

**Sell-Thru Passes
Rentals In Terms
Of Studio Revenues**

PAGE 3

**P'Gram Posts Record
Profits For 1990**

PAGE 3

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MARCH 16, 1991

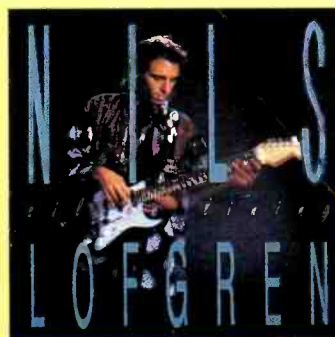
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Legislators Recycling Longbox Issue Industry Divided Over N.Y., Calif. Bills

■ BY CRAIG ROSEN

LOS ANGELES—Legislation to ban the controversial CD longbox, which was quietly introduced in New York last summer, has now been introduced in California. The governmental efforts in New York and California "pave the way for national action," says California State Assembly member Terry Friedman, who announced the legislation here March 5.

Joining Friedman in announcing the bill at A&M Records' lot here were Geffen artist Don Henley and Gold Mountain Entertainment president Danny Goldberg.

Both California Assembly Bill 861 and New York Senate Bill 818 call for a ban of disposable CD or cassette packaging that is more than 1 inch longer or wider than the actual disc or cassette. Exempt from both bills are alternative packages such as AGI Inc.'s Digi-Trak, which is approximately the same size as a traditional longbox but folds into a jewel-box-size unit.

Under both bills, violators would be fined \$250 for the first violation and \$500 for the second offense. If they pass, the laws are set to go into effect Jan. 1, 1992, in New York and the following year in Cal-

ifornia.

"The purpose of the bill is to stop the senseless, unnecessary packaging of CDs that causes the cutting down of 200,000 trees a year when our landfills are running out of space," says Friedman. News of the California bill,

which is co-sponsored by five Assembly members and two senators, drew immediate and heated response from the Recording Industry Assn. of America, the National Assn. of Recording Merchandisers, the Entertainment

(Continued on page 73)

Texas Label Bill Puts Burden On Producers, Manufacturers

■ BY BILL HOLLAND

WASHINGTON, D.C.—A new record-labeling bill being put forward in Texas is the first to explicitly target producers, manufacturers, and distributors.

The bill, RHB 1017, makes it unlawful to sell or distribute a sound recording with "harmful lyrics" to an unmarried minor unless it is stickered with a warning label "identical in type size, wording and color specifications" to the Recording Industry Assn. of America's voluntary sticker.

Unlike previous bills, the Texas bill also makes it unlawful to "exhibit" an album with "harmful lyrics" in a store—even if it carries a parental

warning sticker—if minors are permitted in the establishment.

The bill states that a violator would be "a producer, manufacturer or distributor of a recording, but not a retailer selling directly to the consumer." However, any action under the proposed law would presumably impact retailers through raids and seizures of product.

Another provision states that all monies collected from violations by the district attorney's office would go into a general revenue fund, a provision that the RIAA's state legislation director, Mike Colver, calls "an open ticket for the state to go after record stores."

(Continued on page 83)

Vid-Buying Groups Seek Greater Clout

■ BY KEN TERRY
and EARL PAIGE

NEW YORK—Faced with increased competition from upstart video buying associations, two of the top three buying services, the Minneapolis-based Video Buyers' Group and the Taunton, Mass.-based Flagship Entertainment Centers, are discussing the possibility of jointly purchasing certain titles directly from the studios.

VBG and Flagship claim to repre-

sent about 900 and 728 independent stores, respectively. "When you put VBG and Flagship together, you're talking real numbers," says VBG president Ted Engen, who says his group is already the third- or fourth-largest account in the country.

About 90% of VBG's video business—which included \$21.5 million in new-release purchases alone last year—is handled by Ingram, and VBG is happy with that distributor. Likewise, Flagship deals exclusively with Baker & Taylor, and it is also

satisfied with that relationship, according to Flagship president Frank Lucca. Consequently, any direct-purchasing deals cut by the two groups—if they agree to cooperate—would involve fulfillment by each group's distributor to its members. According to Lucca, "It wouldn't take anything away from our distributor. It would probably cost them less," because they would not have to do any telemarketing.

The advantages of this approach

(Continued on page 82)

Dance Acts Get New Exposure Via Compilations

■ BY LARRY FLICK

NEW YORK—At least five major labels have begun to use multi-artist compilation albums as an alternative means of exposing and developing new dance-music acts.

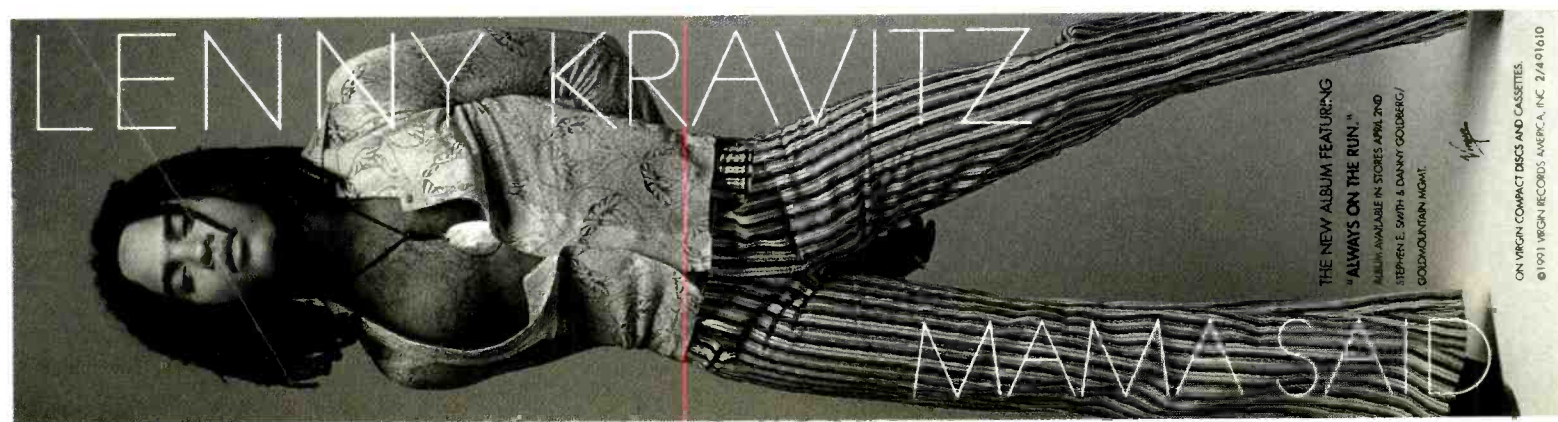
In recent months, A&M, Arista, and PWL-America have issued cassette and CD collections of previously released club singles and new material licensed from overseas. Last week, Epic announced its plans to release an album called "This Beat Is Hot," while RCA will offer an as-yet-untitled set of singles previously available in Europe on deConstruction Records. Both are due in stores in April.

Executives involved in these projects say the trend results from the major labels' move away from signing individual singles deals over the past year.

(Continued on page 83)

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TOP POP ALBUMS	
★ MARIAH CAREY	MARIAH CAREY (COLUMBIA)
HOT R&B SINGLES	
★ WRITTEN ALL OVER YOUR FACE	RUDE BOYS (ATLANTIC)
TOP R&B ALBUMS	
★ I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
HOT COUNTRY SINGLES	
★ I'D LOVE YOU ALL OVER AGAIN	ALAN JACKSON (ARISTA)
TOP COUNTRY ALBUMS	
★ NO FENCES	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ DIE HARD 2: DIE HARDER	(CBS-FOX VIDEO)

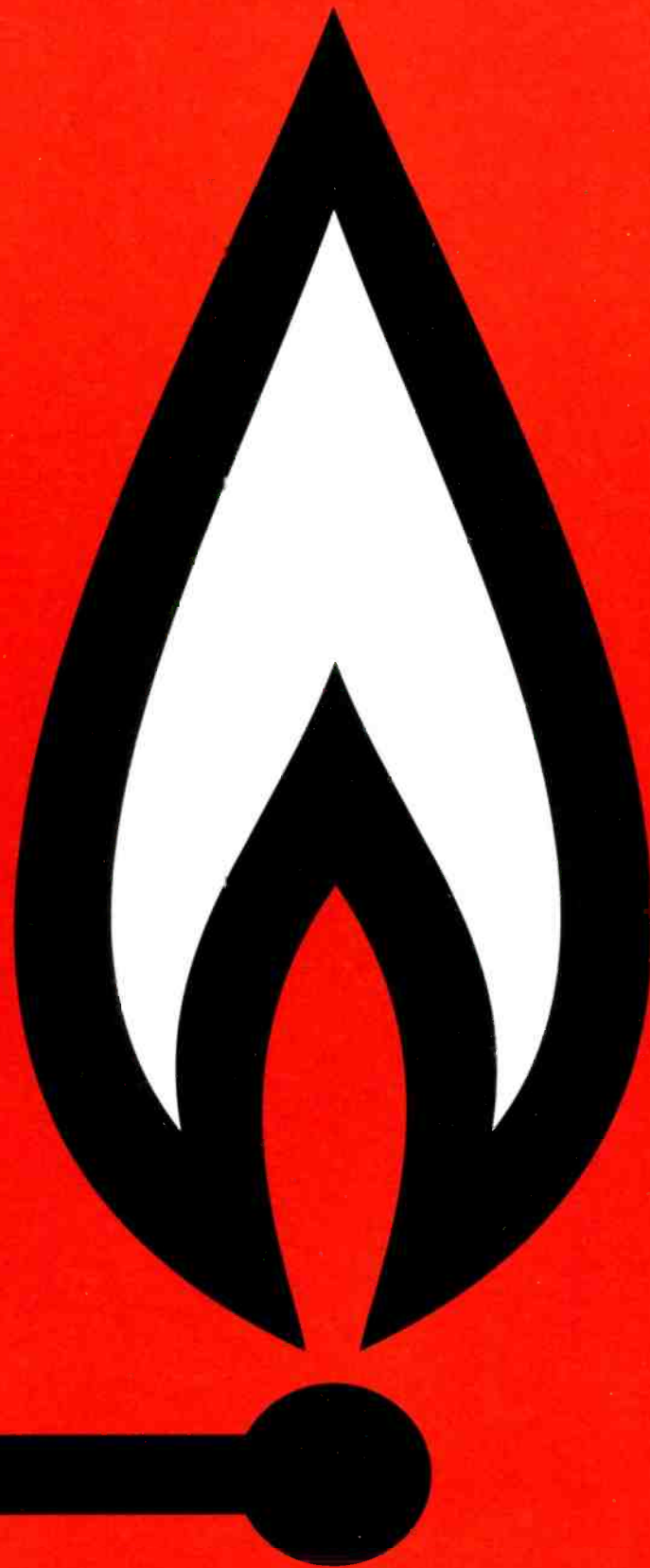


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P'Gram Cranked Out Record Profits In '90

■ BY JEFF CLARK-MEADS
and ADAM WHITE

LONDON—PolyGram produced its most profitable year in 1990, despite a release schedule devoid of anticipated superstar releases.

The company's net income rose by 7.2% over 1989 to \$211.2 million. Revenues jumped 27.9% to \$3.1 billion. PolyGram's operating margin was 11.2%, compared with 11.1% the previous year.

Reporting preliminary 1990 financial results March 5 in London, chief financial officer Jan Cook said half of the revenue increase was attributable to PolyGram's purchase of A&M

and Island, its buyout of U.K. video company Channel 5, the launch of new subsidiaries in South Korea and Taiwan, and the increase (from 50% to 65%) of its Nippon Phonogram stake in Japan.

The other half, said president/CEO Alain Levy, was due to successful catalog exploitation and opportunism. He conceded, "1990 was the weakest release schedule we have had for a number of years." In particular, new albums from Sting and Bryan Adams were budgeted for, but not delivered.

Those deficiencies in new repertoire were partly offset by compilations—Elton John's greatest-hits

package was the most successful, at 4 million copies worldwide—and by albums connected to events: the Berlin Wall concert, Knebworth '90, and the Carreras/Domingo/Pavarotti recording. The tenors' package sold 5 million copies and 500,000 videos, while another major hit was Jon Bon Jovi's "Blaze Of Glory," a 4-million-unit seller.

Levy continued, "You cannot keep repeating what we did in 1990, but you have to accept that you have years like that." Asked about the A&R situation, he said, "The '80s have been very poor in generating new talent. That's a situation not confined to PolyGram. The industry at the end of the decade became complacent; it tended to be very self-satisfied and there was no inducement to go out and find new talent. But I

don't think there was a lot of new talent out there."

PolyGram was helped last year by the fact that 48% of its unit sales were comprised of CDs, compared with an industry average of 37%. That improved sales and profits, since CDs are priced higher than other configurations. Only 12% of sales were on black vinyl, but Levy said, "We will continue selling vinyl for a long time in segmented markets like the club area, where people tend to use 246 different mixes of the same song."

INTERNATIONAL SUCCESS

In reporting PolyGram's 1990 results, Cook again pointed to the company's great success outside North America. It has an estimated 17.5% (Continued on page 83)

Sell-Thru Rises To Knock Rental From No. 1 Spot

■ BY PAUL SWEETING
and CHRIS MCGOWAN

NEW YORK—The home video business passed a significant milestone in 1990, according to some industry analysts, when supplier revenue from the sell-through market surpassed that from the rental market for the first time.

Other analysts are somewhat more cautious about the sell-through numbers for 1990, but few expect the rental market to retain its unchallenged position at the top of the revenue heap beyond 1991.

For example:

- Paul Kagan Associates counts \$2 billion in supplier revenue from the sell-through market in 1990, compared with \$1.9 billion from rental;

- Orion Home Video, which publishes data prepared by Edgell Communications' Entertainment Business Research division, sees sell-through contributing \$1.95 billion to studio coffers in 1990, compared with \$1.9 billion from rental;

- Cambridge Associates, which calculates its revenue figures on the basis of list price points, sees product priced under \$30 contributing \$2.1 billion in 1990, and product priced at \$30 and up contributing \$2.4 billion. By 1991, however, Cambridge sees sell-through and rental running even at \$2.4 billion each.

Irrespective of whether they see 1990 or 1991 as the crossover year, industry analysts are in general agreement that revenues from sell-through will continue to grow over the next few years, while revenues from the rental (Continued on page 82)

CONTENTS

VOLUME 103 NO. 11

MARCH 16, 1991

MUSIC

Album Reviews	74	Inside Track	84
Boxscore	34	International	59
Canada	61	Jazz/Blue Notes	49
Chart Beat	6	Latin Notas	49
Classical/Keeping Score	70	Lifelines	72
Clip List	39	Music Video	38
Commentary	9	Over The Counter	83
Country	50	Power Playlists	18
Dance Trax	31	Pro Audio	66
Executive Turntable	4	R&B	22
Grass Route	55	Radio	10
Hits Of The U.K.	60	Retail	54
Hits Of The World	62	Retail Track	56
Hot 100 Singles Spotlight	77	Rossi's Rhythm Section	24
		Studio Action	67
		Talent	33
		Update	72

HOME VIDEO

Page 41

Box Office	48	Video Rentals	44
Music Videos	45	Video Sales	42
Store Monitor	42	Top Videodiscs	46
		Music Video Reviews	44

MUSIC CHARTS

Top Albums		Hot Singles	
Classical	70	Adult Contemporary	14
Country	53	Country	51
Jazz	71	Dance	30
Modern Rock Tracks	16	Hot Latin	49
Pop	80	Hot 100	76
R&B	21	Hot 100 Singles Action	77
Rock Tracks	16	R&B	27
		R&B Singles Action	24
		Rap	28
		Top 40 Radio Monitor	78

CLASSIFIED/REAL ESTATE

Page 68

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Account Troubles, Vid Lull Hit Handleman's Bottom Line

■ BY DON JEFFREY

NEW YORK—The bankruptcies of three major customers and the absence of a home video blockbuster caused Handleman Co.'s third-quarter revenues and profits to sink below the previous year's levels, the company reports.

For the three months that ended Jan. 31, Handleman, the country's biggest music and video rackjobber, reports a 72% decline in net profit to \$4.24 million on an 11.7% slide in total revenues to \$198.2 million.

Home video sales, lacking last year's explosive burst from "Batman," dropped 29% in the quarter to \$68 million. The company says it booked net sales of \$26 million from "Batman" alone in last year's third quarter.

Bad accounts with bankrupt retailers was the other major factor in Handleman's poor fiscal perfor-

mance. Three of its major customers—Hills Department Stores, J. P. P. and Stuart's Department Stores—all filed for Chapter 11 creditor protection. That forced Handleman to write down an additional \$8 million as a reserve against doubtful accounts receivable—a pretax charge that sharply reduced profits.

Music was the only good news for the Troy, Mich.-based distributor. Music sales rose 4% in the quarter to \$115.9 million. Analyst Keith Benjamin of Burnham Securities Inc. calls that a "positive surprise" due to CD sales growth.

Although revenues and direct product costs fell in the third quarter, the company's selling, general, and administrative expenses rose to \$36.5 million—comprising 18.4% of net sales, compared with 14.8% the previous year. Handleman cites additional expenses of \$1.5 million for its Inter- (Continued on page 79)

James, Dion, Tyson Take 2 Awards Each At Canada's Junos

■ BY LARRY LeBLANC

VANCOUVER, British Columbia—Triumphant double winners at Canada's 20th annual Juno Awards, held March 3 at the Queen Elizabeth Theatre here, were Virgin's hometown guitar ace Colin James, Sony's Quebec chanteuse Celine Dion, and Los Angeles-based producer/songwriter David Tyson.

Tyson, best known for his work with Alannah Myles and Jude Cole, scored songwriter of the year and producer of the year; James won awards for male vocalist of the year and single of the year, "Just Came Back," which he sang with his group as the program's opener; Dion won album of the year for her CBS album "Unison," and was also named female vocalist of the year. Her fiery performance of "Where Does My Heart Beat Now," her current North American hit from the album, was one of the high marks of the 2½-hour presentation.

Among the other performance highlights of the polished and well-paced show, hosted by a deadpan Paul Shaffer and directed by CBC-TV's Lynn Harvey, were Arista country artist Michelle Wright singing "All You Really Want To Do," RCA act Prairie Oyster's performance of "Lonely You, Lonely Me," and Alert artist Holly Cole's sizzling version of "Don't Smoke In My Bed." (Continued on page 61)



Vancouver Mover. Multiplatinum producer Bruce Fairbairn, left, receives the 1991 Billboard International Achievement Award from Billboard's Los Angeles bureau chief, Dave DiMartino. The award, given to the Canadian who is most outstanding in promoting and developing the Canadian music industry internationally, was presented during The Record's 1991 Music Industry Conference, Feb. 28-March 3 in Vancouver, British Columbia.

Will Sony Go Better With Coke?

Huge Promo Features 3-Inch CD Samplers

NEW YORK—In what is being ballyhooed as the biggest campaign of its kind, Coca-Cola is joining forces with Sony Music to cross-promote soft drinks with new and developing Sony artists.

From mid-May to mid-July, 5.6 million Sony 3-inch sampler CDs will be given away to purchasers of "Pop Music" multipacks of Coke, diet Coke, and Sprite. Only one in 19 spe-

cially designated multipacks will contain the four-track mini-CDs, but nearly 100 million certificates for sampler cassettes will be included in the packages that do not contain CDs. Purchasers who send in these certificates with \$1 for postage and handling will receive a sampler tape, which they can choose from among 10 titles variously offering dance, urban, rap, jazz, country, rock, pop, and

alternative music.

The promotion also includes a video-sampler offer featured on two- and three-liter soda bottles. The offer allows consumers to buy a 10-track Sony music video valued at \$19.99 for \$5.99.

In addition, the 800 music stores of the Musicland chain will give purchasers of certain Coke products \$2 discounts on selected Sony audio and video products throughout the summer. Included will be 19 music titles—by many of the same artists featured on the CD samplers—and five music videocassettes.

According to Steve Koonin, director of entertainment marketing and national promotion for Coca-Cola, the campaign will promote Sony artists in more than a million retail locations. In addition to point-of-purchase displays, the promotion will be supported by a massive advertising binge. While Koonin declines to reveal the cost of the national TV ads, he estimates they will garner 2.2 billion impressions.

