From The Front" as part of another campaign to bring music and hope to the troops. LeFevre became involved after a concert at Fort Campbell, Georgia, and has remained tied to the 101st Airborne.

One of the best of the many singles written in support of the Allied forces is Mary Dawson and Bruce Greer's "Long Distance Christmas." Featuring a crystalline vocal by Cynthia Clawson, the cassette single drew heavy airplay in North Texas, was picked up by Muzak International, and was featured on Dr. James Dobson's "Focus On The Family" program. Still receiving airplay on many Southern gospel stations is the Singing Americans' "The Flags Fly High" for Homeland Records.

Homeland recording artists Margo Smith and Holly and Morning Gate artist Gary McSpadden also combined to send more than a thousand pounds of hard candy to the soldiers of the 101st Airborne Division—who seem to be popular folks these days—along with thousands of cassettes from both labels.

More recently, Maranatha! Music—with full Pentagon approval—shipped the first 50,000 of 300,000 cassettes titled "I Will Be With You" to the front. According to Tommy Coombes, the cassettes feature Gary McCarty of the "Time Well Spent" radio show and contain both music and meditations.

"We look at this as 'faith-building' for the troops," Coombes says. "From what I'm sensing, all of us are tied more emotionally than ever before through things like CNN to the troops in Saudi Arabia. This is some-

thing we could do."

ELSEWHERE: The latest label to enter the youth-oriented, progressive music market is **Sparrow** with **Vireo Records**. **Peter York**, Sparrow's A&R director, will direct Vireo.

We've already told you about skateboarder Andre Walton's video "Arise Skates" for Star Song Moving Pictures, featuring music by "Crucified, S.F.C., Bride, and other loud, thrash and rap bands." But have you heard about "A Wave Of Life," a surfboarding video with the likes of Joey Buran, Sean Mattison, Gary Clisby, and Tony Moniz? The Word For Today production is available through ASAPH Records and boasts the Darrell Mansfield Band, Ezra, and the Mirrors on the soundtreak

# Gospel industry chimes in with support for the troops

Speaking of video, have you seen Tourniquet's "Ark Of Suffering" video on MTV? This moving, disturbing piece of work, on the Intense label, focuses on the animal-rights movement.

The Frontline Music Group's surprise departure from the Benson Music Group has not seemed to adversely impact sales at the eclectic label. Frontline switched its distribution to Spring Arbor and added a number of sales reps and telephone-marketing people as part of an overall reorganization. In addition to its own potent roster of rock-oriented artists, Frontline distributes Alarma Records, Intense Records, Graceland, Cantio Records, the Vineyard Music Group, and the fast-rising ASAPH line.

"The growth that we have experienced these past five years has necessitated our own sales force and expanded marketing department," says new president **Brian Tong**.

FINALLY: Lupascu Sorin, editor of Playback, the first music magazine in Romania, is asking Christian record companies to send it any printed materials they might have for reprint in the pop-music magazine. The address is Playback, Str. V. Alecsandri 8, IAHI 6600, Romania.

#### THE REV. JAMES CLEVELAND DEAD AT 59

(Continued from page 4)

Cleveland was born in Chicago and was introduced to gospel music at the Pilgrim Baptist Church, where Professor Thomas A. Dorsey (who came to be known as the "father of gospel music") served as musical director. Nurturing a talent for piano and keyboards, he began to perform with many of the visiting gospel groups. In the years to follow, he performed with the Roberta Martin Singers, Mahalia Jackson, the Gospelaires, and the Caravans.

Frustration spurred a move to California in 1963. "I'd felt I'd been with all the gospel greats—Mahalia, Roberta—I had my group, the all-stars, and on and on, but it didn't seem fulfilling enough," Cleveland recalled in an interview. "So I moved to California with the idea of getting a job, finding a church to work with, and just leaving gospel alone for a while."

But he had already made an agreement for a recording session with New York-based Savoy Records. It was then that he came up with the idea of getting a choir to back him up. That session marked the beginning of a 30-year alliance with Savoy Records, and led to the release of "Peace Be Still," one of his biggest hits (selling well more than 1 million copies). Having found his niche, the throaty baritone continued to team with choirs throughout his career, including the Voices Of Tabernacle ("God Has Smiled On Me"); the Salem Inspirational Choir ("I Don't Feel No Ways Tired"); the Angelic Choir ("Stood On The Banks Of The Jordan"); and, more recently, the Southern California Community Choir—also referred to as "James Cleveland personified." Their 1990 collaboration with Cleveland, "Having Church," is nominated in this year's Grammy Awards.

"One of Rev. Cleveland's biggest contributions," says Milton Biggham, director of Savoy Records, "was bringing the choir to the gospel music forefront." According to Biggham, more than 80%-90% of the product Cleveland has recorded is still available

through Savoy/Malaco, though Cleveland briefly had his own King James label in the late '80s, distributed through the Detroitbased Sound Of Gospel label.

Savoy is preparing a Cleveland compilation series titled "A Tribute To The King." Another as-yet-untitled album and video, recorded last year with the Gospel Messengers, is slated for release later this year.

In the meantime, gospel insiders will be watching how Cleveland's death affects the GMWA. Al Hobbs, chairman of the Gospel Announcers Guild of the GMWA, says the loss will have an impact. "The board of directors has a tremendous challenge," says Hobbs. "However, I do believe that the work of the GMWA really has become much bigger than the individuals who make it up, and I don't think the impact of Rev. Cleveland's death will impede the forward motion of the organization."

Cleveland is survived by a daughter, LaShone; three sisters; and a brother.

# Top Contemporary Christian™

¥	0	CHART	Compiled from a national sample and one-stop sales repo	
THIS WEEK	WKS. AGO	o Z	ARTIST	TITLE
THIS	2 W)	WKS.	LABEL & NUMBER/DISTRIBUTING LABEL	
			* NO. 1	* *
1	1	17	REUNION 0063°/WORD 15 weeks at No. 1	GO WEST YOUNG MAN
2	2	5	STEVEN CURTIS CHAPMAN SPARROW 1258*	OR THE SAKE OF THE CALL
3	3	17	SANDI PATTI WORD 9205* ANOT	THER TIME ANOTHER PLACE
4	4	5	WHITE HEART STARSONG 8166*	POWER HOUSE
5	7	17	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
6	6	31	PETRA WORD 4191*	BEYOND BELIEF
7	5	145	CARMAN ● BENSON 2463*	RADICALLY SAVED
8	9	7	LARNELLE HARRIS ZONDERVAN 2696*/BENSON PSALMS I	HYMNS & SPIRITUAL SONGS
9	8	13	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
10	10	19	TAKE 6 WARNER ALLIANCE 4102*/SPARROW	SO MUCH 2 SAY
11	11	67	CARMAN BENSON 2588*	REVIVAL IN THE LAND
12	13	235	AMY GRANT ▲ MYRRH 3900°/WORD	THE COLLECTION
13	12	29	TWILA PARIS STARSONG 8155*	CRY FOR THE DESERT
14	14	17	BRYAN DUNCAN MYRRH 6900*/WORD ANONYMOUS CONFESS	SIONS OF A LUNATIC FRIEND
15	17	37	THE WINANS WARNER ALLIANCE 26161*/SPARE	
16	18	21	WAYNE WATSON WORD 4192*	HOME FREE
17	20	13	STEVE GREEN SPARROW 1245*	HIDE EM' IN YOUR HEART
18	16	63	STEVEN CURTIS CHAPMAN SPARROW 136	9. MORE TO THIS LIFE
19	15	8	KIM BOYCE MYRRH 6905*/WORD	THIS I KNOW
20	31	124	MICHAEL W. SMITH REUNION 8412°/WORD	1 2 (EYE)
21	23	67	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
22	38	67	PETRA DAYSPRING 1578*/WORD PETRA PR	RAISE: THE ROCK CRIES OUT
23	19	5	THE CHOIR MYRRH 6903*/WORD	CIRCLE SLIDE
24	22	30	4 HIM BENSON 2624*	4 HIM
25	28	26	STEVE CAMP SPARROW 1238*	DOING MY BEST
26	39	5	THE CATHEDRALS HOMELAND 9018*/SPECTRA	CLIMBING HIGHER & HIGHER
27	37	4	JOHN GIBSON FRONTLINE 9095*	JESUS LOVES YA
28	21	17	VARIOUS ARTISTS REUNION 9193*/WORD	OUR CHRISTMAS
29	33	3	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
30	RE-E	NTRY	SANDI PATTI A IMPACT 3910°/BENSON	HYMNS JUST FOR YOU
31	RE-E	NTRY	AMY GRANT ▲ MYRRH 5199*/WORD	LEAD ME ON
32	24	52	SANDI PATTI IMPACT 3874°/BENSON	THE GIFT GOES ON
33	RE-E	NTRY	TRAMAINE HAWKINS SPARROW 1246*	LIVE
34	RE-E	NTRY	PHIL DRISCOLL WORD 4197*	WARRIORS
35	RE-E	NTRY	PHIL KEAGGY WORD 6988*	FIND ME IN THESE FIELDS
36	NE	WÞ	THE BILL GAITHER TRIO WORD 9186*	HYMN CLASSICS
37	29	26	MICHAEL W. SMITH REUNION 2522/WORD	CHRISTMAS
38	36	63	SANDI PATTI WORD 8456*	THE FINEST MOMENTS
39	30	60	AMY GRANT MYRRH-5057*/WORD	A CHRISTMAS ALBUM

● 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 numberal following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. ② 1991, Billboard/BPI Communications, Inc.



# **Top Latin Albums...**

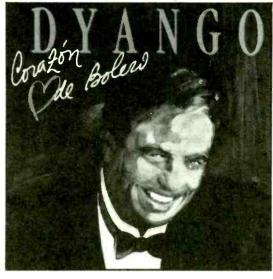
			-	
	WEEK	S. AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.
	THIS WEEK	2 WKS.	WKS. (	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
	1	1	27	MYRIAM HERNANDEZ DOS CAPITOL EMI LATIN 42358
	2	2	.13	ANA GABRIEL EN VIVO SONY 89303
	3	3	19 23	GLORIA ESTEFAN EXITOS DE SONY 80432  AZUCAR MORENO BANDIDO SONY 80380
	5	8	23 11	JOSE LUIS RODRIGUEZ ESTA VEZ SONY 80472
	6	5	59	DANIELA ROMO QUIERO AMANECER CON ALGUIEN CAPITOL-EMILATIN 42227
	7	7	13 35	ROBERTO CARLOS PAJARO HERIDO SONY 80466  LUIS MIGUEL LUIS MIGUEL-20 ANOS WEA LATINA 71535-4
	9	11	25	CHAYANNE TIEMPO DE VALS SONY 80423
	10	10	37	RUDY LA SCALA CUANDO YO AMO SONOTONE 1437
	11 12	9	25	JOSE FELICIANO NINA CAPITOL-EMILATIN 42352  EMMANUEL VIDA SONY 80474
9	13	14	13	PALOMA SAN BASILIO NADIE COMO TU CAPITOLEMI LATIN 42354
五	14	12	29	LOURDES ROBLES IMAGENES SONY 80378
	15	17	5	JUAN GABRIEL EN EL PALACIO DE BELLAS ARTES ARIOLA 2498/BMG
	16 17	13	25	YOLANDITA MONGE PORTFOLIO SONY 80391  DYANGO CORAZON DE BOLERO CAPITOL-EMILATIN 42435
	18	18	3	VARIOS GRUPOS EL SONIDO ROMANTICO DE LOS 20 SUPER
				GRUPOS FONOVISA 8870
	19	19	38	LUNNA VENTANAS CAPITOLEMILATIN 42364
	20	16	38	ALVARO TORRES SI ESTUVIERAS CONMIGO CAPITOL-EMILATIN 42260  MARISELA HABLEMOS CLARO ARIOLA 2355/BMG
	22	21	47	ANA GABRIEL QUIEN COMO TU SONY 200310
	23	25	23	ALEJANDRA GUZMAN ETERNAMENTE BELLA FONOVISA 8867
	24		40	ISABEL PANTOJA SE ME ÉNAMORA EL ALMA RCA 9952
	25	_	1	FRANCO DE VITA EXTRANGERO SONY 80528
	2	2	7	JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN 109 LUIS ENRIQUE LUCES DEL ALMA SONY 80473
	3	4	17	ANGEL JAVIER EN CADA LUGAR CAPITOLEMI LATIN 43353
	4	3	25	GILBERTO SANTARROSA PUNTO DE VISTA SONY 80419
	5	5	23	ORQUESTA DE LA LUZ SALSA CALIENTE DEL JAPON RMM-SONY 80420
	6	8	5 7	BANDA BLANCA BAILE PUNTA SONOTONE 6007  LA PATRULLA 15 HOT TTH 1965
4	8	9	15	VARIOS ARTISTAS SE BOTO LA SALSA GLOBO 2381
S	9	14	17	PAQUITO GUZMAN EL MISMO ROMANTICO CAPITOL-EMILATIN 42361
3	10	15	7	VARIOS ARTISTAS TITANES DE LA SALSA CAPITOL-EMILATIN 42383
될	11 12	7	15	DAVID PABON RENACIMIENTO TH-RODVEN 2790  NINO SEGARRA CON LA MUSICA POR DENTRO M.P.I. 6031
글		12		
물	14			JERRY RIVERA ABRIENDO PUERTAS SONY 80426
	15 16	13	16	TITO ROJAS TITO ROJAS (SENSUAL) M.P.I. 6035  JOHNNY RIVERA Y AHORA DE VERDAD SONY 80479
		11	13	WILFRIDO VARGAS SIEMPRE WILFRIDO SONOTONE 1447
	18	19	17	LALO RODRIGUEZ UNA VOZ PARA ESCUCHAR CAPITOL-EMI LATIN 42328
	19	16	3	EL GENERAL ESTAS BUENA PRIME 1009
	20	22	5	HANSEL EL GATO SONY 80469  VARIOS ARTISTAS LOS SUPER BRAVOS DE LA SALSA TH-RODVEN 2793
	22		29	LUIS ENRIQUE Y EDDIE SANTIAGO LOS PRINCIPES SONY 80341
	23	-	2	SILVA Y GUERRA Y SU ORQUESTA CAPITOL-EMI LATIN 42404
		17	7	VARIOS ARTISTAS NON STOP DANCING VOL.3 SONY 80453
	25	_	10	TONO ROSARIO Y MAS RIME 10005
	1 2	1 2	17 13	VARIOS ARTISTAS MEXICO VOZ Y SENTIMIENTO SONY 80437  GRUPO MAZZ PARA NUESTRA GENTE CAPITOL-EMILATIN 42367
	3	3	21	BRONCO TU AMIGO FONOVISA 9003
	4	4	27	
	5	6	7 19	VICENTE FERNANDEZ MIENTRAS UDS NO DEJEN SONY 80054 LOS TIGRES DEL NORTE PARA ADOLORIDOS FONOVISA 9001
	7	5	17	
X X	8	8	13	LA MAFIA CON TANTO AMOR CAPITOLEMI LATIN 42447
REGIONAL MEXICA	9	10	21	SONORA DINAMITA LA TROPICALISIMA SONOTONE 6003
¥	10 11	12	5	ROCKY HERNANDEZ MILAGRO SONY 80459  ROBERTO PULIDO SI TODOS FUERAN, CAPITOL-EMILATIN 42393
	i i	11	21	JUAN VALENTIN EL EMIGRADO CAPITOLEMI LATIN 42349/IND
3		13	32	GRUPO LA SOMBRA GOOD BOYS WEAR WHITE FREDDIE 1516
55		17	7	BRONCO 15 EXITOS SONOTONE 1183
	15 16	9 22	59 13	GRUPO MAZZ NO TE OLVIDARE CAPITOL-EMI LATIN 42186/IND RAM HERRERA JUST FOR YOU SONY 42456
	17			RAMON AYALA MI ACORDEON Y YO FREDDIE 1515
	18	21	56	GRUPO LA FIEBRE ON THE RISE CAPITOL-EMILATIN 42418
		15		LOS TERRICOLAS 20 EXITOS - SONOTONE 1183
	20		24	VICENTE FERNANDEZ LAS CLASICAS DE JOSE SONY 80383  LAURA CANALES SENSUALMENTE CAPITOL-EMILATIN 42370
	22	16 23	5	GARY HOBS MIRADAS CAPITOL-EMILATIN 42403
	23		8	TEXAS TURNADO TEXAS TURNADO REPRISE 26251
	24	-	1	ALEX MONTES MUY ESPECIAL SONY 80439
	25	-	3	RUBEN RAMOS RUBEN RAMOS SONY 80396

(CD) Compact disc available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. ⑥ 1991, Billboard/BPI Communications

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# **Tejano Music Awards Nominations Announced**

By RAMIRO BURF

EL PASO, Texas—Top Tejano stars Mazz, Emilio Navaira, Ramiro Herrera, and Shelly Lares are among the finalists announced here Feb. 1 for the upcoming 11th annual Tejano Music Awards.

Among the other nominees are Adalberto, Poteet's David Lee Garza y Los Musicales, Los Aguilares, Joe Revelez, and songwriter Luis Silva.

The awards ceremonies will be held March 1 at the Convention Center Arena in San Antonio. Headlining the show will be Emilio Navaira & Rio and Houston's La Fiebre.

Officials with the Texas Talent Musicians Assn., which presents the awards annually, also will induct four artists into the Tejano Music Awards Hall of Fame: composer Raul Ramirez, the late Luis Gonzales of San Antonio, and performers Ray Camacho and the Broken Hearts.

Mazz, which enjoyed a banner year in 1990, leads the field of honored acts with seven nominations: vocalist Joe Lopez for male vocalist, entertainer, and songwriter; single "Amor Con Amor (Love With Love)" and song "No Te Olividare (I Won't Forget You)"; the album of the same name; and Lopez and Jimmy Gonzalez for vocal duo.

Navaira grabbed four nominations: male vocalist and entertainer, conjunto album for "Sensaciones (Sensations)," and, with his brother Raul, for vocal duo.

Here are the rest of the nominees: Song: La Fiebre, "Borracho De Besos (Drunk With Kisses)"; La Sombra, "El Sapo (The Frog)." Single: La Sombra, "El Sapo"; La

Single: La Sombra, "El Sapo"; La Mafia, "A Donde Vas (Where Are You Going?)"

Songwriter: Luis Silva, Joe Revelez.

Most promising band: La Fiebre, Xelencia, and Adalberto.

Male entertainer: Ramiro Herrera. Male vocalist: Oscar Gonzales, La Mafia

Female vocalist and entertainer: Selena Quintanilla, Shelly Lares, and Laura Canales.

Vocal duo: Oscar and Leonard Gonzales, La Mafia.

Album (orchestra): La Sombra, "Good Boys Wear White"; and La Fiebre, "On The Rise."

Album (conjunto progressive): David Lee Garza, "El Que Mas Te Hay Querido (The One Who Has Loved You The Most)"; Robert Pulido, "Nuevos Caminos."

Album (conjunto-traditional): Ramon Ayala, "Mi Acordeon Y Yo (My Accordion And Me"; Los Dos Gilbertos, "Viva La Paz (Live Peace)"; and "Los Aguilares."

Ramiro Burr is a San Antonio, Texas-based free-lance writer covering the Texas-Hispanic music industry.

#### **GRASS ROUTE**

(Continued from vage 62)

Rhythm Safari crew, ("Dr. Dre meets Johnny Clegg") as world music gains popularity and hip-hop melds with traditional African rhythms. Next up: a potential deal with a rock or heavy-metal label. Meanwhile, Turner has taken steps to diversify his own Priority roster through the signing of pop/rappers the Funky Socialistics, whose debut single is titled "You Are My Heaven"

SEEDS & SPROUTS: Seattle's Young Fresh Fellows re-signed with Sun Valley, Calif.'s Frontier Records. The rocking pop wizards are recording a new album in Madison, Wis., with producer Butch Vig... Legendary jazz guitarist Herb Ellis signed a long-term, multi-album contract with Houston's Justice Records. Label founder Randall Jamail is producing Ellis' Justice debut out of Houston's Sugar Hill Studios... R&B superstar Tyrone Davis is now under contract with Atlanta's Ichiban Records. Davis' longtime friend

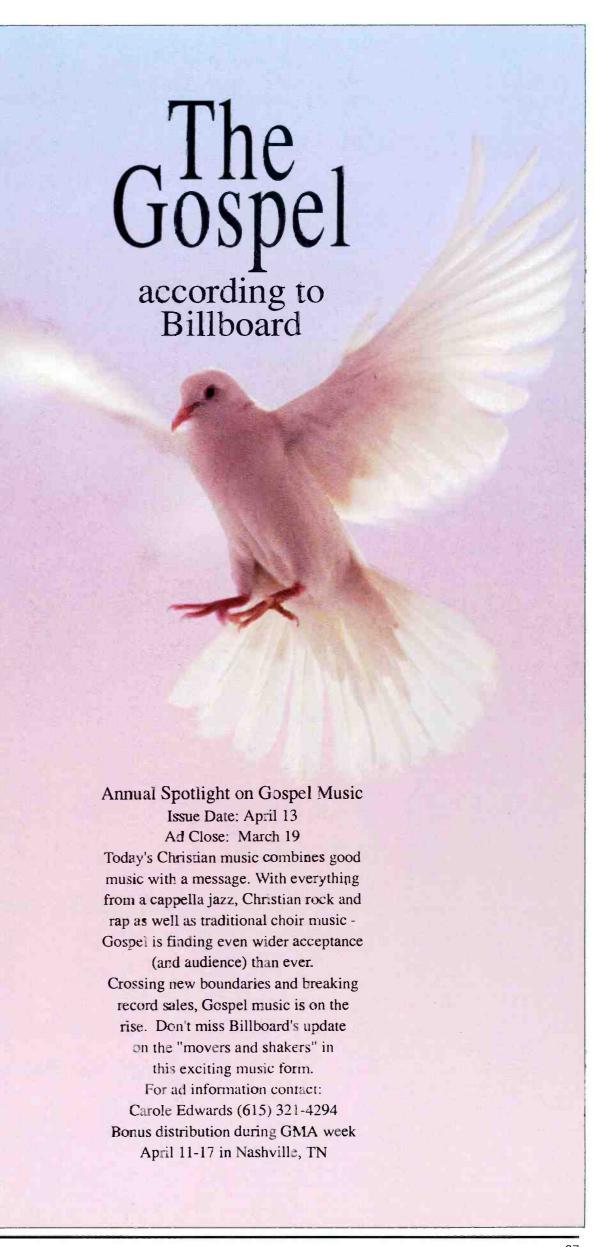
Leo Graham produced Davis' Ichiban debut, "I'll Always Love You." Meanwhile, Atlanta-based rap group Success-N-Effect has signed up with Ichiban's WRAP imprint. An album is slated for March release, and the group is set to reel a video for the single, "Blueprint," in Washington, D.C. . . . Dortmund, Germany's Century

Media Records has opened an L.A.-based operation headed by Birgil Nielsen, formerly of Noise International Records in Germany. Initial releases, distributed by Hollis, N.Y.'s Important Records Distribution, include Morgoth's death-metal albums, "Eternal Fall" and "Resurrection Absurd," and Demolition Hammer's thrash album, "Tortured Existence."

#### **TO OUR READERS**

Latin Notas is on vacation. The column will return next week.





# <u>International</u>

# **Former Patricia Exec Awaits Hearing** Remains In France After MIDEM Arrest

■ BY JEFF CLARK-MEADS

PARIS-The former managing director of Patricia Records is still in a French jail following his arrest at MIDEM a month ago.

Leif Kraul, now described as a consultant to the Danish company, was apprehended by French police in Cannes Jan. 24, the last day of the show (Billboard, Feb. 2).

Kraul was initially taken into custody in Cannes but was transferred the 500 miles to Paris for a preliminary hearing before a magistrate. However, his application for bail was dismissed and he remains in jail awaiting a further hearing on his case.

Kraul has been indicted under French copyright legislation. A squad of police based in Paris, aided by officials from French copyright body SCPP, raided Patricia's MI-DEM stand and removed material including record sleeves and catalogs. Not all the catalogs were on

The detective in charge of the operation said in an interview with Billboard (Billboard, Feb. 2) that he was part of a squad that worked exclusively on anti-piracy. He said he had been working on one particular case for more than a year, although he declined to name the company at the center of the action.

However, he added that MIDEM

presented an excellent opportunity to "solve the problem."

Patricia was the focal point of a landmark court case in January 1989. It was then that the European Court decreed that copyright law in individual EC countries is sovereign over community legislation over the free movement of goods. That decision came after EMI, on behalf of the British Phonographic Industry, sued Patricia.

Patricia had been reproducing Cliff Richard records in Denmark, where they were in the public domain, and exporting them to West Germany, where they were still subject to national copyright restric-



Eric & The Executives. Warner Music International executives visit singer/ quitarist Eric Clapton backstage before one of his sold-out shows in Kuala Lumpur. The company's Southeast Asian marketing meeting coincidentally took place the same week as Clapton's first-ever concerts in the Malaysian capital. Shown, from left, are J. Soerjoko, P.T. Aquarius Musikindo (Indonesia); Nicholas Alexandrou, Music Master (Saudi Arabia); Jimmy Wee, managing director, Warner Music Singapore; Shashi Gopal, Magnasound (India); In Chung Khang, managing director, Warner Music Korea; Gunther Zitta, managing director, Warner Music Malaysia; Clapton; Paul Ewing, VP, Warner Music International (Southeast Asia); Savasdi Navavongs, Grammy Entertainment (Thailand); Michael Chang, UFO Group (Taiwan); and Paco Wong, managing director, Warner Music Hong Kong.

# **German Groups Report Progress** In Piracy Fight

■ BY WOLFGANG SPAHR

HAMBURG, Germany-German anti-video piracy agencies had their most successful year in 1990, with more than 400 suspected counterfeiters arrested.

However, the illegal trade is still inflicting heavy damage and is estimated to have sold \$169 million worth of tapes here last year.

Spearheading the anti-piracy fight in Germany is the Federation Against Copyright Theft (GVU). Last year, its investigators visited 532 shops and, in cooperation with the police, 218 searches were made. Nearly 50,000 illegally copied tapes were confiscated and 38,000 more were seized from "living room" setups.

The "living room" trade causes particular concern because it is so hard to detect. It involves pirate tapes being sold from private houses to other homes in the neighborhood and is often noticed only when sales from the local legitimate outlet start to decline.

During 1990, GVU initiated 180 new criminal actions and a further existing 256 cases were pursued. A total of 21 pirates were fined and seven were sent to prison. Including penalties from suspended proceedings, fines totaled more than \$150,000.

The biggest challenge GVU faced last year was in setting up a new structure following the unification of Germany. New investigators are now at work in the eastern part of the country, where they are trying to hold piracy in check as the video market ex-

GVU estimates that about 4,000 stores are trading in what was East Germany.

# Soundtracks Boost India's Music Biz

■ BY JERRY D'SOUZA

BOMBAY, India-A recent surge in sales of film soundtrack recordings has brought new optimism to a sometimes sagging Indian music industry.

At one time, sales of 100,000 units were considered significant. Now they are seen as merely so-so as albums regularly top the million-sales mark.

First to breach the seven-figure barrier was "Ram Lakhan," released

"The song 'My Name Is Lakhan' was a runaway hit as a single," says Saiyed Karim, Bombay region head of The Gramophone Company of India (Gramco), which released the album. But other factors in the success were lower pricing and a change in marketing strategy.
Says Karim: "We pulled the price

down to the rupee equivalent of just \$1 for the cassette, so more people could afford to buy.

"We also changed our distribution

pattern. Until then we had a few selected retail outlets which weren't accessible to every potential buyer. For this soundtrack release, we appointed dealers at headquarter towns of districts and made sure the album filtered through to the smallest store.'

Now Gramco includes snippets of songs from forthcoming releases at the end of full cassette titles to build consumer awareness, alongside distribution of sampler cassettes to retailers for in-store play.

"We can do this because music companies now acquire soundtracks long before a movie is released," says Karim. "With the music played in advance in shops and on radio, there's a healthy takeoff before the film gets into the cinemas.

The top Gramco blockbuster is "Maine Pyar Kiya," which has reportedly sold more than 10 million units, with sales still building even after the film's theater run. "Dil" is said to have sold 5 million, while both "Chandni" and "Humm" have passed

But the biggest seller so far in this field is "Aashiqui," released in India by Super Cassettes, with sales in excess of 15 million. And TIPS, another music company, has moved nearly 4 million units of "Pathar Ke Phool."

By comparison, the high-water mark for a vinyl soundtrack LP was 'Sholay," out in the mid-'70s, which sold 340,000 LPs and 180,000 EPs, seen then as a great success.

But while the legitimate companies enjoy the spoils of soundtrack success, the pirates are also having a field day. Because Gramco couldn't consistently meet demand, the pirates reaped a rich harvest, especially with "Maine Pyar Kiya," and they do so today with "Pathar Ke Phool."

This pick-up in software action is complemented by a similar upsurge in hardware sales, now a \$19 million annual industry in India. Portable radio/cassette players priced at less than \$25 and stereo cassette decks selling for \$125 are fueling the boom.

# **Vid Marketing Getting A Push** In Singapore

BY CHRISTIE LEO

SINGAPORE-Video distributors here are to pool resources to provide better retail-level marketing by introducing concepts already successful in Western mar-

The idea, they say, is to popularize the "total video entertainment" concept so the industry can show steady growth.

Plans in hand include providing video retailers with better display merchandising elements, the introduction of computerized catalogs-and broadening the trade's reach by working in tandem with fast-food chains and bookstores.

Robert Lim, managing director of STV Entertainment, licensee for CIC, Vestron, and New World, says, "We've got to interest retailers in aggressive promotions in order to increase rental and sellthrough trade. The concept needs industry synergy."
STV is one of the six video ma-

jors in this territory where overnight rental for a video is \$2.30. The companies are waiting on approval from the Registry of Societies before forming the first local video distributors' association.

United Vision's Kenneth Koh, whose company distributes titles from 21st Century and others, believes the video industry is sluggish because wide-scale marketing is virtually nonexistent. "Dealers need consistent support and encouragement. Here, distributors look after their individual interests and achieve very little despite a lot of hard work.

It's noted that unlike Western countries (including Japan), where the video turnover is almost dou-(Continued on next page)

# New Sting Album Sets Record In Italy

MILAN, Italy-British artist Sting has become the first non-Italian act to have his album enter the official chart at No. 1.

Polydor, his record company here, says it aims to make his "The Soul Cages" the biggest-ever international seller on the Italian domestic market.

To that end, it is investing more than \$1 million in the most expensive marketing campaign it has ever mounted. The promotion includes three months of television commercials as well as press advertising, which will be paid for in part by softdrink company Aperol. Aperol is making a donation to the Rain Forest Foundation at the request of Sting's management.
Polydor GM Adrian Berwick says,

"Artists like Madonna and Phil Collins achieve sales of 750,000 with their albums. That appears to be the ceiling for international artists, but

we aim to cap that with 'The Soul Cages.'"

He says that the album's success so far has been helped by the fact that it was the first major international release of the year, but adds, 'The artist's profile is huge. We were helped by some valuable prerelease exposure on state TV's 'Rock Cafe

series and, because it was a longawaited record, there was excellent radio airplay of the 'All This Time' single. The artist's May tour dates on national territory is perfect timing for us and the fact that he recorded some of the album in Italy has certainly generated interest.'

DAVID STANSFIELD

#### Stones Are Netherlands' Top Draw In '90

AMSTERDAM-The Rolling Stones were the Netherlands' top concert attraction last year. The band's three gigs at the Feyenoord soccer stadium in Rotterdam drew a total of 141,835

The rest of 1990's top 20 acts are Tina Turner, seven shows, 137,232 fans; Prince, two, 95,920; David Bowie, three, 77,529; Toto, five, 53,744; the Pink Pop Festival, 41,800; Madonna,

one, 41,000; U2, four, 38,000; Eros Ramazzotti, three, 31,917; Fleetwood Mac, one, 27,962; Janet Jackson, three, 27,254; Whitesnake, one, 19,787; Billy Joel, two, 18,569; Iron Maiden, two, 17,792; Metallica, one, 16,515; B.B. King, five, 15,000; Bobby Brown, two, 14,293; Tears For Fears, two, 12,988; INXS, one, 10,567; and Earth, Wind & Fire, one, 10,333.

BILLBOARD FEBRUARY 23, 1991 68 www.americanradiohistory.com

# **BMG** France Reorganizing Into 2 Labels

Each Will Have Own GM And Sales & Promo Staffs

■ BY EMMANUEL LEGRAND

PARIS-BMG France is the latest multinational affiliate planning to divide its A&R, marketing, and promotion resources into two separate, self-sufficient labels.

Company president Bernard Carbonez says the reorganization will take effect July 1. Each of the new labels will have its own GM, and will maintain separate A&R, marketing, and promotion teams; they will share one sales force. The names of each unit have not yet been select-

Philippe Desindes and Antoine Chouchani will take the GM posts, reporting to Carbonez. Desindes is currently international manager at BMG; Chouchani is promotion manager. Claude Amrane, who is GM of distribution, will add responsibility for the sales force, the classical and jazz departments, and some backroom functions common to both divisions. Christian Herrgott will remain head of the national A&R and creative department. Amrane and Herrgott will report to Carbonez.

BMG is losing a couple of senior managers, however. Current GM Jean-Michel Fava is leaving soon to join independent record and TV production company AB, which handles teen idol Dorothee, among others. Separately, sales manager Jean-Claude Larco is departing to join EMI France.