The ad campaign will be mounted for Coke's Pop Music effort and will not feature Sony artists or songs. Nevertheless, Koonin does not rule out the hiring of some Sony acts to endorse Coke products under individual contracts.

Altogether, Columbia and Epic recording artists will showcase nearly 70 selections, including current singles and album tracks, in the Coke promotion. The four different CD

Sony Appoints 2 Executives, Shifts Manufacturing Duties

NEW YORK—Sony Music Entertainment has made two top-level executive appointments and rearranged manufacturing duties following the resignations of two label veterans,

president of Sony Music USA. Jim Frische has been named senior VP, manufacturing, Sony Music, and will oversee the company's manufacturing operations in Carrollton, Ga.; Pitman, N.J.; and Terre Haute, Ind. He will also have responsibility for the related production planning, manufacturing services, and manufacturing marketing departments in New York.

In his new Sony Music role, Frische will report to Sony Music executive VP Mel Ilberman. At the same time, Frische has been promoted from president to chairman and CEO of Digital Audio Disc Corp., a component of Sony Software Corp., effective April 1. In that capacity, he will report directly to Michael Schulhof, president of Sony Software Corp. and

(Continued on page 79)



FRISCHE



BOWLIN

executive VP Seymour Gartenberg and Walter Dean, who was executive VP of Sony Music Operations.

The company has shifted direct responsibility for its U.S. manufacturing operations to Tommy Mottola,

Japan Trade Adopting ISRC CD Subcode

U.S. Record Industry May Follow Suit Next Year

This story was prepared by Steve McClure in Japan and Susan Nunziata in New York.

TOKYO—The International Standard Recording Code will be adopted by the Japanese record industry in April, and the U.S. industry hopes to implement the ISRC subcode standard within the next 18 months.

The ISRC consists of data encoded in digital media, listing information such as an album's manufacturer, recording date, and type of music, and is designed to facilitate payment of royalties to artists, composers, publishers, and manufacturers.

The Japan Phonograph Record Assn., the major Japanese trade group, adopted the ISRC standard mainly to protect manufacturers' rights in the era of digitalization, according to JPRA spokesman Takuo Chiba.

He says the association had been planning such a step for the past two years, adding that some Japanese record firms have already been using ISRC. As of mid-1990, 20% of the CDs manufactured in Japan contained the code.

Starting in April, all CDs, DATs, and laserdiscs manufactured in Japan will include ISRC data. The JPRA estimates it will be five years before full use can be made of ISRC in Japan, since existing stock must be sold off, and also because it will be some time before all imported digital software contains the data as other countries make the move to ISRC.

While U.S. labels are not yet using

ISRC codes, the Recording Industry Assn. of America would like to see the standard implemented within the next year and a half, says RIAA executive VP Hilary Rosen.

"There's tremendous value in having an international standard for trafficking, tracking, and auditing purposes," says Rosen. "I expect that in the next couple of months, we'll be making an announcement about how we're going to proceed with detailed information."

According to Rosen, the IFPI will

be responsible for assigning code numbers for countries and record labels. The record companies will then assign their own internal codes for information about the recorded material, such as album title and song names.

PERFORMANCE RECORDS

Where ISRC data could be most useful is in monitoring public performance of recordings for royalty distribution, facilitating international

(Continued on page 79)

Reunited Band Members Say Yes To Album, World Tour

■ BY THOM DUFFY

NEW YORK—Eight members of Yes, in a roundabout fashion, have reunited for an Arista Records album and a worldwide tour, two years after the end of legal squabbles over the supergroup's name.

The new album, "Union," will hit the street April 9 and the tour, "Yesshows '91: 'Round The World In 80 Dates," produced by Electric Factory Concerts, will open April 12 at the Patriot Center in Fairfax, Va. In August, a four-CD boxed set of past Yes tracks and previously unreleased material will be released on Atco Records.

The album and tour follow the resolution of a dispute between two factions of group members that came to light in a 1989 federal suit. Tony Kaye, Trevor Rabin, Chris Squire, and Alan White—who hold rights to the Yes name and were then under contract to Atco Records—sought to prevent references to Yes history and Yes songs by former group members Jon Anderson, Bill Bruford, Rick Wakeman, and Stephen Howe during their 1989 tour. An album by the latter foursome—billed as Anderson, Bruford, Wakeman & Howe—was released by Arista in 1989 and reached

(Continued on page 79)



Joint Venture. Executives from Third Stone Records and Atlantic Records announce their long-term, worldwide joint venture in which releases by Third Stone artists will be distributed on a new label, Third Stone/Atlantic Records. Kicking off the new label is the debut album from the Florida-based band Saigon Kick. Third Stone/Atlantic's roster also includes Nona Gaye, daughter of Marvin Gaye, and Cryer, a Miami-based hard-rock band. Third Stone is an affiliate of Stonebridge Entertainment Inc. Shown announcing the agreement, from left, are Atlantic senior VP/West Coast GM Paul Cooper; Third Stone president Dick Rudolph; Stonebridge Entertainment president/CEO Rick Bieber; Atlantic co-chairman/co-CEO Doug Morris; Stonebridge Entertainment chairman Michael Douglas; and Atlantic VP of A&R Jason Flom.

EXECUTIVE TURNTABLE

RECORD COMPANIES. James Frische is named chairman and CEO of Digital Audio Disc Corp., a division of Sony Software Corp., in Terre Haute, Ind. Frische is also named senior VP of manufacturing for Sony Music, a division of Sony Music Entertainment. He was president of Digital Audio Disc Corp. In other appointments, Sony Music Entertainment in New York names Robert Bowlin senior VP and chief financial officer, and Ken Hoshikawa senior VP. Bowlin was a partner in the New York office of Price Waterhouse; Hoshikawa remains senior VP of Sony USA Inc. (See story, this page.)

John Barbis is appointed senior VP of PolyGram Label Group in New



BARBIS



SKORO



THERIOT



OSBORNE

York. He was president of the marketing and promotion consultant firm B&W Entertainment. In other appointments, Bob Skoro is promoted to senior VP of A&R for Mercury Records in New York. He was VP of A&R, West Coast, for PolyGram.

Bruce Theriot is named senior VP of business affairs/A&R administration for SBK Records in New York. He was president of Filmtrax Copyright Holdings Inc.

Norman Osborne is promoted to VP of AOR promotion for EMI Records



D'AGOSTINO



GATES



MCHUGH



VAN GORP

USA in New York. He was national director of AOR promotion for the label.

Big Life Records and Management U.S. in New York appoints Doreen D'Agostino VP and GM, and Lisa Bauman director of product and artist development. They were, respectively, VP of press and artist development/promotion for Private Music Records, and A&R assistant at PolyGram.

Arista Records in New York names Bruce Schoen senior director of national top 40 promotion, Jay Ziskrout senior director of rock promotion, Scott Wheeler national manager of black college radio, Kris Wrech manager of artist development, and Christine Minot manager of East Coast rock promotion. They were, respectively, national director of top 40 singles, director of rock promotion, associate director of administration, and coordinator of artist development for Arista, and East Coast metal promotion manager at Relativity.

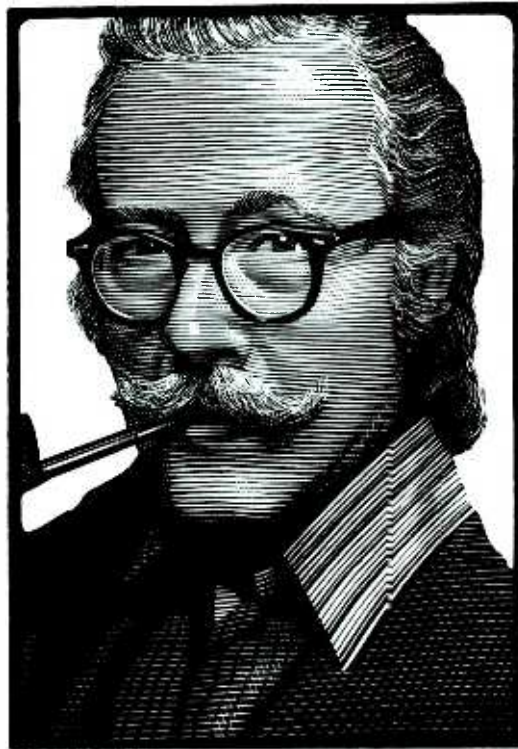
Julio Saenz is named managing director of Warner Music Mexico in Mexico City. He was managing director of EMI Capitol de Mexico.

Tony Gates is appointed national director of album promotion, West Coast, for RCA Records in Los Angeles. He was program coordinator for WLUP-AM-FM Chicago.

Elektra Entertainment names Jon McHugh national promotion director in Los Angeles, Amy DiDonato manager of press and media relations in New York, and Jodi Smith coordinator of press and media relations in New York. They were, respectively, national AOR director, coordinator of press

(Continued on page 72)

BMI, ROLLING STONE AND NEW YORK UNIVERSITY
WISH TO CONGRATULATE THE WINNERS OF
THE 1990 RALPH J. GLEASON MUSIC BOOK AWARDS



F I R S T P R I Z E

AS THOUSANDS CHEER:
THE LIFE OF IRVING BERLIN

By Laurence Bergreen

S E C O N D P R I Z E

HIT MEN:
POWER BROKERS AND FAST MONEY INSIDE
THE MUSIC BUSINESS

By Fredric Dannen

T H I R D P R I Z E

CROSTOWN TRAFFIC:
JIMI HENDRIX AND THE ROCK 'N' ROLL REVOLUTION

By Charles Shaar Murray

Door Opens To Rap At 2 Pop Labels

Elektra, Chrysalis Map Strong Ties

■ BY JANINE McADAMS

NEW YORK—Providing further evidence that rap is breaking barriers within the mainstream music market, two labels that previously had a strong rock/alternative focus have recently made the leap into rap music. Elektra Entertainment has markedly expanded its rap roster and Chrysalis Records has added a rap-music division.

According to Elektra president Bob Krasnow, rap was the next logical step for Elektra. "Approximately 30% of our revenue has come from

black or black-originated music," he says, referring to Elektra R&B mainstays Anita Baker, Teddy Pendergrass, Howard Hewett, and Keith Sweat (through Vintertainment). Also the home of such metal and alternative acts as the Cure, Deee-Lite, Motley Crue, Lynch Mob, and Sisters Of Mercy, Elektra opened up to rap in earnest last year by introducing the critically acclaimed Brand Nubian, Shazzy, and Leaders Of The New School, signed by A&R man Dante Ross.

The label's rap production and promotion machine has been put in place

under Ruben Rodriguez, senior VP of urban music, who is set to unveil a new Elektra imprint later this month.

"We have already had some success with rap artists," says Krasnow. "Brand Nubian's acclaim has also begun to translate into sales. The album is closing in on 100,000 units." Elektra is also beginning to work new acts K.M.D. (whose "Peachfuzz" is moving up the Billboard Hot Rap Singles chart), Pete Rock & C.L. Smooth, and Tycie & Woody.

Chrysalis announced its new black-music division under senior VP Ed Strickland late last year. Previously, the label had been known mainly for rock acts such as Huey Lewis & the News, Pat Benatar, Billy Idol, Jethro Tull, and, more recently, Slaughter and Sinead O'Connor.

"Over its 21-year history, Chrysalis (Continued on page 79)



He's A Good Scout. Motown president/CEO Jheri Busby receives the first-ever Distinguished Businessman's Award from the Western L.A. County Council of the Boy Scouts of America. The fund-raising event, which included performances by Stevie Wonder, Sinbad, the Boys, and Shanice Wilson, raised \$240,000 for single-parent families and minority scouting programs. Shown, from left, are MCA chairman Al Teller; Scout executive Eugene Richey; Busby; Boston Ventures' Martha Crowninshield; Tabu president Clarence Avant; and Curb Records head Mike Curb, surrounded by Cub Scouts and Boy Scouts.

Trade Divided On Impact Of Ticketmaster Buy Of Rival

■ BY SUSAN NUNZIATA

NEW YORK—Industry reaction is mixed regarding Ticketmaster's intent to purchase Ticketron (Billboard, March 9). While some industry observers view the move as a potentially troubling situation where they are dependent on a sole ticket agent, others feel that Ticketron's competitive edge had already faded and that the move leaves room for independent ticket agents to expand.

Although the letter of intent to purchase substantial assets of Ticketron has been signed, and the appropriate papers filed with the courts,

neither Ticketmaster nor Ticketron has any further comment about the buyout, which is pending Justice Department approval.

According to one informed source, business is expected to continue as usual for both companies until the deal is finalized.

Observers note that the greatest concern in the industry is that promoters, particularly those with large-scale clients, will have no choice but to use Ticketmaster, placing them at a bargaining disadvantage. "Promoters can't play one company off the other anymore," says an industry ob-

(Continued on page 73)

Proposed N.Y. Law Would Ban Scalping Near Venues

■ BY PAUL VERNA

NEW YORK—A law that would bar scalpers from selling tickets within 500 feet of a venue has been proposed in both houses of the New York legislature.

Under the proposal, anyone who sells four or more tickets within 500 feet of an arena or theater would face fines of \$250 for a first offense, \$500 for a second, and \$1,000 for a third; a jail term not to exceed one year; or both the fine and the prison sentence.

Judson Perkins, president of facilities, development, and manage-

ment at Madison Square Garden, says, "The current law requires a police officer to in effect listen to a transaction taking place before he could ascertain the value of what's being asked for the ticket." By contrast, the proposed legislation, introduced by Assemblyman John C. Dearie, D-Bronx, and state Sen. Dean Skelos, R-Nassau, would ban sales outright.

John Melia, a spokesman at Dearie's office, says, "The law basically was designed to address egregious examples of ticket scalping. I'm sure you've run into this at the Garden,

(Continued on page 73)

Dove Awards Return In Spring

Chapman Leads Flock Of Nominees

NASHVILLE—Steven Curtis Chapman, last year's quintuple-prize winner, and Grammy recipients Bruce Carroll, Petra, Michael W. Smith, Take 6, and BeBe & CeCe Winans are among the nominees for the 22nd annual Dove Awards, presented by the Gospel Music Assn. The Doves will be presented April 11 in a 90-minute telecast on The Nashville Network.

Chapman, who was nominated for 10 Doves in 1990, is up for at least four this year (album nominees have yet to be announced), including artist, songwriter, male vocalist, and song of the year.

Carroll, who recently won his first

Grammy (for best southern gospel album), is nominated in the songwriter and song categories.

Here are the announced divisions and the nominees in each:

Song of the year: "A Few Good Men," Barry Jennings, Suzanne Gaither Jennings; "Another Time, Another Place," Gary Driskell; "Awesome God," Rich Mullins; "Each One Reach One," Babbie Mason; "I Can Begin Again," Larnelle Harris, Dave Clark; "I L-O-V-E U," Mervyn Warren, Mark Kibble; "I Will Be Here," Steven Curtis Chapman; "It's Time," Marvin Winans,

(Continued on page 85)

Some 'War' Songs Get Chance After Peace; Chart Hooks Onto Great White; Bette Bounds

HOW HAS PEACE in the Persian Gulf affected the three war-related singles that entered last week's Hot 100? It hasn't hurt the hit-bound momentum of **Whitney Houston's** "Star Spangled Banner," which jumps from No. 25 to No. 17, or the **Rolling Stones'** "Highwire," which leaps from No. 94 to No. 72.

But—at the risk of sounding tasteless—we'll note that the outbreak of peace in the Gulf has apparently sunk the chances of the **Peace Choir's** "Give Peace A Chance." The all-star update of the **Plastic Ono Band's** Vietnam-era anthem dips from No. 64 to No. 68. We're certain, however, that **Lenny Kravitz**, who produced the remake, is relieved that the war ran its course before the record did. The war in Vietnam raged for six years after **John Lennon** and **Yoko Ono's** 1969 plea for peace.

Another Gulf-related song, "**Voices That Care**," enters the Hot 100 at No. 76. **David Foster** produced the "We Are The World"-style single, which expresses support for U.S. troops in the Gulf. What effect peace will have on the record's fate remains to be seen. And again, is unimportant in the larger picture.

GREAT WHITE's "Hooked" is the top new entry on the Top Pop Albums chart at No. 48. The band's last album, "Twice Shy," went top 10 and spawned the top-five single "Once Bitten Twice Shy." The first single from the new album, "Call It Rock N' Roll," jumps from No. 79 to No. 73 in its second week on the Hot 100.

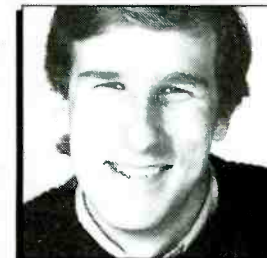
Rod Stewart's "Rhythm Of My Heart" is the top new entry on the Hot 100 at No. 53. It's the first single from Stewart's upcoming album, "Vagabond Heart." Stewart's last studio album, "Out Of Order," spawned four top 15 hits. "Vagabond Heart" is set for release March 26, and presumably will be followed three months later by "Selections From 'Vagabond Heart.'"

FAST FACTS: **Bette Midler's** "Some People's Lives" jumps to No. 7 on the pop albums chart a few weeks after the singer opened the Grammy Awards telecast with a performance of "From A Distance." That smash remains on the Hot 100 for the 24th week, outlasting the follow-up, "Night And Day," which drops off the chart this week.

Midler's resurgence forces the **Black Crowes'** "Shake Your Money Maker" down a notch to No. 9. But the Crowes' album retains its bullet and is likely to rebound. The band lands its first Hot 100 single as "She Talks To Angels" bows at No. 92.



by Paul Grein



"**Best Of The Doors**" re-enters the chart at No. 129 on the heels of the opening of the new **Oliver Stone** movie about the band. The album was first released in 1973, two years after the death of lead singer **Jim Morrison**.

Timmy T's "One More Try" holds at No. 2 on the Hot 100. The Quality Records release is the first single on an independent label to reach No. 2 since **Tone Loc's** "Wild Thing" on Delicious Vinyl two years ago.

Gloria Estefan's "Coming Out Of The Dark" jumps from No. 9 to No. 4 on the Hot 100 and is likely to hit No. 1 in two weeks. But Estefan's "Into The Light" album unexpectedly dips from No. 5 to No. 8 in its fifth week.

The **Triplets'** "You Don't Have To Go Home Tonight" enters the Hot 100 at No. 75. The record was co-produced by **Steve Barri** and **Tony Peluso**, who teamed to produce **Animation's** top 10 hit

"Room To Move" two years ago.

WE GET LETTERS: Vincent M. Vero and Jarrett E. Nolan from WHTZ (Z100) New York note that 15-year-old **Tracie Spencer** is the youngest female to land a top 10 pop hit since 13-year-old **Marie Osmond** scored in 1973 with "Paper Roses." Spencer's "This House" jumps to No. 6 on the Hot 100.

Vero and Nolan add that **L.L. Cool J's** "Around The Way Girl" is the second top 10 pop hit in nine months to sample an old **Rick James** song. It follows **M.C. Hammer's** "U Can't Touch This." The irony: James has yet to reach the top 10 as an artist.

William Simpson of Los Angeles notes that **Prince** has had writing credit on four top 20 pop hits in the past year—of which only one ("Thieves In The Temple") was his own record. Prince also wrote **Tevin Campbell's** current "Round And Round" and **Sinead O'Connor's** "Nothing Compares 2 U" and was given a credit on **M.C. Hammer's** "Pray."

Rich Appel of CBS-TV in New York notes that "Give Peace A Chance" is the first song to hit the Hot 100 for two generations of the same family (**John** and **Sean Lennon**, in this case) since "When I Fall In Love" (a chart hit for both **Nat "King" Cole** and his daughter, **Natalie**).

Dan Kraft of Tower Records in Boston notes that **Oleta Adams'** "Get Here" is the second top 15 pop hit to name an intercity bus company. Adams' single mentions **Trailways**; **Diana Ross'** 1974 hit, "Last Time I Saw Him," plugged Greyhound. Which triggers this sudden (and unsettling) thought: Could "product placement" ever become a force in pop songwriting?

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HEAVY METAL COVERS WIDE RANGE

Yet Only Pop Rockers Make It On MTV

BY SCOTT IAN

I'm on a flight from Los Angeles to New York, having a conversation with the passenger next to me. Somebody's mom, maybe even somebody's grandmother. She looks like such a nice, harmless woman. We talk about the flight, the food, the war, and then it happens. She asks, "Are you in a band?" I suddenly get this cold feeling. "The Question" is coming. I answer "yes" and tell her I'm pretty tired and I'm going to sleep. Her mouth starts to form the letter "w" and I try to excuse myself to go to the bathroom, to run and hide from this grandmother-turned-beast, but it's too late. "What kind of music do you play?" she asks. Ugh.

How could she know? The one thing I can't answer. The bane of my existence. The question I've pondered for so long has reared its ugly head once again. Although it's a simple question, it turns me into a stuttering idiot.

"Um, well, uh, I guess it's kind of heavy."

"You mean like that 'heavy metal' music?" *Pow!* She hits me with that one right across the nose.

"Well, uh, yeah, I guess you could call it that, but it's kind of like, I can't really describe..."

"Oh, my son loves heavy metal. What's the name of your band? He's probably seen you on MTV, he watches it all the time."

She's probably trying to picture me with teased hair, makeup, and women's clothing or singing some flaccid love song to a girl in a mini-skirt to see if she can recognize me.

"We're called Anthrax but we really don't get much play on MTV because..."

"Oh, why not? Everyone is on MTV."

"No, my dear lady, they are *not*."

It's a scenario that's easy to joke about, but it does happen to me quite often, and it really is an uncomfortable situation. What kind of music do we play? Well, 10 years ago when I started this band, I liked three different kinds of music: heavy metal, hardcore, and rap. In 1981, these titles or categories were easily distinguishable. In 1991,



'The term "heavy metal" needs to be redefined'

Scott Ian is rhythm guitarist and co-writer for Anthrax.

there are dozens of titles, categories within categories, and a huge media that lumps everything together.

To be called a heavy metal band these days immediately brings up images of violence, satanic lyrics, videos degrading women, cross-dressing, and the whole "sex, drugs, and rock'n'roll" image. You've got a hundred different bands doing a hundred different things and yet they are all under the same heavy metal umbrella. So how am I supposed to answer "The Question?" OK, say I answer, "We're a heavy metal band." We get stereotyped into one of those clichéd images I previously mentioned. But the fact is, we are a heavy metal band and we aren't any of the above things.

I don't think the term "heavy

metal" should be retired, because there *are* bands that I consider to be heavy metal, that took what they learned from the "old school" and became the "new school." The term just needs to be redefined. The public has to look deeper. You can't just lump a band into a stereotypical image because the only things you know about heavy metal are what you see on MTV or hear on the ra-

the other way around? "Head-bangers' Ball" should give exposure to new or old metal bands that don't get any other play on MTV, and should throw in a few token pop songs.

None of this is new to anyone. We've been banging our heads against the MTV wall for six years now and have made a few cracks. We do a video for "Who Cares Wins," a song about helping the homeless, and MTV says, "It's too serious." Then they play the Phil Collins song "Another Day In Paradise." Nothing against Collins, but there are quite a few similarities. Is this a double standard? No, just ratings.

Here's another one: MTV actually adds "Got The Time" by Anthrax into regular rotation, and we spend four weeks on the "Dial MTV Top Ten Countdown." Then it suddenly pulls us off, saying, "It's not up to our standards; it's too heavy." Well, obviously people want to see it. Four weeks every day in the top 10, and we get "it's too heavy." Hey, real life is sometimes heavy; most of the time, in fact.

Don't get me wrong. MTV does a lot of good by airing environmental public-service announcements, by making people aware with its news programs, and by playing socially aware videos by many different artists. Just *not* heavy metal artists.

This is why America stereotypes metal bands: MTV is all most people know. It's the biggest radio station in the world, and it has tremendous power. But hey, who am I to complain? I'm in a band and doing OK, and most importantly, I'm having fun doing what I want to do with my life. As for the state of heavy metal... don't believe the hype.

Letters to the Editor

FARR IS EXCEPTION

After reading about the John Farr kickback case in Billboard, I was somewhat surprised to hear a video executive call it a "black eye on our industry." In reality, our multi-billion-dollar industry (audio/video) has very seldom sunk to Farr's level.

In the 35 years that I have been in this business, I've never run into anyone quite like Farr. I personally commend the hundreds of buyers and executives who have not held their hand out, but instead love and respect our industry. The only "black eye" belongs on the one going to jail.

I feel for the people who suffered in dealing with Farr and those who had to work with him. Their association should by no means tarnish their careers.

Sheldon Tirk
CEO/President
Smarty Pants Audio & Video
Lakewood, Ohio

CORPORATE FALLACY

Your article on Chrysalis' closing of the Record Plant in L.A. (Billboard, Feb. 9) was very sensitively done. It is sad to reflect that turning the facility over to a big corporate company resulted in the end of "care and feeding" and a "family environment" to the point that it has to be shut down.

However, the beat goes on. The industry is changing and as a whole is healthy. I am now consulting with several companies in the industry, both studios and manufacturers, who truly believe in its future.

Christopher Stone
President
FilmsoniX
Hollywood, Calif.

HAS THE DOOR BEEN CLOSED?

As an international subscriber to Billboard, I depend on its information on a weekly basis. Although sometimes frustrating, what a pleasant surprise reading Steve Leeds' Commentary (Billboard, Jan. 26) on the lack of major-market airplay of foreign product.

Several non-English artists were mentioned, but so many were left

unnamed (specifically from Mexico, Que Pasa and, more recently, Calo). Some international artists are now recording their albums in the U.S., hoping for better quality and more airplay, but are still shunned by most PDs.

Gracias, Mellow Man Ace and Kid Frost, for opening the door. *Atencion*, stateside PDs: Has the door been closed?

Shark Negrete
Program Director
XHAV-FM Superstereo
Guadalajara, Mexico

REDUNDANT RADIO

Thank you, Pirate Radio, for providing 699 days of exciting, current, energetic, uplifting, hook-filled, hard-edged pop (Billboard, Feb. 23). It is disheartening to tune into the "New Pirate" and hear old Doors, old Rush, old Zeppelin, and old Boston. We already have two stations in this town playing that stuff. What is the point of having another one?

In all fairness, I can't fault Westwood One for dropping a format that didn't prove profitable. However, on a purely personal lev-

el, I feel like I have lost a dear friend.

Joan Manners
Encino, Calif.

HOW ABOUT HOUSTON?

I am alarmed as a concertgoer that many of the rock'n'roll legends are not coming to our city. In the past year, Carole King, the Kinks, Paul Simon, and Paul McCartney all missed Houston. I know it is their right to choose where and to whom to play, but I feel cheated that I will not get to see these legends with my own eyes. My other fear is that great new acts like Debbie Gibson, George Michael, Richard Marx, and INXS will start to miss Houston because the other stars didn't come here.

Todd Nelkin
Houston

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

Radio

Canada Meet Raps About Teens' Taste Also Mulls Impact Of Broadcast Changes

■ BY SEAN ROSS

VANCOUVER, British Columbia—Is rap the music of choice for a surprisingly pro-social younger generation? It is, at least in Canada, according to a researcher with ties both to that country's Conservative Party and the music industry.

Decima Research chairman Allan Gregg unveiled the initial results from what he called the first major study of Canadian teens at this year's Music Industry Conference, held Feb. 28-March 3 here by Canadian trade publication The Record. His presentation was the most surprising of a radio convention that, otherwise, dealt with Canada's troubled economy and major changes in the country's strict broadcast rules set to take place Sept. 1.

Gregg, who is now involved with the management of Canadian rock act the Tragically Hip, touched only slightly on teen radio listening during his presentation. But his findings—when added together—seem to contradict rap's stereotype as "music to kill your parents by." Thus they have implications not just for Canadian PDs—who have seen rap emerge as a major presence in the last 15 months—but for their American counterparts who have been grappling with how to play rap for the last several years.

Among the survey highlights:

- Despite the stereotype that today's teens are a "lost generation," 82% of Canadian teens are optimistic about their future, 85% have a good relationship with their parents, and 72% expect to have a family of their own.

- A majority of Canadian teens say they would be upset if their friends were to get drunk, use drugs, have sex without a condom, or join a gang. Rather than being "youth gone wild," Gregg says, Canadian kids are "excessively anal retentive."

- Rap music is the clear favorite of Canadian teens. Dance was their second-favorite genre, followed closely by what Gregg calls "hard pop" of the Bon Jovi/Aerosmith variety. "Heavy metal," that to the left of "hard pop," shows poorly. (The dance/rap hegemony does, however, break down by age 17 as tastes become more diverse.)

- "Fresh Prince Of Bel-Air" is the favorite TV show of Canadian teens. Canada's major teen image artists are M.C. Hammer, New Kids On The Block, Vanilla Ice, Depeche Mode, and AC/DC.

RAP AS PRO-SOCIAL FORCE

Although Gregg says that Canadian teens do like rap because it is their own music, something borne out by its particular strength at the young end, the fact that they also have largely pro-social values seems to negate the oft-held theory that teens especially like rap as a weapon against their parents. Instead, Gregg says, teens like rap for a pro-social reason—because it "is the first music

that breaks racial stereotypes in Canada."

Gregg also found that Canadian teens listen to 20 hours of radio a week, compared with the nearly 24

'Rap is the first music that breaks racial stereotypes in Canada'

hours of TV that they watch. He found that radio was still the usual determinant in teen music purchases, 76% of which are made in advance. (65% of teens polled say video has no effect on their purchases.)

Gregg also suggested that the number of hours tuned per week declines for males as they get older, but increases for females, who listen to almost three times as much radio at 17-19 as they do from 12-14. The next day, Joint Communications CEO John Parikh suggested that the presence of an inverse pattern for male listening might be because 16- to 18-year-olds' tastes have switched from rap/dance to hard rock, a format that does not exist in most Canadian cities.

No mention of sample size or methodology was made during Gregg's speech. Nor was there any discussion, at least in these preliminary results, of whether teens are abandoning Canadian radio as many Canadian PDs believe. Complicated regulations make FM top 40 all but impossible in Canada, even though most AM top 40s continue to lose shares.

THE BEGINNING OF DEREGULATION

Those particular regulations, incidentally, will not change Sept. 1. Canadian FMs will still be held to a 51% "nonhit" ratio, as well as repetition

rules that restrict songs to two-three plays a day. The percentage of Canadian music that FMs must play will increase for most, going from 15%-20% to the 30% that AMs have played since 1971.

But September will bring Canadian broadcasters an end to the complicated license restrictions that break music into categories and force broadcasters to "hire... lawyers to decide whether 'Love Me Do' is hard or soft," as Westcom Radio Group president/CEO Ted Smith put it. They also get to count Canadian content records as "nonhits" during their first year, thus halting the phenomenon of Canadian records being dropped as soon as they reach No. 40 and officially become hits.

Thus, the usually contentious broadcast regulation panel was almost a love-in, full of so much praise (Continued on page 17)

Stations Plan To Fete Returning Troops DJs Retreating From Playing Battle Songs

■ BY PHYLLIS STARK

NEW YORK—Now that the war in the Persian Gulf has ended, stations are planning troop-return promotions and victory celebrations in record numbers. At the same time, programming is returning to normal as PDs phase out war-themed records.

Although many of the troops are not expected home for several months, some stations have already hosted celebrations. Many others are planning them. WESC Greenville, S.C. hosted an "I love my country victory celebration" on March 1 at a local mall.



Pumping Up Philly. WUSL (Power 99) Philadelphia teamed up with the syndicated television rap video show "Pump It Up" to produce a special segment on Philadelphia rappers. Pictured along with the station's "power crew" members are, standing, second from left, EST of Three Times Dope, WUSL evening producer Colby Cole, evening jock Stanley T, rapper Jazzy Jeff, and Three Times Dope's DJ Woody Wood.

WROW Albany, N.Y., VP/GM Jake Russell is urging listeners to send letters, in care of the station, to President George Bush thanking him "for the way in which he led the Allied Coalition and this country with great confidence and relentless perseverance." A local congressman will personally deliver the letters to the president. Letters are also being collected by WROW for Allied Forces Supreme Commander General Norman Schwarzkopf.

Top 40 WNVZ Norfolk PD Chris Bailey plans to broadcast two morning shows from the flight deck of a returning aircraft carrier. Cross-town rival WGH-FM signed up lis-

teners who own boats to line the bay as the ships return to port.

AC KFMB (B100) San Diego is planning a day-long welcome home party and concert featuring some yet-to-be-announced artists. Each returning service person and his or her family will be given a free day trip to a Southern California attraction, compliments of the station.

WLAC Nashville listeners created a welcome home billboard for the returning troops. Listeners added their hand prints, in paint, to the board that read "give 'em a big hand Nashville."

WODJ Grand Rapids, Mich. collected cards for its hometown hero, Melissa Rathburn-Neely, one of two females who became prisoners of war. WNIC Detroit was set to host a troop support/victory party on March 8.

Many stations went ahead with promotions planned before the end of the war, including WQHT (Hot 97) New York, which aired a 24-hour radiothon on March 5 to benefit the USO. Guests included George Lamond, Deee-Lite, LL Cool J, Rick Astley, and Debbie Gibson. After the radiothon, the station hosted a USO benefit concert featuring Gerardo, Safire, The Cover Girls, C + C Music Factory, and Black Box.

NO MORE WAR SONGS

War-themed records are already history at several stations including top 40 KISN Salt Lake City whose PD, Gary Waldron, dropped the last such record, George Michael's "Mother's Pride," on March 5. By that same date, crosstown AC KCPX had also eliminated nearly all war songs.

While he increased the rotation of some war records after the ceasefire, B100 PD Mike Novack is now (Continued on page 16)

Bush Administration's Plan To Auction Spectrum Not Bought By Some Legislators

■ BY BILL HOLLAND

WASHINGTON, D.C.—Two key legislators had critical comments on Bush administration plans to initiate an auction arrangement to reallocate spectrum to the private sector and to put in place a proposed spectrum fee.

Senate Communications Subcommittee chairman Sen. Daniel Inouye, D-Hawaii, addressing a National Assn. of Broadcasters state members meeting in Washington March 4, said that he was opposed to the auction concept, which would divide up new spectrum to the highest bidder.

Inouye said the plan is in conflict with the tenets of the Communications Act, and told broadcasters he would work for defeat of any such measure, should it be introduced.

Sen. Ernest Hollings, D-S.C., chairman of the Senate Commerce Committee, told attendees at an NBC af-

filiates meeting a week earlier that he would be working to assure that there is "no spectrum fee" bill introduced in Congress.

FCC REOPENS NEWARK FM CASE

The Federal Communications Com-

WASHINGTON ROUNDUP

mission announced March 1 that it is reopening a 1990 case involving six applications for a new FM station in Newark, N.J. after one of the applicants convinced the FCC that there are still questions to be answered about the new licensee's financial qualifications and whether or not it "lacked candor or made misrepresentations."

The FCC has set aside the approval of Las Americas Communications, Inc. and has reinstated the other five applications for review by a commission administrative law judge.

NAB OPPOSES SIKES USER FEE PLAN

NAB as expected, has come out in formal opposition to a plan introduced on Capitol Hill earlier this month by FCC chairman Al Sikes to put "user fees" in place for commission services.

An NAB source unofficially told Billboard earlier that it was opposed to the plan, saying, "These small fees would just be the camel's nose under the tent" (Billboard, March 9).

Now NAB spokesperson Walt Wurfel adds that such fees would place a financial burden on stations already operating at a loss and that a fee proposal is "inconsistent" with (Continued on page 16)

L I S T E N T O T H E W I N D



PUBLISHING COMPANIES

Big Seven Music:

Mony, Mony
California Sun
Let's Work Together
Why Do Fools Fall In Love
Peppermint Twist
Barbara Ann
I Think We're Alone Now
Oye Como Va
Ya, Ya
Get Down Tonight
Louie Louie
Shout
Knockin' Boots
Land Of 1,000 Dances
Crimson And Clover
Lullaby of Birdland
A Thousand Miles Away
Party Doll
Maybe
Angel Baby
Fannie May
Daddy's Home

Groovesville:

Watcha See Is Watcha Get
Disco Lady
In The Rain
You Don't Have To Be A Star
Testify (I Wonna)
We're Getting Careless
I've Been Born Again
Jody's Got Your Girl And Gone
I Believe In You

Riva Music:

Maggie May
Jack And Diane
Small Town
You Wear It Well
Pop Singer
Passion
Hurts So Good
Young Turks
So Close

Saturday Music:

Rag Doll
Can't Take My Eyes Off You
Dawn (Go Away)
Let's Hang On
The Sun Ain't Gonna Shine



Willie Nelson Music:

Good Hearted Woman
On The Road Again
Angel Flying Too Close
To The Ground
Whiskey River
Forgiving You Was Easy
Me And Paul
Bloody Mary Morning

Ludix Music:

Soldier Boy
Mama Said a/k/a Daddy Said
Tonight's The Night
Big Boss Man
Boys
Irresistible You
Soul Serenade

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For The Boys
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White Palace
Havana
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Been Cowboys
The Doors
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KXXX San Francisco Goes Oldies KFRC-FM; Lander, Philips Join WEGX Philadelphia

KXXX (X100) San Francisco has officially changed its calls to KFRC-FM and, according to PD Kevin Metheney, will go oldies on Monday (11). Metheney says the format will have "a contemporary presentation" and will include hits "from the British invasion through the withdrawal from Vietnam."

Former WROR (now WBMX) Boston PD Harry Nelson will consult and handle mornings for now. X100 afternoon jock Chuck Geiger keeps that shift and adds APD stripes. X100 music coordinator Dr. Mike Reilly becomes MD. Former WLRW Champaign, Ill., jock Jym Dingler will handle evenings. Dan Lopez joins for late nights from KSDO-FM San Diego. X100 midday jock Brian Lee will do overnights.

Another long-awaited format change is beginning to play out this week. WYZZ (Z95) Chicago was on the air demanding money from top 40/dance rival WBBM-FM to get out of its format, something that might sound familiar to fans of "Power Pig" WFLZ Tampa, Fla., from the week before its format switch.

PROGRAMMING: FISHER TO WBSB

In a surprise move, longtime KDWB-FM Minneapolis PD Brian Philips has taken the PD job at top 40 WEGX (Eagle 106) Philadelphia, where he will be paired with new WEGX OM/morning man John Lander. Former KQLZ Los Angeles morning producer Elliot Segal will join WEGX in the same capacity. Lander's Houston sidekick, Jackie Robbins, joins classic rock KZFX (Z107) Houston as ND. Still in limbo is the fate of former WEGX morning man Rick Rumble. Rumble's partner John Lodge moves to the WEGX sales department.

Eight-year top 40 KWSS San Jose, Calif., is now classic rock KUFY (Fox

94.5) under new owner Marty Loughman, GM Ed Krampf, and consultant Terry Patrick. No PD has been named yet. Morning man Bobby Murcer is out. Scott Mitchell, last with crosstown KEZR, joins for middays.

New simulcast partners KSTZ/WSNL St. Louis are now "The Fox," doing a rock/AC hybrid. KSTZ has applied for the calls KFXK; WSNL will probably apply for WFXK. Staffers include Kris Kelly from rival KSD (mornings); Bob Wayne from crosstown KYKY for middays; for-



by Sean Ross with
Craig Rosen & Phyllis Stark

mer morning man Tom Kramer in afternoons; Derek Johnson, former PD of rival KHTK, at night, and Ron Dennington from WSNL for overnights.

CKLW Detroit OM Dave Shaffer adds those stripes for sister CKMR (194). That station is dropping its R&B/oldies format of the last six months and moving back to mainstream oldies and its old More 94 handle. Midday host Charlie O'Brien is now MD for both stations. Former WAVA Washington, D.C. PD Matt Farber is the new VP programming at MTV (see Inside Track, page 84).

Bruce Gilbert from AC WVAF (V100) Charleston, W. Va., is now PD of AC WHTX Pittsburgh. Rick Johnson, PD of WVAF's former

country AM WCAW, which is now simulcasting, replaces Gilbert. Meanwhile, at crosstown top 40 WBZZ (B94), John Roberts is on board as interim OM, he says; a permanent decision will be made in a month or so. Danny Clayton remains PD.

Former WEGX PD Todd Fisher officially moves to top 40 WBSB (B104) Baltimore as PD. OM Bobby Bennett is officially out at urban/AC WHUR Washington, D.C. GM Jim Watkins and OM Ellis Terry are splitting his duties for now.