The roster of local BMG artists will be divided between the two new labels-as will international repertoire-although exact details have not yet been worked out. It is thought that one division will man-

'We can't achieve greater growth through our current structure

age RCA, the other will take Arista and Ariola.

Also to be decided: the handling of Motown, Geffen (which switched from Warner Music to BMG as of Jan. 1), MCA (which switches April 1), and Jive/Silvertone. BMG also distributes Chrysalis in France, but the U.K. label transfers to EMI July

Carbonez says he has been considering the BMG reorganization for more than a year, first signaling it at the company's annual convention last September. "BMG has now a solid foundation," he says. "But to develop, we have to go through changes. We can't achieve greater growth through our current structure." The new matrix, he adds, will provide "the best possible service to all our artists, producers, and labels.'

The plan is being enacted as BMG France prospers. The company had three of the country's best-selling albums last year (by Patrick Bruel, Roch Voisine, and Elsa) and three chart-topping singles (Zouk Machine, Mecano, and, on the distributed Talar label, Felix Gray/Didier Barbelivien). Bruel's album alone has sold more than 1.2 million copies in France.

BMG's 1990 chart share was pegged at 19.8% for albums and 24% for singles, according to a secondhalf chart survey by local trade publication Show Magazine. (In a separate poll of its readers, Show also named BMG "record company of the year.")

Carbonez says BMG's business increased 40%-45% in 1990 over 1989-while the overall market expanded only 10%-but he declines to reveal specific revenue figures.

# **Mexican Firm Launching U.S.-Based Music Channel**

BY PAUL KLEINMAN

LOS ANGELES-Mexican broadcaster group RPM, which runs radio and television stations throughout that country, has set up a subsidiary here to produce a 24-hour-aday television music channel for Latin America and the Hispanic market in the U.S.

The new operation, TeleMusica, is directed by Jesus Garza Rapport, a veteran Mexican media producer, and is set to launch in Latin America in April.

Aimed at the youth market, the music mix will blend U.S., British, and European pop, Spanish-language rock, and specialist genres such as salsa, according to Alexandra Lioutikoff, program coordinator.

"We're targeting a very diverse market, so there's no program director as such, but the coordinator will work with a team of advisers,' says Garza Rapport. "All video jockeys and show hosts speak both Spanish and English.'

TeleMusica will be produced en-

tirely in Hollywood, Calif., and include music videos, live performances, interviews, and entertainment news. There will be a weekly countdown show, along with competitions and promotions. Most of the programming will be presented on location around Los Angeles.

The new channel will be telecast to South America on the Pan Am satellite and to Mexico on the Morelos satellite, and picked up by different cable operations throughout the continent. TeleMusica is planned to go on air in the U.S. in July. Longterm plans call for a European launch as well, but no firm sign-on date there has been set.

But a daily two-hour show from TeleMusica will be featured on regular network television in some of that market.

The new service, believed to be the largest of its kind in the Spanish-speaking world, is seen as likely to boost the production of Latin music videos as well as providing simultaneous continental exposure for talent, especially new acts.

# **New BMG Australia Exec Aims To Raise Co.'s Status**

BY GLENN A. BAKER

SYDNEY, Australia—Stuart Rubin is a man with a lot to prove. The new managing director of BMG Australia is determined to loosen the company's historic grip on last-place chart and market-share rankings among

Appointed just more than six months ago, Rubin acknowledges the difficulties. "It is true that we are perceived as the old boys of the in-dustry," he says. "Nothing substantial was ever developed in between the monster acts. Sure, we had Abba and John Farnham and Lionel Richie and Whitney Houston, but often nothing between them to keep the momentum going."

Rubin's own brand of momentum and vigor, not unlike that of Sony Music's Denis Handlin, is becoming evident. Arista artist Taylor Dayne was brought to Australia on a promotional tour, and the payoff has been a top 10, 100,000-plus seller with her 'Can't Fight Fate'' album.

New local band Southern Stone has been high in the charts with a gold debut album and Girl Overboard, also a new domestic band, has struck gold. And while Rubin can't quite claim credit, mainstay Farnham has given BMG a third successive multiplatinum album, "Chain Reaction," and a brace of hit singles including the top five "Burn For You."

"A key priority is to develop na-tional repertoire. We're doing well with an album by Shane Howard, the former leader of Goanna, which has done over 10,000 units. We've picked

up a new collaboration album by Martin Plaza [of Mental As Anything] and James Freud [formerly of Models]," Rubin says.
"We've signed Mark Stevens of

[TV soap series] 'Neighbors,' and we've just done a deal with Annalise and Chris Morrow, who were the core of the '80s local band the Numbers. All this represents a diverse approach to Australian contemporary music."

Like most of his competitors, Rubin is also moving into Melbourne, having wooed David Hunt away from Virgin to helm BMG's southern operation. Also, the national sales force has been significantly expanded. "It's all part of broadening our horizons," he says. "It's not enough to just go to radio with new releases anymore. If you want to get a song on radio these days you could wait forever. I think a new approach is needed, one that incorporates getting retail on our side."

Rubin's reign has received a substantial boost with the acquisition of Geffen (effective Jan. 1) and MCA (effective April 1) via BMG Interna tional's new worldwide licensing deal with those labels. "I'm particularly excited by the access this gives us to great midprice back catalog," he says. "Plus the opportunity to work with acts like Aerosmith, Guns N Roses, Bobby Brown, and Cher.'

Rubin concludes, "The days when our position in the market was pretty much taken for granted are over. Now we're attacking with what we have, instead of waiting for things to come through."

# SINGAPORE VIDEO DISTRIBUTORS STEPPING UP MARKETING AT RETAIL LEVEL

(Continued from preceding page)

ble that of theatrical billings, Singpore's video trade is well below the theaters. Last year, theatrical billings for both Chinese- and Englishlanguage product totaled \$62 million, compared with video rentals of \$25.7 million.

And there was a sharp decline during the usually high-volume Christmas season when sales and rental dropped by almost 20% compared with the same period in 1989.

It could take at least five years for the business here to reach maturity, say distributors. They blame piracy for loss of sales over the past two years. Though the local copyright law was passed in 1987, pirated product still came in from Malaysia-gaining up to 50% of the market, some estimate.

But Malaysia last year signed the Berne Convention, which provides protection for all intellectual properties originating from member countries. The flow of pirated videos has slowed since but it will be some months before the full effect of Malaysia's tougher laws is felt.

High startup costs are also cited here as a cause for damping video development. Retailers have to start by paying a capital of \$57,000, a deposit of \$12,000, and \$685 for a license renewable every two years.

Now the window between theatrical to video to television has clearly shortened.

Jessica Wee, sales director of Videovan, licensee for RCA/Columbia and Walt Disney, says, "Retailers demand current titles. We try to help within our contractual obligations, but we do have to face better television programming."

Touchstone's "Pretty Woman," the highest-grossing release here last year, went straight to video barely five months after its cinema run. Video sales have been upbeat,

says Wee, "but we had to really push with a nationwide marketing campaign."

Changes are in the pipeline, though. Videovan is offering premiums for every rental of "Dick Trawhile Warner Home Video is test-marketing free screenings on selected titles, with customers given a free viewing coupon on the next title rented. STV is also on the promotions bandwagon, selling stereo versions of lead titles.

The distributors' group wants to offer retailers better incentives to upgrade stores and be involved in long-range marketing plans. Rental rates are unlikely to change, though.

### PolyGram Enters Laserdisc Market In Italy

MILAN, Italy-PolyGram is entering the laserdisc market in Italy with the release of 30 classical and 10 pop titles.

The company says it aims to increase its output to 150 releases by the end of the year, a total that will include movies and ballet.

PolyGram is not, however, the first on the local market with the format. Sony Music released five ti-

tles at the end of last year.
Bruno Fedetto, GM at Poly-Gram's classical division here and the man in charge of the laserdisc launch, admits he is currently working in a niche market. "There are

about 3,000 owners of the laserdisc player at the moment," he says. "But, Sony, Philips, and Pioneer estimate that those figures will rise to around 15,000 by the end of 1991."

PolyGram is finalizing an agreement with 300 retailers in which shops will be provided with promotional material and players for instore use.

The current retail price of a laserdisc player in Italy is the equivalent of \$670. Fedetto says that movies on laserdisc will retail at \$45, classical music at about \$58, and pop music DAVID STANSFIELD

#### Many Private German Broadcasters in Trouble

MUNICH, Germany—Many private radio stations in Germany are trading on the verge of bankruptcy. If their programming is too conservative or insufficiently sophisticated, they are in peril of insolvency.

Dr. Alexander Grossman, of the advisory board of the Information Center of the Bavarian Economy, says that the stations' trading partners are repeatedly having to make cash injections to keep the broadcasters afloat. Grossman says that the financial losses of stations with more "rural" broadcast policies have become so great that about

80% should declare themselves bankrupt.

During the last three years, 40 local stations in Bavaria have accumulated total losses of \$40 million. Apart from a few exceptions, Grossman says, there will be no increase in profits or turnover within the next few years.

He argues that the stations are failing financially because their catchment areas are too small and too poor in potential advertising sources to support them.

WOLFGANG SPAHR

# **Brits Awards Display 'Breadth' Of Talent**

Cure, Stansfield, Elton John Among Major Winners

BY JEFF CLARK-MEADS

LONDON—The producers of the 1991 Brits Awards television show—due to be seen in 40 countries—say they have made a program that displays the unprecedented breadth of British music.

However, they acknowledge that, because of the Gulf war and the arctic conditions that gripped the U.K. last week, they were short of at least one major act.

The awards ceremony, run by the British Phonographic Industry, was presented in the Dominion Theatre in London without any error obvious to the theater audience. The show was then broadcast on national television in the U.K. the following day, Feb. 11, and an edited version will now be seen across the globe, including the U.S.

BPI awards committee chairman Paul Russell says, "I feel very good about the show. If I had a reservation, I think it would be that we needed one more major act to perform." Blaming the war for the nonappearance of artists such as M.C. Hammer, Russell adds, "It was just circumstances. But, you never quite get who you hope you are going to get."

Of the show itself, he says, "There were no mistakes. It was slick and on the button. [Television producer] Jonathan King did a fantastic job and the end result was what we set out to do. We went out to draw a circle around the British record industry and make sure everybody was in that circle in terms of musical styles. We had jazz, classical, pop, rock, heavy metal, dance, and everything in between.

"In terms of presentation, I think it was around 95%. In terms of performance from the artists we would have hoped to have had, it was around 85% and we shall be looking for 95% next year.

"The message from the Brits is that people should look at the breadth of music we produce—ev-

'There were no mistakes. The show was slick and on the button. The end result was what we set out to do'

erything from the Who to George Michael to Happy Mondays to EMF to Betty Boo. Apart from the Americans—and I don't think they do these shows as well as we dowhere else can you get a history as good as that?"

King echoes Russell's enthusiasm for the breadth of musical styles the show encompassed. "There was an enormous amount of music—from Judas Priest and Led Zeppelin to Courtney Pine and EMF—and I'm delighted that a large number of areas were covered.

"My reservations about the show are the same as Paul Russell's, but I think we were several major acts short."

King would also have preferred to have had Kylie Minogue, Jason Donovan, and PWL chief Pete Waterman presenting awards but, because of PWL's antipathy to the ceremony, Waterman and the two artists, who are both signed to his label, declined to attend. King is content to accept the "polite and gentlemanly" way in which the PWL contingent declined to take part. He is, though, less happy about acts who pulled out at short notice, leaving him "no time to book somebody of similar status."

However, he feels the international audience will enjoy the fast pace and great variety of the show. Nonetheless, he argues this year's product is "about 60%" of what he would eventually like to achieve. "One-hundred percent would be a two-hour show and more representative live music from around the U.K. and an even greater variety."

The awards ceremony saw the Cure being named best British band; Lisa Stansfield as best British female; and Elton John as best British male. Status Quo was honored for an outstanding contribution to the British music industry.

Other award winners were best album by a British artist: "Listen Without Prejudice, Vol. 1" by George Michael; best British producer: Chris Thomas; best British newcomer: Betty Boo; best international female: Sinead O'Connor; best international male: Michael Hutchence; best international group: INXS; best international newcomer: M.C. Hammer; best soundtrack: "Twin Peaks"; best classical LP: "Carreras, Domingo, Pavarotti: In Concert"; best video: "A Little Time," Beautiful South; best single: "Enjoy The Silence," Depeche Mode.

## EUROPE LAUNCHING HEAVY-DUTY GENERIC VIDEO ADVERTISING CAMPAIGN (Continued from page 1)

possible treatments aimed at reducing consumer "wear-out." Radio spots and newspaper ads will continue the generic message, with more 'tactical' information being reserved for print ads. The latter will stress video as value for the money and will highlight the 12-month window between video release and satellite airing of new features.

Retailers are expected to become involved in the campaign at some point. A newly formed promotional committee of distributors is currently formulating a below-the-line strategy with leading members of the video retail trade.

To help distributors CIC, CBS/Fox, Warner Home Video, RCA/Columbia, Buena Vista, and First Independent Films shoulder the cost and get dealers involved, a levy scheme was debated, but indirect payment is now favored as the best approach. About \$3 million of the budget has been set aside for below-the-line activities that will

Australasian Country Awards presented ... see page 32 likely see a huge nationwide promotion involving a free-rental offer later in the year.

Retailer involvement—carrying the generic message through to the marketplace—is seen as crucial to the effectiveness of the campaign. It is also a "gray" area and a cause of some private qualms over the extent to which retailers will increase copy depth to cope with the extra demand.

#### DUTCH EXPERIMENT

In the Netherlands, where the industry's generic advertising campaign is entering its second year, RCA/Columbia's Filip Struyven reports that cooperating dealers are sometimes impatient with results. "Many dealers expect business to increase 50% on day one," he says, "but generic advertising is long-term and they may not see that sort of increase for two-three years."

Dutch distributors involved in the scheme work in tandem with dealer group NVDEO, financing "Video Film Festival," a weekly 30-minute video show on commercial TV station RT4, and a 1-million-plus-circulation magazine that reaches a third of Dutch homes, highlighting new and back-catalog titles.

Elsewhere in Europe, generic advertising is scant, with joint advertising title-led and no hard sell of video's unique selling points, as in the case of the U.K. campaign. Italian distributors Panarecord, Vivi Video, Buena Vista, CIC, CBS/Fox, and Warner Home Video advertise weekly in newspapers Corriere Della Sera and Gazetta Dello Sport to the tune of an annual \$1 million. This year's program, which commenced a fortnight ago, follows the pattern developed over the past six months—"generic" advertising is under the UNIVIDEO distributor association banner and ads are title-led

Sweden has a similar campaign run by distributors Warner Home Video, Egmont Film, Esselte, Media Transfer, and Sandrew. In Germany, success was found last year in the first joint-advertising campaign launched by member companies of the Motion Picture Export Assn. of America. Unlike Italy's and Sweden's print-only ads, these were split equally between TV, radio, and print. France and Spain have not gone the generic route yet and there are no plans to do so.

Billboard.

FOR WEEK ENDING FEBRUARY 16, 1991

# Hits of the U.K.

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#### **HOT SINGLES**

SEG	LAST	TITLE LABEL	• ADTICT
-			ARTIST
1	2	DO THE BARTMAN GEFFEN	THE SIMPSONS
2	1		KLF f/CHILDREN OF THE REVOLUTION
3	4	(I WANNA GIVE YOU) DEVOTION RUMOUR/PINNACLE	NOMAD f/MC MIKEE FREEDOM
4	5	ONLY YOU EPIC	PRAISE
5	3	WIGGLE IT SBK	2 IN A ROOM
6	7	WHAT DO I HAVE TO DO PWL	KYLIE MINOGUE
7	15	GET HERE FONTANA/POLYGRAM	OLETA ADAMS
8	6	I BELIEVE PARLOPHONE	EMF
9	8	HIPPYCHICK S&M/SONY MUSIC	SOHO
10	21	G.L.A.D PARLOPHONE	KYM APPLEBY
11	9	CRY FOR HELP RCA	RICK ASTLEY
12	22	YOU GOT THE LOVE TRUELOVE/BMG	THE SOURCE f/CANDI STATON
13	10	PLAY THAT FUNKY MUSIC SBK	VANILLA ICE
14	17	GAMES COLUMBIA	NEW KIDS ON THE BLOCK
15	11	CRAZY ZTT/WEA	SEAL
16	NEW	IN YER FACE ZTT	. 808 STATE
17	39	ALL RIGHT NOW ISLAND	FREE
18	24	OUTSTANDING COOLTEMPO	KENNY THOMAS
19	14	GONNA MAKE YOU SWEAT COLUMBIA	C&C MUSIC FACTORY
20	13	SADENESS—PART 1 VIRGIN INTERNATIONAL	ENIGMA
21	30	BLUE HOTEL REPRISE	CHRIS ISAAK
22	18	CAN I KICK IT? JIVE/BMG	A TRIBE CALLED QUEST
23	16	MERCY MERCY ME/I WANT YOU EMI	ROBERT PALMER
24	38	GOOD TIMES ATLANTIC	JIMMY BARNES & INXS
25	23	THE NIGHT FEVER MEGAMIX I.Q./BMG	MIXMASTERS
26	19	I CAN'T TAKE THE POWER COLUMBIA	OFF-SHORE
27	27	SUMMERS MAGIC 4th & B'WAY	MARK SUMMERS
28	37	EVERY BEAT OF THE HEART VIRGIN	RAILWAY CHILDREN
29	NEW	TO HERE KNOWS WHEN CREATION/PINNACLE	MY BLOODY VALENTINE
30	20	SENSITIVITY MCA	RALPH TRESVANT
31	12	INNUENDO PARLOPHONE	QUEEN
32	NEW	THINK ABOUT RCA	D.J.H. f/STEFY
33	NEW	LOVE REARS ITS UGLY HEAD EPIC	LIVING COLOUR
34	32	SMALL TOWN BOY (1991 REMIX) LONDON	JIMMY SOMERVILLE/BRONSKI BEAT
35	25	COMING OUT OF THE DARK EPIC	GLORIA ESTEFAN
36	NEW	AUBERGE EAST WEST	CHRIS REA
	NEW	BEAUTIFUL LOVE ISLAND	JULIAN COPE
-	NEW	WHICH WAY SHOULD I JUMP A&M	MILLTOWN BROTHERS
	-	THE KING IS HALF UNDRESSED CHARISMA U.S.	JELLYFISH
	NEW	HEAL THE PAIN EPIC	GEORGE MICHAEL
70	,,,,,,		
		TOP ALB	UMS

#### TOP ALBUMS

_	_		
WEEK	LAST	ARTIST LABEL	TITLE
	NEW	QUEEN PARLOPHONE	INNUENDO
2	NEW	GLORIA ESTEFAN EPIC	INTO THE LIGHT
3	6	CHRIS ISAAK REPRISE	WICKED GAME
4	7	ELTON JOHN ROCKET/PHONOGRAM	THE VERY BEST OF
5	5	MADONNA SIRE	THE IMMACULATE COLLECTION
6	10	BELINDA CARLISLE VIRGIN	RUNAWAY HORSES
7	2	ENIGMA VIRGIN INTERNATIONAL	MCMXC A.D.
8	NEW	THIN LIZZY VERTIGO	DEDICATION/THE VERY BEST OF THIN LIZZY
9	1	JESUS JONES FOOD/EMI	DOUBT
10	3	ALEXANDER O'NEAL TABU/SONY MUSIC	ALL TRUE MAN
11	8	WHITNEY HOUSTON ARISTA	I'M YOUR BABY TONIGHT
12	4	STING A&M	THE SOUL CAGES
13	16	GEORGE MICHAEL EPIC	LISTEN WITHOUT PREJUDICE, VOL.1
14	11	PHIL COLLINS VIRGIN	SERIOUS HITS LIVE
15	9	ROBERT PALMER EMI	DON'T EXPLAIN
16	17	JIMMY SOMERVILLE LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
17	12	STRANGLERS EPIC	GREATEST HITS 1977-1990
18	NEW	DREAM WARRIORS 4TH & B'WAY	AND NOW THE LEGACY BEGINS
19	NEW	TANITA TIKARAM EAST WEST	EVERYBODY'S ANGEL
20	NEW	FAITH NO MORE SLASH	LIVE AT THE BRIXTON ACADEMY
21	13	VANILLA ICE SBK	TO THE EXTREME
22	29	THE SIMPSONS GEFFEN	THE SIMPSONS SING THE BLUES
23	15	M.C. HAMMER CAPITOL	PLEASE HAMMER DON'T HURT 'EN
24	18	PATSY CLINE MCA	SWEET DREAMS
25	14	SNAP ARISTA	WORLD POWER
26	23	INXS MERCURY	<del></del>
27	_20	MICHAEL BOLTON COLUMBIA	SOUL PROVIDER
28	19	CARRERAS, DOMINGO, PAVAROTTI DECCA	IN CONCERT
29	24	KYLIE MINOGUE PWL	RHYTHM OF LOVE
30	21	DAVID LEE ROTH WARNER BROS	A LITTLE AIN'T ENOUGH
31	22	RIGHTEOUS BROTHERS VERVE/POLYDOR	THE VERY BEST OF
32	26	HAPPY MONDAYS FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLYACHES
-	NEW	BARRY WHITE MERCURY	THE COLLECTION
34	28	JULIO IGLESIAS COLUMBIA	STARRY NIGHT
35	31	THE BEAUTIFUL SOUTH GO! DISCS	CHOKE
36	25	PETER GABRIEL VIRGIN	SHAKING THE TREE: 16 GOLDEN GREATS
37	27	BEE GEES POLYDOR	THE VERY BEST OF
38	33	TV SOUNDTRACK WARNER BROS.	MUSIC FROM TWIN PEAKS
39	30	PAUL SIMON WARNER BROS.	THE RHYTHM OF THE SAINTS

VIVALDI: FOUR SEASONS

40 NEW NIGEL KENNEDY EMI

# **Jane Child Heads Juno-Nominee Class** Dion, Healey Among Acts Making The Grade

■ BY LARRY LeBLANC

TORONTO-Jane Child heads the list of nominees for the 20th annual Juno Awards. The winners will be announced March 3 during a nationally televised awards show, to be held this year for the first time in Vancouver, British Columbia.

Child is nominated in four categories: most promising female vocalist, songwriter of the year, best dance recording, and producer of the year. With three nominations each are the Jeff Healey Band, Celine Dion, Lee Aaron, Rita MacNeil, and rapper Maestro Fresh-Wes. Double nominees include rappers MCJ & Cool G, Candi, and Juno veteran Anne Murray.

Foreign acts vying for awards in international categories include AC/DC, M.C. Hammer, Aerosmith, the Rolling Stones, Phil Collins, Madonna, New Kids On The Block, and Sinead O'Connor.

The 21/2-hour show, to be held at the Queen Elizabeth Theatre, will be televised nationally by CBC-TV and hosted by Canadian native Paul Shaffer, of NBC-TV's "Late Night With David Letterman."

It was announced at a Feb. 6 press conference by Juno's co-producersthe Canadian Academy of Recording Arts and Sciences and CBC-TV—that the show will feature performances by M.C. Hammer, Dion, Blue Rodeo, Colin James, and Alias.

The show also will feature Suzanne Vega, Aaron Neville, and Jennifer Warnes in an all-star tribute to Canadian poet/singer Leonard Cohen, who will be inducted into the Hall of Fame. Cohen is also nominated in the songwriter category.

Industry veteran Mel Shaw will be honored with the 1991 Wait Grealis Special Achievement Award. Shaw, former manager of the Stampeders, played a significant role in developing Canadian music since the '60s.

Absent from the performance list is Canadian superstar Bryan Adams, whose last-minute cancellation caught Juno organizers by surprise. The artist's name had originally appeared on a list of performers prepared for the press conference. His Vancouver-based manager, Bruce Allen, however, asked for it to be removed. Apparently, Adams is mixing his long-overdue album, "Wakin' Up The Neighbours," in the U.K.

Due to the loss of Adams and the producers' decision to expand the show's format an additional halfhour, the Northern Pikes were added to the lineup. A medley segment, to include country artists Michelle Wright, George Fox, and Prairie Oyster, is also being planned.

About 2,700 tickets were put on sale for the Junos and apparently sales have been brisk despite initial reports. The price tag for CARAS members is \$145 (Canadian) and \$200 for nonmembers and includes a gala dinner after the show.

Canadian radio stations participating in the stereo simulcast of the awards include CFOX Vancouver; CIRK Edmonton, Alberta; CKIK Calgary, Alberta; CFMQ Regina, Saskatchewan; CITI Winnipeg, Manitoba; CHUM-FM Toronto; CHOM Montreal; and CFRQ Halifax, Nova

CARAS has also initiated an aggressive radio promotional campaign to highlight the awards.

Here are the nominees in the key Juno categories:

• Canadian entertainer of the year: the Jeff Healey Band (Arista); Colin James (Virgin); Kim Mitchell (Alert); Alannah Myles (Atlan-

• Female vocalist of the year: Lee Aaron (Attic): Celine Dion (Columbia): Rita MacNeil (Virgin); Anne Murray (Capitol); Candy Pennella (I.R.S.).

• Male vocalist of the year: Gowan (Anthem); Colin James (Virgin); Paul Janz (A&M); Maestro Fresh-Wes (Attic); Neil Young (Reprise).

• Group of the year: Blue Rodeo (WEA); Cowboy Junkies (BMG); the Jeff Healey Band (Arista); the Northern Pikes (Virgin); Rush (Anthem).

• Album of the year: Lee Aaron, "Bodyrock" (Attic); "Les B.B." (Isba); Celine Dion, "Unison" (Columbia); the Jeff Healey Band, "Hell To Pay" (Arista); Rita MacNeil, "Home

"Hell To Pay" (Arista); Rita MacNell, "Home I'll Be" (Virgin).

• Single of the year: Alias, "More Than Words Can Say" (Capitol); Colin James, "Just Came Back" (Virgin); Maestro Fresh-Wes, "Let Your Backbone Slide" (Attic); MCJ & Cool G, "So Listen" (Capitol); the Northern Pikes, "She Ain't Pretty" (Virgin).

• International entertainer of the year: Aerosmith (Geffen); Phil Collins (Atlantic); Madonna (Sire); Sinead O'Connor (Chrysalis); Rolling Stones (Sony Music).

• International album of the year: AC/DC, "The Razors Edge" (Atco); Phil Collins, "... But Seriously" (Atlantic); New Kids On The Block, "Step By Step" (Columbia); M.C. Hammer, "Please Hammer Don't Hurt 'Em" (Capitol); Sinead O'Connor, "I Do Not Want What

I Haven't Got" (Chrysalis).

• International single of the year: Kaoma, "Lambada" (Epic); Madonna, "Vogue" (Sire); New Kids On The Block, "Step By Step" (Columbia); Poison, "Unskinny Bop" (Capitol); Soul II Soul, "Back To Life" (Virgin).

## MAPLE BRIEFS

LISA ZBITNEW HAS BEEN appointed director of artist marketing for Sony Music Canada, effective March 18. Zbitnew, formerly managing director of indie Alert Records for the past five years, will direct all marketing activities for Sony across Canada. Reporting to her will be Kim Zavac, director of national promotion; Bill Bannon, director of artist relations and country product; Misty Boswell, manager of Epic product; Shan Kelley, director of Columbia product; Rob Mitchell, manager of press and publicity; and Linda Powis, administrative assistant.

SONGWRITER/PRODUCER/guitarist David Baxter has been named creative director at EMI Music Publishing Canada. Baxter is best known for his work with Sherry Kean, the Sharks, and David Wilcox. Also at EMI, Raine Munro adds the position of creative manager to current duties as sync licensing manager. Barbara Sedun will now handle the position of creative coordinator.

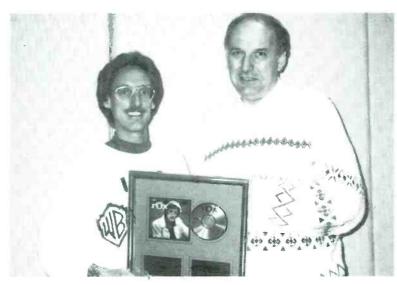
AT MCA RECORDS of Canada, Bill Banham has been appointed marketing manager for the labels GRP, Nar-

#### **TO OUR READERS**

Canadian news items and photos should be sent to Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7. Phone: 416-265-3277; Fax: 416-265-3280.

ada, Motown, Chess, and Impact. His responsibilities will also include the urban/rap roster of artists on MCA. Banham moves to MCA from WEA Music, where he worked as promotion representative.

DERRICK ROSS, former GM of Enigma Entertainment Corp. of Canada, has established DMD Promotions in Toronto. DMD will specialize in retail, press, and special promotions for touring artists and special marketing coordination for new prod-



CRIA Like A Fox. Warner Bros. country artist George Fox, left, receives a Canadian Recording Industry Assn. award for his second album, "With All My Might," which featured the singles "No Trespassing," "Bachelor Girl," "Lime Rickey," and the title track. The album achieved gold status in Canada with sales of more than 50,000 units. Fox was 1990's Juno and Canadian Country Music Assn. award winner in the country-male-vocalist category. Shown presenting the award to Fox is Warner Music Canada president Stan Kulin.

# Billboard

Finally a detailed, informative report, reviewing the European action in video distribution in the 90's.

n this issue: individual market updates on the United Kingdom, Germany, France, Spain, Italy and Scandinavia. Plus a look at the Hollywood majors, and much more!

> ISSUE DATE:

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# There's Still Plenty of Work for European **Studios Despite an Erratic Economy**

By JIM EVANS

o generalize on the overall health of the European recording studio industry is dangerous. Despite the existence of the European Economic Community, the approach of 1992 and the "single market" concept, and the breaking down of barriers with Eastern Europe, business trends are far from common to all territories.

Different countries have different problems, individual reasons for success or failure, and varying economic climates.

Despite the unpromising economic climate, there are still businesses and individuals prepared to invest heavily in recording studios. "Millions of pounds" is how much Sony (CBS) says has been invested in its joint venture with Ed Germano to convert the former CBS Studios London into The Hit Factory London.

As well as its three main studios. The Hit Factory boasts editing rooms, two cutting rooms, two CD mastering suites and facilities for real time cassette duplication, reflecting the trend toward wide diversification of services offered.

In France, the major Paris-based studios report steady business, with audio-for-video and film soundtrack work supplementing the rock and classical recording/ mixing work. Outside the capital, residential facilities such as Miraval (formerly owned by Jacques Loussier) in Provence continue to attract clients from other territories, notably the U.K.

Among the newcomers to the French studio marketplace is Studio Du Manoir on the Atlantic coast near Biarritz. Owned by engineer Michel Coustillas, the SSLequipped residential studio has already scored chart success with Guesh Patty's album "Nomades."

France does not have the overcapacity problems of the U.K. but, as with most territories, the commercial recording studio industry is coming to terms with the increase in popularity among artists and producers to own their own "home

studios" or "preproduction" suites. David Hawkins, of Eastlake Audio, who has designed and built both commercial and private studios in more than 30 countries worldwide, says: "It's probably fair to say that with all the low-priced digital hardware that is coming on to the market, yet more work will be done in the home or basement studio.

"When I first started putting a lot of time into multi track studios, supergroups would book studios without having the vaguest idea of what they were going to record. Today, people go in having done their homework and preparation a lot more effectively.

What this means, according to Hawkins, is that the number of mu-

sician-owned studios and small community studio operations will grow in number. "The middlerange studios are going to be the hardest hit, but I don't see the top of the tree places having too much trouble," says Hawkins. "Though it's always going to be hard to convince a hard-headed financial director that you need a million dollars or more to update a studio.

Two European countries where the domestic studio business seems more than just healthy are Italy and Spain.

Italy's recording boom over the past two years has been happening on two fronts: the top-line commercial multitrack facility and the lowcost "home production centers" responsible for much of the Italian dance music output that has enjoyed substantial success across Europe. The rise of the latter does not appear to have had a particularly damaging effect on the prosperity of the commercial studios.

Milan's Airport Studios in Italy has refurbished, including an Amek designed El Camion II will work both within and without Spain.

On the mobile recording front, there have been a number of additions to the fleet working the European circuit. The French-based Voyageur II has been working steadily, while Germany's Dierks Studios now has a television A/V recording mobile in commission to acccompany its long-established audio mobile.

The re-unification of Germany will undoubtedly have an effect on the studio industry. Those studios in the West, though suffering general A&R budget cutbacks, are likely to benefit. However, it does not like being such good news for those in the East.

"Almost all East German studios now face closure," reports journalist Andrew von Gamm. "The few private studios are not even up to Western home recording standards. Those that have been able to get multitrack machines and western mixing desks used to be overrun with rock bands looking for a



In aerial view, Studio Miravel blends into beautiful French countryside.

Mozart 56-channel desk; Splash Studios in Naples has increased its size and installed an SSL consoleowner Peppino di Capri is hoping to attract international as well as Italian clients. At Vallemania Studios in Ancona, Ciancarlo Ragni says: "The renewed boom in recording in Italy has put us in a very favorable posi-

Leading Italian singer-songwriter Antonello Venditti has opened La Villa, a studio equipped with 32track Mitsubishi digital recorder and SSL 4-input desk mainly for use in his own projects.

In Madrid, Spain, a growing number of commercial multitrack facilities get a steady flow of work from the major record companies based there and in Barcelona. Recent openings in Madrid include a second studio for Spain's first digital recording facility, Trak Studios, and an orchestral/film-scoring studio for Cinearte.