Former WRMF West Palm Beach, Fla., PD Dave Parks is now OM of classic rock KSDO-FM San Diego replacing Scotty Brink. McVay Media VP contemporary radio Harv Blain is the new PD of hot AC client WPNT Chicago replacing Gary Parks. He'll continue to consult some McVay top 40 clients.

At modern CKST (Coast 800) Vancouver, British Columbia, director of operations and programming David Marsden adds GM stripes but will maintain his other duties. The GM job had been handled by CEO Harvey Gold. By the time you read this, George Hart, last GM of WEZE Pittsburgh, should be PD of oldies KONO San Antonio, Texas replacing Lee Woods.

Billy Shears is the new PD at top 40 WMXN (Mix 105) Norfolk, Va., replacing Keith Hill. Shears was PD at AC rival WJQI. Across town at urban/AC WMYK, PD Daisy Davis is out; p.m. driver Chuck Woodson assumes those duties. And Cindy Webster is the new GM/MD of oldies WLPN which has picked up Satellite Music Network's Pure Gold and is under new ownership. She was regional sales manager at WDAO Dayton, Ohio.

Longtime top 40 WMJQ (Majic 102) Buffalo, N.Y., is softening to what the station calls "adult rock." PD

newsline...

DAVID SAMP is the new GM of KISW Seattle, replacing Beau Philips. Samp was GM of co-owned KRQQ Tucson, Ariz., where GSM Jerry Meisner is upped to GM.

STATION SALES: KMEQ-AM-FM Phoenix from Group W to Bonneville International for \$12 million.

INFOTECHNOLOGY INC., owner of 97% of the stock of United Press International, the newswire service and operator of the UPI Radio Network, has filed for bankruptcy protection. Sources at UPI say the filing should not affect operations at the Washington, D.C.-based radio network.

THE INTEREP RADIO STORE was set to unveil the Country Radio Format Network on March 9 in Nashville. The Network is a sales package designed to match heavy listeners of country radio with heavy users of an advertiser's product or service. Similar services are being planned for other formats.

Hank Nevins will exit when a replacement is found. APD/midday jock Josh Moon and p.m. driver T.J. Hammer are out. Bob Taylor & Harv Moore, morning team at the old WPHD, reunite for afternoons.

N/T WINZ Miami drops the talk half of its programming and picks up Unistar's CNN Headline News. Full-service WBZ Boston, which had dropped its music programming during the Gulf War, has officially finished its transition to N/T. P.M. driver Tom Kennedy is replaced by part-timer Steve Martorano. Also, business outlet WTKN Tampa, Fla., has switched to CNN.

TK's Tejano AM KXTN San Antonio and "international"-formatted Spanish language FM KSVE have switched dial spots and call letters under OM/p.m. driver Rudy Rocha. Gary Flores will do middays at KXTN. Dr. Rex handles nights. Juan Manuel Zuani now does mornings on the AM. Former KXTN PD Jesse Rios rejoins as PD for both stations. FM morning man Gilbert Quintanilla is upped to APD for both.

Soft AC veteran Les Howard (WJQY Miami, WYLT Raleigh,

N.C.), is the new PD at news/AC combo WNWZ/WEZI (Lite 94) Memphis replacing Ira Watson. Former AC KKYY San Diego PD Robert John assumes those duties at AC WSTF Orlando, Fla. Midday jock Brian Morgan is upped to APD.

Albuquerque, N.M.-based programming service Drake-Chenault has been sold in two parts. Its tape formats will be picked up by Broadcast Programming, Inc. Its satellite-delivered radio formats revert to its partner Jones Cable. Former WMJX Boston MD Rick Love is now PD at AC WSRW Worcester, Mass., replacing Jon Miosky. Adult standards WXKS Boston flips from Music Of Your Life to Unistar's AM Only.

Morning man Keith Antone is upped to PD at KATZ-FM (Jazz 100) St. Louis. Programming assistant Alice Tejada is now MD. P.M. driver Darryl Eason becomes production director. R&B/oldies WIGO Atlanta has phased out the last of its satellite shifts and gone local. Overnights Rod McGrady returns to the air.

In Winnipeg, Manitoba, full-service AC CJOB has flipped its music programming to adult standards. Its sister FM, CKIS, an AC/album hybrid, is now classic rock CKJR. Market veteran Terry Clawson & Natalie Strecker from co-owned CKNW Vancouver, British Columbia, join for mornings. Also, longtime AC CKY goes oldies.

Former oldies KTOL Olympia, Wash., PD Henry Sosnowski joins oldies KQLO Reno as station manager. He replaces OM Pat Thomas (702-329-7039). Former WJLB Detroit p.m. driver Kris McClendon is the new PD/morning man at urban WDZZ Flint, Mich. Station manager Sam Williams and PD Scott Williams are both gone.

Simulcast album outlet WLAV-AM Grand Rapids, Mich., picks up SMN's Z-Rock format. D.D. Savage, who was OM of crosstown WGRD-AM when it was a Z-Rock outlet, is the new OM. AC WJLT Ft. Wayne, Ind., is now "Oldies 101."

OM/PD Bob Steele is out at adult standards/AC combo WLWV/WQHQ Ocean City, Md. No PD replacement is named. Thom Walsh, PD of crosstown easy outlet WDVH joins as MD. Across town, Les Daffin returns to radio as PD/middays at WDVH. Midday jock Don Blackburn moves to mornings replacing Scott Wallace.

PEOPLE: MONDS HEARS THE BEAT

MORNING MAN John Monds is upped to MD at urban KKBK (The Beat) Los Angeles, replacing Frank Miniaci, now PD of KHYI (Y95) Dallas. Monds remains in mornings.

At urban/AC WJPC/WLNR Chicago, Harold Lee Rush joins for mornings with Darryl Daniel & Deborah Scott. Rush was crosstown WGCI-AM morning man. With the addition of Rush, Daniel, and new night jock Pierre Jones from Crain Communications, male voices will be heard for the first time on WLNR, which had been known as "The Station With The Ladies." Part-timers Sandi Cogan and Joi go to middays and overnights, respectively. Pat Faulkner moves from nights to afternoons. Cathy Brown and Arleta Parker are out. The stations will now be known as J106; look for WLNR to apply for WJPC-FM shortly.

Longtime p.m. driver Steve Goddard was named APD at top 40 KOY-FM (Y95) Phoenix, assuming duties held by Monsoon Eddie. Across town, overnights Jayme West is upped to middays at top 40 KZZP; part-timer Bryan Allen replaces her. AC WEZN Bridgeport, Conn., midday jock Dick Shannon is the new morning man at AC KLTR Houston. John Conlee moves to afternoons, replacing Paul Ciliano, now PD of AC WEZK Knoxville, Tenn.

At album WBOS Boston, Sue O'Connell is the new MD, replacing Stella Denis, now APD. O'Con-

nell is a former MD of rival WXKS-FM. Across town, classic rock WZLX morning man Jeff Gonzer and midday jock Annalisa swap shifts. AC WWKS (Kiss 107) Pittsburgh PD Mark "Raz" Radziewicz is now MD/middays at album WAAF, replacing Rick McKenzie. Former WLOL Minneapolis jock Geoff St. John is now doing weekends at AC WBMX Boston.

MD Sammy Simpson has been upped to APD/MD at top 40 WMXF (Mix 96) Fayetteville, N.C. Joyce Wise, host of the local "PM Magazine" TV show, joins AC WRRM (Warm 98) Cincinnati as morning co-host.

Night jock Zach Martin moves to mornings at album KAZY Denver. Morning men Brian Fowler and Joe Cronauer go to nights and late nights, respectively. Late-nighter Rod Meade returns to part time. Greg Bass & Courtney Hayden, the morning team at WKXX Birmingham, Ala., during the early '80s, are the "interim" team at album rival WZRR as Dave Edmunds returns to production.

Nate Bell, previously MD/p.m. driver at urban WHJX Jacksonville, Fla., is the new night jock at top 40/dance WJMO-FM (Jammin' 92) Cleveland. MD Tank Sherman moves from nights to middays. Doc Reno returns to p.m. drive.

Top 40 WILN Panama City, Fla., night jock Michael Gamby has been named MD following the departure of Norm Tanner. Country KRTY San

Jose, Calif., PD Bill Macky has decided to do mornings himself rather than hiring a replacement for Tom Benner. Album KMBY Monterey, Calif., morning man Ross Davis and afternoon host Sherri Michaels swap shifts.

Urban WVEE (V103) Atlanta is without a night jock following the departure of Nate Quick. SMN's urban/AC The Touch format moves Steve Gunn from middays to mornings replacing Charles Arthur Brown who goes to overnights. Terri Richardson, previously with KVIL Dallas, will do middays for now.

Former WKQB (Q107) Charleston, S.C., p.m. driver Toddzilla segues to WBBO (Power 93) Greenville, S.C., for that shift. Chris Goode moves to middays. Lisa Kelly exits. Former AC WAEV Savannah, Ga., midday jock Laura Francis joins top 40 KWTX-FM Waco, Texas, for that shift, replacing T.J. Wright, who exits. Magic Matt Smith from AC WTFM Johnson City, Tenn., is now assistant MD/swing jock at top 40 WJLQ Pensacola, Fla.

Former KRBE Houston morning man Mark Waldi is available; call 713-266-0401. Former WDRE Long Island, N.Y., overnights Dave "D.C." Caggiano (212-246-2739), most recently with Radio Today Entertainment, is looking for another network or production job.

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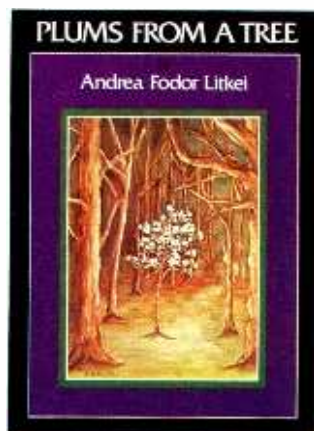


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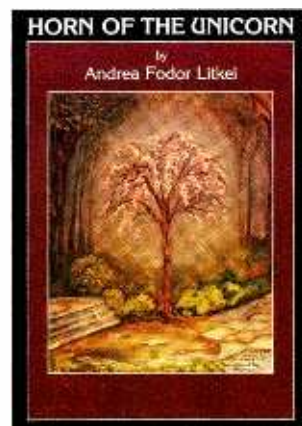
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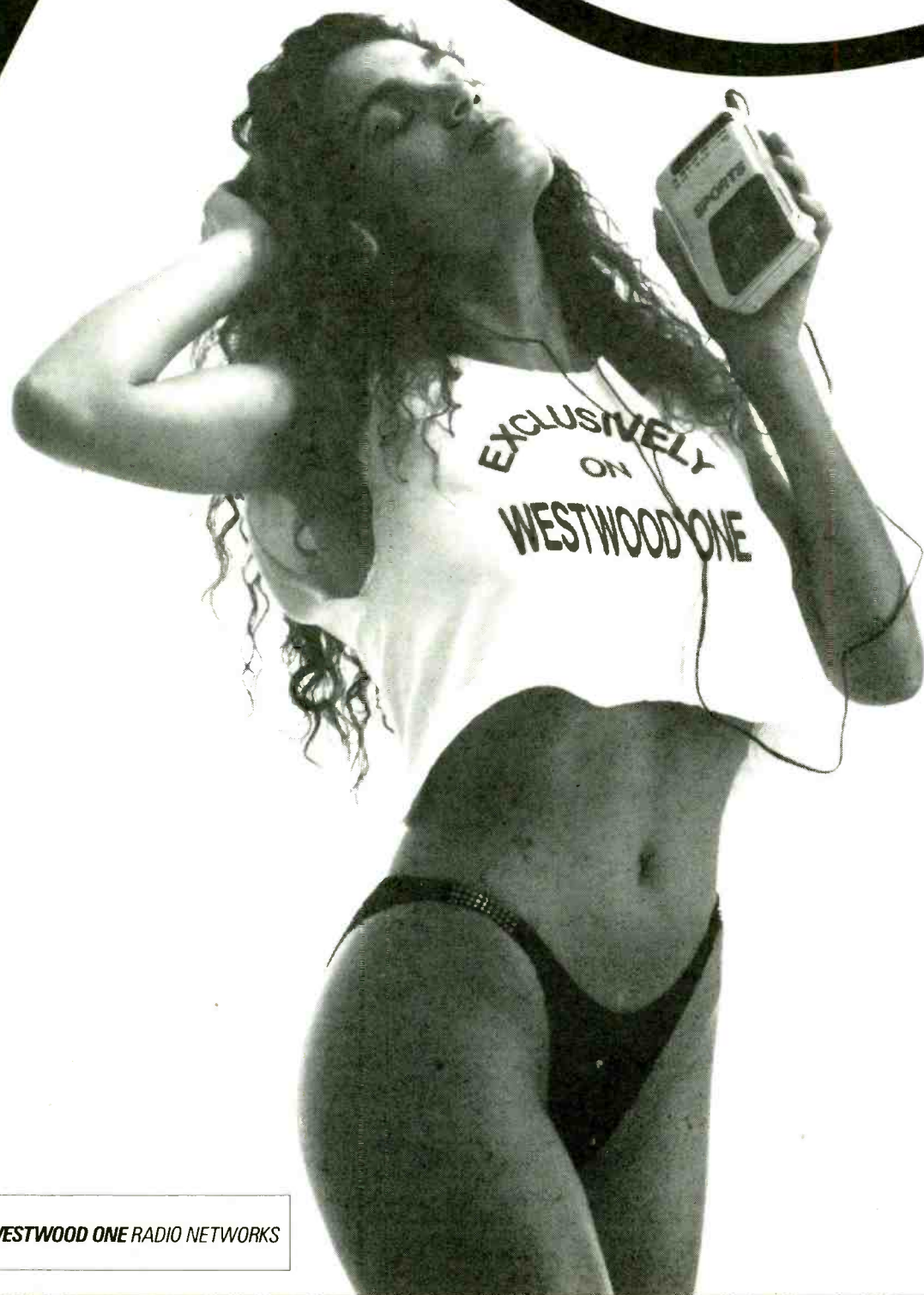
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST Compiled from a national sample of radio playlists.
				★ ★ NO. 1 ★ ★	
1	2	2	8	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN 1 week at No. 1
2	1	1	13	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
3	4	7	6	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
4	3	3	15	SHOW ME THE WAY A&M 1536	◆ STYX
5	7	9	9	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES
6	6	8	8	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
7	5	6	21	WHERE DOES MY HEART BEAT NOW EPIC 34-73535	◆ CELINE DION
8	11	13	6	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
9	10	11	11	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
10	9	4	18	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
11	8	5	19	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
12	12	15	11	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAK
13	15	17	8	ALL THIS TIME A&M 1541	◆ STING
14	13	12	13	ALWAYS COME BACK ATLANTIC 4-87776	NATASHA'S BROTHER/R. CAPPELLI
15	19	27	5	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
16	17	20	8	CHASIN' THE WIND REPRISE 7-19466	◆ CHICAGO
17	16	19	8	NIGHT AND DAY ATLANTIC 4-87825	◆ BETTE MIDLER
18	14	10	16	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
19	22	30	4	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
20	21	26	5	WAITING FOR LOVE EMI 50337	◆ ALIAS
★ ★ ★ POWER PICK ★ ★ ★					
21	33	—	2	BABY BABY A&M 1549	◆ AMY GRANT
22	25	34	5	FOREVER'S AS FAR AS I'LL GO RCA 2706	ALABAMA
23	20	16	20	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2758/RCA	◆ STEVIE B
24	18	14	14	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
25	23	22	9	WAITING FOR THAT DAY COLUMBIA 38-73663	GEORGE MICHAEL
26	24	31	9	LOVE MAKES THINGS HAPPEN MCA 53973	◆ PEBBLES
27	29	23	27	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
28	32	39	5	CRYING IN THE RAIN WARNER BROS. 4-19547	◆ A-HA
29	30	28	24	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
30	34	37	7	I CAN'T TELL YOU WHY ELEKTRA 4-64908	HOWARD HEWETT
31	28	24	18	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	◆ CHER
32	26	18	18	CRAZY IN LOVE REPRISE 7-19504	KENNY ROGERS
33	39	49	3	MY SIDE OF THE BED COLUMBIA 38-73529	◆ SUSANNA HOFFS
34	47	—	2	I'LL BE BY YOUR SIDE LMR 2758/RCA	STEVIE B
35	35	29	20	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
36	49	—	2	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
37	37	36	10	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	◆ JANET JACKSON
38	31	25	24	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
39	27	21	19	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
40	NEW▶	1	1	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
41	42	41	22	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
42	NEW▶	1	1	RHYTHM OF MY HEART WARNER BROS. 4-19366	ROD STEWART
43	36	32	23	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
44	40	42	5	I WILL BE HERE VIRGIN 4-98869	◆ STEVE WINWOOD
45	NEW▶	1	1	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
46	41	50	3	MOTHER'S PRIDE COLUMBIA 38-73663	GEORGE MICHAEL
47	46	40	23	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
48	38	33	20	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
49	43	45	4	STILL GOT THE BLUES CHARISMA 4-98854	◆ GARY MOORE
50	44	38	11	FAIRY TALES ELEKTRA 4-64910	◆ ANITA BAKER

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Album Rock Tracks

Compiled from national album rock radio airplay reports.					ARTIST
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
1	4	—	2	★★ NO. 1 ★★ HIGHWIRE COLUMBIA 38-73742	ROLLING STONES 1 week at No. 1
2	1	2	9	SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES
3	3	5	8	SILENT LUCIDITY EMI 50345	QUEENSRYCHE
4	6	7	7	BITTER TEARS ATLANTIC 4-87760	INXS
5	8	10	4	CALL IT ROCK N' ROLL CAPITOL 44676	GREAT WHITE
6	2	3	9	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
7	9	12	3	IF YOU DON'T START DRINKIN' EMI LP CUT	GEORGE THOROGOOD
8	16	—	2	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M.
9	5	1	9	ALL THIS TIME A&M 1541	STING
10	11	11	8	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
11	13	14	5	HOW MUCH IS ENOUGH IMPACT 54028	THE FIXX
12	15	16	5	STRANGER STRANGER ATCO LP CUT	BAD COMPANY
13	18	20	5	HEARTBREAK STATION MERCURY 878 796-4	CINDERELLA
14	21	25	6	THE SOUL CAGES A&M LP CUT	STING
15	NEW	1	1	★★★ FLASHMAKER ★★★ LAYING DOWN THE LAW ATLANTIC LP CUT	THE LAW
16	17	18	9	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE
17	7	4	8	HEADLONG HOLLYWOOD 4-64920/ELEKTRA	QUEEN
18	10	9	8	ROCKET O' LOVE CHARISMA 4-98856	THE KNACK
19	22	22	7	RIVER OF LOVE ELEKTRA LP CUT	LYNCH MOB
20	19	13	9	DON'T BELIEVE HER MERCURY 878 798-4	SCORPIONS
21	24	21	6	GOOD TEXAN EPIC 34-73673	VAUGHAN BROTHERS
22	20	17	9	EASY COME EASY GO ATLANTIC 4-87773	WINGER
23	NEW	1	1	RHYTHM OF MY HEART WARNER BROS. 4-19336	ROD STEWART
24	12	8	13	GIVE IT UP WARNER BROS. 4-19470	ZZ TOP
25	50	—	2	★★★ POWER TRACK ★★★ DECISION OR COLLISION WARNER BROS. LP CUT	ZZ TOP
26	48	—	2	SENSIBLE SHOES WARNER BROS. LP CUT	DAVID LEE ROTH
27	27	29	6	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
28	38	—	2	ARE YOU READY ATCO LP CUT	AC/DC
29	29	36	4	UNCLE TOM'S CABIN COLUMBIA 38-73644	WARRANT
30	25	26	6	RIDE THE WIND ENIGMA 44616/CAPITOL	POISON
31	23	15	17	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
32	32	39	3	BAD REPUTATION WARNER BROS. LP CUT	DAMN YANKEES
33	14	6	9	A LIL' AIN'T ENOUGH WARNER BROS. LP CUT	DAVID LEE ROTH
34	26	24	9	I'LL NEVER LET YOU GO MCA 53801	STEELHEART
35	28	31	7	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
36	41	41	4	IN YOUR ARMS DGC 19003	LITTLE CAESAR
37	30	32	5	MOVIN' ON CHARISMA LP CUT	GARY MOORE
38	NEW	1	1	INNUENDO HOLLYWOOD LP CUT/ELEKTRA	QUEEN
39	46	46	3	MORE THAN WORDS A&M 1552	EXTREME
40	42	42	4	SAVED BY LOVE CHARISMA LP CUT	RIK EMMETT
41	36	28	17	SIGNS Geffen 4-19653	TESLA
42	NEW	1	1	PARADISE Geffen LP CUT	TESLA
43	40	38	3	VALENTINE RYKO LP CUT	NILS LOFGREN
44	33	35	6	ONE IN A MILLION MECHANIC 54044/MCA	TRIXTER
45	NEW	1	1	TRADEMARK CAPITOL LP CUT	ERIC JOHNSON
46	44	44	5	BURNING TIMBER ATCO LP CUT	THE REMBRANDTS
47	37	37	6	TIL I AM MYSELF AGAIN EAST WEST LP CUT	BLUE RODEO
48	49	—	2	WILBURY TWIST WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
49	47	47	3	I DO YOU SBK 07344	KING OF THE HILL
50	31	19	11	ANOTHER DEAL GOES DOWN VIRGIN LP CUT	STEVE WINWOOD

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

STATIONS FETE RETURNING TROOPS

(Continued from page 10)

taking steps to phase most of them out entirely, including Whitney Houston's "Star Spangled Banner," Lee Greenwood's "God Bless The U.S.A.," and Styx's "Show Me The Way."

HIGHWIRE ACT

The war-themed Rolling Stones song "Highwire," which went to No. 1 this week on Billboard's Album Rock Tracks chart, has been getting a less than warm reception at top 40 radio despite Columbia's plans to work it there.

Waldron says he has no intention of playing the song because "it's totally against the mood of the country [right now]." KCPX Salt Lake City PD Jay Kelly concurs that the theme is what has kept him off the record.

Jim Atkinson, MD of WKBQ (Q106.5) St. Louis, says of the Stones, "Their last few records have not worked and [with this one having] comments about the war, it doesn't seem appropriate."

Top 40 is somewhat more open to the single from the all-star benefit group Voices That Care, which debuted at No. 76 on the Hot 100 Singles chart this week. KUBE Seattle PD Bob Case calls it "a legitimate hit." Atkinson says the song was No. 2 in requests, after Timmy T., the week the war ended. Novack, who is playing the song in regular rotation, says it will probably be one of the last war-themed records to be phased out on B100.

WASHINGTON ROUNDUP

(Continued from page 10)

the public service role broadcasters play in society.

Radio stations would pony up nearly \$3 million a year under the Sikes proposal.

HASHING OUT BETTER RESEARCH

Broadcasters, ad agency reps, and retailers, meeting at an NAB-sponsored research summit in New York March 3, all agreed that ratings alone no longer provide a sophisticated enough picture of the marketplace and that more and better qualitative research is needed.

New directions seem to point to solutions to problems such as those expressed by Jeff Wakefield of The Intrep Radio Store. "When you have five radio stations delivering the same rating point, you need something more to position these stations [to advertisers]," he said.

Results of the new research/methodology summit will be incorporated into an NAB White Paper to be released at the annual NAB convention in Las Vegas April 15-18.

ANOTHER CANDIDATE AD BILL

Sen. John Danforth, R-Mo., joins Senators George Mitchell and Robert Dole as lawmakers who have introduced campaign reform legislation this session. Danforth's bill, introduced Feb. 28, requires broadcasters to offer political candidates the most expensive non-preemptible advertising time at cheaper non-pre-emptive rates. Mitchell and Dole's bills also ask for five hours of free time for Senate candidates.

Others are not as pleased with the record. Mark Bolke, PD of KRXY-AM-FM (Y108) Denver, says he is "not rushing into [the song] based on emotion, because after emotion

'After emotion wears off, it's still just another song'

wears off, it's still just another song." And Waldron adds, "I wasn't that impressed with it as a piece of music. It's just too darn similar to 'We Are The World.'"

Houston's "Star Spangled Banner" continues to generate top 40 airplay. The day after the ceasefire, KXYQ Portland, Ore., began airing a custom mix of the song with bits of President George Bush's Feb. 27 end-of-the-war

speech cut in. PD Jim Ryan says "It's our No. 1 song by a 10 to one margin."

NETWORK SPECIALS

The networks ran several post-war special programs. ABC Radio Network's American Agenda special "When Johnny And Janie Come Marching Home," aired March 6. "Good Morning America's" Charles Gibson hosted the live call-in show, which focused on the issues surrounding the return of the troops.

Meanwhile, CBS Radio Networks ran a two-hour "National Telephone Forum on the Persian Gulf War" March 3. The special, which consisted of viewpoints from war experts and listener calls, was hosted by CBS Radio reporter Randy Riddle.

Assistance in preparing this story was provided by Craig Rosen in Los Angeles.

Modern Rock Tracks

Compiled from commercial and college radio airplay reports.					ARTIST
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
1	5	—	2	★★ NO. 1 ★★ LOSING MY RELIGION WARNER BROS. LP CUT	R.E.M. 1 week at No. 1
2	1	1	9	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
3	2	2	9	THIS LOVE RCA 2754	DANIEL ASH
4	3	3	6	I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS
5	6	6	5	UNBELIEVABLE EMI 56209	EMF
6	4	5	8	WHEN IT BEGAN SIRE LP CUT/REPRISE	THE REPLACEMENTS
7	7	7	6	SADENESS PART 1 CHARISMA 4-98864	ENIGMA
8	12	12	5	VALERIE LOVES ME MERCURY LP CUT	MATERIAL ISSUE
9	9	13	5	REACH THE ROCK I.R.S. LP CUT	HAVANA 3 A.M.
10	10	14	4	HOW MUCH IS ENOUGH IMPACT 54028/MCA	THE FIXX
11	8	4	9	ALL THIS TIME A&M 1541	STING
12	11	11	6	X,Y & ZEE RCA 2763	POP WILL EAT ITSELF
13	14	8	7	BITTER TEARS ATLANTIC 4-87760	INXS
14	15	16	6	DRIVE THAT FAST A&M LP CUT	KITCHENS OF DISTINCTION
15	16	18	4	NATIVE SON SIRE LP CUT/WARNER BROS.	THE JUDYBATS
16	13	10	7	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
17	20	23	5	NOVEMBER COMES ARISTA LP CUT	THE HOLLOW MEN
18	18	26	3	DETONATION BOULEVARD ELEKTRA LP CUT	SISTERS OF MERCY
19	25	—	2	UNREAL WORLD EPIC LP CUT	THE GODFATHERS
20	NEW	1	1	OUR FRANK SIRE LP CUT/REPRISE	MORRISSEY
21	NEW	1	1	THE PERSON YOU ARE SIRE LP CUT/REPRISE	JOHN WESLEY HARDING
22	24	22	7	GREY MATTER ATLANTIC LP CUT	AN EMOTIONAL FISH
23	17	9	11	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
24	23	28	4	BED OF ROSES EPIC LP CUT	SCREAMING TREES
25	NEW	1	1	THE SOUL CAGES A&M LP CUT	STING
26	21	20	7	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
27	22	19	5	TIL I AM MYSELF AGAIN EAST WEST LP CUT	BLUE RODEO
28	26	21	5	ALICE EVERYDAY SIRE 2-21767/WARNER BROS.	BOOK OF LOVE
29	19	15	6	OBSCURITY KNOCKS LONDON 869 314-4/PLG	THE TRASH CAN SINATRAS
30	30	29	3	DE-LUXE 4.A.D. LP CUT/REPRISE	LUSH

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

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. 9 To 5, Dolly Parton, RCA
2. Keep On Loving You, REO Speedwagon, EPIC
3. Woman, John Lennon, GEFEN
4. The Best Of Times, Styx, A&M
5. I Love A Rainy Night, Eddie Rabbitt, ELEKTRA
6. Crying, Don McLean, MILENNIUM
7. Rapture, Blondie, CHRYSALIS
8. The Winner Takes It All, ABBA, ATLANTIC
9. Hello Again, Neil Diamond, CAPITOL
10. Celebration, Kool & the Gang, DE-LITE

POP SINGLES—20 Years Ago

1. One Bad Apple, Osmonds, MGM
2. Me And Bobby McGee, Janis Joplin, COLUMBIA
3. For All We Know, Carpenters, A&M
4. Just My Imagination (Running Away With Me), Temptations, GORDY
5. She's A Lady, Tom Jones, PARROT
6. Mama's Pearl, Jackson 5, MOTOWN
7. Proud Mary, Ike & Tina Turner, LIBERTY
8. Have You Ever Seen The Rain, Creedence Clearwater Revival, FANTASY
9. Doesn't Somebody Want To Be Wanted, Partridge Family, BELL
10. If You Could Read My Mind, Gordon Lightfoot, REPRISE

TOP ALBUMS—10 Years Ago

1. Hi Infidelity, REO Speedwagon, EPIC
2. Paradise Theater, Styx, A&M
3. The Jazz Singer, Neil Diamond, CAPITOL
4. Double Fantasy, John Lennon/Yoko Ono, GEFEN
5. Zenyatta Mondatta, Police, A&M
6. Crimes Of Passion, Pat Benatar, CHRYSALIS
7. Autoamerican, Blondie, CHRYSALIS
8. Greatest Hits, Kenny Rogers, LIBERTY
9. Captured, Journey, COLUMBIA
10. Celebrate, Kool & the Gang, DE-LITE

TOP ALBUMS—20 Years Ago

1. Pearl, Janis Joplin, COLUMBIA
2. Soundtrack, Love Story, PARAMOUNT
3. Chicago III, COLUMBIA
4. Various Artists, Jesus Christ Superstar, DECCA
5. Tumbleweed Connection, Elton John, UNI
6. Abraxas, Santana, COLUMBIA
7. Love Story, Andy Williams, COLUMBIA
8. Cry Of Love, Jimi Hendrix, REPRISE
9. Pendulum, Creedence Clearwater Revival, FANTASY
10. Stony End, Barbra Streisand, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. Guitar Man, Elvis Presley, RCA
2. Angel Flying Too Close To The Ground, Willie Nelson, COLUMBIA
3. Wandering Eyes, Ronnie McDowell, EPIC
4. Texas Women, Hank Williams Jr., ELEKTRA/CORB
5. Thirty-Nine And Holding, Jerry Lee Lewis, ELEKTRA
6. Do You Love As Good As You Look, Bellamy Brothers, WARNER/CORB
7. Drifter, Sylvia, RCA
8. You're The Reason God Made Oklahoma, David Frizzell and Shelly West, WARNER/VIVA
9. Old Flame, Alabama, RCA
10. Killin' Time, Fred Knoblock and Susan Anton, SCOTTI BROS.

SOUL SINGLES—10 Years Ago

1. Don't Stop The Music, Yarbrough & Peoples, MERCURY
2. Burn Rubber, Gap Band, MERCURY
3. It's A Love Thing, Whispers, SOLAR
4. All American Girls, Sister Sledge, COTILLION
5. Thighs High, Tom Browne, ARISTA/GRP
6. Watching You, Slave, COTILLION
7. I Ain't Gonna Stand For It, Stevie Wonder, TAMLA
8. Sukiyaki, A Taste Of Honey, CAPITOL
9. Together, Tierra, BOARDWALK
10. Fantastic Voyage, Lakeside, SOLAR

Growth Of Children's Networks Stunted As Recession Continues To Cast Dark Shadow

LOS ANGELES—There's no doubt the recession is taking its toll on the business. In recent weeks, the **Progressive Radio Network's** adult alternative format, **The Breeze**, and the upstart and innovative children's **Imagination Station Network** halted operations. At press time, the future of a third network, **FNN Business Radio**, was uncertain in the wake of the recent sale of the **Financial News Network** to **General Electric's Consumer News and Business Channel**.

On Feb. 27, the **Imagination Station Network** shut down, but chairman **Matthew Leibowitz**, who is a senior partner of a Miami-based communications law firm, insists the network isn't dead yet. It has, he claims, only suspended operations for an indefinite period, while Leibowitz searches for financial backing.

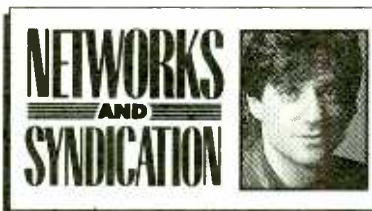
"Ultimately what went wrong was the recession," he says. "We proved that kids listened to the radio and like listening to the radio when it provides something of interest for them and meets their needs. We were also able to prove beyond any doubt that there are sufficient local advertisers for local affiliates."

Leibowitz feels the network was on the verge of breaking through with national advertisers. "The crux of the problem is financing," he says. "Last year there was a total

absence of new financing for start-up businesses."

Leibowitz is optimistic that if the economy turns around, the **Imagination Station Network** will be given a new lease on life. "We'll come back," he says. "The idea is just too damn good."

The current climate isn't much rosier for the two other children's networks. Philadelphia-based **Kid-**



by Craig Rosen

waves **Radio Network** has yet to hit the airwaves, while the Minneapolis-based **Children's Radio Network** counts flagship **WWTC** (Radio Ahhs) as its only affiliate. **WWTC** VP of sales **Denny Manrique** maintains that business is strong at the flagship, and he expects seven to 12 affiliates to sign on by year's end.

The recent demise of **The Breeze**, which called it quits after it was unable to find a new satellite carrier, strongly suggests that today's fragile economy can only support the most traditional of formats. Last

year, **Satellite Music Network** decided to drop its adult-alternative **Wave** format and replace it with **Lee Abrams' Classic Rock**.

As for the future of **FNN Business Radio Network**, which is a joint venture between **Unistar Radio Networks** and **FNN**, **Unistar** co-chairman **Nick Verbitsky** is optimistic. "It's a great product and an ongoing successful situation in the radio business," he says. "I don't see anything happening that would prevent the radio thing from continuing."

AROUND THE INDUSTRY

CBS Radio Network has a full slate of **NCAA** postseason basketball coverage on tap. At 7 p.m. (EST) Sunday (10) the network will air "Selection Sunday," a three-hour live call-in show announcing the 64 teams to receive **NCAA** tournament bids. On Saturday (16), tournament coverage is scheduled to start with second-round action. That will be followed by the **Final Four** series and **National Championship** live from the **Hoosier Dome** in **Indianapolis** April 1. The big event will be previewed with "Eve Of The Final Four," another three-hour call-in show, set for 9 p.m. (EST) March 29. **CBS** will also provide coverage of the women's tournament games March 30-31.

Unistar presents "The Byrds: A (Continued on page 20)

CANADIAN RADIO CONFAB MULLS IMPACT OF BROADCAST-RULE CHANGES

(Continued from page 10)

for both the regulatory Canadian Radio-television and Telecommunications Commission and the Canadian Assn. of Broadcasters that even those issuing such salvos joked about "sucking up" to the **CAB** and **CRTC**.

But broadcasters still have a want list. Shortly after lauding the **CRTC** move as "a decision for better radio in Canada," **CAB** president **Michael McCabe** made it clear that he saw the changes as "merely the beginning" of radio deregulation.

Several panelists bemoaned the dearth of Canadian product available to **AC** stations. **Rogers Broadcasting** VP **Sandy Sanderson** announced that his soft **ACs**, **CKKS** Vancouver and **CHFI** Toronto, would toughen up Sept. 1 simply because there was so little soft **AC** music available. Group head **Bob Redmond** went as far as soliciting musicians in the audience to approach **Redmond Radio's** subsidiary label **RPI Records** with appropriate **AC** music.

There was also concern by some audience members that the departure of several esoteric programming categories would spell doom for Canadian syndicators, many of whom geared their programs to their requirements. But panelists felt that the ongoing fiscal crisis faced by small-market Canadian broadcasters and the presence of a 15%-spoken-word requirement would open new markets, especially since there were parallel complaints by small-market **PDs** about their inability to produce spoken-word broadcasting.

Finally, several panelists noted

that the new regulations did nothing to solve the teen erosion problem. Researcher **John Yerxa** drew applause when he suggested that Canadian radio be able to "give [teens] what they want." Standard Radio president **Gary Slight** added that "WMJQ Buffalo, N.Y., has 23%-24% of [Toronto] teen listening [and] not because they're better broadcasters." Ironically, **WMJQ** announced a switch to hot **AC** several days later.)

Panelists by and large denied that Canadians would see "wholesale changes" at their radio stations Sept. 1. But **Slight** did think such changes would take place in such markets as **Edmonton, Alberta**, "where you have [album rock **CIRK**] **K97** and four **ACs**. In certain markets, people who are third or fourth [in a format] can switch."

MORNINGS BECOME ELECTRIC

This was a relatively downbeat **Record** conference, something that reflects directly on the recession that Canadian broadcasters and retailers are going through. As **Record** publisher **David Farrell** put it in his opening remarks, "A lot has changed since we gathered as an industry last year... There was an industry last year."

Attendance at this year's conference was down from about 750 people last year to 600, largely because of the shift in venue to Vancouver from the usual **Toronto**. And one of the subjects of discussion at this year's "Day In The Life Of A **PD**" panel was time management for **PDs** who

suddenly found themselves programming both halves of an **AM/FM** combo, something that applied to two of the three panelists.

Perhaps the most praised session was a morning-show panel that was elevated from the usual "dueling jocks" fare because of the presence of **KIIS** Los Angeles morning producer **Jack Silver**, who offered both nuts-and-bolts advice for morning shows (e.g., using differently colored sheets of paper) and some candid insight on the inner workings of the **KIIS** morning show.

Asked, for instance, about the schedule that has **Rick Dees** alternating between **TV**, morning show, and a syndicated weekly countdown, **Silver** said that **Dees'** "attention is [now] toward **TV**" and that his job was to serve as "an anchor" that made it easy for **Dees** to come in and do the morning show.

Silver was also asked about the "risks" of male/female morning teams, an apparent reference to the sexual discrimination suit filed by former **KIIS** morning show partner **Liz Fulton**. "The risks are those zany lawsuits everyone knows so well," he shot back.

Without mentioning **Fulton** by name, **Silver** went on to say that a morning show "was not a sexist situation, but when you talk about sleeping in the nude [something that had been cited earlier as a morning-show topic], it gets sexy and dirty." He also praised **Fulton's** replacement, **Ellen K.**, because she "can handle" that sort of banter.