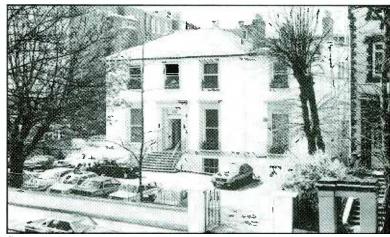
The clients of Spanish studios are largely home-based, but Pepe Loeches, of Musigrama, Madrid, says they attract a fair amount of business from overseas "because of the sound and the atmosphere.'

In Barcelona, construction is currently taking place on a second mobile facility for El Camion. Eastlakeplace to record. Today, their limited facilities cannot compete in the wider market."

In Berlin, property prices are now at a premium and increasing rents may cause problems for some studios, it has been reported that Hansa, probably Berlin's best-known recording complex, is to reduce its size to one main studio, a digital cutting room and a preproduction suite.

Among the newcomers to the German commercial studio market is Maarweg Studios in Cologne. Previously known as EMI Electrola's Studio I and still under EMI ownership, Maarweg is now operating on a full commercial basis. Rebuilt and re-equipped, the two-studio operation, which was previously used exclusively by EMI acts, features acoustics by John Flynn and Sam Toyoshima, of the Acoustics Design Group.

Overall, the European picture is not as bleak as some would paint it, but there have been some casualties over the past 12 months, and there are certain to be more during the coming year. However, although the days of limitless recording budgets are long over, there is still plenty of work out there.



Exterior of Abbey Road Studios, London.

## **Out-of-This-World Celebrity Studios Gear Up for the '90s**

BBEY ROAD: Arguably the best-known recording studio in the world, EMI-owned Abbey Road Studios in London's St. John's Wood still retains its position in the premier league of European recording complexes. And it is constantly updating its facilities in order to meet the changing demands of the marketplace.

In a market that is far from buoyant these days, Abbey Road manages to thrive. Ken Townsend, director of operations, explains: "One of the main reasons for our ongoing success is that we have deposited our eggs in a lot of different baskets.

It's a mistake to think we are propped up by EMI. If we don't make the required return on sales and capital investment at Abbey Road, then both my head and the studio would be on the chopping block.

'We work to a formula for investment, based on profit the previous year, and if we want to get more investment, we have to come up with the right profit figures. It's certainly getting harder because there are so many competitors in all the different fields in which we operate.

"Whether it is pop recording, classical production, disk cutting or CD preparation, there's always someone out there doing the same thing as we are. One has to be constantly looking for new things to get into but also eliminate those operational areas which are no longer feeding up prof-

A major project, completed in 1989, was the complete reconstruction of Studio Three. Designed by Sam Toyoshima in association with John Flynn, the studio has a 64-input Calrec UA8000 desk with TASC automation, two Mitsubishi X-880 digital machines, Quested monitors and a wide range of outboard gear.

The studio is self-contained within the Abbey Road complex and benefits from natural daylight.

Last year saw the installation of a Sonic Solutions No Noise Digital work station for cleaning up tapes and film soundtracks. For archive to CD mastering, a second CEDAR system has been added. A further mobile unit with DDA desk has been assembled to meet the continuing demand for location classical record. A multiple R-DAT copying room has come on line and a second Direct Metal Mastering (DMM) lathe installed.

To complete the picture, and following the renovation of the building next door to the studios, Abbey Road now offers clients full residential facilities, with two floors of luxury accommodation, plus a garden.

Ken Townsend: "Perhaps our biggest achievement in recent years has been the complete uplifting of the whole building's image, covering reception, the offices, the magnificent Studio Three, everything. The overall image now is of a modern recording facility, not one that's an excuse for a 1931 studio just stumbling along. We really are well geared-up for the

AIR STUDIOS LONDON: In March 1992, the new AIR Studios complex, housed in Lyndhurst Hall, Hampstead, will open for business and the doors will close for the last time at AIR's Oxford Street base which has been at the forefront of recording studio technology since its creation in 1968.

The development of Lyndhurst Hall into a multifacility complex is a \$19 million joint venture between Chrysalis (AIR's parent company) and the Japanese manufacturer Pioneer.

Restoration of the 100-year-old hall's exterior is currently being completed, with work on the internal reconstruction due to start before year's end. The plans include two large recording rooms, two mixing/ overdub studios, CD mastering and video playback facilities. It is envisaged that the large central hall will be used for a variety of work including TV production as well as rock and orchestral work. There will be full residential facilities.

Studio design is being undertaken by a team headed by AIR's Angus McPherson, with Richard Galbraith of Sandy Brown Associates acting as acoustic consultant.

Says AIR's group technical director Dave Harries: "It's going to be a wonderful complex. The joint venture with Pioneer, which is on a 50-50 basis, is a most welcome shot in the arm for an industry which is not enjoying the best of times at present. In renovating and restoring the building, we will be retaining many of the original features which were designed by the leading Victorian architect Alfred Waterhouse.

"Obviously we would like to complete the work as soon as possible. (Continued on opposite page)

# **U.K. Studios Sound Out New Ways to Survive and Grow Despite Recession**

By KATHLEEN WHITE

ritain's studios are bracing themselves for a difficult year as a variety of problems come home to roost. Difficulties include low studio rates, excess studio time, and the effects of home studios. In the general economy where recession is deepening, recent figures revealed that businesses went under at a rate of 500 per week in 1990, which further exacerbates the current problems facing studios here.

Despite this gloomy picture, many feel the underlying state of the industry is healthy and will emerge from its current difficulties in much stronger state. In the meantime, the shake-out is expected to continue throughout the winter, if not beyond.

"Although we have a depressed economy, there are opportunities as well as threats. It could force us to focus our thinking on being more effective as business operators," comments Roger Bain, formerly MD of CBS Studios London and now marketing consultant for Focusrite. "It's a forced 'get fit' program, and though we may not like it we will be better for it. The other thing is 1991 and all that may or may not mean, so again there's opportunity to open up our markets."

Although the state of the British economy is not the sole culprit, it is serving to bring things to a head. Two years of more than  $15\,\%$  interest

rates and rising inflation are now causing serious pain. The failure of major studios like Master Rock and Scarlett Group, proved that it's not just small, inefficient studios that are at risk.

"The economic climate is not solely responsible for the state of U.K. studios. The record sales side is healthy. In fact, turnover in the U.K. is higher than it's ever been," says Carey Taylor, MD of London's Metropolis Studios. "The simple answer is that studio rates have not increased for five years, while capital costs of high-end items like consoles have doubled in the past five years."

High interest rates in particular have slowed investment in what is a technology-driven industry. To make matters worse, recent studio collapses have undermined the credibility of the industry with financial institutions. Banks, already jittery, are calling in short-term loans, creating cash flow problems that, in cases, have proved fatal. Suppliers are similarly wary.

A fall in property values has contributed its own particular sting. Studios who borrowed to the limit on their business properties (and in some cases their homes as well) are suddenly being informed that the value of the properties no longer cover the loans. High rents and tax increases, particularly in London, are also creating further pressures.

If the depressed economy is forc-

ing a crunch, other factors are nibbling away at the edges of studio profitability. A weak dollar is luring some major artists away to record in the U.S. Although these acts only amount to perhaps 10%, it's a 10% off the cream of studio's business.

Other artists have discovered the pleasures of recording on the continent, well before 1992 even comes about. Beyond the obvious attractions of working in sunny France versus rainy England, high tax rates are also a factor. Artists can save by going abroad to live and record for a year—5% or 10% off the U.K. 40% rate can amount to quite a bit for high-income earners.

The oversupply of studio time is another sore point among studios, having led to damaging price wars in the past. This may well be solved by the shake-out; meanwhile, many hope that the current phase will put people off the idea of setting up studios without the proper care to marketing and financial planning.

Yet another issue facing the industry is the increasing number of home studios. Many musicians were already frustrated at the expense of recording; now, the increasing availability of low-cost, high-quality recording systems have given them the opportunity to create their own masternuality tanes

"What's happening now is a shift

towards getting records out in an affordable way," comments Jennifer Mallows, MD of Simmons Digital. "Eventually musicians will have total control—they will be able to produce a master and just drop it at the CD pressing plant."

This shift has come on the heels of the rising popularity of dance music, which has had effects on both studios and record labels. Easily produced in cheap home studios, dance music tends to consist of single releases, which are not the most profitable area for recording studios.

Concern is now mounting about the state of the creative output of the U.K. music industry. Studios are now increasingly worried that long-term artist development is being neglected. After five years of heavy single-oriented product, there are fears that the talent in the U.K. is losing its ability to make an international music scene

"The U.K., more than elsewhere in the world, depends on the international market. We have a huge amount of record companies, studios, and producers, which makes for huge costs," says Taylor. "We believe we have a talented and respected creative community in England, and it's sitting idle. You can't sustain an international record company on the back of local dance product."

Faced with such dilemmas, studios

are beginning to mobilize. Marketing awareness is increasing, as studios realize they must become market-led rather than market-driven. The Guild of Studio Professionals (GSP), recently set up as a part of of the APRS to represent leading British studios, are tackling the issues on an industry-wide basis.

The GSP's aim is to start a dialog on all aspects of the industry to ensure that the U.K. music business maintains its place internationally. Top of the agenda is improving relations between studios and record companies and getting everyone involved in encouraging talent and providing opportunities for budding artists and songwriters.

"We're concerned for the survival of studios—they've provided the focus for producers, engineers and musicians. If we end up as back-street operations, there'll be no training grounds left," notes Piers Ford-Crush, owner of Eden Studios and GSP spokesperson.

"It's not an obvious link, but if the studios go, what will be the focus for the U.K. industry? All the people successful now learned in the top studios here. I can't see that international record companies are going to think it's worth spending money in the U.K. if there are no international acts and no top class studios," adds Crush.

## **CELEBRITY STUDIOS**

(Continued from opposite page)

but there is much to be done and March 1992 is a realistic target date. We have obtained an extension on our lease in Oxford Street and AIR will continue to offer its full range of services from there until the move."

Opened more than 20 years ago under the banner "Built For Producers By Producers," AIR London was the brainchild of producers John Burgess, Peter Sullivan, Ron Richards, and George Martin. It opened as a 16-track facility with Neve consoles and 3M tape machines.

George Martin says: "If technical excellence was our priority, the consideration for comfort and a warm atmosphere were just as important. Knowing personally how much time we spent in the studio, we were determined to create an aura of relaxed efficiency. As the years rolled by, AIR became the vanguard for state-of-the-art recording technique.

"Studer 16-track was replaced by 24, consoles became automated, synchronized 48-track was adopted as a norm and, when we were satisfied that the standards were high enough, we introduced Mitsubishi digital recording in every studio. We shall continue to provide the highest quality in our magnificent new location in Hampstead."

The list of artists who have recorded at AIR over the years reads like a Who's Who of popular music and includes: Elton John, Paul McCartney, Stevie Wonder, Police, Dire Straits, Duran Duran, Simply Red, Tina Turner, Marvin Gaye, Art Garfunkel, Kate Bush, and the Pretenders.

REAL WORLD: Peter Gabriel's Real World Studios, situated in the village of Box, near Bath in the west of England, is, by anyone's standards something completely different. Some have suggested that "Out Of This World" would be a more appropriate name.

Constructed around a former water-mill, the complex boasts what is generally held to be the largest purpose-built control room in the world: 2,500 square feet of floor space and 30 feet high. This dramatic structure, designed by Neil Grant and architect Feilden Clegg, houses a huge custombuilt U-shaped SSL console. There is much natural daylight and views of an adjacent lake. A mill race runs under the glass floor of one of the recording studios.

Aside from the main recording area, most rooms within the stone-built complex are available for recording, with line, mic and patch bays throughout. There are two further control rooms—both SSL equipped—with one for Peter Gabriel's own production work and another for keyboard and programming work. All three control rooms are linked to all recording areas. There are full residential facilities.

The complex is also home for a number of other related business concerns, including Real World Design (responsible for much of the innovative technical facilities in the studio); Real World Records; Peter Gabriel Ltd; and Real World Associates, a financial management firm.

JIM EVANS

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#### **EUROCHART HOT 100** 2/16/91

		SINGLES
1	1	SADENESS—PART 1 ENIGMA VIRGIN
2	2	ICE ICE BABY VANILLA ICE SBK
3	4	3 A.M. ETERNAL KLF KLF COMMUNICATIONS
4	3	INNUENDO QUEEN PARLOPHONE
5	6	JUSTIFY MY LOVE MADONNA SIRE
6	7	OO THE BARTMAN THE SIMPSONS GEFFEN
7	8	CRAZY SEAL ZTT
8	14	WIGGLE IT 2 IN A ROOM SBK
9	11	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA MARY HAD A LITTLE BOY SNAP LOGIC
10 11	5	IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBEVILIEN
11	9	TALAR
12	17	UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
13	23	HELLO AFRIKA DR. ALBAN f/LEILA K. SWEMIX
14	NEW	(I WANNA GIVE YOU) OEVOTION NOMAD f/MC MIKEE FREEDOM
1.5	NIE SA	RUMOUR
15 16	NEW     19	I BELIEVE E.M.F. PARLOPHONE CRY FOR HELP RICK ASTLEY RCA
17	13	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
18	24	GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL
19	18	BEINHART TORFROCK POLYDOR
20	15	DON'T WORRY KYM APPLEBY PARLOPHONE
21	NEW	LA PETITE SIRENE ANNE ADES
22	10	QU' EST-CE-QU'ON FAIT MAINTENANT BENNY B. PLR
23	26	UNBELIEVABLE EMF PARLOPHONE
24	12	KEEP ON RUNNING MILLI VANILLI HANSA/ARIOLA
25	NEW	ONLY YOU PRAISE EPIC
26	NEW	PLAY THAT FUNKY MUSIC VANILLA ICE SBK
27	NEW	NATAL CHICO & ROBERTO CARRERE
28	NEW	WHAT OO I HAVE TO OO KYLIE MINOGUE PWL
29	16	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
30	25	ALL THIS TIME STING A&M ALBUMS
1	3	STING THE SOUL CAGES A&M
2	4	ENIGMA MCMXC A.D. VIRGIN
3	i	ELTON JOHN THE VERY BEST OF ROCKET
4	2	PHIL COLLINS SERIOUS HITS LIVE! VIRGIN/WEA
5	6	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
6	5	MAOONNA THE IMMACULATE COLLECTION SIRE
7	8	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990
8	9	LONDON VANILLA ICE TO THE EXTREME SBK
9	7	CARRERAS, OOMINGO, PAVAROTTI IN CONCERT DECCA
10	NÉW	JESUS JONES DOUBT FOOD
11	11	SNAP WORLD POWER LOGIC/ARIOLA
12	15	DAVIO LEE ROTH A LITTLE AIN'T ENOUGH WARNER BROS.
13	27	CHRIS ISAAK WICKED GAME REPRISE
14	17	TV SOUNDTRACK TWIN PEAKS WARNER BROS.
15	13	AC/OC THE RAZORS EDGE ATCO
16	10	ALEXANDER O'NEAL ALL TRUE MAN TABU
17	12	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
18 19	22	SOUNDTRACK WERNER—BEINHART POLYDOR
	10	SOUNDTDACK DEFTY WOMAN FAM
	16	SOUNDTRACK PRETTY WOMAN EMI
20	14	VAYA CON OIOS NIGHT OWLS ARIOLA
20 21	14 18	VAYA CON OIOS NIGHT OWLS ARIOLA GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC
20 21 22	14	VAYA CON OIOS NIGHT OWLS ARIOLA GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC SOUNDTRACK ROCKY V CAPITOL
20 21	14 18 26	VAYA CON OIOS NIGHT OWLS ARIOLA GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC SOUNDTRACK ROCKY V CAPITOL WESTERNHAGEN LIVE WARNER BROS. JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES
20 21 22 23	14 18 26 19	VAYA CON OIOS NIGHT OWLS ARIOLA GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC SOUNDTRACK ROCKY V CAPITOL WESTERNHAGEN LIVE WARNER BROS. JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
20 21 22 23 24	14 18 26 19 21	VAYA CON OIOS NIGHT OWLS ARIOLA GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC SOUNDTRACK ROCKY V CAPITOL WESTERNHAGEN LIVE WARNER BROS. JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
20 21 22 23 24	14 18 26 19 21	VAYA CON OIOS NIGHT OWLS ARIOLA GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC SOUNDTRACK ROCKY V CAPITOL WESTERNHAGEN LIVE WARNER BROS. JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIAN THE VERY BEST OF A&M
20 21 22 23 24 25 26 27 28	14 18 26 19 21 20 30 29 24	VAYA CON OIOS NIGHT OWLS ARIOLA GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC SOUNDTRACK ROCKY V CAPITOL WESTERNHAGEN LIVE WARNER BROS. JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA SUPERTRAMP THE VERY BEST OF A&M SCORPIONS CRAZY WORLD MERCURY INXS X MERCURY PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS VIRGIN
20 21 22 23 24 25 26 27 28 29	14 18 26 19 21 20 30 29 24 NEW	VAYA CON OIOS NIGHT OWLS ARIOLA GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC SOUNDTRACK ROCKY V CAPITOL WESTERNHAGEN LIVE WARNER BROS. JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA SUPERTRAMP THE VERY BEST OF A&M SCORPIONS CRAZY WORLD MERCURY INXS X MERCURY PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS VIRGIN LONDONBEAT IN THE BLOOD ANXIOUS/RCA
20 21 22 23 24 25 26 27 28	14 18 26 19 21 20 30 29 24	VAYA CON OIOS NIGHT OWLS ARIOLA GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC SOUNDTRACK ROCKY V CAPITOL WESTERNHAGEN LIVE WARNER BROS. JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA SUPERTRAMP THE VERY BEST OF A&M SCORPIONS CRAZY WORLD MERCURY INXS X MERCURY PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS VIRGIN

<b>4US</b>	TRAL	(Courtesy Australian Record Industry Assn.) As of 2/10/91	CAN	ADA	(Courtesy The Record) As of 2/18/91
		SINGLES	1		SINGLES
1	2	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG	1	1	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY/SONY
2	ī	I TOUCH MYSELF DIVINYLS VIRGIN/EMI	2	2	BECAUSE I LOVE YOU STEVIE B LMR/RCA
3	5	FANTASY BLACK BOX deCONSTRUCTION/BMG	3	3	FREEDOM GEORGE MICHAEL SONY/SONY
4	3	ICE ICE BABY VANILLA ICE SBK/EMI	4	4	SENSITIVITY RALPH TRESVANT MCA/MCA
5	11	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA/SONY	5	8	I'M NOT IN LOVE WILL TO POWER EPIC/CBS
6	7	SHOW ME HEAVEN MARIA MCKEE EPIC/SONY	6	6	LOVE TAKES TIME MARIAH CAREY COLUMBIA/SONY
7	NEW	WIGGLE IT 2 IN A ROOM LIBERATION/FESTIVAL	7	18	SOMEDAY MARIAH CAREY SONY/SONY
8	4	UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM	8	5	TOM'S DINER DNA FEATURING SUZANNE VEGA VIRGIN/A&M
9	6	I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI/EMI	9	14	ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA/BMG
10	15	TINGLES RATCAT ROOART/POLYGRAM	10	10	WICKED GAME CHRIS ISAAK REPRISE/WEA
11	16	DO THE BARTMAN THE SIMPSONS GEFFEN/WARNER	11	9	SHELTER ME CINDERELLA POLYGRAM/PLG
12	9	I'M FREE SOUP DRAGONS POLYDOR/POLYGRAM	12	19	WHERE DOES MY HEART BEAT NOW CELINE DION COLUMBIA/SON
13	8	PRAY M.C. HAMMER CAPITOL/EMI	13	12	SMOOTH AS SILK MC J & COOL G CAPITOL/CAPITOL
14	17	LOVE WILL NEVER DO JANET JACKSON A&M/POLYDOR	14	13	MONEYTALKS AC/DC ATLANTIC/WEA
15	14	LOVE TAKES TIME MARIAH CAREY COLUMBIA/SONY	15	17	I SAW RED WARRANT SONY/SONY
16	10	CHERRY PIE WARRANT COLUMBIA/SONY	16	7	PLAY THAT FUNKY MUSIC VANILLA ICE CAPITOL/CAPITOL
17	1 1		17	15	UNCHAINED MELODY RIGHTEOUS BROTHERS POLYTEL/PLG
	13	FROM A DISTANCE BETTE MIDLER ATLANTIC/WARNER	18	NEW	ALL THIS TIME STING A&M/A&M
18	12	CANDY IGGY POP VIRGIN/EMI	19	NEW	SHOW ME THE WAY STYX A&M/A&M
19	NEW	FREEDOM GEORGE MICHAEL EPIC/SONY	20	NEW	FIRST TIME SURFACE COLUMBIA/SONY
20	20	DON'T CALL ME DUDE SCATTERBRAIN VIRGIN/EMI			ALBUMS
_	_	ALBUMS	1	1	MADONNA THE IMMACULATE COLLECTION SIRE/WEA
1	2	JANET JACKSON RHYTHM NATION 1814 A&M/POLYDOR	2	2	VANILLA ICE TO THE EXTREME SBK/EMI
2	1 1	BILLY JOEL SOUVENIR/THE ULTIMATE COLLECTION COLUMBIA	3	3	STING THE SOUL CAGES A&M/A&M
3	NEW	STING THE SOUL CAGES A&M/POLYDOR	4	4	AC/DC THE RAZORS EDGE ATCO/WEA
4	3	ELTON JOHN THE VERY BEST OF PHONOGRAM/POLYGRAM	5	7	MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
5	NEW	DIVINYLS DIVINYLS VIRGIN/EMI	6	6	THE SIMPSONS THE SIMPSONS SING THE BLUES GEFFEN/GEFFEN
6	14	HOTHOUSE FLOWERS HOME POLYDOR/POLYGRAM	7	8	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITO
7	5	RIGHTEOUS BROTHERS NEW GREATEST HITS POLYDOR/POLYGRAM	8	9	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS./WEA
8	4	MADONNA THE IMMACULATE COLLECTION SIRE/WARNER	9	5	PHIL COLLINS SERIOUS HITS LIVE! ATLANTIC/WEA
9	10	HUNTERS AND COLLECTORS COLLECTED WORKS MUSHROOM/FESTIVAL	10	12	BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA
10	6	MARIAH CAREY MARIAH CAREY COLUMBIA/SONY	111	11	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBI
11	NEW	GLORIA ESTEFAN INTO THE LIGHT EPIC/SONY	**	١	SONY
			12	10	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
12	7 9	PHIL COLLINS SERIOUS HITSLIVE! ATLANTIC/WARNER	13	16	CHRIS ISAAK HEART SHAPED WORLD REPRISE/WEA
13	1 - 1	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA/POLYGRAM	14	13	BLACK BOX DREAMLAND RCA/BMG
14	16	JULIO IGLESIAS STARRY NIGHT COLUMBIA/SONY	15	14	DAVID LEE ROTH A LITTLE AIN'T ENOUGH WARNER BROS./WEA
15	8	JOHN FARNHAM CHAIN REACTION RCA/BMG	16	18	C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
16	11	TAYLOR DAYNE CAN'T FIGHT FATE ARISTA/BMG	17	15	PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS
17	13	WARRANT CHERRY PIE COLUMBIA/SONY			GEFFEN/GEFFEN
18	15	VANILLA ICE TO THE EXTREME SBK/EMI	18	17	BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICA/GEFFEN
19	12	MARGARET URLICH SAFETY IN NUMBERS COLUMBIA/SONY	19	19	BLUE RODEO CASINO WEA/WEA
20	NEW	THE CURE MIXED UP WARNER	20	NEW	WHITNEY HOUSTON I'M YOUR BABY TONIGHT RCA/BMG
ER	MAN	(Courtesy Der Musikmarkt) As of 2/5/91	FRA	NCE	(Courtesy of Nielsen/Europe 1) As of 2/9/91
		SINGLES			SINGLES
1	1	BEINHART TORFROCK POLYDOR	1	1	SADENESS—PART 1 ENIGMA VIRGIN
	4	HELLO AFRIKA DR. ALBAN f/LEILA K. LOGIC/BMG ARIOLA	2	2	IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER
2	~	THE ELD AT THE ATTENDED TO THE ATTOCK	1		
2 3	2	SADENESS—PART 1 ENIGMA VIRGIN	3	5	BARBELIVIEN ZONE/BMG OU'EST CE OU'ON FAIT MAINTENANT? BENNY B.

GER	MAN	(Courtesy Der Musikmarkt) As of 2/5/91	FRAI	NÇE	(Courtesy of Nielsen/Europe 1) As of 2/9/91
		SINGLES			SINGLES
1	1 1	BEINHART TORFROCK POLYDOR	1	1	SADENESS—PART 1 ENIGMA VIRGIN
2	4	HELLO AFRIKA DR. ALBAN f/LEILA K. LOGIC/BMG ARIOLA	2	2	IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER
3	2	SADENESS—PART 1 ENIGMA VIRGIN			BARBELIVIEN ZONE/BMG
4	5	GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL	3	5	QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. PLR/SONY
5	3	ICE ICE BABY VANILLA ICE SBK	4	3	LA PETITE SIRENE ANNE DISNEY/ADES
6	20	INNUENDO QUEEN EMI	5	4	NATAL CHICO & ROBERTA CARRERE
7	NEW	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA	6	16	WIND OF CHANGE SCORPIONS MERCURY
8	7	KEEP ON RUNNING MILLI VANILLI HANSA/BMG ARIOLA	7	7	NUIT FREDERICKS, GOLDMAN & JONES COLUMBIA
9	6	MARY HAD A LITTLE BOY SNAP LOGIC/BMG ARIOLA	8	6	PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM
10	8	DON'T WORRY KYM APPLEBY PARLOPHONE	9	9	ROMANTIC WORLD DANA DAWSON COLUMBIA
11	9	UNBELIEVABLE E.M.F. PARLOPHONE	10	10	TONIGHT NEW KIDS ON THE BLOCK COLUMBIA
12	NEW	3 A.M. ETERNAL KLF KLF COMMUNICATIONS	11	17	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
13	11	JUSTIFY MY LOVE MADONNA SIRE	12	8	LA BERCEUSE DU PETIT DIABLE ROCH VOISINE GM/BMG
14	10	UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR	13	13	FRENTE A FRENTE CHICO & ROBERTA ARS/CARRERE
15	12	HERZILEIN RUDOLF ROCK & DIE SCHOCKER RCA	14	12	WHISPERS ELTON JOHN PHONOGRAM
16	13	A BETTER LOVE LONDONBEAT ANXIOUS/RCA	15 16	NEW	POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA EST CE QUE TU ES SEULE CE SOIR FREDERIC FRANCOIS
17	NEW	CRAZY SEAL ZTT	1.0	19	EMI
18	15	I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI	17	14	EODY STEADY GO ROZLYNE CLARKE ARS/CARRERE
19	17	FANTASY BLACK BOX POLYDOR	18	11	LA LEGENDE DE JIMMY DIANE TELL WEA
20	NEW	BECAUSE I LOVE YOU STEVIE B. RCA	19	20	THE WAY YOU DO THE THINGS YOU OO UB40 VIRGIN
		ALBUMS	20	15	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
1	1	STING THE SOUL CAGES A&M			ALBUMS
2	2	PHIL COLLINS SERIOUS HITS LIVE! WEA	1	1	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
3	5	SOUNDTRACK WERNER—BIENHART POLYDOR	2	2	PHIL COLLINS SERIOUS HITS LIVE! WEA
4	3	WESTERNHAGEN LIVE WARNER BROS.	3	6	FRANCOIS FELDMAN UNE PRESENCE PHONOGRAM
5	6	ELTON JOHN THE VERY BEST OF ROCKET	4	3	PATRICK BRUEL ALORS REGARDE RCA/BMG
6	6	ENIGMA MCMXC A.D. VIRGIN	5	NEW	ENIGMA MCMXC A.D. VIRGIN
7	9	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990	6	4	MICHEL SARDOU LE PRIVILEGE TREMA/EMI
	_	LONDON	7	5	ROCH VOISINE DOUBLE RCA/BMG
8	8	AC/DC THE RAZORS EDGE ATCO/EAST WEST	8	10	SCORPIONS CRAZY WORLD MERCURY
9	7	HERBERT GROENEMEYER LUXUS ELECTROLA	9	7	RONDO VENEZIANO MASQUERADE POLYDOR
10	10	BAP X FUER E U ELECTROLA	10	9	WHITNEY HOUSTON I'M YOUR BABY TONIGHT
11	11	VAYA CON DIOS NIGHT OWLS ARIOLA	11	8	ARISTA/BMG PATRICIA KAAS SCENE DE VIE COLUMBIA
12	NEW	OAVID LEE ROTH A LITTLE AIN'T ENOUGH WARNER BROS.	12	NEW	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA
13	14	SOUNDTRACK ROCKY V CAPITOL	13	11	UB40 LABOUR OF LOVE PART II VIRGIN
14	16	MADONNA THE IMMACULATE COLLECTION WEA	14	20	INXS X PHONOGRAM
15	17	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA	15	13	MECANO DESCANO DOMINICAL BMG
16	13	TO THE EXTREME VANILLA ICE SBK	16	19	ELMER FOOD BEAT 30 CM POLYDOR
17	18	PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS VIRGIN	17	12	ALAIN SOUCHON NICKEL VIRGIN
18	15	CARRERAS, OOMINGO, PAVAROTTI IN CONCERT DECCA	18	15	FRANCIS CABREL SARBACANE COLUMBIA
19	20	LONDONBEAT IN THE BLOOD ANXIOUS/RCA	19	14	PIERRE BACHELET QUELQUE PART C'EST AILLEURS BMG
~~	10	DEF OFFE THE VEDY DECT OF THE TOTAL OF		10	MARIONE MATERIANDELLE ALDEMA DOLUMOS

30	IACAA	ROBERT PALMER DON'T EXPLAIN EMI	20	12	BEE GEES THE VERY BEST OF POLYSTAR		16	VARIOUS NINEDWORTH THE ALBOM POLIDOR
JAPA	JAPAN (Courtesy Music Labo) As of 2/18/91			DEN	(Courtesy GLF) As of 2/13/91	NETI	<u>IERL</u>	ANDS (Courtesy Stichting Nederlandse Top 40) As of 2/8/91
		SINGLES			SINGLES	1		SINGLES
1	NEW	OH YEAH/LOVE STORY WA TOTSUZEN NI KAZUMASA ODA FUN	1	6	CRAZY SEAL METRONOME	1	1	KNOCKIN' BOOTS CANDYMAN EPIC
_ ا		HOUSE	2	1	SADENESS—PART 1 ENIGMA VIRGIN	2	3	CRAZY SEAL ZTT
2	1	AI WA KATSU KAN POLYDOR KAZE NO NAKA NO SHONEN HIKARU GENJI PONY CANYON	3	2	FALLING JULEE CRUISE WARNER BROS.	3	2	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY CBS
3	NEW	UTAENAKATTA LOVE SONG YUJI ODA TOSHIBA/EMI	4	3	BAD BOYS INNER CIRCLE METRONOME	4	5	INNUENDO QUEEN PARLOPHONE
*	NEW	BOYA BOYA DEKINAI SHIZUKA KUDO PONY CANYON	5	4	ICE ICE BABY VANILLA ICE SBK	5	8	WICKED GAME CHRIS ISAAK LONDON
ءَ ا	6	TSUBASA WO KUDASAI KAORI KAWAMURA PONY CANYON	6	NEW	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY MUSIC	6	6	GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL
7	2	TAIYO TO HOKORI NO NAKA DE CHAGE ASKA YAMAHA	7	7	MARY HAD A LITTLE BOY SNAP LOGIC/BMG	7	NEW	CAN'T HELP MYSELF 2 BROTHERS ON THE 4TH FLOOR BOUNCE
8	NEW	BENKYO NO UTA/KONO MACHI CHISATO MORITAKA	8	NEW	WICKED GAME CHRIS ISAAK LONDON	8	NEW	LOVE LET LOVE TONY SCOTT RHYTHM
.	_	WARNER/PIONEER	9	9	UNBELIEVABLE EMF EMI	9	4	ICE ICE BABY VANILLA ICE SBK
9	5	RINGO HAKUSHO NINJA COLUMBIA	10	8	JUSTIFY MY LOVE MADONNA SIRE/WARNER BROS.	10	NEW	LIEFDE VOOR MUZIEK RAYMOND VH GROENEWOUD EMI
10	NEW	HIDARITE DE YUUWAKU TONIGHT MINAKO TANAKA TOKUMA JAPAN ALBUMS	l		ALBUMS	1		ALBUMS
١.	١, ١	KOME KOME CLUB K2C CBS/SONY	1	1	ELTON JOHN THE VERY BEST OF ROCKET	1	3	STING THE SOUL CAGES A&M
2	3	KAN YAKYUSENSHU GA YUMEDATTA POLYDOR	2	2	TV SOUNDTRACK TWIN PEAKS WARNER BROS.	2	2	PHIL COLLINS SERIOUS HITSLIVE! WEA
3	2	COMPLEX 19901108 TOSHIBA/EMI	3	4	ENIGMA MCMXC A.D. VIRGIN	3	NEW	QUEEN INNUENDO PARLOPHONE
4	6	PRINCESS PRINCESS PRINCESS CBS/SONY	4	NEW	STING THE SOUL CAGES A&M	4	1	VARIOUS 'T BESTE UIT DE TOP 40 EVA
5	4	HOUND DOG BACK TO ROCK MMG	5	NEW	TOMAS LEDIN TILLFAELLIGHETERNAS SPEL RECORD STATION	5	NEW	GLORIA ESTEFAN INTO THE LIGHT EPIC
6	5	STING THE SOUL CAGES A&M/PONY CANYON	6	7	LOW BUDGET BLUES BAND LOW BUDGET BLUES BAND WEA	6	9	JIMMY SOMERVILLE GREATEST HITS LONDON
7	7	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/TOSHIBA	7	NEW	VARIOUS POWER BALLADS EVA	7	4	VARIOUS TOUR OF OUTY MAGNUM
	NEW	EMI MARIKO NAGAI POCKET FUN HOUSE	8	NEW	ROGER MCGUINN BACK FROM RIO ARISTA	8	5	VARIOUS TURN UP THE BASS—THE MEGAMIX ARCADE
	NEW	B'Z RISKY BMG/VICTOR	9	5	GRYMLINGS GRYMLINGS WEA	9	6	JULIO IGLESIAS STARRY NIGHT COLUMBIA
10	8	TAMA HIRUNE AXEC	10	6	OI LEVA NOLL METRONOME	10	8	CLOUSEAU OF ZO HKM
					l	1		

#### **NEWSMAKERS**



Jazzy Mural. Capitol Records holds a dedication ceremony for the mural titled "Hollywood Jazz: 1945-1972" that was recently completed on the south wall of the Capitol Records building in Hollywood, Calif. Created by artist Richard Wyatt, the mural pays tribute to the artists and jazz clubs that contributed to the rise of Hollywood as a leading force in innovative jazz. In conjunction with the event, Mayor Tom Bradley proclaimed the day "Hollywood Jazz: 1945-1972 Day" in Los Angeles. Shown at the dedication, from left, are Blue Note Records president Bruce Lundvall; Capitol Records president Hale Milgrim; Wyatt; and Joe Smith, president/GEO, Capitol-EMI Music.