Hot Hits in Tokio

Week of February 24, 1991

- 1 All This Time Sting
- 2 All True Man Alexander O'Neal
- 3 Gonna Make You Sweat C & C Music Factory
- 4 Because I Love You Stevie B.
- 5 Someday Mariah Carey
- 6 Coming Out Of The Dark Gloria Estefan
- 7 Around The Way Girl L.L. Cool J
- 8 Being Boring Pet Shop Boys
- 9 Temple Of Love Harriet
- 10 I'm Not In Love Will To Power
- 11 Do The Bartman The Simpsons
- 12 The First Time Surface
- 13 Let's Go Round Again Yell!
- 14 Love Will Never Do Janet Jackson
- 15 Show Me The Way Styx
- 16 Innuendo Queen
- 17 Try Me Jeannine Guay
- 18 Stone Cold Gentleman Ralph Tresvant
- 19 Move (Dance All Night) Slam Slam
- 20 Chasin' The Wind Chicago
- 21 Don't Hold Back Your Love Daryl Hall John Oates
- 22 Get Here Delta Adams
- 23 My Side Of The Bed Susanna Hoffs
- 24 I Don't Know Anybody Else Black Box
- 25 Just Another Dream Cathy Dennis
- 26 Rescue Me Madonna
- 27 Ponta De Lanza Africano Umbabarauma
- 28 Cry For Help Rick Astley
- 29 Love Makes Things Happen Pebbles
- 30 I Don't Want To Say Goodnight Planet J
- 31 A Little Ain't Enough David Lee Roth
- 32 Right Here, Right Now Jesus Jones
- 33 Sensitivity Ralph Tresvant
- 34 Play That Funky Music Vanilla Ice
- 35 Love Story Wa Totsuzenni Kazumasa Oda
- 36 This Must Be Heaven Omar Chandler
- 37 Here Comes The Hammer M.C. Hammer
- 38 Disappear Inxx
- 39 Power Of Love Deee-Lite
- 40 The Girl From Ipanema Lia
- 41 Public Servant Todd Rundgren
- 42 Anything Is Possible Debbie Gibson
- 43 Too Much Kissing Senseless Things
- 44 Don't Quit Caron Wheeler
- 45 High Enough Damn Yankees
- 46 Do Me Right Guy
- 47 I'll Give All My Love To You Keith Sweat
- 48 I Don't Have The Heart James Ingram
- 49 Madonna Mihaaru Koshi
- 50 Peeping Tom Koma Koma Club

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

4	5	Tara Kemp, Hold You Tight
5	9	Hi-Five, I Like The Way (The Kissing)
6	1	Father M.C., I'll Do 4 U
7	1	Ball Biv Devoe, When Will I See You S
8	25	Rude Boys, Written All Over Your Face
9	13	Monie Love, It's A Shame
10	10	Janet Jackson, State Of The World
11	14	Enigma, Sadness Part 1
12	12	Tracie Spencer, This House
13	6	Another Bad Creation, Iesha
14	16	Alexander O'Neal, All True Man
15	21	Ralph Tresvant, Stone Cold Gentleman
16	17	Harriet, Temple Of Love
17	18	Anita Baker, Fairytale
18	19	Too Short, Short But Funky
19	20	Deee-Lite, E.S.P.
20	22	Salt-N-Pepa, Do You Want Me
21	24	Lisette Melendez, Together Forever
22	26	C&C Music Factory Feat. Freedom Willi
23	23	D.J. Quik, Born And Raised In Compto
24	27	Johnny Gill, Wrap My Body Tight
25	11	Timmy T., One More Try
26	29	Sheila E., Sex Cymbal
27	EX	Daisy Dee, Crazy
28	EX	Gang Starr, Who's Gonna Take The Weig
29	15	Oleta Adams, Get Here
30	EX	Bungo Boys, How To Dance
31	EX	Mariah Carey, I Don't Wanna Cry
32	EX	Gloria Estefan, Coming Out Of The Dar
33	EX	Amy Grant, Baby Baby
34	EX	Londonbeat, I've Been Thinking About
35	EX	Trinity Love, Love Me Forever Or Love Me N
36	EX	Jasmine Guy, Another Like My Lover
37	EX	Cathy Dennis, Touch Me (All Night Lon
38	EX	The Family Stand, Sweet Liberation

SILVER



1	2	Celine Dion, Where Does My Heart Beat
2	1	Mariah Carey, Someday
3	5	Whitney Houston, All The Man That I N
4	3	L.L. Cool J., Around The Way Girl
5	4	After Heat Of The Moment
6	15	Gloria Estefan, Coming Out Of The Dar
7	3	Timmy T., One More Try
8	6	Madonna, Rescue Me
9	6	C&C Music Factory Feat. Freedom Willi
10	11	Tracie Spencer, This House
11	13	Maxi Priest, Just A Little Bit Longer
12	5	Warrant, I Saw Red
13	14	Tara Kemp, Hold You Tight
14	16	Oleta Adams, Get Here
15	17	Janet Jackson, State Of The World
16	19	Londonbeat, I've Been Thinking About
17	18	Sling, All This Time
18	22	Rick Astley, Cry For Help
19	21	Father M.C., I'll Do 4 U
20	27	Another Bad Creation, Iesha
21	28	Robert Palmer, Mercy Mercy Me (The Ec
22	23	Alas, Waiting For Love
23	12	George Michael, Mother's Pride
24	25	The Cover Girls, Funk Boutique
25	26	Susanna Hoffs, My Side Of The Bed
26	29	Wilson Phillips, You're In Love
27	31	Stevie B, I'll Be By Your Side
28	30	Gerardo, Rico Suave
29	A29	Cathy Dennis, Touch Me (All Night Lon
30	33	Bingo Boys, How To Dance
31	32	Amy Grant, Baby Baby
32	EX	Lisette Melendez, Together Forever
33	34	Enigma, Sadness Part 1
34	35	The Party, That's Why
35	A35	Red Stewart, Rhythm Of My Heart
36	A	Extreme, More Than Words
37	EX	Alexander O'Neal, All True Man

96.1 FM

1	4	Madonna, Rescue Me
2	2	Timmy T., One More Try
3	3	Mariah Carey, Someday
4	5	Sting, All This Time
5	6	Gloria Estefan, Coming Out Of The Dar
6	10	Lisette Melendez, Together Forever
7	9	Tara Kemp, Hold You Tight
8	9	Londonbeat, I've Been Thinking About
9	13	Enigma, Sadness Part 1
10	17	Janet Jackson, State Of The World
11	1	Whitney Houston, All The Man That I N
12	15	Another Bad Creation, Iesha
13	19	Wilson Phillips, You're In Love
14	16	Stevie B, I'll Be By Your Side
15	20	Father M.C., I'll Do 4 U
16	12	C&C Music Factory Feat. Freedom Willi
17	18	Bingo Boys, How To Dance
18	11	Celine Dion, Where Does My Heart Beat
19	32	C&C Music Factory Feat. Freedom Willi
20	21	Surface, The First Time
21	26	Vanilla Ice, I Love You
22	28	Gerardo, Rico Suave
23	24	Alexander O'Neal, All True Man
24	24	Keith Sweat, I'll Give All My Love To
25	24	Cathy Dennis, Touch Me (All Night Lon
26	33	Shawn Christopher, Another Sleepless
27	29	Susanna Hoffs, My Side Of The Bed
28	30	Ralph Tresvant, Stone Cold Gentleman
29	34	Rick Astley, Cry For Help
30	36	Robert Palmer, Mercy Mercy Me (The Ec
31	37	Roxette, Joyride
32	38	Tevin Campbell, Round And Round
33	EX	Amy Grant, Baby Baby
34	35	Oleta Adams, Get Here
35	36	Safire, Made Up My Mind
36	39	The Cover Girls, Funk Boutique
37	EX	The Party, That's Why
38	EX	Rod Stewart, Rhythm Of My Heart
39	A40	Hi-Five, I Like The Way (The Kissing)
40	A	Keith Sweat, I'll Give All My Love To
41	EX	Elisa Fiorillo, Ooh This I Need
42	EX	Harriet, Temple Of Love



1	1	Gloria Estefan, Coming Out Of The Dar
2	2	Mariah Carey, Someday
3	4	Styx, Show Me The Way
4	5	Celine Dion, Where Does My Heart Beat
5	11	Sling, All This Time
6	8	C&C Music Factory Feat. Freedom Willi
7	9	Taylor Dane, I Know The Feeling
8	11	Black Box, Ghost Box
9	10	Tara Kemp, Hold You Tight
10	14	Timmy T., One More Try
11	13	Whitney Houston, All The Man That I N
12	13	Madonna, Rescue Me
13	18	Robert Palmer, Mercy Mercy Me (The Ec
14	17	Janet Jackson, State Of The World
15	19	Wilson Phillips, You're In Love
16	20	Voices That Care, Voices That Care
17	3	Oleta Adams, Get Here
18	12	Janet Jackson, Love Will Never Do (Wi
19	22	Londonbeat, I've Been Thinking About
20	24	Tracie Spencer, This House
21	26	The Outfield, For You
22	27	Stevie B, I'll Be By Your Side
23	27	Roxette, Joyride
24	28	Rick Astley, Cry For Help
25	25	Alas, Waiting For Love
26	EX	Whitney Houston, The Star Spangled Ba
27	EX	Gerardo, Rico Suave
28	A28	Amy Grant, Baby Baby
29	A29	Red Stewart, Rhythm Of My Heart
30	A30	Tevin Campbell, Round And Round
31	A	Riff, My Heart Is Failing Me
32	EX	Susanna Hoffs, My Side Of The Bed

1	1	Timmy T., One More Try
2	2	Mariah Carey, Someday
3	3	Mariah Carey, I Don't Wanna Cry
4	2	C&C Music Factory Feat. Freedom Willi
5	5	Gloria Estefan, Coming Out Of The Dar
6	10	Lisette Melendez, Together Forever
7	7	Whitney Houston, All The Man That I N
8	12	Trinity Love, Love Me Forever Or Love Me N
9	9	Surface, The First Time
10	14	Enigma, Sadness Part 1
11	13	Gerardo, Rico Suave
12	8	Black Box, I Don't Know Anybody Else
13	18	On The Edge, Desert Storm
14	6	Johnny D, We Can't Go On This Way
15	16	Pat & Mick, Use It Up And Wear It Out
16	20	Madonna, Rescue Me
17	17	Vanilla Ice, Satisfaction
18	22	The Cover Girls, Funk Boutique
19	19	Styx, Show Me The Way
20	23	Another Bad Creation, Iesha
21	30	Whitney Houston, The Star Spangled Ba
22	27	Londonbeat, I've Been Thinking About
23	11	Black Box, Ghost Box
24	29	Disco Rick & The Dogs, Your Mama's On
25	28	C&C Music Factory Feat. Freedom Willi
26	15	The Cover Girls, Don't Stop Now
27	35	Poison Clan, Dance All Night
28	EX	Nyasia, Now & Forever
29	32	L.L. Cool J., Around The Way Girl
30	30	Nas-T-Boy, What I'm Feeling
31	26	Gris Club, Heart To Break The Heart
32	34	Stevie B, I'll Be By Your Side
33	EX	Safire, Made Up My Mind
34	EX	Guy's Next Door, I've Been Waiting For
35	33	Cathy Dennis, Just Another Dream
36	A	Tara Kemp, Hold You Tight
37	A	Bingo Boys, How To Dance
38	A	Voices That Care, Voices That Care
39	A	New Kids On The Block, Call It What Y
40	EX	Cathy Dennis, Touch Me (All Night Lon
41	EX	Chris Isaak, Wicked Game
42	EX	Celine Dion, Where Does My Heart Beat
43	EX	Vanilla Ice, I Love You
44	EX	Shawn Christopher, Another Sleepless

1	2	Enigma, Sadness Part 1
2	4	Mariah Carey, Someday
3	5	L.L. Cool J., Around The Way Girl
4	7	C&C Music Factory Feat. Freedom Willi
5	6	Madonna, Rescue Me
6	3	Timmy T., One More Try
7	13	Gerardo, Rico Suave
8	8	Tevin Campbell, Round And Round
9	10	Londonbeat, I've Been Thinking About
10	12	Tracie Spencer, This House
11	10	Father M.C., I'll Do 4 U
12	9	Oleta Adams, Get Here
13	16	Another Bad Creation, Iesha
14	15	Tara Kemp, Hold You Tight
15	17	Whitney Houston, All The Man That I N
16	18	Janet Jackson, State Of The World
17	18	Amy Grant, Baby Baby
18	19	Surface, The First Time
19	21	Lisette Melendez, Together Forever
20	21	Gloria Estefan, Coming Out Of The Dar
21	23	Salt-N-Pepa, Do You Want Me
22	23	Michelle, Something In My Heart
23	24	Hi-Five, I Like The Way (The Kissing)
24	25	The Cover Girls, Funk Boutique
25	26	C&C Music Factory Feat. Freedom Willi
26	27	Digital Underground, Same Song
27	28	Ralph Tresvant, Stone Cold Gentleman
28	29	Ralph Tresvant, Sensitivity
29	A30	Ovinyls, I Touch Myself
30	A	Vicious Bass, Drop The Bass
31	A	Harriet, Temple Of Love
32	EX	Monie Love, It's A Shame
33	EX	Cathy Dennis, Touch Me (All Night Lon
34	EX	Alexander O'Neal, All True Man
35	EX	Vanilla Ice, I Love You



1	2	Enigma, Sadness Part 1
2	4	Mariah Carey, Someday
3	5	L.L. Cool J., Around The Way Girl
4	7	C&C Music Factory Feat. Freedom Willi
5	6	Madonna, Rescue Me
6	3	Timmy T., One More Try
7	13	Gerardo, Rico Suave
8	8	Tevin Campbell, Round And Round
9	10	Londonbeat, I've Been Thinking About
10	12	Tracie Spencer, This House
11	10	Father M.C., I'll Do 4 U
12	9	Oleta Adams, Get Here
13	16	Another Bad Creation, Iesha
14	15	Tara Kemp, Hold You Tight
15	17	Whitney Houston, All The Man That I N
16	18	Janet Jackson, State Of The World
17	18	Amy Grant, Baby Baby
18	19	Surface, The First Time
19	21	Lisette Melendez, Together Forever
20	21	Gloria Estefan, Coming Out Of The Dar
21	23	Salt-N-Pepa, Do You Want Me
22	23	Michelle, Something In My Heart
23	24	Hi-Five, I Like The Way (The Kissing)
24	25	The Cover Girls, Funk Boutique
25	26	C&C Music Factory Feat. Freedom Willi
26	27	Digital Underground, Same Song
27	28	Ralph Tresvant, Stone Cold Gentleman
28	29	Ralph Tresvant, Sensitivity
29	A30	Ovinyls, I Touch Myself
30	A	Vicious Bass, Drop The Bass
31	A	Harriet, Temple Of Love
32	EX	Monie Love, It's A Shame
33	EX	Cathy Dennis, Touch Me (All Night Lon
34	EX	Alexander O'Neal, All True Man
35	EX	Vanilla Ice, I Love You



1	2	Styx, Show Me The Way
2	3	George Michael, Mother's Pride
3	4	Madonna, Rescue Me
4	5	Sting, All This Time
5	6	Alas, Waiting For Love
6	7	Celine Dion, Where Does My Heart Beat
7	8	Gloria Estefan, Coming Out Of The Dar
8	9	Chicago, Chasin' The Wind
9	10	Wilson Phillips, You're In Love
10	11	Whitney Houston, All The Man That I N
11	12	Robert Palmer, Mercy Mercy Me (The Ec
12	13	Janet Jackson, State Of The World
13	16	Oleta Adams, Get Here
14	17	Londonbeat, I've Been Thinking About
15	18	Tara Kemp, Hold You Tight
16	19	Mariah Carey, Someday
17	20	Susanna Hoffs, My Side Of The Bed
18	21	Tracie Spencer, This House
19	22	Stevie B, I'll Be By Your Side
20	23	Roxette, Joyride
21	24	Amy Grant, Baby Baby
22	25	C&C Music Factory Feat. Freedom Willi
23	26	Jellyfish, Baby's Coming Back
24	27	Tracie Spencer, This House
25	28	Riff, My Heart Is Failing Me
26	29	Cinderella, Heartbreak Station
27	30	Cathy Dennis, Touch Me (All Night Lon
28	31	The Triplets, You Don't Have To Go Ho
29	A29	Keith Sweat, I'll Give All My Love To
30	A30	Red Stewart, Rhythm Of My Heart
31	A31	Rod Stewart, Rhythm Of My Heart
32	A32	Tevin Campbell, Round And Round



1	1	Mariah Carey, Someday
2	2	Styx, Show Me The Way
3	3	Timmy T., One More Try
4	4	Celine Dion, Where Does My Heart Beat
5	5	Whitney Houston, All The Man That I N
6	8	Gloria Estefan, Coming Out Of The Dar
7	10	Londonbeat, I've Been Thinking About
8	6	Surface, The First Time
9	9	Bad Company, If You Needed Somebody
10	11	Tracie Spencer, This House
11	12	L.L. Cool J., Around The Way Girl
12	15	Janet Jackson, State Of The World
13	14	Enigma, Sadness Part 1
14	15	Oleta Adams, Get Here
15	18	Wilson Phillips, You're In Love
16	17	Susanna Hoffs, My Side Of The Bed
17	19	Stevie B, I'll Be By Your Side
18	20	Roxette, Joyride
19	21	Tevin Campbell, Round And Round
20	22	Robert Palmer, Mercy Mercy Me (The Ec
21	23	The Rembrandts, Just The Way It Is, B
22	25	Alas, Waiting For Love
23	25	Tara Kemp, Hold You Tight
24	27	C&C Music Factory Feat. Freedom Willi
25	EX	Gerardo, Rico Suave
26	EX	Amy Grant, Baby Baby
27	A	Ovinyls, I Touch Myself
28	A	Extreme, More Than Words
29	A	Rod Stewart, Rhythm Of My Heart
30	A	Cinderella, Heartbreak Station
31	EX	Harriet, Temple Of Love

EX	EX	Bingo Boys, How To Dance
EX	EX	Stella, Signs
EX	EX	Ralph Tresvant, Stone Cold Gentleman
EX	EX	Winger, Easy Come Easy Go



1	2	Styx, Show Me The Way
2	3	Janet Jackson, Love Will Never Do (Wi
3	6	Celine Dion, Where Does My Heart Beat
4	4	Bad Company, If You Needed Somebody
5	8	Whitney Houston, All The Man That I N
6	9	Damn Yankees, High Enough
7	12	Wilson Phillips, You're In Love
8	1	Surface, The First Time
9	13	Alas, Waiting For Love
10	15	Mariah Carey, Someday
11	12	Don't Stop Now, Sure Lookin'
12	7	C&C Music Factory Feat. Freedom Willi
13	17	Warrant, I Saw Red
14	10	The Outfield, For You
15	11	Breathe Featuring David Gasper, Does
16	18	Oleta Adams, Get Here
17	16	Winger, Miles Away
18	22	Tara Kemp, Hold You Tight
19	24	Testa, Signs
20	21	Madonna, Rescue Me
21	23	Gloria Estefan, Coming Out Of The Dar
22	26	Sling, All This Time
23	30	Janet Jackson, State Of The World
24	27	Rick Astley, Cry For Help
25	28	Tracie Spencer, This House
26	31	Amy Grant, Baby Baby
27	29	The Rembrandts, Just The Way It Is, B
28	A28	Stevie B, I'll Be By Your Side
29	32	Londonbeat, I've Been Thinking About
30	35	The Black Crowes, She Talks To Angels
31	33	Robert Palmer, Mercy Mercy Me (The Ec
32	34	Cathy Dennis, Touch Me (All Night Lon
33	A33	The Triplets, You Don't Have To Go Ho
34	EX	Neilson, After The Rain
35	EX	Gerardo, Rico Suave



1	5	Styx, Show Me The Way
2	1	Stevie B, Because I Love You (The Pos
3	7	Celine Dion, Where Does My Heart Beat
4	3	Whitney Houston, All The Man That I N
5	2	Surface, The First Time
6	4	Elton John, You Gotta Love Someone
7	8	Damn Yankees, High Enough
8	10	Bette Midler, From A Distance
9	16	Janet Jackson, Love Will Never Do (Wi
10	16	Sling, All This Time
11	11	Mariah Carey, Someday
12	9	Will To Power, I'm Not In Love
13	25	Timmy

Billboard's

PD of the week

Julie Stevens
KEEN San Jose, Calif.



IN THE TOP 50 markets, only two country AMs beat their FM competition. One is WDAF Kansas City, Mo. The other is KEEN San Jose, Calif.

WDAF, the legendary "Flatlands Godzilla," holds to double digits even as rival KFKF Kansas City comes into its own. KEEN, on the other hand, had been back and forth between the low one-share range and the mid-tens last year. And even before FM rival KRTY came to town, it just looked like one of those AMs that was going to erode to nothing eventually.

But in the fall Arbitron, KEEN was up 1.2-3.4 12-plus, making it 10th in the market. KRTY was down 2.6-1.3. KSAN San Francisco, which had a three share in the South Bay nine months ago, was off 1.9-1.7.

KRTY, which played 12 in a row with a relatively modern, up-tempo music mix, was held off by a traditional-leaning AM that plays two album cuts an hour, does no callout, and whose image artists include Jerry Jeff Walker and Chris LeDoux. PD/promotions director Julie Stevens repeatedly attributes this to divine intervention. GM Kit Snell, a major force behind KEEN's music, puts it slightly differently: "We have an irrational love for music based on irrational information and we carry on as if we could win."

Snell, who has been involved with KEEN in some form for 25 years, was 4 years old when his father and two other partners signed it on in 1947. He was GM for the last 11 years and PD for four years before that. His brother, Steve, is GM of co-owned easy listening outlet KBAY. Stevens started in 1978 at age 19, stayed until 1987, then returned from KJOI Los Angeles when longtime PD John Betancourt stepped down last year to concentrate on mornings.

To set itself apart from KRTY, KEEN billed itself—briefly—as the station that was "too damn country for FM." "We've tried different musical attacks trying to sound different from KRTY and still try to appeal to as many country fans as we can, and we're still experimenting," Snell says.