Short Stuff. Jive/RCA recording artist Too Short receives a platinum album for his latest release, "Short Dog's In The House." The Oakland, Calif., rapper was recently nominated for an American Music Award. Shown, from left, are Randy Austin, Short's manager; RCA product manager Tom Carrabba; Too Short; Jive senior VP Barry Weiss; Jive VP of West Coast operations Neil Portnow; and RCA senior VP of black music Skip Miller.



The state of the s

A Giant Celebration. Giant Records executives congratulate soul singer Miki Howard after her sold-out performance at the Roxy in Hollywood, Calif. Howard recently signed with Giant. Shown, from left, are Giant owner Irving Azoff; Howard; a waiter; Giant head of promotion and marketing John Brodey; a waiter; Giant head of black music Cassandra Mills, and Jeff Wald, Howard's manager.



He's Got 'Rhythm.' Warner Bros. executives congratulate Paul Simon after the first of two performances at the Los Angeles Forum. Simon's current album, "The Rhythm Of The Saints," reached No. 4 on the Top Pop Albums chart. Shown, from left, are Warner Bros. Inc. board chairman Bob Daly; Time Warner co-CEO Nick Nicholas; Simon; Warner Bros. Records chairman Mo Ostin; Warner Bros. Records president Lenny Waronker; and Warner Bros. VP of A&R, black music, Benny Medina.



Puppy Love. Members of recording group the Chickasaw Mudd Puppies chat with Mercury executives after a dinner at the "21" Club in New York celebrating the release of the group's new album, "8 Track Stomp." Shown in top row, from left, are Mercury VP of A&R Heather Irving and Mercury co-president Mike Bone. Shown in bottom row, from left, are Ben Reynolds and Brant Slay of the Chickasaw Mudd Puppies.

Will The Real BA Please Stand Up? Performing Rights Society songwriter BA Robertson stops by the BMI Los Angeles office to pick up his Million Performances Award for his songs "Silent Running" and "The Living Years," which he co-wrote with Mike Rutherford. Robertson and Rutherford recently completed work on the new Mike + the Mechanics album, which is due for release this spring. Robertson is also working on a Walt Disney Co. production titled "Simply Mad About The Mouse." Shown, from left, are Barbara Cane, VP of writer/publisher relations, BMI; Robertson, and his son Rory; and Rick Riccobono, VP of writer/publisher relations, BMI.



Val Visit. Guitarist Steve Vai, right, visits Windham Hill recording artist Michael Hedges backstage after Hedges' performance at the Musicians Institute in Hollywood, Calif. Hedges' "Taproot" album was nominated for a Grammy for best new-age recording.

#### POP

**TANGIER** Stranded
PRODUCERS: John Purdell & Duane Baron
Atco 91603

Second stanza from bluesy rock band is highlighted by strong guitarplaying from Doug Gordon and blistering vocals from new lead singer Mike LeCompte. Musically, the quartet is a cross between Whitesnake and Cinderella. Best bets are title cut and "It's Hard," which fairly sits up and begs for radio play. Opening slot on Winger tour should only increase visibility.

#### \* ASHLEY CLEVELAND

Big Town
PRODUCERS: Craig Krampf & Niko Bolas
Atlantic 82125

Nashville singer combines Melissa Etheridge's grittiness with Alison Moyet's vocal flair. Though she doesn't need it, she gets help from stellar talents such as John Hiatt and Russ Taff. The songwriting, whether tromping through familiar terrain, such as love lost, or unexplored gospel angles, is fresh throughout. Although the female singer/ songwriter trend seems to have peaked, radio should welcome this talent on merit alone. Women of the world have found a new anthem in the amusing "I'll Call You."

#### THE LA'S PRODUCER: Steve Lillywhite London/Go! Discs/PolyGram 828202

Liverpool quartet has been making a stir among U.K. listeners, and with good reason—its crisp, highly tuneful style plays like an update of classic Merseybeat. Vocalist Lee Mavers' merseybeat. Vocanst Lee Mavers songs are a boon for pure pop fans; take a listen to "Son Of A Gun," "Liberty Ship," "Doledrum," and expansive seven-minute-plus "Looking Glass." Sounds like a terrific segue to homegrown pop champeens Material

MARC COHN
PRODUCERS: Marc Cohn & Ben Wisch
Atlantic 82178

Folkie singer/songwriter strikes a sincere note with debut that combines sharp piano-playing, strong writing, and a soulful delivery. Cohn's textured vocals keep the songs from falling into wimp territory, even the coming-to-a-wedding-near-you "True Companion." Best bet for album rock is jaunty "Walking In Memphis." Also ripe is the Mark Knopfler-style "Perfect Love," which features James Taylor.

#### THE PERFECT DISASTER Heaven Scent PRODUCER: Phil Vinall Fire US6

English unit bares its fangs on fourth full-length album, which lovers of dread-filled modern rock will applaud. Bandleader Phil Parfitt's vocals and songs both show the unmistakable influence of both Lou Reed and the Only Ones' Pete Perrett, and it's edgy, fiery stuff. Best selections here are "Rise," "Takin' Over," and powerful live version of the single "Bluebell."

NICK ROBERTSON Bullet Proof Boy PRODUCER: Pat Moran Circa Records/Charisma 91422

Fans of Van Morrison and Hothouse Flowers will find a lot to enjoy in this Celtic-flavored debut. The only problem is finding the real Robertson in all this. Once he learns to let his influences show rather than dominate, he should be a force to be reckoned with. Top cuts are "Slice Of Heaven" and "Pride And Joy," which features Maria McKee.

ROBERT FORSTER Danger In The Past PRODUCER: Mick Harvey Beggars Banquet/RCA 3028

Former mastermind of Australoanglo cult monolith the Go-Betweens arrives with a fiercely introspective solo work. Considering involvement of Bad Seeds' Harvey, it isn't surprising that somber songs are reminiscent of Nick Cave's most recent work. "Leave Here Satisfied" and "Dear Black Dream" are most striking tracks, and will have modern rock appeal thanks to Forster's strong track record at that format.

THE DARKSIDE All That Noise PRODUCERS: Richard Wagorn & the Darkside Beggars Banquet/RCA 3029

Trio from Rugby, England, tosses out rockers. Modern rockers might want to take a hit, but, with the exception of "Found Love" and "Soul Deep," material here just isn't strong enough to set group apart from the burgeoning ranks of U.K. bands.

DARRYL WAY Under The Soft
PRODUCER: Darryl Way
I.R.S. No Speak 13068

Way, formerly the violinist for Curved Air, teams up with old band mate Stewart Copeland and guitarists Pete Haycock and Diesel Martin for a progressive rock/fusion excursion. Like most No Speak projects, this record will appeal mostly to old-line fans of fusoid instrumentalism, although some tracks could be spun profitably at jazz and album rock stations with generous playlists.

#### **NEW AND** NOTEWORTHY

ANOTHER BAD CREATION Coolin' At The Playground Ya Know! PRODUCERS: Dallas Austin, Dr. Freeze, Rico Anderson Motown 6318

Bell Biv DeVoe's Michael Bivins introduces a pretty charming unit here—six preteen singers who make the Boys look long in the tooth. But the project is anything but wimpy, for the beats are strong and bolster tor the beast are strong and bosser the group's unaffected performances. "Iesha" is on the R&B rise, while "Playground," "Little Soldiers," and airy "Jealous Girl" could all stand scrutiny as chart possibilities.

HARRIET Woman To Man PRODUCERS: Various East West America 91633

Debut by 24-year-old Sheffield, England, lass has already earned deserved international acclaim for its well-balanced mixture of pop, R&B, and jazz influences. Harriet's vocals are at once clear and delicate as on the soft title track, and then booming and assertive as on the funk-fueled "Magic Bed." Fine first single, "Temple Of Love," is represented here in both pop/AC and atmospheric house versions, proving the potential for multiformat approval.

FRED FRITH Step Across The Border PRODUCER: None listed East Side Digital 80462

Prolific guitarist Frith is heard in a diversity of settings on this soundtrack for a film by Swiss directors Nicolas Humber and Werner Penzel. Collaborators include John Zorn, Bill Laswell, and Fred Maher; tracks, cut between 1979-89, range from bizarre rockers to musique concrete excursions. Not for all tastes, but an excellent sampler of Frith's experimental talents.

THE MELLOW FELLOWS Street Party
PRODUCERS: Gene Barge & Peter Special
Alligator 4793

Longtime mainstays of the Chicago blues'n'roots scene romp through a sizzling session of traditional R&B. New vocalist Martin Allbritton is a gritty, hearty frontman, equally able to light a fire under band originals (many co-authored by producer/ Windy City vet Barge) or such cannily chosen covers as Otis Clay's "I've Got To Find A Way" and John Hiatt's "Feels Like Rain."

#### R&B

Bag It & Bone It
PRODUCERS: Full Force & U.T.F.O.
U.T.F.O./Zomba 1326

Fairly tasteless cover art garbs the latest entry by muscle-flexing rappers, and it's a pretty schizoid affair. Much of the material is XXXrated salaciousness that will do for the 2 Live Crew party crowd, but there are also a few tracks that reflect a dawning social consciousness as well. Don't expect much of this to get airplay, but the wilder, sexed-up numbers should goose this as a retail

#### DANCE

**JELLYBEAN** 

Label debut by veteran dance music producer/remixer has the juice to fuel a major club comeback without shying away from its true intention: top 40 radio success. Much of the material here neatly combines house and hiphop attitudes with pop sweetness, and emphasizes contagious hooks and diva-style vocals. Of the three femme performers on board this time, former Madonna backing singer Niki Haris exudes notable range and charisma, belting out tracks like "What's It Gonna Be," the first single, and "Do You Love As Good As You Look' with the confidence of a future star.

#### JAZZ

**▶** GEORGE HOWARD Love And Understanding
PRODUCERS: George Howard & Victor Bailey
GRP 9629

No big shockers here—just sopranoist Howard's usual serving of smooth fuzak, tightly played by an ultraslick all-pro unit that includes George Duke and Victor Bailey. "Hopscotch," "Baby Come To Me," and vocalized title track and Jam-Lewis comp "Everything I Miss At Home" should be immediate picks at contemporary iazz outlets. Absolutely nothing to test the ears, but commercial all the

\* STEVE LACY & MAL WALDRON Hot House PRODUCER: John Snyder Novus 3098

Sopranoist Lacy and pianist Waldron are no strangers to each other, and they merge very sympathetically on

very fine duet outing. Playing is so rich you don't miss the rhythm section, and repertoire selections— standards by Herbie Nichols, Tadd Dameron, Bud Powell, Ellington, Monk, Bechet, and three originalsare well-made. Splendid.

\* DAVE HOLLAND QUARTET Extensions
PRODUCER: Manfred Eicher
ECM 1410

BILLBOARD

Holland puts in a strong appearance in the excellent company of altoist Steve Coleman, guitarist Kevin Eubanks, and drummer Marvin "Smitty" Smith. Playing on originals penned by three of the four players is simply outstanding, with Eubanks in particular getting lots of space to stretch out. Swinging and challenging all at once, this is a first-rate all-star session.

MARION MEADOWS For Lovers Only
PRODUCER: Eliot Lewis
Novus 3097

Title sums contents up handilysopranoist Meadows isn't concerned as much with improvisational complexity as he is with creating a cozy mood for the bedroom. Tracks here, which include vocals by Sharon Bryant, Alan Gorrie, and others, are sub-Grover Washingtonisms, but that won't keep pop/jazz-oriented stations from spinning some cuts.

BARBARA DENNERLEIN

Hot Stuff
PRODUCER: Matthias Winckelmann
Enja 79654

German organist/songwriter's sophomore label effort swings impressively in a quartet setting that features label mate Mitch Watkins on guitar and Brit whiz-kid Andy Sheppard on tenor sax—she even accompanies herself nimbly on foot pedal bass. Highlights of a stylish set include the expansive solos and multiple tempos of the title track, the multiple tempos of the title track, the smart changes and powerful theme of "Top Secret," the rocking strains of "My Invitation," and a persuasive take on Benny Golson's "Killer Joe."

#### WORLD MUSIC

THE IOLLY BOYS Sunshine 'N' Water PRODUCER: Jules Shear Rykodisc 10187

On its latest label release, this venerable Jamaican quartet continues to preserve the traditions of mento, an acoustic folk style that paved the way for reggae and ska, (and influenced calypso as well). Playfully risqué double-entendre lyrics—with a subtlety undreamt-of by Luther Campbell and his artless ilk—are set to rattling, sing-along melodies that make for a chummy, rummy good time. Producer/popmeister Shear gives a simple, uncluttered treatment to the band's light-hearted tunes, to the band significance tunes, especially "Take Me Back To Jamaica," "Rachel," "Ripe Tomato," "Red Head Girl," and "Bitter Cassava Killed Joe Brown."

#### RONNIE MCDOWELL Unchained Melody PRODUCERS: various Curb 77414

A fair sampling of McDowell's old and new material. Includes, besides the title cut, duets with Bobby Vinton, Conway Twitty, Jerry Lee Lewis, Jack Scott, and Wayne Newton.

DEAN DILLON Out Of Your Ever Lovin' Mind
PRODUCERS: Blake Mevis, Dean Dillon, Nelson Larkin Atlantic 82183

There's a bit of Keith Whitley's vulnerability and wistfulness in Dillon's delivery, but the songs carry
Dillon's own visions of life gone
wrong. Best cuts: "Holed Up In Some
Honky Tonk," "Holding My Own," "The Umbrella Song."

MARTIN DELRAY Get Rhythm
PRODUCERS: Blake Mevis, Nelson Larkin
Atlantic 82176

Delray is making an image breakthrough with his "Get Rhythm" video, which co-stars Johnny Cash. Delray has a pleasant voice—but not yet a distinctive one. Best cuts: "The Very Thought Of You," "If The Wind Blows Sand," "Who, What, Where, When, Why, How."

PETER ROWAN Dust Bowl Children
PRODUCERS: Peter Rowan, Jerry Douglas, Bil Vorndick Sugar Hill 3781

Black-and-white vocal photographs from one of the most consistently thoughtful and creative figures in the bluegrass-and-beyond field. Like the classic folkies of the '60s, Rowan provides all his own accompaniment.

#### CLASSICAL

KODALY: HARY JANOS; DANCES OF GALANTA; PEACOCK VARIATIONS Hungarian State Symphony, Fischer Nimbus 5284

It's easy enough to attribute this program's idiomatic conviction to the disc's all-Hungarian credentials, although equivalent credits don't always insure high achievement. In any case, it's a splendid album, superbly played and recorded, and a promising augury of similar repertoire to come from this combination.

GOLDMARK: RUSTIC WEDDING SYMPHONY Polish National Radio Symphony Orchestra,

A minor masterpiece, this tuneful work was once reasonably represented in the LP catalog. Here, however, is its first exposure on CD, an event sure to be welcomed by radio and a fair number of consumers. As substantial filler, the concert overture "In Spring" rounds out the program. Performance, sound and presentation are all at a high level.

#### COUNTRY

**GENE WATSON** At Last PRODUCER: Gregg Brown Warner Bros. 26329

Country trends come and go, but Gene Watson's steel-under-velvet vocals are eternal. This collection of smooth blues and ballads should bring him to the forefront again. Best cuts: "She's Leavin' Looking Good," "You Can't Get Arrested In Nashville," and the title cut.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum

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.

#### POP

WHITNEY HOUSTON The Star Spangled Banner (2:15)
PRODUCER: not listed WRITER: F. Scott Key
PUBLISHER: not listed Arista 2207 (cassette single)

Pop diva's stirring rendition of the national anthem, as performed at this year's Super Bowl, has been issued to help raise money for the American Red Cross Gulf Crisis Fund, which benefits U.S. military families. The B side includes a gospel-flavored reading of "America The Beautiful," with backing harmonies provided by

▶ C&C MUSIC FACTORY Here We Go (4:34) PRODUCERS: Robert Clivilles, David Cole WRITERS: R. Clivilles, F.B. Williams PUBLISHERS: Virgin/Cole/Clivilles/R.B.G. Dome,

ASCAP REMIXERS: Robert Clivilles, David Cole Columbia 381-73690 (c/o Sony) (cassette single; 12-inch single also available, Columbia 44-73689)

Follow-up to multiformat smash "Gonna Make You Sweat" is an equally frenetic hip-hop anthem, covered with white-hot metal guitar riffs and rapid-fire rhyming by Freedom Williams. For a completely different version of the song, check out the Italo-house inspired remix on

### BART & HOMER SIMPSON Deep Trouble (4:07)

(4:07)
PRODUCERS: D.J. Jazzy Jeff, John Boylan WRITERS: M. Groening, D.J. Jazzy Jeff PUBLISHERS: Fox Film Music Corp./Gracie Films/Guck, BMI/TCF/Mood Elevator/Zomba ASCAP

REMIXER: J. Townes
Geffen 19007 (c/o UNI) (cassette single)

Second shot from "The Simpsons Sing The Blues" pairs father and son Simpson on this cute pop/rap novelty item. Participation of D.J. Jazzy Jeff is felt in the sly lyrical content. Expect immediate top-40 radio

THE ESCAPE CLUB Call It Poison (3:46)
PRODUCER: Peter Wolf
WRITERS: The Escape Club
PUBLISHER: Love Pump, ASCAP
Attentic 4-87759 (cassette single)

Band that scored with "Wild Wild West" in '88 returns with a hookladen rock/funk hybrid. Preview into new "Dollars & Sex" album has the potential to pump hard with pop, album rock, and dance programmers.

ELISA FIORILLO Ooh, This I Need (no timing

PRODUCER: Prince
WRITER: Prince
WRITER: Prince
PUBLISHER: Controversy/WB, ASCAP
Chrysalia 4JM-23670 (c/o CEMA) (cassette single) Follow-up to "On The Way Up" is a slow'n'steamy pop/rocker that bears the unmistakable marks of producer Prince without overshadowing Fiorillo's own intriguing style

DEBBIE GIBSON (This So-Called) Miracle (4:14) PRODUCER: Deborah Gibson
WRITER: D. Gibson .
PUBLISHER: Deborah Ann's Music, ASCAP
Atlantic 4-87750 (cassette single)

Though "Anything Is Possible" fell short of chart expectations, this grandly produced ballad, which boasts Gibson's strongest vocal to date, could reignite radio and sales interest.

AMY GRANT Baby Baby (3:56) PRODUCER: Keith Thomas
WRITERS: A. Grant, K. Thomas
UBLISHERS: Age to Age/Edward Grant/Reunion,
ASCAP REMIXER: Daniel Abraham
A&M 75021-7512-4 (c/o PGD) (cassette single)

First shot from pop/Christian songbird's upcoming "Heart In Motion" set is an undeniably contagious and optimistic ditty, perfect for top 40 and AC radio exposure. Remixes by Daniel Abraham place Grant within a iammin' Soul II Soul-ish groove. rendering it a surprising-butformidable contender for club approval.

#### R&B

PEBBLES WITH SALT-N-PEPA Backyard (4:13)

PRODUCERS: L.A. Reid, Babyface WRITERS: L.A. Reid, Babyface, Salt PUBLISHER: not listed MCA 53982 (cassette single)

L.A. & Babyface pump serious funk/new jack beats, while Pebs struts with vocal confidence on this appetizing third helping from her current "Always" opus. Rap cameo by Salt-N-Pepa is icing on the cake.

GUY Let's Chill (4:31) PRODUCER: Teddy Riley WRITER: not listed PUBLISHER: not listed MCA 54051 (cassette single)

Teddy Riley and company are doing anything but chillin' on this steamy romantic ballad. Aaron Hall's vocals could charm even the coldest heart. Another smash from group's hot

MICA PARIS Contribution (3:56) PRODUCERS: Andres Levin, Camus Mare Celli WRITERS: C. Celli, A. Levin, M. Roman, M. Vice, W. Griffin
PUBLISHERS: Virgin/Cool Banana/Boneless/M.
Roman/Island/Slice Meister/EMI-Blackwood/Eric B.
& Rakim, BMI
REMIXERS: Yvonne Turner, Dancin' Danny D.

& Rakim, BMI
REMIXERS: Yvonne Turner, Dancin' Danny D.
Island 422878-922-4 (c/o PGD) (cassette single:
12-inch version also available, Island 422878-923-

Paris strikes a more dance-oriented pose on this fab first single from her new album of the same name. Her expressive, smoky vocals are well suited to the tune's bass-heavy hiphop/R&B tone. Guest appearances by rapper Rakim and the Delta Horns add spice.

CHRISTOPHER WILLIAMS I'm Dreamin' (4:35) PRODUCER: Stanley Brown WRITER: S. Brown PUBLISHERS: H-Naja/La Sab, BMI

#### **NEW AND** NOTEWORTHY

RAW YOUTH Tame Yourself (4:14) PRODUCER: Mike Beinhorn
WRITERS: M. Thurman, M. Kolasa, F. Smithjones
PUBLISHER: Juicy
Rhino New Arbists 90067-4 (c/o CEMA) (cassotte
single)

Title track from compilation album to benefit People for the Ethical Treatment of Animals is a lyrically relevant ditty, wrapped with rambling acoustic guitar lines and '60s-style harmonizing. A shoe in for alternative radio, though album rock and top 40 would also be smart to

VICTORIA WILSON-JAMES Through (4:01) PRODUCER: Jazzie B. WRITERS: V. Wilson-James, H. Bernstein, T. Camabell Composel
PUBLISHERS: Soul II Soul Med/Vingin, ASCAP
REMIXER: Frankle Knuckles
Egic 347-3707 (c/o Sony) (cassette single: 12inch version also available. Epic 44-73708)

Singer who fronted Soul II Soul's "A Dreams A Dream" goes solo with this easy-paced houser from her upcoming "Perseverance" album. Dishy, finger-snappin' lyrics are well-served by Wilson-James' deep and assertive delivery, while producer Jazzie B. drops some serious beats'n'bass. A natural for clubs, but catchy enough to spark crossover radio action as well.

Giant/Reprise 4-19441 (c/o Warner Bros.) (cassette single)

Williams makes a welcome return with this funk-infused cut from the soundtrack to the motion picture "New Jack City." Track is already picking up momentum at urban radio: can top 40 be far behind?

PHALON Ready Or Not (4:13) PRODUCERS: Ernest Williamson Jr., Louis Mckay III WRITERS: Phalon, E. Williamson Jr., L. McKay III, S. WRITERS, Flaton, E. Williamson Jr., E. Michay III. S. Banks, L. Hitchens PUBLISHERS: Crystal Isle/Baby Ann/Bubba Gee, BMI Elektra 64985 (cassette single; 12-inch version also available, Elektra 66565)

Third single from Phalon's fab "Rising To The Top" is swaggering slice of new-jack-influenced funk. Sweet enough for pop radio, track offers further proof that this is a talent worthy of widespread attention. For something a tad tougher, check out the sparse swing version on the

#### COUNTRY

► REBA MCENTIRE Fancy (4:57) PRODUCERS: Tony Brown, Reba McEntire WRITER: B. Gentry PUBLISHERS: Northridge/All Nations, ASCAP MCA 54042 (7-inch single)

McEntire shows just the right mixture of determination and resentment in this glowing remake of Bobby Gentry's 1970 pop hit about a girl who makes an early career commitment.

DWIGHT YOAKAM You're The One (3:57) PRODUCER: Pete Anderson WRITER: D. Yoakam PUBLISHER: Coal Dust West, BMI Reprise 7-19405 (c/o Warner Bros.) (7-inch single) A production and performance that are firework spectacular. Strong and clear country music that is rich in its

► GEORGE JONES & EMMYLOU HARRIS All Fall Down (3:16) PRODUCER: Billy Sherrill WRITERS: H. Howard, R. Peterson PUBLISHER: Sony Tree, BMI Epic 34-73715 (c/o Sony) (7-inch single) Jones and Harris drown the stage in

instrumentation and style.

tears in this deliciously dolorous appraisal of human transience. PIRATES OF THE MISSISSIPPI Feed Jake (4:00)
PRODUCERS: James Stroud. Rich Alves WRITER: D. Mayo PUBLISHER: Tom Collins, BMI
Capitol 7-79529 (c/o CEMA) (7-inch promo only)

Supported by a lavishly produced four-minute music video, this heartpiercing number never misses its target. The Pirates' sensitive performance cradles the subject matter with compassion.

MARIE OSMOND Think With Your Heart (3:37) PRODUCER: James Stroud WRITER: Kostas PUBLISHERS: Songs Of PolyGram/Blue Fire, BMI Curb 76851 (7-inch single)

Osmond is a spunky schoolmarm in this bright, striding lesson on love.

THE BAMA BAND My Reckless Heart (3:26) PRODUCER: Jimmy Bowen
WRITERS: J.F. Knobloch, E. Tree
PUBLISHERS: Colgems-EMI/A Little More
Music/Extra Measure, ASCAP
Capitol 7-79476 (c/o CEMA) (7-inch promo only) Driving away from traditional

country, the Bama Band offers one of its best vocal performances to date, although the production seems somewhat sterile and mechanically produced.

DIAMOND RIO Meet In The Middle (3:18) PRODUCERS: Monty Powell, Tim DuBois WRITERS: C. Hartford, J. Foster, D. Pfrimmer PUBLISHERS: Sony Tree/Electric Mule, BMI/Zomba, Arista 2182 (7-inch single)

Glorious harmonies cloak creatively displayed instrumentation and a wellbalanced arrangement.

SONNY JAMES & KARLA TAYLOR TIE A Willow Ribbon 'Round The Old Oak Tree (3:25) PRODUCER: Sonny James WRITERS: I. Levine, L. R. Brown PUBLISHER: Levine-Brown. BMI Curb 76863 (7-inch single)

In an overdue return to recording, James turns this chestnut monolog into a spirited, upbeat conversation with newcomer Taylor. Well done and timely.

GENE WATSON At Last (3:17) PRODUCER: Gregg Brown
WRITERS: J. Booker, J. Keller
PUBLISHERS: Screen Gems-EMI, BMI; Colgems-EMI, Warner Bros. 4683 (7-inch promo only)

Smooth as velvet over glass. Backed by an eloquent big-band sound, the excellent Watson rivals Johnny Mathis here for grace and intimacy.

#### DANCE

YAZ Situation (6:54)
PRODUCERS: Vince Clarke, Eric Radcliff, Daniel

Miller
WRITERS: V. Clarke, A. Moyet
PUBLISHERS: Stainless, BMI/Sonet, PRS
REMIXERS: Daniel Miller, Mark Saunders, Paul
Dakeyne, Youth, Francois Kervorkian, Goh Hotoda
Sire/Warner Bros. 21812-0 (12-inch single; CD
version also available, Sire/Warner Bros. 21812-2)

Hip array of remixers run their fingers through this techno-dance classic, creating several house- and industrial-smart versions that should make this a club smash once again. Particularly tough is Youth's pounding "Aggressive Attitude" mix. For added pleasure, check out the "Madhouse" remix of "State Farm" on the flip side.

FREQUENCY X Czech This Out (6:45) PRODUCER: Nicolai Vorkapich
WRITERS: R. Castoldi, N. Vorkapich
PUBLISHERS: Secret Affair/Frequency X, BMI
Radikal 2 (12-inch single)

Clocking in at 126 beats per minute, this frenetic techno-instrumental has appeal to industrial and NRG enthusiasts, though house fans may find the "Social" mix useful. Also, be aware of the fast and eerie "I Shot Him" on the flip side. Contact: 212-

RHYTHM WARFARE Two Notches (5:15) PRODUCER: Johnny Perez WRITER: J. Perez PUBLISHER: Strictly Rhythm, ASCAP Strictly Rhythm 1226 (12-inch single) Sample-happy dub craftily combines elements of house, hip-hop, and industrial, broadening its club format reach. Producer/songwriter Perez weaves and loops chants and vocal sound-effects, creating trippy, hypnotic vibe without getting sluggish or sleepy. A peak-hour delight. Contact: 212-246-0026.

4-WAY With All My Love 4 U (7:05)
PRODUCER: Raul "DJ EFK" Recinos
WRITER: R. Recinos
PUBLISHERS: Loved Up/Kristine Vee, BMI
Nastymix 76100-1 (12-inch single; CD version also available, Nastymix 76100-2)

Synth-smart houser is filled with refreshing salsa/freestyle vibes and Recipos' smooth vocals. Would work equally well in club and crossover radio environments. Contact: 206-292-

LISA RUZZA Feel The Groove (no timing listed) PRODUCER: Derrick "Drive" Thom WRITERS: L. Ruzza, D. Thompson PUBLISHER: not listed Soiree 102 (12-inch single)

Newcomer belts with ease and confidence over a busy house bed. Rapper MC K-Swift adds some rousing rhymes. A potent peak-hour contender. Contact: 313-839-1147.

QUEENSRYCHE Silent Lucidity (no timing listed) PRODUCER: Peter Collins
WRITER: C. DeGarmo
PUBLISHER: Tri-Ryche Corps/Screen Gems-EMI
EMI 4JM-50345 (c/o CEMA) (cassette single) Headbangers tone down considerably for this lyrically pensive rock ballad, which emphasizes keyboards and understated vocals over guitar riffs. Essential for album rock radio.

► TANGIER Stranded (4:15)
PRODUCERS: John Purdell, Duane Baron
WRITER: D. Gordon
PUBLISHERS: Music Impossible/Cola, BMI
Atco 4-98836 (c/o Atlantic) (cassette single)

Title track from quartet's sophomore effort is a well-executed, blues-based rocker that recalls colleagues Whitesnake and Bon Jovi. Track is also appealing enough to generate comparable radio and sales activity.

TOTAL CONTRACT NAME OF THE PROPERTY (3:55) PRODUCERS: Martin Lascelles, Darden Smith WRITER: D. Smith PUBLISHERS: Egg/Crooked Fingers, ASCAP Columbia 3034 (c/o Sony) (CD promo only)

Tune from the excellent "Trouble No More" disc is an acoustic rocker, enriched with cinematic lyrical images and Smith's worldly vocals. Deserves to be top priority at both album rock and alternative radio formats.

JOSEPH NICOLETTI Soldier's Eyes (4:47) PRODUCER: Joseph Nicoletti WRITER: J. Nicoletti PUBLISHERS: Joseph Nicoletti/Global Village, ASCAP California International 479-47 (cassette Single)

Nicoletti's earnest and evocative vocal performance transforms this somewhat cloying folk/rock ballad, which pays tribute to the troops fighting in the Persian Gulf, into a formidable contender for album rock radio airplay. Contact: 714-494-0181.

#### RAP

DOWNTOWN SCIENCE Radioactive (4:06) PRODUCERS: Sam Sever, Rosco Money WRITERS: S. Citrin, K. Carabello PUBLISHERS: Moneymakin'/Sam I Am/Def Jam, ASCAP
Def Jam/Columbia 38T-73686 (c/o Sony) (cassette single; maxicassette version also available, Def Jam/Columbia 44T-73685)

Biracial duo drops dope and optimistic rhymes on top of hard hip-hop groove. Presence of hot producer Sever is strongly felt-especially in the subversive way metal guitar riffs are mixed with turntable scratching.

ISIS The Power Of Myself Is Moving (3:12) PRODUCERS: Claude "Paradise" Gray, Lumumba Carson, Jason Hunter, Anthony Hardin WRITERS: L. Ayoung, Slave PUBLISHERS: Island/Vanglorious/Cotillion/Slave Songs/Warmer Tameriane, BMI 4th & B'way 162440-527-4 (c/o Island) (cassette

Femme rapper from the Black Watch Movement unleashes this uplifting, Afrocentric anthem supported by a consistent funk/house-inflected groove. An adventurous choice for urban radio; a pumped remix could work at club level.

#### ROCK TRACKS

THE FIXX How Much is Enough (3:50) PRODUCER: Scott Cutler WRITERS: Curnin, Cutler, Hall PUBLISHER: not listed Impact 53996 (c/o MCA) (cassette single)

British quintet returns after a twoyear absence, inaugurating new Impact label with this contagious rocker, etched with jangly guitars and a positively upbeat vocal from Cy Curnin. Bodes well for their upcoming album, "Ink." 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.

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#### **LIFELINES**

#### BIRTHS

Boy, Jake Toby, to **Kevon Glickman** and **Susan Tobman**, Dec. 18 in New York. He is an entertainment attorney. She is a music fashion stylist.

Boy, Joshua Baxter-Oreman, to Alan Oreman and Mary Baxter-Oreman, Jan. 17 in Los Angeles. He is national director of album promotion for Geffen Records. She is an account executive at KIIS L.A.

Boy, Quinn, to Bruce Allen and Jane Macdougall, Jan. 17 in Vancouver, British Columbia. He manages the careers of Bryan Adams, Bruce Fairbairn, Bob Rock, and Bachman Turner Overdrive.

Girl, Anna Elizabeth, to Tony and Claire Drootin, Jan. 19 in Teaneck, N.J. He is GM of Unique Recording Studios in New York.

Boy, Sean Arthur, to Bob and Susan Barron, Jan. 23 in Westlake, Calif. He is VP of RCA/Columbia Pictures Home Video. She is financial analyst at Time Warner Inc.

Girl, Kelly Lynn, to Chip and Sharon Davis, Jan. 26 in Omaha, Neb. He is the founder of American Gramaphone Records and the creator/ composer/producer of the multiplatinum Mannheim Steamroller.

Girl, Hayley Lyn, to Mike and Debbie Cave, Jan. 27 in Bloomfield Hills, Mich. He is national sales manager for the Special Music Co.

Girl, Sophie Cassileth, to Pete and Shannon Prown, Jan. 27 in Media, Pa. He is contributing editor at Guitar For The Practicing Musician magazine.

Girl, Jessica Christine, to Jeff and Cori Davis, Jan. 31 in Nashville. He is tour director for Randy Travis.

Boy, Lucas Garrett, to Terry and Sherrie Manning, Feb. 3 in Memphis. He is a record producer and owner of Studio Six there. She owns Sherrie Manning Productions, a video production company.

Boy, Ian Lawrence, to Randy and Ronni Hock, Feb. 8 in Edison, N.J. He is VP of rock promotion at MCA Records.

#### MARRIAGES

Don Burkheimer to Su Ferguson, Feb. 11 in Seattle. He is a sales rep at Miramar/Skyline Direct.

#### **DEATHS**

Robert Trabue Davis, 55, of lung cancer, Jan. 23 in Fountain Valley, Calif. Davis was manager of promotions and advertising for Yamaha Music Corp. Early in his career he did stints as a faculty member of the music department at the Univ. of Kentucky, principal clarinetist of the Lexington Philharmonic, operations manager and announcer at radio station WSAC Fort Knox, Ky., and VP of sales for Technical Service Corp., a sound contracting firm in Louisville, Ky.

In 1971 he became sales engineer and sound-system designer at In-

dustrial Communication Corp. in Detroit. In 1975 he joined Altec Lansing Corp. in Anaheim, Calif., where he supervised the development of digital delay lines, incremental power amplifiers, constant-directivity horns, and large-scale touring sound systems. He joined Yamaha Music Corp. in 1983.

Davis was a member of the Audio Engineering Society, the Acoustical Society of America, and the Society of Motion Picture and Television Engineers. In 1984 he received the AES Board of Governors Award for his work for the society.

A Robert Trabue Davis Scholarship Fund has been established to benefit the Central Kentucky Youth Orchestras, 161 North Mill St., Lexington, Ky. 40507.

Shirley Carroll Conover, 66, of heart

failure, Jan. 30 in New York. Conover had an extensive career in public relations, publicity, and production of special events.

In the early '60s she was a writer and reporter for WCBS New York, and in the late '60s public relations director and senior writer at Music International. Most recently she headed the New York office of Peter Levinson Communications. Her projects included numerous concerts and benefits at St. Peter's Lutheran Church, the Jazz Jamboree in Warsaw, Poland; festivals in Moscow, Barcelona, Spain, and Bombay, India; Jazzmobile; and the Annual Tribute to Alec Wilder. She worked with such artists as Charlie Byrd, Peggy Lee, and Jay Leonhart, and coordinated and acted as liaison for the 1969 Duke Ellington Salute at the White House. She also initiated and produced the first concert series at the Whitney Museum, the Twilight Series at Town Hall, and other series at Carnegie and Avery Fisher halls (all of which are in New York).

She is survived by her brother, Robert Carroll; her sister, Nancy Smith; and two grandchildren.

Al Franklin, 68, of cancer, Feb. 1 in Hartford, Conn. Franklin was founder and president of Al Franklin's Musical World Inc., a music and stereo retail chain with stores in Hartford and Greenwich, Conn.

Franklin was a VP of Sam Goody Inc., where he worked until 1968. From 1968 to 1972 he was founder and president of Franklin Music and the Franklin Sound Stores, with 11 locations in and around Philadelphia and Atlanta. From 1972-75, Franklin was president of the retail division of

the American Broadcasting Co.

He is survived by his wife, Lynne, his sons, Bruce and Scott, and his two grandchildren, Connor and Brian. His business, Al Franklin's Musical World Inc., will be continued by his wife Lynne and son Bruce. Donations may be made to the Felice Memorial Cancer Foundation, 140 Woodland St., Suite 408, Hartford, Conn., 06105.

Rev. James Cleveland, 59, of heart failure after a long battle with respiratory disease, Feb. 9 in Los Angeles. Often called "the king of gospel," Cleveland is best known for his classics "Peace Be Still" and "Amazing Grace." (See story, page 4.)

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 events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

#### **FEBRUARY**

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 2, Seminar on the Songwriter/Publisher Relationship, presented by the Philadelphia Music Foundation in association with ASCAP and WMMR, Harrison Hall, Univ. of Pennsylvania Museum, Philadelphia. Sherri Bonghi, 215-790-2415.

March 6-9, Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4487.

March 7, NABOB Seventh Annual Communications Awards Dinner, Sheraton Washington Hotel, Washington, D.C. Ava Sanders, 202-463-8970.

March 9, The Music & Video Division of the American Jewish Committee Dinner/Dance and Presentation of the 1991 Human Relations Award to Patricia Moreland, Sheraton Center, New York. Morton Yarmon. 212-751-4000.

March 10, Third Annual New York Reggae Awards, Palladium, New York. Clinton Lindsay, 914-668-8442.

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-

March 13-14, VSDA Regional Expo, Metro Toronto Convention Center, Toronto. Dana Kornbluth, 609-596-8500.

March 15-17, Nashville Songwriters Assn. International 13th Annual Spring Symposium and Songwriter Achievement Awards Ceremony, Loews Vanderbilt Plaza Hotel, Nashville. 615-321-5004.

March 20-23, ITA's 21st Annual Seminar— "Challenge Of The '90s: Strategies To Deal With Economic Change," Loews Ventana Canyon Resort, Tucson, Ariz. 212-643-0620.

March 20-24, South By Southwest, Hyatt Regency, Austin, Texas, 512-477-7979.

March 22, Profitable Promotions: Seminar pre-

sented by Broadcast Promotion & Marketing Executives (BPME), O'Hare Marriott, Chicago. Kelly Mains, 213-465-3777.

March 22-23, Music and Entertainment Industry Educators Assn. Annual Meeting, Congress Hotel, Chicago. Tim Hays, 708-617-3515.

March 22-25, 33rd Annual NARM Convention, Hilton Hotel, San Francisco. 609-596-2221.

#### APRII

April 3-7, Black Radio Exclusive Convention, Sheraton Hotel, New Orleans, 213-469-7262.

April 11-12, 1991 Memphis Producers Showcase, New Daisy Theatre Complex, Memphis. 901-278-4298.

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 An-

nual Convention, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 17-20, Retail Sheet Music Dealers Assn. 16th Annual Conference, Flamingo Hilton, Las Vegas. 214-233-9107.

April 24, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 213-462-2351.

April 24-27, Third Annual International New Age Music Conference, Bay View Plaza Holiday Inn, Santa Monica, Calif. 213-935-7774.

April 25-28, Impact Conference, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 27, T.J. Martell Foundation Dinner, honoring Charles Koppelman, New York Hilton, New York. Muriel Max, 212-245-1818.

April 29, Songwriters Guild of America 60th Anniversary Celebration and Annual West Coast Membership Meeting, Century Plaza Ballroom, Los Angeles. B. Aaron Meza, 213-462-1108.

## R U.S.

#### DAVITT SIGERSON TAKES REINS AT POLYDOR U.S.

(Continued from page 4)

new PLG umbrella—including Smash, London, and Island—Polydor will be responsible for finding new artists and developing its existing roster. While the company will help formulate marketing directions, the actual promotion and marketing tasks will be handled by the PLG staff headed by Rick Dobbis (Billboard, Dec. 22, 1990). Sigerson reports directly to PolyGram International president Alain Levy.

Much like its sister label, Mercury Records, Polydor will be a broadbased, artist-development-oriented company. In addition to seeking domestic acts, Polydor will look abroad for new artists.

"I'm very interested, albeit selectively, in finding and developing acts from the rest of the world for the American market, particularly from Europe," says Sigerson. "I think

there's a lot of great music being made in Europe that people don't get to learn about here because of the language barrier."

Sigerson says the plan is to treat foreign acts with the same attention given to domestic signings. He notes that part of the company's responsibility will also be to market albums in the U.S. from Polydor U.K.

Polydor is looking to release 25 albums this year between its U.S. and U.K. labels, including Gang Of Four and Saraya in April, the Moody Blues in May, L.A. Guns in June, and a rerelease of the Geardaddies' first album, which debuted last year.

In addition, Polydor recently released the label debut from Marva Hicks and a second single by Kathy Dennis, and projects from Van Morrison, Talk Talk, and the Wonderstuff are on the horizon.



Charting A New Course. Broadcast Data Systems chairman Robert Uhlmann, left, celebrates BDS' milestone of supplying monitored airplay data to Billboard for the magazine's Top 40 Radio Monitor, a new airplay-only chart providing monitored airplay data on top 40/pop stations. Kansas City, Mo., Mayor Richard L. Berkley is shown presenting Uhlmann with a proclamation naming Kansas City the "popular music charting capital of the United States." Berkley did not go home empty-handed either; he was given a commemorative Billboard Hot 100 jacket in honor of the occasion.



## Top 40 Radio Monitor...

stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressible of monitored by cross-referencing exact times of airplay with Arbitron listener data. The chart is printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
			** NO.1 **	38	49	3	ANOTHER SLEEPLESS NIGHT SHAWN CHRISTOPHER (ARISTA)
1	4	10	SOMEDAY MARIAH CAREY (COLUMBIA) 1 week at No. 1	39	40	7	IF YOU NEEDED SOMEBODY BAD COMPANY (ATCO)
2	3	8	ONE MORE TRY TIMMY T. (QUALITY)	40	42	3	I'LL BE BY YOUR SIDE STEVIE B (LMR/RCA)
3	1	15	LOVE WILL NEVER DO JANET JACKSON (A&M)	41	41	10	WICKED GAME CHRIS ISAAK (REPRISE)
4	2	17	THE FIRST TIME SURFACE (COLUMBIA)	42	53	2	FUNK BOUTIQUE THE COVER GIRL'S (EPIC)
5	5	12	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)	43	_	1	YOU'RE IN LOVE WILSON PHILLIPS (SBK)
6	6	13	RESCUE ME MADONNA (SIRE/WARNER BROS.)	44	43	7	POWER OF LOVE DEEE-LITE (ELEKTRA)
7	7	23	HIGH ENOUGH DAMN YANKEES (WARNER BROS.)	45	50	5	STONE COLD GENTLEMAN RALPH TRESVANT (MCA)
8	10	8	ALL THE MAN THAT I NEED WHITNEY HOUSTON (ARISTA)	46	39	4	MOTHER'S PRIDE GEORGE MICHAEL (COLUMBIA)
9	12	10	WHERE DOES MY HEART BEAT NOW CELINE DION (EPIC)	47	44	6	WAITING FOR THAT DAY GEORGE MICHAEL (COLUMBIA)
10	19	7	I'VE BEEN THINKING ABOUT YOU LONDONBEAT (MCA)	48	51	4	IESHA ANOTHER BAD CREATION (MOTOWN)
(11)	17	7	HOLD YOU TIGHT TARA KEMP (GIANT)	49	45	8	PLAY THAT FUNKY MUSIC VANILLA ICE (SBK)
12	9	17	SENSITIVITY RALPH TRESVANT (MCA)	50	55	2	HOW TO DANCE BINGO BOYS (ATLANTIC)
13	13	17	AFTER THE RAIN NELSON (DGC)	(51)	62	2	LET'S CHILL GUY (UPTOWN/MCA)
14	8	24	LOVE TAKES TIME MARIAH CAREY (COLUMBIA)	52	_	1	MERCY MERCY ME/I WANT YOU ROBERT PALMER (EMI)
<u> </u>	65	2	STATE OF THE WORLD JANET JACKSON (A&M)	53	48	16	I WANNA GET WITH U GUY (UPTOWN/MCA)
16	11	18	JUST ANOTHER DREAM CATHY DENNIS (POLYDOR/PLG)	54	69	2	THE STAR SPANGLED BANNER WHITNEY HOUSTON (ARISTA)
(17)	22	7	THIS HOUSE TRACIE SPENCER (CAPITOL)	<b>5</b> 5	64	3	SIGNS TESLA (GEFFEN)
18	15	13	I'LL GIVE ALL MY LOVE TO YOU KEITH SWEAT (ELEKTRA)	56	_	1	I LIKE YOU CULTURE BEAT (EPIC)
(19)	21	12	DISAPPEAR INXS (ATLANTIC)	57	54	18	MIRACLE JON BON JOVI (MERCURY)
(20)	24	5	ALL THIS TIME STING (A&M)	58	46	15	JUSTIFY MY LOVE MADONNA (SIRE/WARNER BROS.)
21	18	14	HEAT OF THE MOMENT AFTER 7 (VIRGIN)	59	56	9	JEALOUSY THE ADVENTURES OF STEVIE V (MERCURY)
(22)	25	12	ROUND AND ROUND TEVIN CAMPBELL (PAISLEY PARK/WB)	60	61	5	DEEPER SHADE OF SOUL URBAN DANCE SQUAD (ARISTA)
<u> </u>	26	4	SHOW ME THE WAY STYX (A&M)	61	63	3	WHAT'S IT GONNA BE JELLYBEAN FEAT. NIKI HARIS (ATLANTIC)
(24)	29	11	AROUND THE WAY GIRL L.L. COOL J (DEF JAM/COLUMBIA)	62	_	1	TEMPLE OF LOVE HARRIET (EAST WEST)
25	20	19	I'M YOUR BABY TONIGHT WHITNEY HOUSTON (ARISTA)	63	57	17	FOR YOU THE OUTFIELD (MCA)
26)	37	2	TOGETHER FOREVER LISETTE MELENDEZ (FEVER/COLUMBIA)	64		6	YOU DON'T HAVE TO WORRY EN VOGUE (ATLANTIC)
27)	34	3	SADENESS PART 1 ENIGMA (CHARISMA)	65	58	6	IT NEVER RAINS TONY! TON!! TONE! (WING/MERCURY)
28	23	15	I'M NOT IN LOVE WILL TO POWER (EPIC)	66	52	12	NO MATTER WHAT GEORGE LAMOND (COLUMBIA)
29	28	5	COMING OUT OF THE DARK GLORIA ESTEFAN (EPIC)	67	66	2	MY SIDE OF THE BED SUSANNA HOFFS (COLUMBIA)
30	30	12	LOVE MAKES THINGS HAPPEN PEBBLES (MCA)	68	59	5	GAMES NEW KIDS ON THE BLOCK (COLUMBIA)
(31)	35	5	I'LL DO 4 U FATHER M.C. (UPTOWN/MCA)	69	_	1	JUST THE WAY IT IS, BABY THE REMBRANDTS (ATCO)
32	31	10	I SAW RED	70)		1	SOMETHING IN MY HEART MICHEL'LE (RUTHLESS/ATCO)
33	27	20	WARRANT (COLUMBIA)  IMPULSIVE WILSON PHILLIPS (SBK)	71)	_	1	MADE UP MY MIND SAFIRE (MERCURY)
(34)	38	8	GET HERE OLETA ADAMS (FONTANA/MERCURY)	72	68	3	SURE LOOKIN' DONNY OSMOND (CAPITOL)
(35)	36	5	WAITING FOR LOVE	(73)		1	SAME SONG DIGITAL UNDERGROUND (TOMMY BOY)
36	32	20	MILES AWAY	74)	_	1	ALL NIGHT LONG
37	33	12	I DON'T KNOW ANYBODY ELSE	75	71	12	NEW YORK MINUTE
<u> </u>		L	BLACK BOX (RCA)				DON HENLEY (GEFFEN)

#### **TOP 40 RADIO RECURRENT MONITOR**

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

			I UI TU ILADIU IILI
1	-	1	FROM A DISTANCE BETTE MIDLER (ATLANTIC)
2	_	1	BECAUSE I LOVE YOU STEVIE B (LMR/RCA)
3	1	2	FEELS GOOD TONY! TON!! TONE! (WING/MERCURY)
4	2	5	GIVING YOU THE BENEFIT PEBBLES (MCA)
5	3	3	CAN'T STOP AFTER 7 (VIRGIN)
6	5	6	CLOSE TO YOU MAXI PRIEST (CHARISMA)
7	4	3	THE WAY YOU DO THE THINGS UB40 (VIRGIN)
8	9	12	RUB YOU THE RIGHT WAY JOHNNY GILL (MOTOWN)
9	7	4	GROOVE IS IN THE HEART DEEE-LITE (ELEKTRA)
10	6	3	STRANDED HEART (CAPITOL)
11	8	10	SOMETHING HAPPENED ON THE PHIL COLLINS (ATLANTIC)
12	10	5	MORE THAN WORDS CAN SAY ALIAS (EMI)
13	12	6	KNOCKIN' BOOTS

				11101111011		
	14	13	12	LOVE AND AFFECTION NELSON (DGC)		
	15	11	8	I DON'T HAVE THE HEART JAMES INGRAM (WARNER BROS.)		
	16	17	12	KING OF WISHFUL THINKING GO WEST (EMI)		
	17	16	2	SO CLOSE DARYL HALL JOHN OATES (ARISTA)		
	18	14	12	U CAN'T TOUCH THIS M.C. HAMMER (CAPITOL)		
	19	15	5	ICE ICE BABY VANILLA ICE (SBK)		
	20		1	SOMETHING TO BELIEVE IN POISON (ENIGMA/CAPITOL)		
	21	18	12	DO ME! BELL BIV DEVOE (MCA)		
	22	20	12	DON'T WANNA FALL IN LOVE JANE CHILD (WARNER BROS.)		
	23	19	12	VOGUE MADONNA (SIRE/WARNER BROS.)		
	24	_	10	POISON BELL BIV DEVOE (MCA)		
	25	21	12	SENDING ALL MY LOVE LINEAR (ATLANTIC)		
	Recurrents are titles which have appeared on the Monito for 20 weeks and have dropped below the top 20.					

Billboard. © 1991, Billboard/BPI Communications

## 100. Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

		SALES	) }	00 100
THIS	LAST	TITLE	ARTIST	HOT 100 POSITION
1	2	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	1
2	1	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	2
3	3	ONE MORE TRY	TIMMY T.	3
4	5	WICKED GAME	CHRIS ISAAK	7
5	9	SOMEDAY	MARIAH CAREY	4
6	4	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	8
7	8	AROUND THE WAY GIRL	L.L. ÇOOL J	12
8	7	LOVE MAKES THINGS HAPPEN	PEBBLES	14
9	10	WHERE DOES MY HEART BEAT	NOW CELINE DION	5
10	13	IESHA	ANOTHER BAD CREATION	21
11	11	DISAPPEAR	INXS	9
12	14	I SAW RED	WARRANT	10
13	15	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD	23
14	6	PLAY THAT FUNKY MUSIC	VANILLA ICE	18
15	17	THIS HOUSE	TRACIE SPENCER	15
16	18	GET HERE	OLETA ADAMS	16
17	12	THE FIRST TIME	SURFACE	6_
18	22	ALL THIS TIME	STING	13
19	16	MONEYTALKS	AC/DC	30
20	25	SHOW ME THE WAY	STYX	11
21	23	SIGNS	TESLA	24
22	19	IT NEVER RAINS	TONY! TONI! TONE!	35
23	26	IF YOU NEEDED SOMEBODY	BAD COMPANY	19
24	28	I'LL DO 4 U	FATHER M.C.	34
25	40	COMING OUT OF THE DARK	GLORIA ESTEFAN	17
26	21	HIGH ENOUGH	DAMN YANKEES	29
27	35	ROUND AND ROUND	TEVIN CAMPBELL	27
28	37	WAITING FOR LOVE	ALIAS	22
29	-	GIVE PEACE A CHANCE	PEACE CHOIR	_
30	$\begin{bmatrix} - \end{bmatrix}$	HOLD YOU TIGHT	TARA KEMP	25
31	39	I'VE BEEN WAITING FOR YOU	GUYS NEXT DOOR	42
32	38	SOMETHING IN MY HEART	MICHEL'LE	46
33	32	FROM A DISTANCE	BETTE MIDLER	40
34	29	SENSITIVITY	RALPH TRESVANT	26
35	24	AFTER THE RAIN	NELSON	28
36	-	RICO SUAVE	GERARDO	41
37	34	LOVE WILL NEVER DO (WITHOU	TYOU) JANET JACKSON	20
38	20	HEAT OF THE MOMENT	AFTER 7	33
39	-	HERE COMES THE HAMMER	M.C. HAMMER	61
40		WAITING FOR THAT DAY	GEORGE MICHAEL	31

		AIRPLAY	00 NO
WEEK	LAST	TITLE ARTIST	HOT 100 POSITION
1	2	ALL THE MAN THAT I NEED WHITNEY HOUSTON	1
2	4	SOMEDAY MARIAH CAREY	4
3	5	WHERE DOES MY HEART BEAT NOW CELINE DION	5
4	3	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY	2
5	7	ONE MORE TRY TIMMY T.	3
6	1	THE FIRST TIME SURFACE	6
7	8	RESCUE MEMADONNA	_
8	15	SHOW ME THE WAY STYX	11
9	10	DISAPPEAR INXS	9
10	6	LOVE WILL NEVER DO (WITHOUT YOU) JANET JACKSON	20
11	14	I SAW RED WARRANT	10
12	16	ALL THIS TIME STING	13
13	17	COMING OUT OF THE DARK GLORIA ESTEFAN	17
14	20	IF YOU NEEDED SOMEBODY BAD COMPANY	19
15	24	WAITING FOR LOVE ALIAS	22
16	30	I'VE BEEN THINKING ABOUT YOU LONDONBEAT	32
17	21	WICKED GAME CHRIS ISAAK	7
18	9	SENSITIVITY RALPH TRESVANT	26
19	12	I'LL GIVE ALL MY LOVE TO YOU KEITH SWEAT	8
20	25	HOLD YOU TIGHT TARA KEMP	25
21	27	THIS HOUSE TRACIE SPENCER	15
22	13	AFTER THE RAIN NELSON	28
23	29	GET HERE OLETA ADAMS	16
24	26	WAITING FOR THAT DAY GEORGE MICHAEL	31
25	34	STATE OF THE WORLD JANET JACKSON	
26	18	HEAT OF THE MOMENT AFTER 7	33
27	11	PLAY THAT FUNKY MUSIC VANILLA ICE	18
28	31	AROUND THE WAY GIRL L.L. COOL J	12
29	28	LOVE MAKES THINGS HAPPEN PEBBLES	14
30	32	ROUND AND ROUND TEVIN CAMPBELL	27
31	35	YOU'RE IN LOVE WILSON PHILLIPS	36
32	23	HIGH ENOUGH DAMN YANKEES	29
33	36	SIGNS TESLA	24
34	19	JUST ANOTHER DREAM CATHY DENNIS	38
35	37	I'LL BE BY YOUR SIDE STEVIE B	37
36	22	I'M NOT IN LOVE WILL TO POWER	39
37	40	MY SIDE OF THE BED SUSANNA HOFFS	45
38		I'LL DO 4 U FATHER M.C.	34
39	_	MOTHER'S PRIDE GEORGE MICHAEL	48
40	_	MERCY MERCY ME/I WANT YOU ROBERT PALMER	49

#### HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM
- ALL THE MAN THAT I NEED (Warner-Tamerlane BMI/Body Electric BMI/Fifth Of March, BMI) WBM ALL THIS TIME (Magnetic, BMI/Blue Turtle, ASCAP)
- ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde,
- ASCAP)
  ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco Mix Club. ASCAP/WB. ASCAP) WBM
- MIX Club, ASCAP/WB, ASCAP) WBM
  AROUND THE WAY GIRL (Marley Marl,
  ASCAP/LL. Cool J, ASCAP/Def Jam, ASCAP/Stone
  City, ASCAP/National League, ASCAP)
  BABY BABY (Age TO Age, ASCAP/Edward Grant,
  ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP)
- BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja,
- BMI/Mva-T. BMI) HL

- BMI/Mya-1, BMI) HL
  CALL IT POISON (Love Pump, ASCAP)
  CANDY (James Osterberg, BMI /Bug, BMI)
  CHASIN' THE WIND (Realsongs, ASCAP)
  COMING OUT OF THE DAKK (Foreign Imported, BMI)
  CRY FOR HELP (BMG, BMI) HL
- DEEPER SHADE OF SOUL (BMG, ASCAP) HL
  DISAPPEAR (Tol Muziek, ASCAP/MCA, ASCAP) HL
- DON'T HOLD BACK YOUR LOVE (WB, ASCAP/Ali-Aja, ASCAP/O'Brien, ASCAP/Sold For A Song, CAPAC/David Tyson, P.R.O./EMI Blackwood (Canada)
- EASY COME EASY GO (Virgin Songs, BMI/Varseau,
- BMI/Small Hope, BMI) HL
  THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury,

- THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM
  FOR YOU (John Spinks, ASCAP/Tony Lewis, ASCAP/MCA, ASCAP) HL
  FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, BMI) CPP
  FUNK BOUTIQUE (Andy Panda, ASCAP/Tony Moran, ASCAP/Funny Bear, ASCAP/Zomba, ASCAP)
  GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM
  GIVE IT UP (Hamstein, ASCAP) WBM
  GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Clivilles, ASCAP) HL
- HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)

33

- HL
  HERE COMES THE HAMMER (Bust-It, BMI) CLM
  HIGH ENOUGH (Ranch Rock, ASCAP/WarnerTameriane, BMI/Tranquility Base, ASCAP/WB,
  ASCAP/Broadhead, BMI) WBM
  HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)
- HOUSE FULL OF REASONS (Coleision, BMI/EMI
- HOUSE FOLL OF REASONS (Colession, BMI/EMI
  Blackwood, BMI) WBM
  HOW CAN YOU EXPECT TO BE TAKEN SERIOUSLY?
  (Virgin, ASCAP) HL
  HOW TO DANCE (Supersonics, ASCAP)
- I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni,
- ASCAP/Intersong, ASCAP) H.
  IESHA (Biv Ten, ASCAP/Diva One, ASCAP)
  IF YOU NEEDED SOMEBODY (Warner Chappell/TJT,
  ASCAP/Phantom, ASCAP) WBM
  I LIKE THE WAY (THE KISSING GAME) (Zomba,
  ASCAP/WB, ASCAP/B Funk, ASCAP)

- I'LL BE BY YOUR SIDE (SHR, ASCAP/Mya-T, BMI) HL I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL
- I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B.,
- ASCAP) WBM ASCAP) WBM
  LOVE YOU (Too Sharp, BMI/Ice Baby, ASCAP/QPM,
  ASCAP/EMI Blackwood, BMI)
  I'M NOT IN LOVE (Man-Ken, BMI)
  I'M NOT IN LOVE (EMI April, ASCAP)/Stephen A. Kipner,
  ASCAP/WB, ASCAP/Magnified, ASCAP)
  WBM/HL

- 92 I'M YOUR BABY TONIGHT (Kear, BMI/CBS
- Epic/Solar, BMI) HL
  I SAW RED (Virgin Songs, BMI/Dick Dragon, BMI)
- IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
- 32 I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane,
- TVE BEEN WAITING FOR YOU (Colgems-EMI, ASCAP/Barter, ASCAP/Chrysalis, ASCAP/Scott Cutler, ASCAP/EMI April, ASCAP/Tom Sturges, ASCAP)
- WBM/CLM/HL JEALOUSY (MCA, ASCAP) HL
- JUST ANOTHER DREAM (Colgems-EMI, ASCAP/EMI
- JUST AND HER DIRCHM (COIDENIS-CHI), ASCAP/LIMI Blackwood, BMI) HL/WBM JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP) WBM JUST THE WAY IT IS, BABY (WB, ASCAP/Warner-Tamplane, BMI) WRM
- Tamerlane, BMI/Tiger God, BMI) WBM
  LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP)
- ASCAP/O FUNK, ASCAP)
  LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS
  Epic/Solar, BMI) HL
  LOVE TAKES TIME (Vision Of Love, BMI/Been
- LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, 20 ASCAP) WBM
- MFIT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI)
- WBM
  MERCY MERCY ME (THE ECOLOGY) /I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP
- MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP

- BMI/Paul Taylor, BMI) CPP
  MONEYTALKS (JAlbert & Son, ASCAP)
  MOTHER'S PRIDE (Morrison Leahy, ASCAP/Chappell &
  Co., ASCAP) HL
  MY SIDE OF THE BED (EMI Blackwood, BMI/Miranda
  Jasper, BMI/Denise Barry, ASCAP/Billy Steinberg,
  ASCAP) HL/WBM
  MEM VADE MINISTER (Cost Church, ASCAP) KICKROSTORY
- NEW YORK MINUTE (Cass County, ASCAP/Kortchmar,
- NEW YORK MINUTE (Cass County, ASCAP/Kortchmar, ASCAP/Dobbs, ASCAP) WBM NIGHT AND DAY (Noa-Noa, ASCAP/Glass Sea, ASCAP) NO MATTER WHAT (Tosha, ASCAP/Barbsa, ASCAP/Hit & Run, ASCAP/Jobete, ASCAP/Hit & Hold,
- ASCAP) CPP/WBM
- ASCAP) CPP/MBM

  3 ONE MORE TRY (RMI, BMI) WBM

  18 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP/EMI April, ASCAP)

  51 POWER OF LOVE (Delovely, ASCAP/Virgin, ASCAP)

- REMEMBER MY NAME (Warner Chappell/Empire, ASCAP/Longitude, BMI) WBM RICO SUAVE (Mo' Ritmo, ASCAP/Louis St., BMI) 77
- RIDE THE WIND (Cyanide, BMI/Willesden, BMI) HL
- 27 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
- 43 SADENESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin,
- SADENESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin, ASCAP) HL
  SECRET (Virgin Songs, BMI/Chesca Tunes, ASCAP/Bee Hee Boy, ASCAP) HL
  SENSITIVITY (Flyte Tyme, ASCAP) WBM
  SHELTER ME (Chappell & Co., ASCAP/Eve, ASCAP)

- THE SHOOP SHOOP SONG (IT'S IN HIS KISS) (Alley, BMI/Trio, BMI/Hudson Bay, BMI) HL
  SHOW ME THE WAY (Grand Illusion, ASCAP/Almo,
- ASCAP) CPP
- SIGNS (Acuff-Rose, BMI/Galeneve, BMI) SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI)
- SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
  SOMETHING TO BELIEVE IN (Cyanide, BMI/Willesder
- BMI) HL SPEND MY LIFE (Topless, BMI/Chrysalis, BMI) CLM
- STILL GOT THE BLUES (Virgin Songs, BMI) HL STONE COLD GENTLEMAN (Greenskirt, BMI/Kear,
- SMI/CBS Epic/Solar, BMI)
  SURE LOOKIN' (Virgin Songs, BMI/My Idumea,
  BMI/WB, ASCAP/Gamson, ASCAP/Lemans, ASCAP)
  WBM/HL
- TEMPLE OF LOVE (H.R.M., BMI/BMG,
- ASCAP/Crayfish, ASCAP/Warner Chappell) WBM THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP)
- WBM
  THIS IS PONDEROUS (2nu, ASCAP)
- TOGETHER FOREVER (Berrios, ASCAP/King Reyes, ASCAP/Funny Bear, ASCAP)
  TOM'S DINER (Wailersongs, ASCAP/AGF, ASCAP) 100
- UNCHAINED MELODY (Frank, ASCAP) HL WAITING FOR LOVE (Walker Avenue, ASCAP/Leibraphone, ASCAP/Songs Of PolyGram, BMI) WAITING FOR THAT DAY (Chappell & Co.
- ASCAP/Abkco, BMI/Morrison Leahy, ASCAP) HL
- THE WAY YOU DO THE THINGS YOU DO (Jobete,
- ASCAP/ CPP
  WHAT'S IT GONNA BE (House Of Fun, BMI/Almo,
  ASCAP/He Gave Me, ASCAP) WBM
  WHEN WILL I SEE YOU SMILE AGAIN? (Whole Nine
  Yards, ASCAP/Tim Tim, ASCAP/Wokie, ASCAP) WHERE DOES MY HEART BEAT NOW (Hit List.
- ASCAP/Dejamus California, ASCAP/Taylor Rhodes, ASCAP) HL
  WHO SAID I WOULD (Philip Collins, PRS/Hit & Run,
  ASCAP) WBM
  WICKED GAME (Isaak, ASCAP)
  WIGGLE IT (Cutting, ASCAP/Groove On, ASCAP/Dose
  Rocks ASCAP)

- Rocks, ASCAP)
- YOU'RE IN LOVE (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL

by Michael Ellis

"ALL THE MAN THAT I NEED" by Whitney Houston (Arista) hits No. 1 in sales, airplay, and overall by a large margin. "Gonna Make You Sweat" by C&C Music Factory (Columbia) begins to slip on the sales side and goes to No. 2 overall. Both "One More Try" by Timmy T. (Quality) and "Someday" by Mariah Carey (Columbia) are making enormous point gains and are within striking distance of No. 1 for next week, so look for a tough three-way hattle

LET'S DO ANOTHER OF our periodic comparisons of the Top 40 Radio Monitor and the Hot 100 airplay-only chart (page 82). After an amazing seven weeks at No. 1, "Love Will Never Do" by **Janet Jackson** falls to No. 3 on the Monitor while the album cut "State Of The World," not eligible to chart on the Hot 100, explodes from No. 65 to No. 15. Although "Love" is still No. 3 in actual airplay, it drops from 6-10 in reported airplay as some stations take it off their official playlists but still are playing it. Only five of the 112 stations currently being monitored are not playing the record but 94 of the 244 reporters to the Hot 100 are not listing it. "Someday" by Mariah Carey is No. 1 on the Monitor but No. 2 behind Whitney Houston in reported airplay. Both Houston's single and Celine Dion's are held back a bit on the Monitor (No. 8 and No. 9 vs. No. 1 and No. 3, respectively) because some stations are still dayparting them out of nights.