To that end, KEEN lets its jocks go into the station's 2,000-cut gold library for requests. Snell scours current albums for cuts like Michael Martin Murphey's "Tie A Knot In The Devil's Tail" or Vince Gill's "Rita Ballou" or James House's "Here's To You." He also uses LeDoux and Jerry Jeff cuts as other country PDs use Garth Brooks or Clint Black. "It astounds me how many people we play can't get a record deal but still sell out when they come to town," says Stevens.

Conversely, Snell won't play a number of pop-leaning titles. He isn't playing the current Restless Heart single. He didn't play Dan Seals' "Good Times." And he says he's suspicious of any chart record that doesn't sell albums. "Label people get tense about Kit," Stevens says. "He'll go to the wall on a song and

[MD] Richard Ryan and I will let him because he's usually right. But they say, 'At least he's consistent,' and he is."

This is KEEN in late nights: Rodney Crowell, "She's Crazy For Leaving"; Tammy Wynette, "Stand By Your Man"; Tim Mensey, "Too Close To Tulsa"; Shenendoah, "I Got You"; Willie Nelson, "10 With A 2"; Mickey Gilley, "Don't The Girls All Get Prettier At Closing Time"; Becky Hobbs, "Little Hunk Of Heaven"; Foster & Lloyd, "What Do You Want From Me This Time"; Doug Stone, "These Lips Don't Know How To Say Goodbye"; K.T. Oslin, "Cornell Crawford"; Alabama, "Down Home"; Ronstadt/Parton/Harris, "To Know Him Is To Love Him"; Faron Young, "Hello Walls"; Waylon Jennings, "The Eagle"; Marsha Thornton, "The Grass Is Greener."

The success of Jerry Jeff or Asleep At The Wheel on KEEN reflects, to an extent, the legacy of KFAT—the legendary San Jose progressive country outlet that became top 40 KWSS in 1983. ("It's amazing how much publicity KFAT still gets in the local paper," Snell says. "There was a story a year ago when they sold off their record library.") But while Snell acknowledges a connection, he is also quick to point out that KEEN "doesn't sound like KHIP or KPIG," two nearby FM successors to KFAT. "We just go far enough off the mainstream to give us a slightly different sound," he says.

KEEN had some TV in the fall, although far less than KSAN, according to market observers. It runs a handful of 10-second spots on a local network affiliate and some 30s featuring Reba McEntire, Black, and Jerry Jeff on area cable. Stevens also cites two fall promotions, a Thanksgiving-in-October show with Persian Gulf troop dedications taped a month early so it would clear the Saudi censors in time, and a toy collection drive at a city event that brought KEEN a lot of local attention and 'absolutely got people to tune in who hadn't in a long time.'

KEEN's heaviest sharing is with other AMs: 45% of its cume with country AM KNEW, 35% with oldies KOFY, 28% with KOIT. It shares 23% of its listeners with KRTY. As for why that station hasn't kicked in sooner, Snell blames "a tremendous turnover in staff and management during the start. I think they had their best ratings when they first came on the air and were still on the satellite."

"They're really slick and we're just not and never will be," says Stevens. "I'm out with listeners all the time and the thing I get back is 'their jocks are really impressed with themselves, they don't want to spend time with us. You'll come out and have a drink with us.' That may just be perception, but perception is reality in this case."

SEAN ROSS

From Soldiers To Soda, Promos Grab NAB Awards

NEW YORK—The National Assn. of Broadcasters has announced the nine winners of its annual "Best of the Best" radio promotion contest. Large-, medium-, and small-market winners were selected from among NAB members for 1990 campaigns in the areas of community service, station enhancement, and sales promotions. Not surprisingly in a year dominated by the Persian Gulf situation, troop-support promotions took three of the top prizes.

The large-market community-service winner is WCAO/WXYV Baltimore, which won for "Project L.I.F.E." (Literacy Is For Everyone), an on-air adult-literacy project that benefited an estimated 200 people. The medium-market winner is WUSY Chattanooga, Tenn., which displayed support for the troops by inviting listeners to line bridges and overpasses into and out of the city to salute the 101st Airborne as it passed through town. WKXL-AM-FM Concord, N.H., whose FM recently signed off as a modern rock outlet, wins the small-market award for the environmental game and conservation plan known as "This Island Earth."

In the station-enhancement category, WRDU Raleigh, N.C., is the large-market winner for its "create your own commercial" contest. The promotion capitalized on the success of the ABC-TV show "America's Funniest Home Videos" by having listeners create their own spots for the station. The success of WRDU's campaign inspired similar promotions across the country.

KBFX Anchorage, Alaska, takes the medium-market station-enhancement prize for "desert fox." The station sold specially designed T-shirts in pairs, with one earmarked for a designated service person in the Persian Gulf. The small-market winner is WIRD/WLPW Lake Placid, N.Y., whose "radio from home" campaign included dedicating an hour of music to each local soldier in the Gulf.

Sales-promotion winners include KRBE Houston, which wins the large-market award for its "Pepsi Texas Chill Out." Participants took a blind taste test of soda and received cards entitling them to discounts at various retailers and theaters. The "fantasy car giveaway" at KWNZ Reno, Nev., which encouraged car dealers to spend \$2,000 worth of advertising on the station, takes medium-market honors.

KLAW Lawton, Okla., earns the small-market sales award for its tribute to Fort Sill, the local Army field artillery center. The station aired sponsor-supported facts, history, and trivia questions about the fort along with citizen salutes.

IDEA MILL: TAME YOURSELF

People for the Ethical Treatment of Animals has released a benefit album, "Tame Yourself," on the Rhino New Artists label and will support the disc with radio promotions through the spring. WHFS Washington, D.C., KDGE Dallas, and KROQ Los Angeles were among the first stations to tie in with PETA by sending listeners to an album-release party Feb. 28 at New York's Hard Rock

Cafe. Among PETA's plans for future radio promotions are a series of fur-amnesty days, where people would be encouraged to donate their fur coats to PETA, and radio-sponsored vegetarian picnics.

WCRZ (Cars 108) Flint, Mich., marked George Washington's birthday by "washing tons" of cars and clothes. On-air contest winners were awarded gift certificates for local car washes and dry-cleaners. They were also registered for the grand prize of a washer and dryer.

Promotions & Marketing



by Phyllis Stark

KIIS Los Angeles marked the start of the city's mandatory water-rationing program by hosting a waterless pool party. KIIS staffers distributed specially designed magnets listing water-conservation tips. WBCN Boston is collecting pennies for Boston's homeless and the American Red Cross at more than 200 retail locations in the area. The promotion's slogan is "start making cents with WBCN."

New York-based consultant Walter Sabo and the marketing firm of Trout & Ries have inked a deal licensing the latter's trademarked marketing package "Market Positioning Technologies" to Sabo, who will make it available to radio for the first time. The package includes marketing training sessions, consulting, research, TV spot production, and advertiser seminars.

PRO-MOTIONS

Jeffrey Oddo has been named promotion director of WWDB Philadelphia. He previously held the same position at a local nightclub. Cindy Rucker has been named marketing director of KSRR (Star 93)/KONO-AM-FM San Antonio, Texas. She was previously director of sales promotion for KABB-TV. Vicki Mano is the new promotion director at KDON Monterey, Calif. She was national sales assistant at KIIS.

NETWORKS

(Continued from page 19)

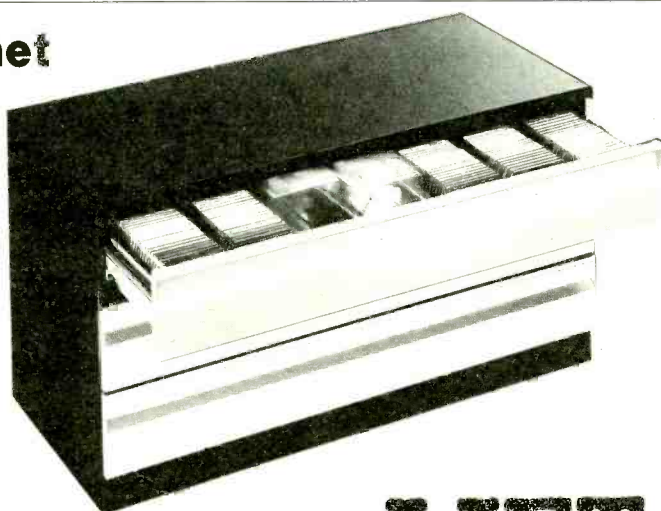
Three-hour Radio Reunion," hosted by WYSP Philadelphia personality Ed Sciak, during the weekend of March 15-17.

Global Satellite Network's "Rockline" is making an effort to increase the live-music quotient on its weekly show, says associate producer Gregg Steele. On its recent March 4 show, Todd Rundgren played his controversial ode to North Carolina Sen. Jesse Helms, appropriately titled "Jesse," live in the studio. The Rembrandts also performed live.

Murray/Walsh Radio Programming has made its four-hour crossover "Supermixx" available on a barter basis.

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Billboard®
FOR WEEK ENDING MARCH 16, 1991

TOP R&B ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ No. 1 ★ ★	
1	1	3	16	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
(2)	4	5	7	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
3	2	2	16	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
4	3	1	16	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
(5)	5	4	15	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT
(6)	8	11	37	MARIAH CAREY ▲ ⁴ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
(7)	12	13	6	DIGITAL UNDERGROUND TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE
8	7	8	24	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
9	6	6	11	ICE CUBE ● PRIORITY 7230* (6.98)	KILL AT WILL
10	10	7	50	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON
11	11	10	53	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
12	9	9	14	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
13	13	14	10	C&C MUSIC FACTORY ● COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
14	14	12	38	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
(15)	18	25	5	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
(16)	19	22	17	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
17	15	15	16	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
18	17	18	30	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
19	16	16	43	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
(20)	22	38	4	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
(21)	25	28	15	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
(22)	27	30	6	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
23	23	26	17	SPECIAL GENERATION BUST IT/CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
24	21	17	24	PEBBLES MCA 10025 (9.98)	ALWAYS
25	20	21	46	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
(26)	30	35	17	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
27	28	20	16	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
28	26	23	19	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!
29	29	27	25	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
30	24	19	30	VANILLA ICE ▲ ⁷ SBK 95325 (9.98)	TO THE EXTREME
31	31	24	17	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
32	32	34	34	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
33	33	33	17	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
34	34	29	76	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
35	36	32	31	BLACK BOX RCA 2221 (9.98)	DREAMLAND
(36)	43	56	4	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
37	35	31	31	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
38	39	41	17	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
39	37	36	22	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
40	38	40	24	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
41	41	42	63	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
(42)	46	46	10	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
43	44	44	47	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
44	40	37	16	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
(45)	47	49	7	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
(46)	58	—	2	BWP NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES
47	45	43	20	CANDYMAN ● EPIC 46947* (9.98 EQ)	AIN'T NO SHAME IN MY GAME
(48)	67	—	2	ANOTHER BAD CREATION MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
(49)	53	57	6	DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE

50	42	39	15	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
51	50	48	21	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS
52	49	47	9	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
53	51	51	11	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
54	48	45	23	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
(55)	76	83	4	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
56	55	52	16	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
57	57	58	8	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE-WHO
(58)	66	75	4	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS
(59)	60	64	6	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
(60)	68	79	19	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
61	52	53	29	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
(62)	63	63	8	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
63	54	50	22	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
64	56	54	29	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
65	64	61	23	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
66	65	62	21	CARON WHEELER EMI 93497 (9.98)	UK BLAK
(67)	72	66	5	M.C. TWIST LETHAL BEAT 104 (8.98)	BAD INFLUENCE
(68)	74	80	4	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
69	62	59	23	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
(70)	78	92	3	GERARDO INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO
71	59	55	26	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
(72)	80	89	3	MAGGOTRON JAMARC 9003/PANDISC (9.98)	BASS PLANET PARANOIA
73	75	84	4	THE MALEMAN MUSCLE SHOALS 2207/MALACO (8.98)	FIRST CLASS MALE
74	71	67	8	MARVIN GAYE MOTOWN 6311* (39.98)	MARVIN GAYE COLLECTION
75	82	86	3	STETSASONIC TOMMY BOY 1024 (9.98)	BLOOD, SWEAT & NO TEARS
76	83	76	14	GERALD ALBRIGHT ATLANTIC 82087* (9.98)	DREAM COME TRUE
77	73	70	20	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
78	61	60	7	2 IN A ROOM CHARISMA 91594* (9.98)	WIGGLE IT
(79)	NEW ►		1	ONE CAUSE ONE EFFECT BUST IT 94847/CAPITOL (9.98)	DROP THE AXXE
80	69	65	13	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
81	88	94	3	LAKIM SHABAZZ TUFF CITY 0571 (8.98)	THE LOST TRIBE OF SHABAZZ
82	87	71	31	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
83	86	82	27	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
84	70	69	40	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
85	77	90	9	VARIOUS ARTISTS PRIORITY 7993 (9.98)	EXPLICIT RAP
(86)	95	88	10	CRIMINAL NATION COLD ROCK 70240/NASTYMIX (8.98)	RELEASE THE PRESSURE
87	79	72	24	TAKE 6 REPRISE 25892* (9.98)	SO MUCH 2 SAY
88	81	85	13	MOVEMENT EX COLUMBIA 46894 (9.98 EQ)	MOVEMENT EX
89	84	73	20	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
90	89	78	11	VARIOUS ARTISTS A&M 5339* (9.98)	JAM HARDER
91	92	87	40	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
(92)	RE-ENTRY		41	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
93	93	77	15	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
(94)	NEW ►		1	AMERICA'S MOST WANTED TRIAD 007 (8.98)	CRIMINALS
95	97	91	17	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
(96)	NEW ►		1	GRANDDADDY I.U. COLD CHILLIN' 26341/REPRISE (9.98)	SMOOTH ASSASSIN
97	85	74	25	SAMUELLE ATLANTIC 82130* (9.98)	LIVING IN BLACK PARADISE
(98)	NEW ►		1	PROFESSOR X 4TH & B'WAY 444 033/ISLAND (9.98)	YEARS OF THE 9, ON THE BLACKHAND SIDE
99	90	81	18	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
100	96	97	36	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME

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

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All The Producer She Needs. The dynamic duo of Whitney Houston and producer Narada Michael Walden, who have previously racked up four No. 1 pop singles, caught up with one another recently. No doubt, they're smiling about the No. 1 R&B status of their recent collaboration, "All The Man That I Need."

Confab Hip To Evolution Of Hip-Hop Offers African-American View Of Genre

BY GIL GRIFFIN

WASHINGTON, D.C.—The hip-hop community met at an unprecedented summit Feb. 21-23 at Washington, D.C.'s Howard Univ.—a traditional bastion of African-American intellectual and political activity.

The conference, "Hip-Hop At Its Crossroads: Seizing The Cultural Initiative," drew influential hip-hop artists, major record-company executives, college students, and an estimated 650 members of the general public. Registrants paid between \$25 and \$35 for a series of panels that provided information about the nuts and bolts of the music industry and an intensely African-American view of the status of

hip-hop in America.

The feeling that hip-hop has been culturally co-opted by the mainstream was a prominent theme during the confab. At the opening session, "Seizing The Cultural Initiative: An Artists' Perspective," several panelists spoke to this idea.

"Hip-hop music is in crisis," declared Harry Allen, Public Enemy publicist. According to the panel, this crisis is due to black artists losing economic and decision-making control of the music they created to the "white corporate structure" of major labels.

Sister Souljah, new member of Public Enemy, asserted that as a first step toward reclaiming hip-hop, blacks should use that traditional moniker instead of the label "rap," which, she says, has become a corporate label. "We need to describe our own music on our own terms," she said. "It's important that we seize hip-hop from the white people who stole it from us."

Other panelists intimated that hip-hop was being weakened by inside forces. At the two-hour "Women In The Music Industry" session, artists and record executives charged that sexism in the music industry, including male hip-hop artists whose lyrics degrade women, divide the hip-hop community. "The standards are still double for sisters," said Sharon Heyward, senior VP/GM, black music, Virgin Records. "A strong man in the music business is called a 'mover,' but a strong woman in the music business is called a 'bitch.' We need to gain equal control of the music industry."

Virgin rapper Harmony, meanwhile, addressed the difficulties female artists have in shaping and controlling their own images and dealing with male-imposed beauty standards. "Females are still dictated to by men," she said, "and women must be strong enough to assert themselves. A lot of [black male] artists use only long-haired, light-skinned sisters in their videos. What's wrong with dark-skinned sisters?"

As expected, the "Bitches,

Skeezers And Hoes" panel attracted the largest audience, as 600 people filled the Blackburn Ballroom. As emotional and introspective as the event was, it would have been more provocative and heated had recording artists and scheduled panelists Bitches With Problems and Hoe's Wit' Attitude appeared. Scheduling conflicts were cited for their absence.

Panelist Brigitte M. Moore, assistant to Tommy Boy president Monica Lynch and of the Hip-Hop Women's Progressive Movement,

"There's no such thing as a solo artist in this business. You need an all-star team"

observed: "[Those groups] not showing speaks louder than anything they could have said if they were here. They say they're empowering women, but they won't even be around two years from now."

In discussing the use of derogatory terms toward black women, panelist Souljah intimated that the negative portrayal of black women in some male rappers' lyrics stems from an inferiority complex, due most likely to a history of assimilation in America. "We reject African thinking and the idea that we are African people," she said. "In [precolonial] Africa, men and women complemented each other, but now we've embraced the values of Europeans."

While Souljah, Moore, and April Silver (Howard Univ. Student Assn. president) shared the female perspective, rappers Doug E. Fresh, Two Kings In A Cypher, and Warlord Akil Allah of Defiant Giants provided the male view. Fresh related his own experiences with male sexism while on tour, saying: "I never got used to it. A 'bitch' and a 'nigger' are the same thing: Disrespectful. We've got to change our mentality." His com-

(Continued on page 28)

Soul Train Awards Are Right On Track 5th Annual Event Promises More 'Magic Moments'

YOU KNOW YOU GOT SOUL: The fifth annual Soul Train Music Awards, to be held Tuesday (12), will have many of the same elements as the previous four shows. The event will be held at the Shrine Auditorium in Los Angeles, it will be syndicated by Tribune Entertainment, it will be hosted by **Dionne Warwick**, **Luther Vandross**, and **Patti LaBelle** (the trio's third time hosting), and the MC will be its founder and producer, **Don Cornelius**. It promises to pack the same punch of celebrity presenters, exciting performances, and grateful thank-you speeches by the hottest acts in popular music today. And it continues to be one of the single most anticipated awards events within the R&B/rap music industry.

"We're not planning anything special," says Cornelius. "Hopefully, we're moving straight ahead in what we've been able to accomplish: delivering a couple of hours of satisfaction. Our first obligation in that regard is the viewing public, but we also have a large responsibility to the creative community. They tell me that this is the show they look forward to—they think of it as theirs."

Cornelius talks in terms of delivering a handful of "magic moments" during each show. Anticipated high points will be the presentation of special awards: a Heritage Award presentation to writer/performer **Smokey Robinson** and a **Sammy Davis Jr.** Award to **M.C. Hammer**, who will open the show. Also scheduled to perform are a regrouped **New Edition**, **Lisa Stansfield**, **James Ingram**, **En Vogue**, **L.L. Cool J**, the **Whispers**, and **Keith Sweat**.

"We may have the opportunity of welcoming **James Brown** home in a situation of being the first to do so in this forum, where there is a large live audience as well as a large TV audience," says Cornelius, who has been in contact with Soul Brother No. 1, released on parole from a South Carolina prison Feb. 27. "What we shoot for with the awards is that there are one to two magic moments within each program. I think we can count on the entrance of James Brown onto the stage just to wave hello as being one of those moments."

PUT THE RHYTHM IN IT: Last week's anecdotal coverage of the Sony Entertainment-sponsored R&B

Foundation's Pioneer Awards neglected to name all of the honorees: posthumously to the late Congressman **George Mickey Leland** and to his aide, **Patrice Johnson**; songwriter **Doc Pomus**; the **Five Keys**; **Maxine Brown**; **Al Hibbler**; **Curtis Mayfield**; **Albert King**; **Jimmy McCracklin**; **Sam Moore**; and a legend award to **Ray Charles**.