SINGLES THAT DO BEST in large markets are higher on the Monitor since it includes only 68 markets vs. more than 100 for the Hot 100 chart. Examples include the singles by Londonbeat, jumping 19-10 on the Monitor vs. 30-16 on the Hot 100 airplay-only chart; Tara Kemp, 17-11 vs. 25-20; and "Together Forever" by Lisette Melendez, 37-26 on the Monitor but not yet on the top 40 airplay-only chart. On the flip side, singles doing best in smaller markets include those by Styx, 15-8 on the Hot 100 airplay-only chart vs. 26-23 on the Monitor; INXS, 10-9 vs. 21-19; Warrant, 14-11 vs. 31-32; and Chris Isaak, 21-17 vs. 41-41. (The latter is No. 7 on the overall Hot 100, because it's No. 4 in sales.) Some dance records do especially well on the Monitor because it picks up play on special mix shows, which would not normally be reported to the trades. Examples include the singles by Culture Beat and En Vogue, which are Nos. 56 and 64, respectively, on the Monitor but not on the Hot 100. And one final special case of note: Whitney Houston's rendition of the national anthem is on 80 stations of the 112 being monitored, and ranks No. 54 on the Monitor, but is being reported by only four of those stations, so it is not on the Hot 100 as of yet.

UICK CUTS: The seven debuts include the first Hot 100 entry, "I Like The Way" (Jive), for Hi-Five, a teen quintet whose members are from Waco, Texas, and Oklahoma City ... Madonna is sure to have a top 15 debut next week for "Rescue Me" (Sire) as it finally will be commercially released; it's already No. 7 in airplay points . . . Two hot new artists have the Power Picks this week: Londonbeat wins on the airplay side for the second week in a row with "I've Been Thinking About You" (Radioactive); and Gerardo makes the biggest sales-point gain with "Rico Suave" (Interscope), jumping from No. 59 to No. 41 on the chart.

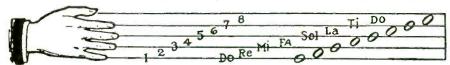
### **HOT 100 SINGLES ACTION**

#### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 244 REF	TOTAL ON PORTERS
CALL IT POISON					
THE ESCAPE CLUB ATLANTIC	3	13	54	70	72
MERCY MERCY ME					
ROBERT PALMER EMI	6	10	47	63	143
BABY BABY					
AMY GRANT A&M	5	11	26	42	54
CRY FOR HELP					
RICK ASTLEY RCA	2	5	31	38	97
STATE OF THE WORLD					
JANET JACKSON A&M	6	6	24	36	193
I LOVE YOU					
VANILLA ICE SBK	2	5	29	36	43
SADENESS PART 1					
ENIGMA CHARISMA	3	6	21	30	77
STONE COLD GENTLEMAN					
RALPH TRESVANT MCA	5	6	18	29	41
CALL IT ROCK N' ROLL					
GREAT WHITE CAPITOL	2	5	20	27	27
ROUND AND ROUND					
TEVIN CAMPBELL PAISLEY PARK	2	8	16	26	121

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

# TOP OF THE CHARTS





"Just The Way It Is, Baby "

From the self-titled album. With sales over 150,000,

these guys have definitely ARRIVED.

Management: George Chiz MOGUL entertainment

Representation: Jerry Heller





"If You Needed Somebody"

WITH HOLY WATER album sales now at 700,000, you can see why **BAD COMPANY** is good company

Managemen!

Bud Prager/ Phil Carson

## Bilboard TOP POP ALBUNS

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

FOR	WE	EK EN	IDING	FEB. 23, 1991	
			IART		
EEK	ÆEK	AGO	ON CHART		
THIS WEEK	LAST WEEK	2 WKS.	WKS. 0	ARTIST	TITLE
Ė	٥	2	3	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE	
				.★ ★ No. 1	
1	l	1	23		rs at No. 1 TO THE EXTREME
2	2	2	35	MARIAH CAREY ▲3 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
3	10	30	3	STING A&M 6405 (10.98)	THE SOUL CAGES
4	5	5	51	M.C. HAMMER ▲9 CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
5	6	6	14	WHITNEY HOUSTON ▲2 ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
6	4	4	10	THE SIMPSONS ▲2 GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
7	3	3	13	MADONNA ▲2 SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
8	7	9	46	WILSON PHILLIPS ▲4 SBK 93745 (9.98)	WILSON PHILLIPS
9	9	8	21	AC/DC ▲2 ATCO 91413 (9.98)	THE RAZORS EDGE
10	8	7	20	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
11	11	11	49	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
12	48	_	2	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
13	19	19	7	C&C MUSIC FACTORY   ■ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
14	15	16	13	TESLA ● GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
15	12	10	17	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
16	13	13	48	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
17	14	12	73	JANET JACKSON ▲5 JANE	ET JACKSON'S RHYTHM NATION 1814
(18)	23	28	18	A&M 3920 (9.98)  CHRIS ISAAK REPRISE 25837 (9.98)	HEART SHAPED WORLD
19	17	14	22	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
20)	21	18	13	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
21	16	15	14	PHIL COLLINS A ATLANTIC 82157 (14.98)	SERIOUS HITS LIVE!
22	18	23	4	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
23	22	20	47	BELL BIV DEVOE ▲3 MCA 6387 (10.98)	POISON
					Y 0.30N
24	25	24	21	INXS A ATLANTIC 82140 (9.98)	RALPH TRESVANT
25	24	21	12	RALPH TRESVANT ● MCA 10116 (9.98)	
26	20	17	32	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
27	27	27	23	GARTH BROOKS ▲2 CAPITOL 93866* (9.98)	NO FENCES
28	28	25	31	POISON ▲2 ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
29	30	31	21,	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
30	26	22	17	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
(31)	38	47	4	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
32	29	26	22	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
33	32	38	26	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
34	35	36	54	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
35	31	32	14	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
36	36	43	4	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
37	37	34	12	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
38	33	29	12	CINDERELLA ● MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
39	44	45	35	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
40	34	35	25	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
41)	47	53	21	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 4:	30433* (9.98 EQ) IN CONCERT
42	40	41	18	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
43	39	33	24	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
44	43	42	32	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
45	42	39	8	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
46	46	51	40	TONY! TON!! TONE! ▲ WING 841 902/MERCURY (8.98 EQ	)) THE REVIVAL
47	41	40	. 47	SOUNDTRACK ▲2 EMI 93492 (10.98)	PRETTY WOMAN
48	51	46	23	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
49	54	60	5	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
50	50	48	10	PETER GABRIEL SHA	AKING THE TREE - 16 GOLDEN GREATS
51	45	37	15	GEFFEN 24326* (9.98)  THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
(52)	105	_	2	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
<u>(53)</u>		WÞ	1	QUEEN HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
54	52	50	26	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
<b>74</b>	52	50	26	TANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION

and the same			_		K SALES REPORTS.
			CHART		
¥	EEK	AGO	F CF		
THIS WEEK	LAST WEEK	2 WKS.	S. ON	ARTIST	TITLE
=	F	2 V	WKS.	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQ	
55	49	44	15	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.	98) VOL. 3
56	53	49	14	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
57	60	63	27	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
58	58	58	29	BLACK BOX RCA 2221 (9.98)	DREAMLAND
59	56	57	32	STEVIE B ● LMR 2307 /RCA (9.98)	LOVE & EMOTION
(60)	63	77	20	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
<u>(61)</u>	71	87	23	STEELHEART MCA 6368 (9.98)	STEELHEART
62	55	54	27	JON BON JOVI ▲2 MERCURY 8464734 (10.98 EQ) B	LAZE OF GLORY/YOUNG GUNS II
63	61	55	14	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
64	57	56	20	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
<b>(65)</b>	76	76	14	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
66	59	52	15	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
<b>67</b> )		JE	2	CHICAGO REPRISE 26391* (9.98)	TWENTY 1
	129	70			
68	69	72	13	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
69	73	67	22	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
70	68	78	42	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
71	64	59	59	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
72	65	65	29	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
73	62	61	36	NEW KIDS ON THE BLOCK ▲3 COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
74	72	75	14	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
75	67	66	22	PEBBLES ● MCA 10025 (9.98)	ALWAYS
76	78	74	35	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
77	70	62	14	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
78	66	68	43	<b>JOHNNY GILL ▲</b> <sup>2</sup> MOTOWN 6283 (8.98)	JOHNNY GILL
(79)	81	103	5	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
80	74		04	MICHAEL BOLTON ▲3 COLUMBIA 45012 (9.98 EQ)	COLUMBIA DE COLUMBIA
	74	64	84		SOUL PROVIDER
	87	106	18		EDGE OF THE CENTURY
81)	87			STYX A&M 5327 (8.98)	
<b>81</b> <b>82</b>	87 153	106	18	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS
81 82 83	87 153 84	106 — 83	18 2 16	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY
81 82 83 84	87 153 84 80	106 — 83 71	18 2 16 13	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS   COLUMBIA 46857 (9.98 EQ)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT
81 82 83 84 85	87 153 84 80 83	106 	18 2 16 13 33	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)	EDGE OF THE CENTURY  EMOTIONALLY YOURS  SOME FRIENDLY  STARRY NIGHT  STILL GOT THE BLUES
81 82 83 84 85 86	87 153 84 80 83 98	106 — 83 71	18 2 16 13 33 23	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS © COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE © MCA 10016 (9.98)	EDGE OF THE CENTURY  EMOTIONALLY YOURS  SOME FRIENDLY  STARRY NIGHT  STILL GOT THE BLUES  RUMOR HAS IT
81 82 83 84 85 86 87	87 153 84 80 83 98 146	106 	18 2 16 13 33 23 2	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS © COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE © MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)	EDGE OF THE CENTURY  EMOTIONALLY YOURS  SOME FRIENDLY  STARRY NIGHT  STILL GOT THE BLUES  RUMOR HAS IT  WHEN YOU'RE A BOY
81 82 83 84 85 86 87 88	87 153 84 80 83 98 146	106 	18 2 16 13 33 23 2 10	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS © COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE © MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES
81 82 83 84 85 86 87 88 89	87 153 84 80 83 98 146 82 88	106 — 83 71 90 108 — 82 79	18 2 16 13 33 23 2 10 75	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲ ELEKTRA 60829 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD
81) 82) 83 84 85 86) 87) 88 89	87 153 84 80 83 98 146 82 88 75	106	18 2 16 13 33 23 2 10 75 32	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS
81) 82) 83 84 85 86) 87) 88 89 90	87 153 84 80 83 98 146 82 88 75	106   83  71  90  108   82  79  70  73	18 2 16 13 33 23 2 10 75 32 30	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲⁴ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE
81) 82) 83 84 85 86) 87) 88 89 90 91 92	87 153 84 80 83 98 146 82 88 75	106	18 2 16 13 33 23 2 10 75 32	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93	87 153 84 80 83 98 146 82 88 75	106   83  71  90  108   82  79  70  73	18 2 16 13 33 23 2 10 75 32 30	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲⁴ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94	87 153 84 80 83 98 146 82 88 75	106	18 2 16 13 33 23 2 10 75 32 30 31	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲⁴ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93	87 153 84 80 83 98 146 82 88 75 86 79	106	18 2 16 13 33 23 2 10 75 32 30 31	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94	87 153 84 80 83 98 146 82 88 75 86 79 85	106	18 2 16 13 33 23 2 10 75 32 30 31 16	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲⁴ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON ● ARISTA 8623 (8.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94) 95)	87 153 84 80 83 98 146 82 88 75 86 79 85 100	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲⁴ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON ● ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD
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81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94) 95) 96 97	87 153 84 80 83 98 146 82 88 75 86 79 85 100 157 96	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2 11 7	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲⁴ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON ● ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)  CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)  SOUNDTRACK GEFFEN 24310 (10.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD TYRANNY FOR YOU MOVE TO THIS MERMAIDS
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94) 95) 96 97 98	87 153 84 80 83 98 146 82 88 75 86 79 85 100 157 96 77	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2 11 7	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲⁴ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON ● ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)  CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)  SOUNDTRACK GEFFEN 24310 (10.98)  ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD TYRANNY FOR YOU MOVE TO THIS MERMAIDS THE COMPLETE RECORDINGS
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94 95) 96 97 98 99	87 153 84 80 83 98 146 82 88 75 86 79 85 100 157 96 77	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2 11 7 20 10	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS  COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE  MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE  A ELEKTRA 60829 (9.98)  ANITA BAKER  ELEKTRA 60922 (9.98)  MAXI PRIEST  CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON  ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)  CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)  SOUNDTRACK GEFFEN 24310 (10.98)  ROBERT JOHNSON  COLUMBIA 46222 (11.98 EQ)  SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD TYRANNY FOR YOU MOVE TO THIS MERMAIDS THE COMPLETE RECORDINGS
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94) 95) 96 97 98 99 100	87 153 84 80 83 98 146 82 88 75 86 79 85 100 157 96 77 90 93	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2 11 7 20 10 20	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲⁴ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON ● ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)  CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)  SOUNDTRACK GEFFEN 24310 (10.98)  ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)  SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD TYRANNY FOR YOU MOVE TO THIS MERMAIDS THE COMPLETE RECORDINGS THE CIVIL WAR HAVE YOU SEEN ME LATELY?
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94) 95) 96 97 98 99 100 101 102	87 153 84 80 83 98 146 82 88 75 86 79 85 100 157 96 77 90 93 94	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2 11 7 20 10 19	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲⁴ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON ● ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)  CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)  SOUNDTRACK GEFFEN 24310 (10.98)  ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)  SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)  CARLY SIMON ARISTA 8650 (9.98)  MEGADETH ● CAPITOL 91935 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD TYRANNY FOR YOU MOVE TO THIS MERMAIDS THE COMPLETE RECORDINGS THE CIVIL WAR HAVE YOU SEEN ME LATELY? RUST IN PEACE
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94) 95) 96 97 98 99 100 101 102	87 153 84 80 83 98 146 82 88 75 86 79 85 100 157 96 77 90 93 94 97	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2 11 7 20 10 10 10	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS © COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE © MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE A4 ELEKTRA 60829 (9.98)  ANITA BAKER A ELEKTRA 60922 (9.98)  MAXI PRIEST © CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON © ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)  CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)  SOUNDTRACK GEFFEN 24310 (10.98)  ROBERT JOHNSON © COLUMBIA 46222 (11.98 EQ)  SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)  CARLY SIMON ARISTA 8650 (9.98)  MEGADETH © CAPITOL 91935 (9.98)  JEFFREY OSBORNE ARISTA 8620 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD TYRANNY FOR YOU MOVE TO THIS MERMAIDS THE COMPLETE RECORDINGS THE CIVIL WAR HAVE YOU SEEN ME LATELY? RUST IN PEACE ONLY HUMAN
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94) 95) 96 97 98 99 100 101 102 103)	87 153 84 80 83 98 146 82 88 75 86 79 85 100 157 90 93 94 97 95 112 107	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2 11 7 20 10 20 19 11 6 90	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲⁴ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON ● ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)  CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)  SOUNDTRACK GEFFEN 24310 (10.98)  ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)  SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)  CARLY SIMON ARISTA 8650 (9.98)  MEGADETH ● CAPITOL 91935 (9.98)  JEFFREY OSBORNE ARISTA 8620 (9.98)  CELINE DION EPIC 46893* (9.98 EQ)  CELINE DION EPIC 46893* (9.98 EQ)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD TYRANNY FOR YOU MOVE TO THIS MERMAIDS THE COMPLETE RECORDINGS THE CIVIL WAR HAVE YOU SEEN ME LATELY? RUST IN PEACE ONLY HUMAN UNISON KILLIN' TIME
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94) 95) 96 97 98 99 100 101 102 103)	87 153 84 80 83 98 146 82 88 87 75 86 79 85 100 157 96 77 90 93 94 97 95 112 107 102	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2 11 7 20 10 20 19 11 6 90 5	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS © COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE © MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE & ELEKTRA 60829 (9.98)  ANITA BAKER & ELEKTRA 60922 (9.98)  MAXI PRIEST © CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON © ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)  CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)  SOUNDTRACK GEFFEN 24310 (10.98)  ROBERT JOHNSON © COLUMBIA 46222 (11.98 EQ)  SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)  MEGADETH © CAPITOL 91935 (9.98)  MEGADETH © CAPITOL 91935 (9.98)  JEFFREY OSBORNE ARISTA 8620 (9.98)  CELINE DION EPIC 46893* (9.98 EQ)  CLINT BLACK & RCA 9668 (8.98)  DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD TYRANNY FOR YOU MOVE TO THIS MERMAIDS THE COMPLETE RECORDINGS THE CIVIL WAR HAVE YOU SEEN ME LATELY? RUST IN PEACE ONLY HUMAN UNISON KILLIN' TIME
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94) 95) 96 97 98 99 100 101 102 103) 104) 105	87 153 84 80 83 98 146 82 88 75 86 79 85 100 157 90 93 94 97 95 112 107 102 189	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2 11 7 20 10 20 19 11 6 90 5 2	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS © COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE © MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE & ELEKTRA 60829 (9.98)  ANITA BAKER & ELEKTRA 60922 (9.98)  MAXI PRIEST © CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON © ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)  CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)  SOUNDTRACK GEFFEN 24310 (10.98)  ROBERT JOHNSON © COLUMBIA 46222 (11.98 EQ)  SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)  CARLY SIMON ARISTA 8650 (9.98)  MEGADETH © CAPITOL 91935 (9.98)  JEFFREY OSBORNE ARISTA 8620 (9.98)  CELINE DION EPIC 46893* (9.98 EQ)  CLINT BLACK & RCA 9668 (8.98)  DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD TYRANNY FOR YOU MOVE TO THIS MERMAIDS THE COMPLETE RECORDINGS THE CIVIL WAR HAVE YOU SEEN ME LATELY? RUST IN PEACE ONLY HUMAN UNISON KILLIN' TIME FLY ME COURAGEOUS DIVINYLS
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94) 95) 96 97 98 99 100 101 102 103) 104) 105	87 153 84 80 83 98 146 82 88 75 86 79 85 100 157 90 93 94 97 95 112 107 102 189 89	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2 11 7 20 10 20 19 11 6 90 5 2	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE ● MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE ▲⁴ ELEKTRA 60829 (9.98)  ANITA BAKER ▲ ELEKTRA 60922 (9.98)  MAXI PRIEST ● CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON ● ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)  CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)  SOUNDTRACK GEFFEN 24310 (10.98)  ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)  SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)  CARLY SIMON ARISTA 8650 (9.98)  MEGADETH ● CAPITOL 91935 (9.98)  JEFFREY OSBORNE ARISTA 8620 (9.98)  CELINE DION EPIC 46893* (9.98 EQ)  CLINT BLACK ▲² RCA 9668 (8.98)  DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)  DIVINYLS VIRGIN 91397 (9.98)  PHIL COLLINS ▲³ ATLANTIC 82050 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD TYRANNY FOR YOU MOVE TO THIS MERMAIDS THE COMPLETE RECORDINGS THE CIVIL WAR HAVE YOU SEEN ME LATELY? RUST IN PEACE ONLY HUMAN UNISON KILLIN' TIME FLY ME COURAGEOUS DIVINYLS BUT SERIOUSLY
81) 82) 83 84 85 86) 87) 88 89 90 91 92 93 94) 95) 96 97 98 99 100 101 102 103) 104) 105	87 153 84 80 83 98 146 82 88 75 86 79 85 100 157 90 93 94 97 95 112 107 102 189	106	18 2 16 13 33 23 2 10 75 32 30 31 16 48 2 11 7 20 10 20 19 11 6 90 5 2	STYX A&M 5327 (8.98)  O'JAYS EMI 93390 (9.98)  THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)  JULIO IGLESIAS © COLUMBIA 46857 (9.98 EQ)  GARY MOORE CHARISMA 91369* (9.98)  REBA MCENTIRE © MCA 10016 (9.98)  SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)  SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)  MOTLEY CRUE & ELEKTRA 60829 (9.98)  ANITA BAKER & ELEKTRA 60922 (9.98)  MAXI PRIEST © CHARISMA 91384 (9.98)  ERIC JOHNSON CAPITOL 90517 (9.98)  KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)  ALAN JACKSON © ARISTA 8623 (8.98)  FRONT 242 EPIC 46998 (9.98 EQ)  CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)  SOUNDTRACK GEFFEN 24310 (10.98)  ROBERT JOHNSON © COLUMBIA 46222 (11.98 EQ)  SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)  CARLY SIMON ARISTA 8650 (9.98)  MEGADETH © CAPITOL 91935 (9.98)  JEFFREY OSBORNE ARISTA 8620 (9.98)  CELINE DION EPIC 46893* (9.98 EQ)  CLINT BLACK & RCA 9668 (8.98)  DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	EDGE OF THE CENTURY EMOTIONALLY YOURS SOME FRIENDLY STARRY NIGHT STILL GOT THE BLUES RUMOR HAS IT WHEN YOU'RE A BOY DANCES WITH WOLVES DR. FEELGOOD COMPOSITIONS BONAFIDE AH VIA MUSICOM FAITH HOPE LOVE BY KING'S X HERE IN THE REAL WORLD TYRANNY FOR YOU MOVE TO THIS MERMAIDS THE COMPLETE RECORDINGS THE CIVIL WAR HAVE YOU SEEN ME LATELY? RUST IN PEACE ONLY HUMAN UNISON KILLIN' TIME FLY ME COURAGEOUS DIVINYLS

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. ⑥ 1991, Billboard/BPI Communications, Inc.

## Billboard. Top Pop. Albums... continued

Dinocaldia 10P 1 CP 111BH1110M continuou						
THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	
110	99	88	18	DARYL HALL JOHN OATES ARISTA 8614 (9.98) CHANGE	OF SEASON	
111	92	93	6	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	N CONCERT	
112	101	100	85	DON HENLEY ▲² GEFFEN 24217 (9.98)  THE END OF THE	INNOCENCE	
113	123	105	26	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	
114	110	125	19	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD	
115	106	95	13	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)  ANYTHING	IS POSSIBLE	
116	104	99	20	INDIGO GIRLS EPIC 46820 (9.98 EQ) NOMADS INDI	ANS SAINTS	
117	91	81	47	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR	
118	122	110	41	EN VOGUE ▲ ATLANTIC 82084 (9.98)	RN TO SING	
119	190		2	TODD RUNDGREN WARNER BROS. 26478* (9.98)	2ND WIND	
120	111	109	31	IGGY POP VIRGIN 91381 (9.98)	CK BY BRICK	
121	128	139	14	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA	
122	117	120	16	LYNCH MOB ELEKTRA 60954• (9.98) WICKED	SENSATION	
123	119	127	25	ANTHRAX ● MEGAFORCE 846480/ISLAND (9.98) PERSISTEN	ICE OF TIME	
124	120	102	45	<b>HEART  △</b> <sup>2</sup> CAPITOL 91820 (9.98)	BRIGADE	
125	113	114	63	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ) PICKIN' ON	NASHVILLE	
126	NE	WÞ	1	JESUS JONES SBK 95715* (9.98)	DOUBT	
127	132	133	16	DEEP PURPLE RCA 2421 (9.98) SLAVES AN	D MASTERS	
128	135	135	24	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP	
(129)	149	169	5	TOY MATINEE REPRISE 26235* (9.98)	DY MATINEE	
130	148	154	21	ALIAS EMI 93908* (9.98)	ALIAS	
(131)	145	149	15	JELLYFISH CHARISMA 91400* (9.98) BEL	LY BUTTON	
132	116	107	14	THE OUTFIELD MCA 10111 (9.98)	MOND DAYS	
133	127	136	37	SNAP ● ARISTA 8536 (9.98) WO	RLD POWER	
134	131	122	31	VINCE GILL ● MCA 42321 (8.98) WHEN I CALL	YOUR NAME	
135	125	126	21	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ) MERCURY 846 652 (9.98 EQ)	HT STROLL	
136	NE	WÞ	1	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO	
137	103	80	16	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	D ZEPPELIN	
138	130	144	90	BOB MARLEY AND THE WAILERS ▲2 TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND	
139	108	104	15	EDIE BRICKELL & NEW BOHEMIANS GEFFEN 24304 (9.98) GHOS	T OF A DOG	
140	118	112	12	RUN-D.M.C. PROFILE 1401 (9.98) BACK	FROM HELL	
(41)	156	151	13	LEVERT ATLANTIC 82164 (9.98) ROPE A [	OOPE STYLE	
142	114	116	74	AEROSMITH ▲4 GEFFEN 24254 (9.98)	PUMP	
143	136	134	39	VAN MORRISON ● MERCURY 841 970 (9.98 EQ) THE BEST OF VAN	MORRISON	
144	139	132	17	AL B. SURE! ● WARNER BROS. 26005 (9.98) PRIVATE TIMES AND TH	E WHOLE 9!	
145	109	96	14	PAUL MCCARTNEY CAPITOL 94778 (24.98) TRIPPING THE LIVE	FANTASTIC	
146	126	115	14	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG	
147	150	152	110	SOUNDTRACK ▲2 ATLANTIC 81933 (9.98)	BEACHES	
148	134	121	38	CONCRETE BLONDE I.R.S. 82037* (9.98)  BLO	ODLETTING	
149	160	147	13	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	RESH AIRE 7	
150	124	117	13	ROBERT PALMER EMI 93935* (9.98)	N'T EXPLAIN	
<b>(151)</b>	163		2	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP	
152	143	119	53	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)  THE F	REAL THING	
153	147	111	22	SOUNDTRACK ● WARNER BROS. 26316* (9.98)	WIN PEAKS	
(154)	NE	NÞ	1	HAPPY MONDAYS ELEKTRA 60986* (9.98)  PILLS, THRILLS & B	ELLYACHES	
155	133	113	47	SINEAD O'CONNOR A2  FINSIGN 21 759/CHRYSALIS (9 9R)  I DO NOT WANT WHAT I HA	AVEN'T GOT	
			Ll	ENSIGN 21759/CHRYSALIS (9.98)		

#### FOR WEEK ENDING FEBRUARY 23, 1991

155   152   170   36   MICHELT & PRINCE OF REQUIVALENTY	FUR	WEE	N ENL	JING	FEBRUARY 23, 1991	
155   152   170   36   MICHELLE ● RUTHELSS 91282/ATO10 (9.99)   MICHELLE	THIS	LAST	2 WKS. AGO	WKS. ON CHART		TITLE
155   151   155   133   SISTERS OF MERCY CLEATER 4 (1017* (19:80)   VISION THINGS   159   138   118   15   PET SHOP BOYS IM 94310* (19:80)   BEHAVIOR   150   140   124   12   LOOSE ENDS MAN 10044 (19:80)   LOOK HOW LOOK   151   144   143   25   KEITH WHITLEY © RICA SZ277* (19:80)   LOOK HOW LOOK   151   144   143   26   RICKY VAN SHELTON © CLAMBIA 45250 (14:98 (10))   RYS III   152   155   148   46   RICKY VAN SHELTON © CLAMBIA 45250 (14:98 (10))   RYS III   152   155   148   45   RICKY VAN SHELTON © CLAMBIA 45250 (14:98 (10))   RYS III   155   158   156   157   AFTER 7 A VIRON 91061 (19:98)   CLAMBIA 159 (14:98)   CAKE   156   158   156   157   47   THE RIGHT OLD SHOTHERS © THAT THINGS (14:98 (10))   LIVE   (155)   174   77   THE RIGHTEOUS BROTHERS © THAT RIGHT OLD SHOTHERS GREATEST HITS (155)   174   77   THE RIGHTEOUS BROTHERS © LIVE   (156)   175   174   77   THE RIGHTEOUS BROTHERS © LIVE   (156)   175   174   77   THE RIGHTEOUS BROTHERS © LIVE   (156)   175   174   77   THE RIGHTEOUS BROTHERS © LIVE   (156)   175   174   77   THE RIGHTEOUS BROTHERS © LIVE   (156)   175   174   77   THE RIGHTEOUS BROTHERS © LIVE   (156)   175   174   77   THE RIGHTEOUS BROTHERS © LIVE   (156)   175   174   77   THE RIGHTEOUS BROTHERS © LIVE   (156)   175   174   175   174	156	141	131	22	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
159   138   118   15	157	152	170	36	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
160   140   124   12	158	151	155	13	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
161   144   143   26	159	138	118	15	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
152   155   148   45   RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)   RVS III     163   142   138   71   AFTER 7 & VINCIN 9100 (9.98)   AFTER 7     164   175   182   4   THE TRASH CAN SINATRAS LONGON 828 201*/PLG (8.98)   CAKE     165   168   165   51   ROCKION 9318531/PLG (10.98 EQ)   PHANTOM OF THE OPERA HIGHLIGHTS     166   174   172   64   KENNY G & ARRIVA 134613 (13.98)   PHANTOM OF THE OPERA HIGHLIGHTS     167   174   77   THE RIGHTEOUS BROTHERS ● THE RIGHTEOUS BROTHERS GREATEST HITST     168   158   146   17   CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)   NECK & NECK     170   185   158   29   NEUNO & CERAZY HORSE RIPHS 2 6315* (9.98)   RAGGED GLORY     171   182   163   98   BONNIE RAITT A**CARTOL 9126 (8.98)   NICK OF TIME     172   186   167   14   SLAUGHTER CHIVSALUS 21816* (6.98)   STICK IT LIVE     173   172   178   131   NEW KIDS ON THE BLOCK A**COLUMBA 40985 (9.98 EQ)   HANNIN TOUGH     174   175   NEW ▶ 1   BOOK OF LOVE SIRE 26389* (WASHER BROS. (9.98)   CANDY CAROL     175   181   145   66   66   66   66   66   66   66	160	140	124	12	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
163   142   138   71	161	144	143	26	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
176   182	162	155	148	46	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
168   168   165   51	163	142	138	71	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
106	(164)	176	182	4	THE TRASH CAN SINATRAS LONDON 828 201*/PLG (8.98)	CAKE
	165	168	166	51		M OF THE OPERA HIGHLIGHTS
17	(166)	174	172	64		LIVE
177   137   10   VARIOUS ARTISTS AMM 5399* (6.98)   JAM HARDER   188   146   17   CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (6.98 EQ)   NECK & NECK   170   165   156   22   NEIL YOUNG & CRAZY HORSE REPRISE 26315* (9.98)   RAGGED GLORY   171   162   163   98   BONNIE RAITT ♣ CAPITOL 91268* (8.98)   NICK OF TIME   172   158   131   NEW KIDS ON THE BLOCK ♣ COLUMBIA 40985 (9.98 EQ)   HANGIN TOUGH   173   172   158   131   NEW KIDS ON THE BLOCK ♣ COLUMBIA 40985 (9.98 EQ)   HANGIN TOUGH   175   MEW ▶ 1   BOOK OF LOVE SIRE 26389* /MARRIER BROS. (9.98)   CANDY CARDL   176   161   145   68   MARRY CONNICK, JR. ♠ COLUMBIA 40985 (9.98 EQ)   HANGIN TOUGH   177   178   177   5   MEW ▶ 1   BOOK OF LOVE SIRE 26389* /MARRIER BROS. (9.98)   CANDY CARDL   177   178   177   5   CHETAN-9404* /MEPRISE (9.99)   MUSIC FROM "WHEN HARRY MET SALLY"   178   177   5   CHETAN-9404* /MEPRISE (9.99)   A COLLECTION OF HITS   178   177   5   CHETAN-9404* /MEPRISE (9.99)   A COLLECTION OF HITS   179   173   187   37   THE JEFF HEALEY BAND ♠ ARSTA 8632 (9.98)   TALKIN BLUES   182   159   150   15   DWIGHT YOUAKAM REPRISE 26344* (9.98)   IF THERE WAS A WAY   183   179   173   14   BOBBY MCFERRIN EM 92046* (10.98)   MEDICINE MUSIC   188   179   173   14   BOBBY MCFERRIN EM 92046* (10.98)   PARTY MIX - MESOPOTAMIA   188   -2   DIANE SCHUUR GREP 9628 (9.98)   PARTY MIX - MESOPOTAMIA   188   -2   DIANE SCHUUR GREP 9628 (9.98)   PARTY MIX - MESOPOTAMIA   189   180   178   4   WILL TO POWER FREC 46951 (9.98)   POWER SCHUUR HOME   199   188   189   177   SOUNDTRACK COLUMBIA 47078 (10.98)   PURE SCHUUR   199   199   188   189   177   SOUNDTRACK COLUMBIA 47078 (10.98)   TASTE OF CHOCOLUTE   199   199   188   189   127   AC/DC ♣10 ATLANTIC 16018 (6.98)   DANKE THE DIFFERENCE   199   199   198   189   127   AC/DC ♣10 ATLANTIC 16018 (6.98)   BACK IN BLACK   199   198   189   127   AC/DC ♣10 ATLANTIC 16018 (6.98)   BACK IN BLACK   199   PARTY MIX - MERICA (THE WAY I SEE IT)   199   198   198   198   198   198   ORIGINAL LONDON CAST ♣ POLYCOR 831 273/	<b>(167)</b>	175	174	77		JS BROTHERS GREATEST HITS
158   158   146   17	_	177	137	10		JAM HARDER
171   162   163   98     BONNIE RAITT A² CAPITOL 91268 (8.98)   NICK OF TIME   172   166   167   14     SLAUGHTER CHRYSAUS 21816* (6.98)   STICK IT LIVE   173   172   158   131   NEW KIDS ON THE BLOCK A® COLLIMBIA 40985 (9.98 EQ)   HANGIN TOUGH   174   175   176   151   145   58   HARRY CONNICK, JR. A   MUSIC FROM "WHEN HARRY MET SALLY"   176   151   145   58   COLUMBIA 60313* (9.98)   MUSIC FROM "WHEN HARRY MET SALLY"   177   178   177   5   OKILEMA 9004* PREPISE (9.98)   A COLLECTION OF HITS   177   178   177   5   OKILEMA 9004* PREPISE (9.98)   A COLLECTION OF HITS   177   178   177   5   OKILEMA 9004* PREPISE (9.98)   A COLLECTION OF HITS   177   178   178   177   178   17	_	158	146	17		NECK & NECK
171   162   163   98   BONNIE RAITT A² CAPTOL 91268 (8.98)   NICK OF TIME   172   156   167   14   SLAUGHTER CHRYSALS 21816* (6.98)   STICK IT LIVE   173   172   158   131   NEW KIDS ON THE BLOCK A® COLUMBIA 40985 (9.98 EQ)   HANGIN TOUGH   174   175   175   18   131   NEW KIDS ON THE BLOCK A® COLUMBIA 40985 (9.98 EQ)   HANGIN TOUGH   176   161   145   68   BOOK OF LOVE SIRE 26389*/WARNER BROS. (9.98)   CANDY CAROL   176   161   145   68   CANDY CAROL   177   178   177   5   STICK IT LIVE   177   178   177   5   STICK IT COLUMBIA 4331   199 86 EQ)   MUSIC FROM "WHEN HARRY MET SALLY"   177   178   177   5   STICK IT SALLY	170	165	156	22	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
172   166   167   14	171	162	163	98		
173   175   158   131   NEW KIDS ON THE BLOCK ▲® COLUMBIA 40985 (9-98 EQ)	172					<u> </u>
					_	
175   REENTRY   5   HI-FIVE   JIVE 1328 /RCA (9-98)	-					
176   161   145   68					HI-FIVE	
177   178   177   5			_		HARRY CONNICK, JR. ▲ MUSIC FROM "	
178   137   142   23   KATHY MATTEA MERCURY 842 330* (8.98 EQ)   A COLLECTION OF HITS					COLUMBIA 45319 (9.98 EQ)	
179   NEW   1   BOB MARLEY AND THE WAILERS ISLAND 48243 (9.98)   TALKIN' BLUES     180   173   187   37   THE JEFF HEALEY BAND	_					
180         173         187         37         THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)         HELL TO PAY           (B)         NEW ▶         1         PAUL OVERSTREET RCA 2459* (9.98)         HEROES           182         159         150         15         DWIGHT YOAKAM REPRISE 26444* (9.98)         IF THERE WAS A WAY           183         179         173         14         BOBBY MCFERRIN EMI 92048* (10.98)         MEDICINE MUSIC           (BA)         NEW ▶         1         THE B-52'S REPRISE 26401* (9.98)         PARTY MIX - MESOPOTAMIA           (B5)         NEW ▶         1         RUDE BOYS ATLANTIC 82121* (9.98)         PARTY MIX - MESOPOTAMIA           (B5)         NEW ▶         1         RUDE BOYS ATLANTIC 82121* (9.98)         RUDE AWAKENING           (B6)         167         153         14         K.T. OSLIN RCA 2365* (9.98)         PORTY MIX - MESOPOTAMIA           (B7)         188*         —         2         DIANE SCHUUR GRP 9628 (9.98)         DURE SCHUUR           (B8)         188*         —         2         DIANE SCHUUR GRP 9628 (9.98)         DOUTNEY HOME           189         180         178         4         WILL TO POWER EPIC 46051 (9.98EQ)         JOURNEY HOME           190         169         162						
(81)         NEW ▶         1         PAUL OVERSTREET RCA 2459* (9.98)         HEROES           182         159         150         15         DWIGHT YOAKAM REPRISE 26344* (9.98)         IF THERE WAS A WAY           183         179         173         14         BOBBY MCFERRIN EMI 92048* (10.98)         MEDICINE MUSIC           (84)         NEW ▶         1         THE B-52'S REPRISE 26401* (9.98)         PARTY MIX · MESOPOTAMIA           (85)         NEW ▶         1         RUDE BOYS ATLANTIC 82121* (9.98)         RUDE AWAKENING           186         167         153         14         K.T. OSLIN RCA 2365* (9.98)         LOVE IN A SMALLTOWN           (87)         188	$\vdash$				<u> </u>	
182 159 150 15 DWIGHT YOAKAM REPRISE 26344* (9.98) IF THERE WAS A WAY 183 179 173 14 BOBBY MCFERRIN EMI 92048* (10.98) MEDICINE MUSIC  184 NEW ▶ 1 THE B-52'S REPRISE 26401* (9.98) PARTY MIX · MESOPOTAMIA  185 NEW ▶ 1 RUDE BOYS ATLANTIC 82121* (9.98) RUDE AWAKENING  186 167 153 14 K.T. OSLIN RCA 2365* (9.98) LOVE IN A SMALLTOWN  187 188 ' — 2 DIANE SCHUUR GRP 9628 (9.98) PURE SCHUUR  188 154 129 7 SOUNDTRACK COLUMBIA 47078 (10.98) GODFATHER III  189 180 178 4 WILL TO POWER EPIC 46051 (9.98 EQ) JOURNEY HOME  190 169 162 39 GEORGE STRAIT ▲ MCA 6415 (9.98) LIVIN' IT UP  191 186 186 9 MARK CHESNUTT MCA 10032* (9.98) TOO COLD AT HOME  192 183 161 15 BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98) TASTE OF CHOCOLATE  193 NEW ▶ 1 BRAND NUBIAN ELEKTRA 60946 (9.98) ONE FOR ALL  194 198 189 127 AC/DC ▲¹¹ ATLANTIC 16018 (6.98) BACK IN BLACK  195 NEW ▶ 1 TRACIE SPENCER CAPITOL 92153 (9.98) MAKE THE DIFFERENCE  196 171 168 16 THE CONNELLS TVT 2580 (8.98) ONE SIMPLE WORD  197 182 175 14 HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98) AMERICA (THE WAY I SEE IT)  198 196 196 158 ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ) PHANTOM OF THE OPERA  199 170 160 15 JIMMY BUFFETT MCA 10022* (9.98) FEDING FRENZY			Ļ.,			-
183 179 173 14 BOBBY MCFERRIN EMI 92048* (10.98) MEDICINE MUSIC  (184) NEW ▶ 1 THE B-52'S REPRISE 26401* (9.98) PARTY MIX · MESOPOTAMIA  (185) NEW ▶ 1 RUDE BOYS ATLANTIC 82121* (9.98) RUDE AWAKENING  186 167 153 14 K.T. OSLIN RCA 2365* (9.98) LOVE IN A SMALLTOWN  (187) 188	-					
NEW   1   THE B-52'S REPRISE 26401* (9.98)   PARTY MIX - MESOPOTAMIA     185						
185   NEW   1   RUDE BOYS ATLANTIC 82121* (9.98)   RUDE AWAKENING     186   167   153   14   K.T. OSLIN RCA 2365* (9.98)   LOVE IN A SMALLTOWN     187   188   — 2   DIANE SCHUUR GRP 9628 (9.98)   PURE SCHUUR     188   154   129   7   SOUNDTRACK COLUMBIA 47078 (10.98)   GODFATHER III     189   180   178   4   WILL TO POWER EPIC 46051 (9.98 EQ)   JOURNEY HOME     190   169   162   39   GEORGE STRAIT ▲ MCA 6415 (9.98)   LIVIN' IT UP     191   186   186   9   MARK CHESNUTT MCA 10032* (9.98)   TOO COLD AT HOME     192   183   161   15   BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)   TASTE OF CHOCOLATE     193   NEW   1   BRAND NUBIAN ELEKTRA 60946 (9.98)   DONE FOR ALL     194   198   189   127   AC/DC ▲¹¹ ATLANTIC 16018 (6.98)   BACK IN BLACK     195   NEW   1   TRACIE SPENCER CAPITOL 92153 (9.98)   MAKE THE DIFFERENCE     196   171   168   16   THE CONNELLS TYT 2580 (8.98)   ONE SIMPLE WORD     197   182   175   14   HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)   AMERICA (THE WAY I SEE IT)     198   196   196   158   ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)   PHANTOM OF THE OPERA     199   170   160   15   JIMMY BUFFETT MCA 10022* (9.98)   FEEDING FRENZY     199   170   160   15   JIMMY BUFFETT MCA 10022* (9.98)   FEEDING FRENZY     199   170   160   15   JIMMY BUFFETT MCA 10022* (9.98)   FEEDING FRENZY     199   170   160   15   JIMMY BUFFETT MCA 10022* (9.98)   FEEDING FRENZY     190						
186       167       153       14       K.T. OSLIN RCA 2365* (9.98)       LOVE IN A SMALLTOWN         187       188 ' — 2       DIANE SCHUUR GRP 9628 (9.98)       PURE SCHUUR         188       154       129       7       SOUNDTRACK COLUMBIA 47078 (10.98)       GODFATHER III         189       180       178       4       WILL TO POWER EPIC 46051 (9.98 EQ)       JOURNEY HOME         190       169       162       39       GEORGE STRAIT ▲ MCA 6415 (9.98)       LIVIN' IT UP         191       186       186       9       MARK CHESNUTT MCA 10032* (9.98)       TOO COLD AT HOME         192       183       161       15       BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)       TASTE OF CHOCOLATE         193       NEW ►       1       BRAND NUBIAN ELEKTRA 60946 (9.98)       ONE FOR ALL         194       198       189       127       AC/DC ▲¹¹ ATLANTIC 16018 (6.98)       BACK IN BLACK         195       NEW ►       1       TRACIE SPENCER CAPITOL 92153 (9.98)       MAKE THE DIFFERENCE         196       171       168       16       THE CONNELLS TVT 2580 (8.98)       ONE SIMPLE WORD         197       182       175       14       HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)       AMERICA (THE WAY I SEE IT) <td></td> <td></td> <td></td> <td></td> <td></td> <td></td>						
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189       180       178       4       WILL TO POWER EPIC 46051 (9.98 EQ)       JOURNEY HOME         190       169       162       39       GEORGE STRAIT ▲ MCA 6415 (9.98)       LIVIN' IT UP         191       186       186       9       MARK CHESNUTT MCA 10032* (9.98)       TOO COLD AT HOME         192       183       161       15       BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)       TASTE OF CHOCOLATE         193       NEW ▶       1       BRAND NUBIAN ELEKTRA 60946 (9.98)       ONE FOR ALL         194       198       189       127       AC/DC ▲¹¹ ATLANTIC 16018 (6.98)       BACK IN BLACK         195       NEW ▶       1       TRACIE SPENCER CAPITOL 92153 (9.98)       MAKE THE DIFFERENCE         196       171       168       16       THE CONNELLS TVT 2580 (8.98)       ONE SIMPLE WORD         197       182       175       14       HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)       AMERICA (THE WAY I SEE IT)         198       196       196       158       ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)       PHANTOM OF THE OPERA         199       170       160       15       JIMMY BUFFETT MCA 10022* (9.98)       FEEDING FRENZY			-		<u></u>	
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196         171         168         16         THE CONNELLS TVT 2580 (8.98)         ONE SIMPLE WORD           197         182         175         14         HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)         AMERICA (THE WAY I SEE IT)           198         196         196         158         ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)         PHANTOM OF THE OPERA           199         170         160         15         JIMMY BUFFETT MCA 10022* (9.98)         FEEDING FRENZY	$\vdash$					BACK IN BLACK
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198         196         196         158         ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)         PHANTOM OF THE OPERA           199         170         160         15         JIMMY BUFFETT MCA 10022* (9.98)         FEEDING FRENZY	$\vdash$					ONE SIMPLE WORD
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EVERY MOTHERICALITMANE	198	196	196	158	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA
LOOD LICAL LED LE FVERY MOTHER'S NIGHTMARF	199	170	160	15		FEEDING FRENZY
200 164 159 15 EVERY MOTHER'S NIGHTMARE EVERY MOTHER'S NIGHTMARE	200	164	159	15	EVERY MOTHER'S NIGHTMARE ARISTA 8633 (9.98)	VERY MOTHER'S NIGHTMARE

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BILLBOARD FEBRUARY 23, 1991

#### TOURING INDUSTRY BRACES FOR TOUGH TIMES

(Continued from page 1)

ties Management in Providence, R.I. "The bottom line is that acts have to realize there are economic realities, that they have to bring their prices down. There's got to be some rational thinking here."

The recession and its effect on the concert tours in the U.S. and overseas was a chief point of discussion at the 11th annual Performance Summit conference held here Feb. 7-10.

Although booking agents say it is too early to confirm which acts will be on the concert trail this spring and summer, some artists are likely to follow the lead of successful co-headlining packages such as last summer's tour by Michael Bolton and Kenny G or the strong current co-bill of Bad Company and Damn Yankees.

Barry Bell, a booking agent with Premier Artists, which represents Bad Company, says those two headliners—offering tickets at a bargain rate as low as \$12.50—drew twice as many fans to some arena shows as each might be expected to pull separately, boosting earnings on merchandising and fueling album sales by both acts.

"I think it's a very successful thing and I think more acts are going to do it. I think it's a trend," says Bell.

Louis Messina of Pace Concerts says the goal of promoters, venues, and agents alike this summer will be "more bang for the buck. That's what I'm hanging on to."

#### DIFFERENT SCENES

Top-level acts appear certain to ride through the recession unaffected. Alex Kochan of the International Creative Management booking agency notes, for example, that 40,000 tickets for a Guns N' Roses show at the Alpine Valley Music Theater in Wisconsin recently sold out in 40 minutes

But the difficulty of selling tickets for acts below superstar status has many concerned.

"The acts that are hot are going to stay hot," says Kochan. "The ones that are not so hot aren't going to do so well. Some of the acts we thought would sell stronger are not selling so strong. It really defies analysis."

Mike Piranian of the Creative Artists Agency agrees. "I think money is tight now and the market is very price sensitive." He noted CAA's success with a recent outdoor date by Santana with a \$10 ticket, which drew 13,000 fans—compared with 3,500 attendance for another Santana date at full price.

While fans may pay top dollar for superstar shows, says Piranian, "I think you're going to have to see a drop in price for other groups to maintain their popularity."

Arny Granat of Jam Productions in Chicago says, "What's happening economically right now is something that's going to affect us definitely in the next six months to a year or two years. I found that the shows that are really going to be affected are the middle-of-the-road shows and the family shows."

#### **COMPETITIVE CLIMATE**

The economic squeeze on the U.S. concert business comes at a time

when the growth of the summer amphitheater circuit, and competitive bidding by those venues for acts during the summer shed season, have already cut into promoter profits. The competitive booking climate has made it more difficult for promoters to force artists to hold down booking guarantees. "I, as well as everyone else, am guilty of paying [those guarantees] and not saying 'no,'" says Granat.

Some promoters say they will still aim to offer bargain ticket deals this season, particularly for the lawn seating areas of amphitheaters.

"I know one thing that we're starting to do is trying to adjust the ticket prices," says Granat, who notes Jam Productions may offer lawn seat admission by the carload, for example, to some shows at its World Music Theater south of Chicago. The goal is to increase overall attendance, boosting revenue from parking and concessions.

"There are a couple of shed operators I talk to who figure they're doing fine if they can break even or even lose a little bit of money on the box office, because their income is from parking, food, and beverage," says promoter Steve Litman of St.

Litman and others also draw a contrast between this recession and previous downturns in the late '70s in the effect on concert tours.

"I think our business, like many others, is seeing an increasing demand for the entertainment dollar," he says. "I consider myself in competition not only with other concert promoters, but with video stores. In the last recession, VCRs were not really a factor. It's a lot easier to be a couch potato. It's a lot tougher to get people out. But I think it's pretty obvious that if you deliver value and quality and a real show, that people will come out and see it. Whether you'll make any money at the end of the day is another issue," he adds.

#### **RECESSION-PROOF MARKET**

In the European market, says Goldsmith, "we are, so far, recession-proof. The only place where it's hitting us is the [concert production] costs are going up. The demand for entertainment, thank God, is still there—as long as ticket prices don't

get too high. As things get rough, people still sacrifice other areas of their disposable income when there's a great show in town."

Further, Goldsmith and others involved in European tours and artist management predict tough times may aid some new artists.

"As negative as the recession is, the positive side is that out of it may come a bunch of new acts," says Goldsmith. "Every time, that's been the case, because these bands have a different agenda and they're creating their own audience."

Irish manager Kieran Owens, who handles the Island Records act Hinterland, agrees that hard times and high prices on the arena and amphitheater circuit could ultimately benefit new, young bands.

"There is an Irish expression, 'I'm too poor to be able to afford rubbish,' "says Owens. "And I would be vain enough to believe that better music will win the day because people are going to be much more cautious about spending and the major concert tours are going to be out of the reach of a lot of people."

#### **ELECTRIC FACTORY UNDER FEDERAL INVESTIGATION**

(Continued from page 5)

payments of thousands of dollars, and that he also had an improper relationship with Electric Factory, a partnership of Larry Magid and Allen Spivak.

The affidavit also claims that Electric Factory inflated expenses it charged groups that it presented in concert. It cites a Grateful Dead concert in 1989 in which the promoters allegedly charged the rock group nearly \$82,000 beyond the actual expense. It asserted the Grateful Dead concert was billed for about \$778,000 in expenses, whereas actual costs were \$696,000.

Concerts promoted at the indoor

Spectrum and the outdoor Veterans Stadium and J.F.K. Stadium, major venues used by Electric Factory, typically require up to 150 members of the IATSE, resulting in a large payroll that sometimes exceeds \$400,000, according to the affidavit. Stage workers make between \$13 and \$25 an hour.

Charles Kass, special agent for the Labor Department's Office of Labor Racketeering, says in the affidavit that signatures of at least 10 employees were forged on checks issued by Electric Factory. Kass alleged that O'Shea cashed the ghost employee's checks and deposited the funds in bank accounts to which he had access.

The affidavit alleges further that O'Shea's brother Joseph also was a "ghost employee." Electric Factory, it is claimed, routinely rented stage lights from Joseph O'Shea and billed the concert performers for their use. Many times these lights were not needed or used, but the money for these rentals was allegedly shared with Francis O'Shea. Joseph O'Shea, in the affidavit, is described as a city employee and was also paid for working several concerts. However, a check of his city work schedule, according to the affidavit, showed he could not have worked some of the concerts for which he was paid.

The affidavit further alleges that the grand jury probe disclosed that cash payments to members of the IATSE for stadium concerts were not included on any tax returns; that the payroll often was used to conceal income and expenses; and that some cash payments were not reported on federal, state, local, or union records.

It is also alleged that Electric Factory listed union benefits and payroll taxes as concert-promotion expenses, but that this money was not forwarded to either the union

(Continued on next page)

#### THE DAYS OF SCOTT SHANNON, ROCK 40 COME TO AN END ON L.A.'S PIRATE RADIO

(Continued from page 1)

It was two years ago that Shannon left his position at then No. 1-rated WHTZ (Z100) New York to command Westwood One's first Los Angeles radio station. When Shannon signed on at Pirate on March 17, 1989, it had—in Shannon's own words—a "shotgun effect" on the Los Angeles market.

At that time, Guns N' Roses and other hard rock acts were at their peak on the sales chart and on top 40 radio. The "rock 40" format was already receiving national attention because of its success at KXXR Kansas City, Mo., and other stations. Since then, however, rock 40s have suffered from a lack of available product and advertiser resistance to their younger demographics. Most have moved either to album rock, mainstream top 40, or another format altogether.

Despite Pirate's early success—in 1989, the station went from 13th in its first Arbitrend to third in the first summer monthly—KQLZ was not able to pull the numbers necessary to support itself. Shannon's own show, in particular, was taking a beating in the competitive Los Angeles morning derby, which includes such air personalities as Mark & Brian of KLOS, Rick Dees of KIIS, and Jay Thomas

of KPWR.

#### 'FLUSH-AND-WIN'

In its early days, Pirate was known for its attacks on competitors such as KIIS in gimmicks like the "flush-andwin" contest, in which listeners "flushed" their old station in favor of Pirate. But the tables turned when modern rock KROQ, which was initially hurt by Pirate, charged Shannon in a series of on-air spots with speeding up records and promising more variety, but instead playing the same Bon Jovi record over and over.

After less than a year on the air, insiders were predicting the death of rock 40 and Pirate, but the slipping station managed to hold on. Programmer Mark Todd was brought in, as was morning show sidekick Katy Manor, formerly of KROQ, but the changes couldn't stop Pirate's downward trend.

Why didn't Shannon's Pirate succeed? "I think that musically it was too diffuse and it had an irritating presentation," says KLOS PD Carey Curelop.

He is unfazed by the threat of Pirate as an album rock station. "I don't sit around worrying about it," he says. "KLOS is a very well-positioned radio station that has been

beating up the challenger for the last 22 years and will continue to do so."

KPWR (Power 106) Los Angeles PD Jeff Wyatt, meanwhile, says, "There is stiff competition in that arena. How well they will do will depend on their execution . . . Between the great allegiance to the music at KROQ, and Mark & Brian, who are driving that thing [KLOS] like a Mack truck, there's not a whole lot of room."

#### NOT DOWN TO THE PAINT

According to Pattiz, the change at Pirate is not "designed to blow off the million cume, but reattract the listeners that were there when the station first came on the air ... We're not taking a radio station down to the paint and starting over again, which we did when we put Pirate on the

Pattiz says the fact that an album rock station provides a place for WW1 syndicated programming wasn't a huge factor in the change. Yet he adds that "it does take advantage of the inherent strengths of the company. It can't help but benefit the station and the company to increase the synergy, which, up to this time, is fairly limited."

Shannon will reportedly continue

to host WW1's "Top 30 All-Request Countdown" syndicated program. "My feeling about Scott Shannon, that he is one of the best, has not changed," says Pattiz. "You haven't heard the last from Scott and No. 1 radio stations associated with Scott ... In radio you can't bat 1.000, but .500 isn't bad."

During the Feb. 13 morning show, Shannon and his "morning crew" gave several hints that it was their final show. "The get-down-like-ahound, last-time-around mystery oldie" was "The Final Countdown" by Europe. When sidekick Manor gave the horoscopes, she said, "Scott, Leo, all good things must come to an end..." Shannon offered that there was "a fat lady in the lobby" and "Z100 has left the building." A T-shirt give-away was held in front of the unemployment office in downtown Los Angeles

"Just about every disc jockey that starts out in the business dreams of one day opening the microphone and speaking to Los Angeles, Calif., and when they get there, it's a dream come true," Shannon told his listeners. "Sometimes some things are hard to say, and you just play them." The statement was followed by Night Ranger's "Goodbye."

Later, Shannon signed off from the Pirate backed by the same jungle sound effects he used to launch the station nearly two years ago. "It's 9:59 a.m., Feb. 13, 1991, Happy Valentine's a little early. Ladies and gentlemen, you have been listening to Pirate Radio, the original Pirate Radio, the get-down-like-a-hound, last-time-around, weenie-head Wednesday." He also thanked legendary KHJ Los Angeles pioneers Bill Drake and Robert W. Morgan, whose Boss Radio sound Shannon had credited as an influence for Pirate Radio.

Finally, Shannon offered "famous words spoken by Norman J. Pattiz. 'Scott Shannon, it ain't over until the fat lady sings.'" What followed was an opera version of "Shout!," sung presumably by a fat lady, and Roy Rogers & Dale Evans' "Happy Trails."

Before Shannon's ouster at KQLZ, there were rumors that he would be transferred to WW1's New York properties. Or that he would return to Malrite's WHTZ. Or that he would somehow figure into the PD/morning slot at co-owned WEGX Philadelphia. "If Scott had any interest in coming back to New York, we'd entertain it, but I think Scott wants to stay in L.A," says Z100 programmer Steve Kingston.

86 BILLBOARD FEBRUARY 23, 1991

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## Hot Adult Contemporary...

	U	M	UI	uit couremporary
THIS	LAST	2 WEEKS AGO	WEEKS ON CHART	Compiled from a national sample of radio playlists.  TITLE ARTIST
₽₹	≥≤	7 ¥	≥ö	LABEL & NUMBER/DISTRIBUTING LABEL
	ı	2	10	★★ NO. 1 ★★  ALL THE MAN THAT I NEED ◆WHITNEY HOUSTON
(2)	6	8	5	ARISTA 2156 2 weeks at No. 1  COMING OUT OF THE DARK  PIC 34-73666
3	2	1	16	THE FIRST TIME COLUMBIA 38-73502  ◆ SURFACE
4	3	3	15	GET HERE FONTANA 878 476-4/MERCURY  OLETA ADAMS
5	5	5	18	WHERE DOES MY HEART BEAT NOW  ♦ CELINE DION  PPIC 34-73536
6	7	7	12	SHOW ME THE WAY  A&M 1536  STYX
7	4	4	13	I'M NOT IN LOVE WILL TO POWER EPIC 34-73636
8	13	19	5	SOMEDAY COLUMBIA 38-73561  ◆ MARIAH CAREY
9	10	18	6	DON'T HOLD BACK YOUR LOVE ◆ DARYL HALL JOHN OATES ARISTA 2157
10	18	34	3	YOU'RE IN LOVE SBK 07346 ◆ WILSON PHILLIPS
<u>(11)</u>	11	16	8	SWEAR TO YOUR HEART RUSSELL HITCHCOCK HOLLYWOOD LP CUT/ELEKTRA
12	8	6	17	BECAUSE I LOVE YOU (THE POSTMAN SONG) ◆ STEVIE B LMR 2724/RCA
13	14	17	11	CASTLE OF DREAMS  CAPITOL 44641  DAVE KOZ
14	9	9	15	CRAZY IN LOVE KENNY ROGERS REPRISE 7-19504
<b>15</b> )	15	22	10	ALWAYS COME BACK NATASHA'S BRO./R. CAPPELLI ATLANTIC 4-87776
<b>16</b> )	27	40	3	CRY FOR HELP RCA 2774  ◆ RICK ASTLEY
17)	20	25	8	WICKED GAME REPRISE 4-19704 ◆ CHRIS ISAAK
18	23	26	5	ALL THIS TIME A&M 1541  ◆ STING
19	22	28	5	NIGHT AND DAY ATLANTIC 4-87825 BETTE MIDLER
20	12	11	16	<b>NEW YORK MINUTE</b> GEFFEN 4-19660  DON HENLEY
21	16	10	15	THE SHOOP SHOOP SONG (IT'S IN HIS KISS)  ◆ CHER  GEFFEN 4-19659
22	19	13	24	LOVE TAKES TIME COLUMBIA 38-73455
23	17	12	17	YOU GOTTA LOVE SOMEONE  MCA 53953  ◆ ELTON JOHN
24)	28	30	5	CHASIN' THE WIND REPRISE 7-19466  ◆ CHICAGO
25	24	20	21	FROM A DISTANCE ATLANTIC 4-87820  ◆ BETTE MIDLER
26	30	31	6	WAITING FOR THAT DAY COLUMBIA 38-73663 GEORGE MICHAEL
27	21	15	21	MORE THAN WORDS CAN SAY  EMI 50324  FAIRY TALES  ◆ ANITA BAKER
28	29	27	8	FAIRY TALES ELEKTRA 4-64910  I COULDN'T HELP MYSELF  ♦ SARA HICKMAN
29	26	14	17	ELEKTRA 4-64930  IMPULSIVE   ♦ WILSON PHILLIPS
30	25	23	20	* ★ ★ POWER PICK ★ ★
31)	45	_	2	ONE MORE TRY QUALITY 15114  TIMMY T.
32	34	36	5	ANASTASIA'S EYES FULL MOON LP CUT/EPIC  DAN FOGELBERG
33	46	_	2	WAITING FOR LOVE EMI 50337  ◆ ALIAS
34	32	24	20	SO CLOSE ARISTA 2085 ◆ DARYL HALL JOHN OATES
35	35	33	7	LOVE WILL NEVER DO (WITHOUT YOU)   AGM 1538
36	38	47	6	LOVE MAKES THINGS HAPPEN   ◆ PEBBLES  MCA 53973
37	31	21	14	DOES SHE LOVE THAT MAN?  A&M 1535  ◆ BREATHE
(38)	NE	<b>N b</b>	1	★★★HOT SHOT DEBUT★★★  MERCY MERCY ME/I WANT YOU  ROBERT PALMER  EMI 50344
39	33	29	10	WHEN WAS THE LAST TIME THE MUSIC JAMES INGRAM WARNER BROS. 4-19783
(40)	47		2	FOREVER'S AS FAR AS I'LL GO ALABAMA
41	37	38	13	FOR YOU MCA 53935  ◆ THE OUTFIELD
42	42	46	4	I CAN'T TELL YOU WHY ELEKTRA 4-64908 HOWARD HEWETT
43	48	_	2	I WILL BE HERE  VIRGIN 4-98869  ◆ STEVE WINWOOD
44	36	32	19	I'M YOUR BABY TONIGHT ARISTA 2108  ◆ WHITNEY HOUSTON
45)	49	_	2	CRYING IN THE RAIN WARNER BROS. 4-19547  ◆ A-HA
46	43	42	6	HOUSE FULL OF REASONS REPRISE 4-19530 JUDE COLE
47	40	39	22	STRANDED ♦ HEART CAPITOL 44621
48	NEV	N >	1	STILL GOT THE BLUES  CHARISMA 4-98854  ◆ GARY MOORE
49	39	35	17	ONE AND ONLY MAN  ♦ STEVE WINWOOD  VIRGIN 4-98892
50	41	37	21	BETTER NOT TELL HER  ARISTA 2083  ◆ CARLY SIMON

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

### Julio Iglesias Has His 'Hey' Day In Court Judge Rules He Did Not Infringe On Another Song

NEW YORK—Julio Iglesias' song "Hey" did not infringe on another Spanish song, a New York federal district court judge ruled Feb. 13.

John F. Keenan dismissed the complaint of Enrique H. Chia and Intersong-USA, his publisher, on all counts, finding that the music of "Hey" was penned by Mario Balducci, a defendant along with Iglesias, "in Italy between 1975 and 1977, therefore preceding plaintiff Chia's creation of 'Es."

Keenan discounted plaintiffs' claim that "Es" had been submitted to CBS Records in Miami for Iglesias in 1978, only to be told lat-

er that the singer and Ramon Arcusa, his arranger, had rejected it. The jurist said testimony to this effect "is not sufficient to allow the court reasonably to infer access."

The judge also said there was not sufficient evidence that Iglesias or Arcusa heard "Es" on a Miami Spanish-language radio station.

Keenan, referring to the two songs, concluded, "Although there are similarities, there are many substantial dissimilarities in the pieces... The choruses of the two songs are quite different."

The judge concluded that "Hey"

was "independently created, having evolved from 'Dico Donna/I Bastardi Come Te' and 'Chi Piu Amom Sei Tu,' all written by Balducci."

Other defendants included Gianni Belfiore, who wrote the Italian lyrics of "Hey," CBS, CBS Records, SBK April Music Holland, Sunny Pop Songs, CBS Grammofoonplatten, Amoretta Investments, Serenade Investments, B.V. Pops Songs, Parcs Corp., Promal Films, and Bel Bel Music.

The decision follows a recent 12day bench trial. The complaint was filed in 1984. FRED KIRBY

#### RCA'S JOE GALANTE HAS (POP) STARS IN HIS EYES

(Continued from page 4)

proach he feels careful judgment can avoid. "Right now, we're simply missing real stars to drive what I believe is a staff that can be competitive in any area."

Of Bob Buziak, his predecessor, Galante comments, "Bob had taken us from a label that was not respected in the marketplace to one where people were saying it was in the game. It's necessary to move up to the next level." (Buziak is now president of New York-bound Chameleon Records.)

Since Galante's arrival, 25 acts have been cut, while two acts, Big Deep and 21 Guns, have been added. There are currently some 25 acts on the roster. And in an important executive move about to be made official, Galante has picked Rick Aliberti as East Coast A&R chief. He has been a manager of producers and engineers and had an association with Elektra Records.

Although he officially arrived in New York last August, Galante, who commuted to the city from Nashville for several months and, in addition, recently remarried, did not completely settle down to day-to-day operations in New York until November.

He is philosophical about the contrasts between life in country music and in the contemporary-pop field.

"Contemporary-music executives are greatly rewarded for one-time

'The right names will give us the leverage we need'

performance, while in Nashville consistency of performance is everything," says Galante. This contrast worries Galante, a strong advocate of better-schooled executives. "There are so many new labels and opportunities, but the contemporary music industry hasn't groomed people for years. Nashville, for instance, has been a great training ground, a place to learn the recording business from top to bottom. In Nashville or in New York, we all try to reach the same accounts and the approach is pretty much the same. When you press what button and at what time is the difference. Just look at today's major

executives who came out of the CBS Records trainee programs."

At RCA, Galante says, executive staffers are kept in touch with other BMG Music units, including Arista Records, BMG International, and BMG Music Publishing.

"We've always had damned good people at this company," says Galante. "Middle management has always kept things going whenever we veered off course."

Galante expresses confidence that he has in place a staff and roster strategy that will realize a "dramatic improvement" in RCA's fortunes in about three months.

#### **ELECTRIC FACTORY UNDER FEDERAL INVESTIGATION**

(Continued from page preceding page)

benefit plans or the federal government. The court papers also say that Electric Factory gave Francis O'Shea the net cash payroll minus benefits and taxes, but the income is not reflected in federal tax documents or required union remittance reports.

The affidavit also claims that Electric Factory, billed 8% for Teamsters Union workers' benefits even though the Teamsters contract did not require payments for such benefits.

Richard M. Meltzer, an attorney for Electric Factory, was present when the inventory of the seized documents in the promoters' offices was made by the agents of the U.S. Labor Department, the FBI, and the Internal Revenue Service. He said he understood that the federal investigation concerned the stagehands union only and that Electric Factory was cooperating with the probe. Meltzer said that no one at Electric Factory had been advised that they were targets of the investigation.

Assistant U.S. Attorney Rotko declined to comment on whether the stagehands union's dealings with promoters are being probed in any other cities.

Carl Freed, executive director of the North American Concert Promoters Assn., remarked, "I think that promoters are not above reproach, but we run a legitimate business. However, [because of the Electric Factory investigation], promoters as a whole, not just those that belong to NACPA, might come under more scrutiny."

Assistance in preparing this story was provided by Melinda Newman in New York.



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## VSDA Nominates 4 For Board; No Large Chains Are Represented

■ BY EARL PAIGE and PAUL SWEETING

NEW YORK—The Video Software Dealers Assn. nominating committee has picked a slate of four candidates to run for four open seats on the group's board of directors.

Nominated by the committee were Brad Burnside, head of Video Adventure Inc. in suburban Chicago; Ken Dorrance of the Video Station in Alameda, Calif.; Mitch Lowe of Video Droid in Mill Valley, Calif.; and John Heim of J&J Video in Denver.

Several other candidates are expected to emerge over the next several months as VSDA heads into its annual convention in Las Vegas in July.

Board aspirants not nominated by the committee can still get their names on the official ballot by collecting 20 signatures from other VSDA members.

At least one candidate overlooked by the committee, Kathy Meisenburg of Arizona-based Critic's Choice, has already declared her intention to run as a petition candidate—as she did unsuccessfully last year—because she believes members should be offered a broad choice of candidates.

"I think VSDA should nominate five or six; that is more candidates than the number of slots open, so that voters have more of a selection," says Meisenburg, head of the Southern Arizona regional VSDA chapter.

Unlike last year's slate of candidates, the nominating committee this year eschewed any effort to encourage the election of a major-chain representative

Last year the nominating committee tapped Erol's president Carl Bellini, but the effort went awry when Bellini resigned from the chain and dropped out of the board race.

Large-chain representatives have historically had difficulty getting elected to the VSDA board. Of the four candidates nominated this year, none operates as many as five stores.

According to one VSDA insider, the group has all but given up hopes of getting a major-chain representative elected and is prepared to rely instead on the board's expanded ap-

pointment authority to ensure a balance of large and small operators on the board.

"Don't forget we have appointment slots now," one committee member says. "Also, we already have on the board Allan Caplan from Blockbuster, Richard Abt from West Coast, and Steve Berns from RKO Warner Video. All are big chains."

#### **EXPANSION OF BOARD**

The board was recently expanded from 15 to 17 seats, five of which are filled by board appointment. Abt and Berns were the board's most recent appointments.

In addition to the four elected seats open this year, there will be two open appointed seats. Caplan was originally elected to represent Omaha, Neb.-based Applause Video, but the chain was sold to Blockbuster shortly after the last election. Caplan continues to serve, but as a Blockbuster representative.

Both Gary Messenger, head of Durham, N.C.-based North American Video, and Jack Messer, head of Cincinnati, Ohio-based Gemstone Entertainment, have served two consecutive three-year terms and cannot run again for a year under the group's bylaws.

Two official nominees, Burnside and Dorrance, are board incumbents whose terms expire in July. They are still eligible for re-election.

Messer's enforced departure from the board will also leave no incumbent VSDA president.

Many VSDA insiders expect the jockeying for position to succeed Messer will be intense, given the heavy slate of issues likely to confront the board in coming months.

Among those issues will be following through on VSDA's split from its sister organization, the National Assn. of Recording Merchandisers, moving the group's headquarters from its current site in Marlton, N.J., to a newly purchased space in nearby Morristown, and appointing a new executive VP to run the headquarters staff.

The previous executive VP, Pam Horovitz, is resigning her duties with VSDA to concentrate on NARM's affairs in the wake of the groups' split.

#### VIDEO TITLES GET BOOST FROM OSCAR NOMINATIONS

(Continued from page 3)

nated for best foreign film.

Announcement of the nominations coup for "Wolves" came amid speculation that financially troubled Orion Pictures would be sold to Sony Corp. in a deal engineered through Castle Rock Entertainment, which is backed in part by Sony subsidiary Columbia Pictures (see story, page 3).

Other features that collected multiple Oscar nominations include "The Godfather, Part III" and Buena Vista's "Dick Tracy," with seven each; "Good Fellas" (six); and "Ghost" (five).

Of the top nominees, only "Ghost" has an imminent home video release date: Paramount Home Video will issue the supernatural romance, which has grossed \$213.5 million to date, March 21, only four days before the Oscar winners are announced at the Shrine Auditorium in Los Angeles.

"The Godfather, Part III," the new installment in Francis Ford Coppola's mob saga that hit movie screens in December, has no home video release date at this point, according to Paramount Home Video representative Nina Stern. "The company is still months away from any announcement," Stern says.

At Warner Home Video, spokes-

man Mike Finnegan says the company has "a very, very general focus" on a third-quarter video release for Martin Scorsese's gangland drama "Good Fellas."

In the interim, the film will be rereleased theatrically on a double bill with "Reversal Of Fortune," the docudrama about about the Von Bulow murder case starring best-actor nominee Jeremy Irons.

"Dick Tracy" is already a top rental title for Touchstone Home Video.

HBO Video is also likely to benefit from this year's Oscars as three HBO-distributed films—all produced by Miramax Films—earned six nominations.

Leading the way for HBO is "The Grifters," which nabbed four nominations, including Anjelica Huston for best actress and Stephen Frears for best director. No home video plans have been announced yet for "The Grifters."

"Mr. And Mrs. Bridge" also grabbed a major nomination, for Joanne Woodward as best actress.

Assistance in preparing this story was provided by Paul Sweeting in New York.

#### RESEARCH FIRMS DISAGREE ON 1990 HOME VIDEO STATS

(Continued from page 3)

tion in 1990.

Kagan's analysts, for example, place the average price of a rental at \$2.31, the lowest of the recent estimates. Cambridge estimates it was \$2.40; Fairfield guesses it was \$2.59; and Alexander claims it jumped from \$2.40 in 1989 to \$2.70 last year.

"The average rental price really shot up from 1989 to 1990," says Amy Innerfield, VP/GM of A&A's Video Flash service. "That's one reason the rental market was so high... The bigger chains all increased their rental price to \$2.99 or even higher. That really increased consumer expenditure. Also, a lot of stores went from two days to three days when they increased their price."

If true, that trend most likely reflects the influence of Blockbuster Video on the market. Blockbuster has long held to a three-day-for-\$3 rental policy, a strategy that tends to increase the price of a rental transaction and also encourages consumers to take more than one tape at a time.

Because of Blockbuster's pervasive presence in the U.S., many other retailers have followed suit, instituting higher-price, multinight rentals (Billboard, Oct. 20).

#### CAUTIONARY FINDINGS

Despite its comparatively bullish message, the Alexander & Associates report does contain some cautionary findings.

The study found that aggregate rental activity grew only marginally in 1990 to 4.13 billion transactions, compared with 4.06 billion in 1989. That increase represents the slowest rate of growth recorded by Alexander since it began tracking the market in 1987.

The report attributes much of the sluggish growth to general softness in the fourth quarter. "September was very soft in terms of rental activity," Innerfield says. "September is generally a slow month ... but this year the falloff was even greater.

"Aside from the recession and war fears, the release schedule was very different this year than in 1989," she continues. "In '89, you had 'Rain Man' and 'Bill & Ted's Excellent Adventure' released the last two days of August, so they were, in effect, September titles. That really helped boost the total market in September. This year, you really didn't have any big titles until October [when 'Teenage Mutant Ninja Turtles' came out] and there was another real gap until December, when you got 'Dick Tracy.' And new titles are what drives

the [rental] market."

#### HIGHER ESTIMATE

While Alexander acknowledges a slackening in the growth of video rentals, its estimate for total transactions in 1990 is substantially higher than Kagan's. Kagan estimates total rentals for 1990 at 3.3 billion.

Fairfield estimates there were 3.9 billion transactions in 1990, while Cambridge Associates claims 3.5 billion

On the sell-through side, the estimates range from Kagan's \$2.65 billion at the low end to Fairfield's \$7.3

billion, a 35% increase over its 1989 estimate. In between is Edgell's \$3.1 billion, a 38% increase over the previous year's number.

The Alexander & Associates report puts 1990 sell-through volume at \$3.7 billion on 231 million sales transactions, only 5.7% higher than its prioryear estimate.

Among the factors cited for sell-through growth are a greater number of direct-to-sell-through releases in 1990 and the prevalence of children's or family-oriented titles, which show stronger sell-through volume than do adult-oriented movies.

#### ORION BUYOUT RUMORED

(Continued from page 3)

next 50 Orion films for five years. To many analysts, therefore, Sony/Orion talks make sense because Sony would be looking to protect its investment.

John Kluge, chairman of Metromedia Co., is Orion's biggest shareholder, owning nearly 70% of the outstanding stock. It has been widely known for more than a year that he has been trying to either sell his stake or attract a big equity investor. Last October, Orion hired Salomon Brothers to seek equity capital. Some analysts speculate that Kluge, reportedly the richest man in the U.S., may be getting ready to take over Orion himself.

#### **NEW BOARD MEMBERS**

On Feb. 8, as rumors of an acquisition were heating up, five new members were named to the Orion board of directors—all of them Metromedia executives—giving Kluge control of seven of the 12 seats on the board. One source close to the company says the board changes mean that Metromedia will "take a much more active role in the management of this company."

Whatever entity buys Orion will have to swallow about \$500 million in long-term debt. It is this huge burden, in addition to the need for at least \$240 million for film production and marketing, that has Orion looking for financing.

For the nine months that ended Nov. 30, Orion reported a net loss of \$14.9 million on revenues of \$380 million. Cash flow for the period was a negative \$174 million.

Orion's stock rebounded on the strength of the buyout rumors, jumping \$1.375 a share, or 12.2%, on Feb. 8 to close at \$12.625. But in the next

three trading days, the stock plunged to \$9.625 Its 52-week price range is \$6.875 to \$23.75.

Orion's three outstanding publicly traded bond issues also rallied at first on the buyout rumors, then fell sharply in price as investors wondered whether cash-strapped Orion would be able to meet interest payments on its debt. The bonds were trading at about 60-62 cents on the dollar. Last year the debt issues were downgraded by the two major bondrating services.

There has been speculation that, if Castle Rock acquires Orion, the five principal partners of Castle Rock will take over the management of the ailing studio. Orion is now run by Arthur Krim, chairman, and Eric Pleskow and Bill Bernstein.

Castle Rock is a private, Beverly Hills, Calif.-based partnership formed three years ago by Alan Horn, Rob Reiner, Glenn Padnick, Martin Shafer, and Andrew Scheinman. Hit movies it has produced include "When Harry Met Sally ..." and "Misery." This summer it will release "City Slickers."

Another party rumored to be involved in the Orion talks is New York financier Stephen Swid, who is trying to close a deal to acquire the film and home video company Nelson Entertainment for about \$50 million. Connections to the Orion speculation include Nelson's video distribution deal with Castle Rock, Orion's marketing of Nelson video product, and Columbia's ownership of 500,000 shares of Nelson's stock.

Takeover rumors involving Orion and the Korea-based electronics company Samsung Group surfaced late last year, but were denied by both parties.

### Bon Jovi In Oscar 'Glory' Rocker Up For Best-Song Honor

LOS ANGELES—Jon Bon Jovi garnered his first Oscar nomination in the best-original-song field for "Blaze Of Glory," from last year's Western hit "Young Guns II." The Mercury album containing songs from the film has sold more than 2 million copies to date.

Joining Bon Jovi as best song nominees are Shel Silverstein for "I'm Checkin' Out," from "Postcards From The Edge"; Carmine Coppola and John Bettis for "Promise Me You'll Remember" from "The Godfather, Part III"; John Williams and Leslie Bricusse for "Somewhere In My Memory," from "Home Alone"; and Stephen Sondheim for "Sooner Or Later (I Always Get My Man)," from "Dick Tracy."

Singer/songwriter Randy Newman and jazzman David Grusin were nominated in the original score category, for "Avalon" and "Havana," respectively. They join film-music veterans John Barry ("Dances With Wolves"), Maurice Jarre ("Ghost"), and John Williams ("Home Alone") in that field.

This year's two Oscar nominations bring Williams' total to 28; he has been a winner four times.

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#### FORMER MUSIC BUYER JOHN FARR FOUND GUILTY IN KICKBACK CASE

(Continued from page 1)

days after a seven-day trial.

Walbran says Farr "is facing prison time," though he declines to speculate on the length of the term. Judge Edward J. Devitt, who presided over the case and will determine the sentence, was not available for comment.

Farr's wife, Anna Marie, and a former associate, Dwaine Niemeyer, identified in the indictment as a salesman for Record-Wide Distributors Inc. of Fenton, Mo., were also found guilty. Niemeyer was convicted on 44 counts of fraud and conspiracy to obstruct the IRS by filing false income tax returns. Anna Marie Farr was convicted on the leading four counts against her: tax conspiracy, filing a false tax return, making false statements to a tax auditor, and mail fraud against Minneapolis-based Target.

Walbran says John Farr arranged to get Record-Wide product into 220 Target stores in 1985, resulting in annual sales of \$6.5 million for the small wholesaler. Record-Wide allegedly gave Niemeyer a 10%-13% commission on the sales, which Walbran says is two to three times higher than the industry average. Niemeyer, in

turn, gave Farr \$186,000 in illegal kickbacks, says Walbran.

kickbacks, says Walbran.
In addition, Farr allegedly funneled \$12,000 into an account held by Sheryl Lorenz Hayes, described by Walbran as "Farr's mistress." That money, says Walbran, was misreported on tax returns as sales commissions. "He simply told her to start a little bank account and caused some of the kickback money to be sent directly to her. You could look at the chart of kickbacks and see a Target check for records go out, and you'd see a 13% commission and a check go to the mistress and to the wife. The two checks would add up to half of the commission minus \$1,000,' says Walbran.

Defense attorney John Lundquist says it is inappropriate for him to comment "because the sentencing hasn't taken place yet." He did not indicate whether he will appeal the decision. Neither the Farrs nor Niemeyer were available for comment.

#### TARGET 'VINDICATED'

In summing up the significance of the case, Walbran says, "The point that cannot be overemphasized is that this [verdict] vindicates the honest Target people and the honest vendors who suffered under these preferences and [Farr's] pressure on the employees not to criticize his odd decisions. Target has gotten out the message to vendors and everyone that they're not going to tolerate this."

At Target, VP/general counsel Tom Cushman says, "We're sorry to see that a former employee was involved in this sort of thing, but we also want to ensure that our employees follow our policies."

Cushman adds that the investigation that led to Farr's conviction began at the federal-government level, and that Target executives were subpoenaed by the prosecution to testify against Farr.

#### **ANONYMOUS LETTER**

Walbran, however, says suspicions of illegal activity on Farr's part surfaced after an anonymous letter was sent to Target executives in 1985 alerting them of possible misconduct. He says they responded by launching an internal investigation, which later spread to the U.S. attorney's office in Minneapolis.

According to Walbran, Farr was fired from Target July 23, 1986. He later took a post at Commtron Corp., the nation's largest video distributor, as VP of sales. Although there are no indications that Farr participated in any illegal activities during his years at Commtron, Walbran says, "There was testimony in this case that Niemeyer worked for [various companies], and Farr threw the business wherever Niemeyer was," suggesting that Farr's pattern of illegal activity may have continued after he left Target. Commtron executives were not available for comment.

Industry executives who followed the case responded with a mixture of shock and sadness. Ted

### Vidmark Profits Dip In 2nd Qtr. Film Production, Mktg. Costs Cited

NEW YORK—Vidmark Inc., the independent movie and home video company, says that higher film production and marketing costs and overhead depressed profits in the second quarter.

For the three-month period that ended Dec. 31, Vidmark reports a 61% year-to-year decline in net profit to \$803,000 on a 2.9% increase in net revenues to \$12 million.

Although domestic home video revenues rose 8.2% in the quarter to \$11 million, foreign distribution sales fell 39% to \$853.000.

Film costs and distribution expenses, meanwhile, jumped 32% in the period to \$9.04 million. And selling, general, and administrative expenses went up 29% to \$1.7 million.

Despite the lower profits, the com-

#### **CANADIAN CONFAB**

(Continued from page 5)

take place during the meet include "Sex, Lies, Music & The Law," "Artist Contracts/Pros & Cons Of Signing In Canada," "Protect Your Rights Or Perish," "A Day In The Life Of A Programmer," "Talent, Touring, Sponsorship," and "Countdown To FM De-regulation."

Two major entertainment events are scheduled during the convention: the Feb. 28 Molson Canadian Rocks Showcase with artists Molly Johnson, Darby Mills, Leslie Spit Treeo, Too Many Cooks, Ferron, and JR Gone Wild; and a March 1 Rock 'N' Ski event also sponsored by Molson.

"It's the best lineup we've ever had," says Record co-publisher Patricia Dunn-Farrell. Regarding expected attendance, she says, "We're feeling very bullish—we're going to put on the best event yet." Attendance at the Record's 1990 convention, held in Toronto, was approximately 740 people.

pany states that it is "pleased" with the results because the second quarter's "profits and revenues were up sharply compared to the first quarter of this year." It attributes those gains to "a significant improvement in the performance of the company's titles."

Vidmark Entertainment, the home video subsidiary, has two titles on Billboard's Top Video Rentals chart: "Longtime Companion" and "The Cook, The Thief, His Wife & Her Lover."

The company's theatrical film distribution unit, Trimark Pictures, recently released "Warlock," which has grossed more than \$4 million at the box office.

For the first half of this fiscal year, Vidmark reports that net profit dropped 60% to \$1 million on a 4.2% rise in net revenues to \$20.2 million.

Vidmark's stock closed at \$4.875 a share in over-the-counter trading recently. When the company went public last year, shares were selling for as high as \$13.25 each. Their low mark was \$2.75.

In the second quarter, Vidmark earned 16 cents a share, compared with 54 cents in the year-earlier period.

DON JEFFREY

#### **ASCAP RECEIPTS PEAK**

(Continued from page 5)

ceipts, was 18.93% or \$31.2 million. As of Dec. 31, ASCAP had 910 staffers, of which 535 work out of ASCAP's home base in New York.

The balance available for domestic distribution, after deducting salaries and expenses, amounted to \$201.2 million, with \$201,000 of that figure in the process of distribution to members this year.

The meeting was chaired by ASCAP president Morton Gould, who also addressed such matters as legislative initiatives and lyric censorship. A legal overview was presented by general counsel Bernard Korman.

#### SINEAD O'CONNOR BUTT OF JOKE AT BRITS AWARDS

(Continued from page 5)

gram, he adds, "When you are booked to perform live and decide not to turn up less than a week before the show and you don't have the manners to tell people in a polite way, you deserve to have at least a small jibe sent in your direction.

"It's like an adult teaching a child manners. Artists should be taught to be well-mannered. If they are illmannered, they should have their wrists slapped."

Paul Russell, chairman of the British Phonographic Industry's

awards committee, adds, "I'm sure Sinead is going to sue us, but I hope she does."

O'Connor last week announced her withdrawal from a number of ceremonies—including the Brits and the Grammys (Billboard, Feb. 16)—with a letter that stated, "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."

JEFF CLARK-MEADS

Engen, president of Minneapolisbased Video Buyers Group, which represents some 900 independent video retailers, says, "It's a black eye for our industry. I know John Farr personally. I've known him for a number of years, and I've always considered him to be professional. When I heard that this whole thing happened, I was somewhat in disbelief, and I'm also a little bit lacking in understanding as to why he did this. I think a lot of us considered him to be a spokesman for the industry."

Eric Paulson, head of Minneapolis-based distributor and one-stop Navarre Corp., says, "It's really too bad any time something like this happens in our industry. John and I worked together at Pickwick International [in the mid-'70s], and I always found him to be a capable and energetic executive. I'm sorry he obviously wasn't pleased with his income at Target, or else he wouldn't have done this. I'm sorry for him, but I'm glad the justice system prevailed."

#### **VICTIMS OF THE SCHEME**

Aside from Target, the chief victims of Farr's and Niemeyer's scheme, according to Walbran, were two independent wholesalers

of audio product. The first, Viking Sound of Los Angeles, was forced by Farr to take back returns that were not its own. Walbran says, "Before Farr began receiving kickbacks from Niemeyer, Farr had secretly co-owned a small vendor called National Merchandisers out of Dallas. He and Niemever and Farr's accountant co-owned it and sold to Target stores. [Farr] used his accountant as a front. When they had some bad return product, Farr used his position at Target to force [Viking] to take it back" at an inflated price.

According to Walbran, the second indie supplier hurt by the scheme was United Music, which he calls an "honest competitor who provided a full rackjobbing service. United Music was the original supplier of budget product [to Target], and as Target grew, Farr held them to 120 stores," says Walbran

He adds that the trial "was real hard on the men at Viking and at United Music. It was hard on Farr's associates at Target stores. They deserve a lot of credit for bringing the facts to the government and for persevering. They've set a standard of corporate concern"



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BILLBOARD FEBRUARY 23, 1991



## Put It On

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0

STEELHEART, The Debut Album
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Billboard 71 - 61 \*

Strawberries / Waxie Maxie 31 - 23 \*

Musicland I24 - II9 \*

Specs 47 - 21 \*

National Record Mart 42 - 32 \*

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Now On Tour With Lynch Mob



MCA

(MCA/C/D-6368) Produced By Mark Opitz / A Jost Production · Executive Produced By Bruce Dickinso Management: United Entertainment, Stan Poses. ©1991 MCA Records, Inc.





Edited by Irv Lichtman

CREATIVE BLOCK? The erosion of creativity worries PolyGram chief Alain Levy, who told French newspaper Liberation Feb. 11 that talent development last year was "a total wreck on a worldwide basis." Levy also pointed to black music as the genre where "the most interesting things" happen. "It is unfortunately so that when people are hungry, they fight the most to overcome the situation."

BOB BUZIAK, the new head of Chameleon Records, says the company is "in final discussions regarding a major-label affiliation, distribution, and international arrangements." He adds, however, that Chameleon is still talking to more than one major. Meanwhile, Chameleon is looking for office space "south of 23rd Street" in Manhattan, and should be ensconced by March 1.

MUMORS CONTINUE TO SWIRL around Arista Records president Clive Davis, some tied to the fate of BMG, Arista's parent. Some sources say negotiations over Davis' new employment contract with BMG have broken down and that he is planning to leave the company, perhaps for an East Coast-based, joint-venture label funded by MCA. Others say that MCA will buy half of BMG and that MCA will run the North American part of the joint venture, with BMG helming the international business. Under that scenario, it's suggested, Davis might expect to run the domestic company. The Arista chief, whose contract with BMG expires in January 1992, has only this to say: "I am in discussions with Bertelsmann [BMG's parent], and I have not had any discussions with anyone outside of Bertelsmann."

HOMESICK? His appearance at the Brits awards has renewed talk that former BMG U.K. (and British Phonographic Industry) chairman Peter Jamieson might be returning to the country full-time. With a strong desire to settle back in the U.K., Jamieson is being strongly linked to PolyGram. But a spokesman for PolyGram International chief Alain Levy says, "He's definitely not coming to us."

BRITISH ROCK HEAVIES vocalist Paul Rodgers and drummer Kenny Jones have formed a band called Law, which makes its album debut March 19 on Atlantic. The eponymous album's "special guests" include Pink Floyd guitarist Dave Gilmour and Bryan Adams. Album rock radio gets the first single, "Laying Down The Law," Friday (22).

AT ATCO RECORDS, look for Chris Rea to resurface on the label in mid-April with a new album, already marketed in the U.K. and Europe, called "Auberge." It was produced by longtime associate Jon Kelly. Atco also has rights to Rea's back catalog, formerly on Geffen.

WHERE THERE'S SMOKEY: Smokey Robinson will perform at the T.J. Martell Foundation For Leukemia & AIDS Research dinner in New York April 27 in honor of SBK/EMI's Charles Koppelman. The guest star is usually associated with the honoree and Robinson's appearance lends more fuel to speculation that he's headed for the SBK label stable.

WATCH FOR A FORMAL announcement soon from Columbia Records on the reorganization of its A&R department. According to a label representative, David Kahne, currently executive producer, West Coast A&R, "will be assuming a more active role within the department." Current department heads Rick Chertoff and David Novik, both senior veeps, "will continue to play major roles in the department as the reorganization is completed."

ARRIVALS: Todd Van Gorp is joining Indie/Malverne Distributing in New York as GM, reporting to president Jerry Winston as president. Van Gorp previously headed distributorship Landmark in Atlanta ... Steve Mandel has left his post at Cherry Lane Music to join EMI Records, effective Tuesday (19), as associate director of publicity, reporting to Kim Akhtar.

DAT'S DAT: Despite Sony's campaign to break digital audiotape recorders as a consumer product here, a company spokesman says there are still no plans to release any of Sony Music's pop repertoire on DAT. "We are the same as any other record company in that we don't feel there's a large enough population of DAT hardware to support DAT software at this time," he says. Sony has not yet revealed its plans with regard to Philips' digital compact cassette system.

ALL OF THEM: There's a small circle of industry folks who have made it to all 25 MIDEM meetings in Cannes. Seven to be exact. They are Felix Faecq, president of World Music, Belgium; Roland Kluger, CEO, Roland Kluger Music, Belgium; Dag Haeggqvist, chairman, Sonet Grammofon AB, Sweden; Willem Van Kooten, president, Red Bullet, Holland; Patricia Seward, director, Valentine Music Group, U.K.; John Nice, managing director, Valentine Music Group, U.K.; and Mike Hennessey, chief European correspondent, Billboard.

MIDI-VANILLI, A VOICE controller/editor from Information & Media Resources, Affiliations and Networks, will bow in the spring. The company claims use of the unit would have enabled Milli Vanilli's front men to lip-sync to their real voices.

\*No Nonsense' AWARD: Country music star Barbara Mandrell (MCA) has snagged another award: She has been named "Sell-Out Of The Year" by the Center for Commercialization for titling her album "No Nonsense" and then entering into a huge promotional deal with the makers of No Nonsense pantyhose. The Center says the deal, which includes pantyhose signings at her concerts and ticket coupons promoting her tour, "represents an all-time low for the music industry" and suggests that fans "shouldn't tolerate this sellout," which might be stretching things a bit.

DOC'S WEEK: Songwriter legend Doc Pomus, ill with lung cancer at NYU Medical Center in New York, should get a nice lift during Grammy week. Starting at 11:30 p.m. on Grammy night, Wednesday (20), the Lone Star Roadhouse will be the scene of a get-well-card video shoot "sent" by his friends who show up. And the next day, he becomes a lifetime inductee at the R&B Foundation fete at Tatou. Pomus' children, Geoffrey and Sharyn, will accept the award and Pomus will say thanks via tape.

ong TIME COMING: NARAS, the recording academy, kicked off Grammy celebrations in New York Feb. 12 with the official launch dinner for its Musicares program at the Waldorf Astoria. Honoree David Crosby performed with longtime partners Stephen Stills and Graham Nash after being toasted (and roasted) by friends Peter Fonda and Judy Collins, and "Saturday Night Live" casters Dana Carvey (as George Bush) and Jon Lovitz (as a pillow-bellied Crosby). Musicares was founded by NARAS to provide health and welfare programs—including substance-abuse recovery assistance—for those in the music industry.

GEORGE FELTENSTEIN has been named VP of sales and marketing for MGM/UA Home Video, the label that will be distributed by Warner Home Video in the wake of Pathé Communications' acquisition of MGM/UA. In his new capacity, Feltenstein will oversee marketing plans and coordinate sales activity for all MGM/UA product. He will also retain his oversight responsibilities for MGM/UA's laserdisc business.

ALL IN THE FAMILY: After 15 years of calling Philadelphia-based Universal Record Distributing Corp. home, Jay Perloff is leaving to become Charisma East Coast regional marketing manager. Jay is not the first Perloff to get the wanderlust. His sister Sue left the one-stop a couple of months back to become PGD's new-release coordinator. Bob Perloff, the siblings' father, remains ensconced at Universal as VP and GM.

**B**ANDWAGON HAS ROOM FOR ONE MORE: CEMA has revamped its singles policy, and, among other things, after March 4 all new cassette-single releases will carry a manufacturer's suggested retail list price of \$3.49. Of the six majors, WEA remains the lone holdout with a suggested list price of \$2.98, but industry observers expect that to change any day.

ON THE MOVE: Rhonda Foreman, BMG's New York branch field marketing manager, is leaving for a position in the MCA family.

# FROM GOLDEN BEGINNINGS...

# TO PLATINUM CAREERS

DEPENDENT

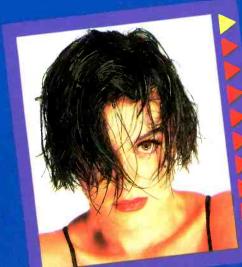
## THE JEFF HEALEY

How does The Jeff Healey Band follow-up See The Light, their critically acclaimed Goldplus debut? With their extraordinary second effort
HELL TO PAY, With three Top 5 Rock tracks already under their belts, "How Long Can A things wide open and take HELL TO PAY well past Platinum.



## ALAN JACKSON

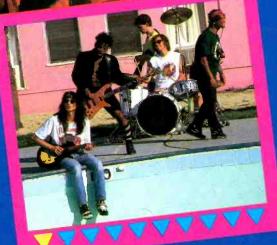
The first signing to our Nashville division, the Alan Jackson success story continues to take the country music world by storm. With his debut album HERE IN THE REAL WORLD closing in on Platinum, Alan's latest single "I'd Love You All
Over Again" is poised to become his 4th #1 hit.



### Lisa Stansfield

With a style and soul all her own, Lisa has been recognized as one of the most important vocalists to arrive in years. AFFECTION, her Platinum-plus debut album, featured the #1 Platinum smash "All Around The World" and garnered her Billboard's year-end award as "Top New Pop Female Artist."

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## URBAN DANCE SQUAD

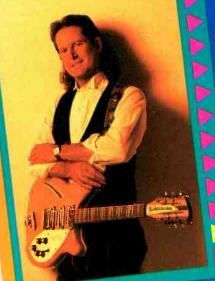
The most talked about new band in years is breaking through stronger than ever with their innovative debut album MENTAL FLOSS FOR THE GLOBE. With continued strong Top 40 airplay and major MTV support on their smash "Deeper Shade Of Soul," in addition to their current sold-out tour with Living Colour, The Squad is just hitting their stride.

ROGER McGUINN



SNAP Now more than Double Platinum worldwide, their debut album WORLD POWER

on the strength of their #1 worldwide smash "The Power," and the follow-up hit "Ooops Up." Snap's power trip continues with the current multi-format smash "Mary Had A Little Boy." the Pop/Dance/Rap genre



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## One Year Later & Still Flying High.