PUT THE WOMEN IN IT: The eye these days is on women who rap, and it's about time. **Silk City Entertainment** plans to present "Sisters In The Name Of Rap," a three-hour pay-per-view and home video event, most likely to be taped in late April at the Apollo Theatre and featuring more than 20 top female acts. A national tour is expected to follow. This event is being put together by the same production



by Janine McAdams

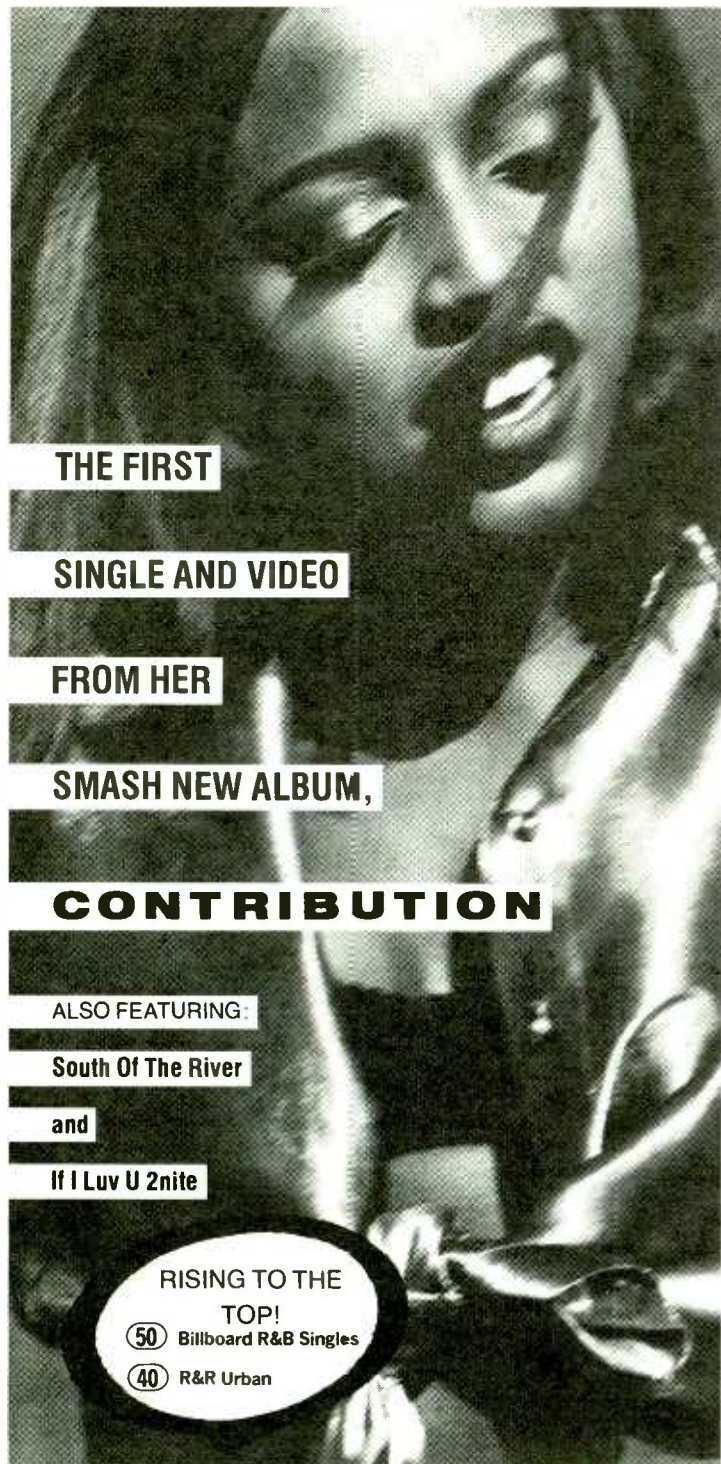
company that organized "Rapmania: A Salute To The 15th Anniversary Of Hip-Hop," the bicoastal PPV event taped April 6, 1990. The organizers plan to donate proceeds from this event to a charity for abused and battered women and children. For more info, contact Silk City c/o Banner Artists at 212-581-6908.

AND THE BEAT GOES ON: It was two years ago that the Stop The Violence Movement was formed and subsequently released the near-platinum-selling "Self-Destruction" single, which benefited the National Urban League. Many of rap's top artists—including **Public Enemy**, **Boogie Down Productions**, **Stetsasonic**, **Tone Loc**, **Doug E. Fresh**, **Kool Moe Dee**, **MC Lyte**, **Heavy D.**, **Just-Ice**, and many others—participated in the project, which has also yielded a longform video and a book, "Overcoming Self-Destruction." The single, which was passed over by the Grammy nominating committee, was a unifying force within the hip-hop community and drew attention to the fact that rap artists do not condone violence. But that single and the related projects are by no means the end of the STVM. A fund-raising anniversary reception is currently being planned, though no date has been confirmed as yet. Watch this space for more details.



April Silver, president of the Howard Univ. Student Assn., gets a turn at the mike during the controversial "Bitches, Skeezers And Hoes: A Look At The Portrayal Of Women In Music" panel at Howard's recent hip-hop conference. At left is Sister Souljah, recording artist and member of Public Enemy; at right is Brigitte M. Moore, Tommy Boy rep and founder of the Hip-Hop Women's Progressive Movement. (Photo: Kenneth Rance)

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Hot R&B Singles Sales & Airplay™

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

		SALES		HOT R&B POSITION
THIS WEEK	LAST WEEK	TITLE	ARTIST	
1	2	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	1
2	5	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	2
3	3	ALL SEASON	LEVERT	6
4	6	DON'T LET ME DOWN	O'JAYS	3
5	1	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	8
6	4	THIS HOUSE	TRACIE SPENCER	12
7	7	SOMEDAY	MARIAH CAREY	4
8	10	ALL TRUE MAN	ALEXANDER O'NEAL	5
9	9	HOLD YOU TIGHT	TARA KEMP	9
10	12	DO ME AGAIN	FREDDIE JACKSON	7
11	15	GOLD DIGGER	EPMD	15
12	16	WRAP MY BODY TIGHT	JOHNNY GILL	10
13	11	HERE COMES THE HAMMER	M.C. HAMMER	17
14	13	FAIRY TALES	ANITA BAKER	14
15	8	SOMETHING IN MY HEART	MICHEL'LE	19
16	21	STONE COLD GENTLEMAN	RALPH TRESVANT	13
17	26	ANOTHER LIKE MY LOVER	JASMINE GUY	16
18	24	GETTING BACK INTO LOVE	GERALD ALSTON	18
19	25	ALL OF ME	BIG DADDY KANE FEATURING BARRY WHITE	20
20	33	LET'S CHILL	GUY	11
21	14	IESHA	ANOTHER BAD CREATION	29
22	18	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	26
23	23	TREAT 'EM RIGHT	CHUBB ROCK	44
24	29	IT'S A SHAME (MY SISTER)	MONIE LOVE	21
25	17	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	37
26	19	GET HERE	OLETA ADAMS	45
27	32	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	23
28	20	I CAN'T TELL YOU WHY	HOWARD HEWETT	48
29	36	MY HEART IS FAILING ME	RIFF	28
30	35	TEMPLE OF LOVE	HARRIET	27
31	22	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	36
32	31	DO YOU WANT ME	SALT-N-PEPA	32
33	40	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	25
34	—	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	24
35	—	IS IT GOOD TO YOU	WHISPERS	22
36	—	DANCE ALL NIGHT	POISON CLAN	53
37	—	THANX 4 THE FUNK	THE BOYS	31
38	—	SHORT BUT FUNKY	TOO SHORT	42
39	30	AROUND THE WAY GIRL	L.L. COOL J	65
40	—	SPARK OF LOVE	SPECIAL GENERATION	46

		AIRPLAY		HOT R&B POSITION
THIS WEEK	LAST WEEK	TITLE	ARTIST	
1	1	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	1
2	5	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	2
3	3	DON'T LET ME DOWN	O'JAYS	3
4	4	SOMEDAY	MARIAH CAREY	4
5	6	ALL TRUE MAN	ALEXANDER O'NEAL	5
6	9	LET'S CHILL	GUY	11
7	10	DO ME AGAIN	FREDDIE JACKSON	7
8	12	WRAP MY BODY TIGHT	JOHNNY GILL	10
9	11	HOLD YOU TIGHT	TARA KEMP	9
10	7	ALL SEASON	LEVERT	6
11	2	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	8
12	15	STONE COLD GENTLEMAN	RALPH TRESVANT	13
13	16	ANOTHER LIKE MY LOVER	JASMINE GUY	16
14	18	SAME SONG	DIGITAL UNDERGROUND	—
15	17	GETTING BACK INTO LOVE	GERALD ALSTON	18
16	8	FAIRY TALES	ANITA BAKER	14
17	20	IS IT GOOD TO YOU	WHISPERS	22
18	21	IT'S A SHAME (MY SISTER)	MONIE LOVE	21
19	22	ALL OF ME	BIG DADDY KANE FEATURING BARRY WHITE	20
20	24	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	25
21	23	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	24
22	40	WHATEVER YOU WANT	TONY! TONI! TONE!	33
23	28	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	23
24	26	I WILL ALWAYS LOVE YOU	TROOP	34
25	14	THIS HOUSE	TRACIE SPENCER	12
26	35	STATE OF THE WORLD	JANET JACKSON	—
27	34	ALL I WANT IS YOU	SURFACE	35
28	31	TEMPLE OF LOVE	HARRIET	27
29	33	TELL ME	THE WOOTEN BROTHERS	30
30	32	GOLD DIGGER	EPMD	15
31	13	SOMETHING IN MY HEART	MICHEL'LE	19
32	25	HERE COMES THE HAMMER	M.C. HAMMER	17
33	36	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	38
34	—	CALL ME	PHIL PERRY	41
35	39	THANX 4 THE FUNK	THE BOYS	31
36	—	BACKYARD	PEBBLES (WITH SALT-N-PEPA)	43
37	37	BLUE (IS THE COLOUR OF PAIN)	CARON WHEELER	40
38	—	I'M DREAMIN'	CHRISTOPHER WILLIAMS	39
39	19	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	26
40	—	MY HEART IS FAILING ME	RIFF	28

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC	
72	AIN'T FOUND THE RIGHT ONE YET (Big Citv, ASCAP/Syco 'M' Up, ASCAP)	37	Reid, BMI/Ron Miller, ASCAP/Bridgeport, BMI)
75	AIN'T NO SUNSHINE (Interior, BMI)	62	GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civillies, ASCAP) HL
35	ALL I WANT IS YOU (Colgems-EMI, ASCAP/Multi Culler, ASCAP)	17	HEAD OVER HEELS (Shaman Drum, BMI/Sun Face, ASCAP)
81	ALL NIGHT BLUE (Muscle Shoals, BMI)	56	HERE COMES THE HAMMER (Bust-It, BMI) CLM
20	ALL OF ME (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM	66	HERE WE GO (Virgin, ASCAP/Cole-Civillies, ASCAP/RBG-Dome, ASCAP) HL
6	ALL SEASON (Trycpe, BMI/Willesden, BMI)	9	HIGH (Virgin Songs, BMI/Buffalo Music Factory, BMI)
8	ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	9	HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)
5	ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	48	I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
16	ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP)	76	I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL
23	ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco Mix Club, ASCAP/WB, ASCAP) WBM	57	I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)
65	AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	29	IESHA (Biv Ten, ASCAP/Diva One, ASCAP)
91	BABY DON'T CRY (Angel Notes, ASCAP/Warner-Tamerlane, BMI) WBM	93	IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP)
43	BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP)	63	IF MY BROTHER'S IN TROUBLE (Virgin, ASCAP/Copyright Control)
74	BETTER PART OF ME (EMI April, ASCAP/Colgems-EMI, ASCAP)	2	I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
99	BLACK PARADISE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	85	I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Colaba, BMI) WBM/HL
40	BLUE (IS THE COLOUR OF PAIN) (MCA, ASCAP/Virgin, ASCAP/Orange Tree, ASCAP/EMI Blackwood, BMI)	36	I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Sony, ASCAP/Maestro B., ASCAP) WBM
86	BOOMERANG (EMI Blackwood (Canada), BMI/Soundtown, PROCAN/Chipkar, BMI/Watchdog, CAPAC)	39	I'M DREAMIN' (FROM NEW JACK CITY) (H-Naja, BMI/La Sab, BMI)
41	CALL ME (Pundit, BMI)	22	IS IT GOOD TO YOU (Azian, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
47	CHEAP TALK (MCA, ASCAP/BMG, ASCAP)	21	IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP
80	COME ON, LET'S MOVE IT (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)	38	IT SHOULD'VE BEEN YOU (Ted-On, BMI)
61	COMING OUT OF THE DARK (Foreign Imparted, BMI) CPP	84	IT'S SOMETHIN' (Irving, ASCAP/Foster Frees, BMI/Almo, ASCAP/Rutland Road, ASCAP)
50	CONTRIBUTION (Virgin Songs, BMI/Cool Banana, BMI/Boneless, BMI/M. Roman, BMI/Slice Meister, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP)	69	I WANNA COME BACK HOME (Dillard, BMI/Rainbow, ASCAP)
70	COSMIC LOVE (Boston International, ASCAP)	34	I WILL ALWAYS LOVE YOU (Disguise, ASCAP/Platinum Gold, ASCAP/Diva One, ASCAP)
53	DANCE ALL NIGHT (Pac Jam, BMI)	95	JUST US TWO (EMI April, ASCAP/Midnight Magnet, ASCAP/Reesofgs, ASCAP)
68	DON'T THAT MEAN SOMETHING (Almo, ASCAP) CPP	79	LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)
7	DO ME AGAIN (MCA, ASCAP/Bush Burnin', ASCAP/Dia, ASCAP)	11	LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
3	DON'T LET ME DOWN (WE, BMI/Dwaine Duane, BMI)	55	LOVE MAKES THINGS HAPPEN (Kear, BMI/Sony Epic/Solar, BMI)
96	DO YOU REALLY WANT IT (Zomba, ASCAP/Rudy Holland, ASCAP/On The Fritz, ASCAP)	88	LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
32	DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	59	MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Irving, ASCAP/Def Jam, ASCAP) CPP
14	FAIRY TALES (All Baker's, BMI/Delvon, BMI/Montique/Virgin, BMI) CPP	90	MERCY MERCY ME (THE ECOLOGY) /I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP
98	THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	77	MIDNITE LOVER (Bust-It, BMI)
45	GET HERE (WB, ASCAP/Rutland Road, ASI:AP) WBM	28	MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knighty Night, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
18	GETTING BACK INTO LOVE (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	24	NEVER BEEN IN LOVE BEFORE (Left Handed, ASCAP/Ackee, ASCAP)
15	GOLD DIGGER (Pariken, ASCAP/Full Keel, BMI/Bert	25	NO MATTER WHAT YOU DO (EMI April,

"NAKED"



Nicki Richards exposes a new side of funk on a fly new single. From the forthcoming debut album

NAKED (TO THE WORLD).

This is one artist we can surely say you'll be seeing a lot more of.

Produced by Lenny White

Co-Produced by Nicki Richards

Management: Leslie Kirby, Sooze Wall, Steven Scott/Kirby Scott Mgmt.



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TERRI ROSSI'S RHYTHM SECTION

RECORD-BREAKING RECORDS: It took 18 weeks, one week longer than it took "Real Love" by Skyy to get to No. 1. Richard Nash, senior VP of Atlantic Records, and his staff held radio week after week until "Written All Over Your Face" by the Rude Boys made it to the top of the Hot R&B Singles chart. The single has reports from 109 stations, including a new listing from WNOV Milwaukee at No. 4. And it has No. 1 reports from 53 stations (not including the six No. 1 reports that were held in place from stations that reported frozen playlists). "Written" has achieved 91% of the maximum radio points available (most records achieve No. 1 with well under that percentage in radio-only points). Since this single started out as a sleeper from the album, the staff had to work that much harder to maintain it on radio. Congratulations to all!

CONTENDERS: All the records in the top five are bulleted. "I Like The Way (The Kissing Game)" by Hi-Five (Jive) has maintained a strong pace and now has 110 stations, as WMMJ Washington, D.C., adds it to its playlist. It moves up 5-2 in both its radio and retail rankings. Eighty-five stations show upward playlist movement and 15 list it at No. 1.

As an update for those of you following the late adds on "Don't Let Me Down" by the O'Jays (EMI), two of the three outstanding stations added this single last week—WHQT Miami and WJMH Greensboro, N.C. This week's radio points continue to increase, even though it is held in place in rank. It has No. 1 reports from 10 stations and retail has begun to surge.

FRESH AND EXCITING: "I Don't Want To Lose Your Love" by B Angie B (Bust It) received adds from 37 stations and misses this week's Power Pick/Airplay award by 20 points. The Bust It and Capitol Records promotion teams went all-out on this one and the single has activity at 73 stations. Some of the new reports are from WOWI Norfolk, Va.; WWDM Columbia, S.C.; WZHT Montgomery, Ala.; WYLD-FM New Orleans; KMJQ Houston; and KKBK Los Angeles. "Through" by Victoria Wilson-James (Epic) makes a strong impact at radio and gains new reports from 18 stations, including WBLK Buffalo, N.Y.; WVEE Atlanta; WWWZ Charleston, S.C.; KMJQ Houston; and KMJM St. Louis.

DETAILS, DETAILS: "All True Man" by Alexander O'Neal (Tabu) closes out radio as it gets listings at WJMH Greensboro, N.C., and WMMJ Washington, D.C. It is No. 1 at KQXL Baton Rouge, La., and WLOU Louisville, Ky. "Do Me Again" by Freddie Jackson (Capitol) is one station away from closing out the country. It gains a report from KSOL San Francisco.

BIG NUMBERS: Many records got double-digit radio activity this week. "Contribution" by Mica Paris (Island) is on 83 stations, gaining 19, including WHJX Jacksonville, Fla.; KIPR Little Rock, Ark.; WBLX-FM Mobile, Ala.; and WUJM Charleston, S.C. "Sex Cymbal" by Sheila E. (Paisley Park) is on 82 stations, gaining 18 new reports, including WXYV Baltimore; KIPR Little Rock; WTLC Indianapolis; and WAMO Pittsburgh. "Serious" by LaRue (RCA) is on 82 stations, gaining 12, including WHQT Miami; WZFX Fayetteville, N.C.; and WMXD Detroit.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 110 REPORTERS	TOTAL ON
IF MY BROTHER'S IN TROUBLE					
JEFFREY OSBORNE ARISTA	10	18	33	61	62
I DON'T WANT TO LOSE...					
B ANGIE B CAPITOL	5	14	18	37	73
SHE'S DOPE!					
BELL BIV DEVOE MCA	6	9	16	31	58
IT'S SOMETHIN'					
LALAH HATHAWAY VIRGIN	3	7	18	28	29
FACES					
RUN D.M.C. PROFILE	3	4	14	21	21
CONTRIBUTION					
MICA PARIS ISLAND	0	6	13	19	83
HERE WE GO					
C&C MUSIC FACTORY COLUMBIA	2	6	11	19	61
SEX CYMBAL					
SHEILA E. WARNER BROS.	5	7	6	18	82
THROUGH					
VICTORIA WILSON-JAMES EPIC	2	5	11	18	55
WITH YOU					
TONY TERRY EPIC	7	3	6	16	24

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.

1990 GRAMMY • BEST R&B VOCAL PERFORMANCE

Compositions

T O N . A . R . A . S .

My heartfelt thanks for honoring "Compositions" with this prestigious award.

Many thanks to:

Earl Klugh

Nathan East

Greg Phillingaines

Steve Ferrone

Ricky Lawson

Sugar Ray Leonard

Donnie Simpson

Barry Eastmond

Kenny Kirkland

Buddy Williams

Francisco Sentino

Birney Grudman



Gerrard Smerek

Daryl Gustamachio

Fred Law

Milton Kahn

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Elektra Records

W.E.A.

*A great song.
A remarkable singer.*

*He's a vocal
powerhouse and a
passionate songwriter
-- we've got the sultry
single to prove it.
A song that goes to the
heart of the matter, and
matters of the heart.
"Kissing You," the
debut single from the
forthcoming Qwest LP,
Make Time For Love.*

*The voice you've
been waiting
for.*

"Kissing You"
The New Single

KEITH
washington

Produced by Keith Washington and Trey Stone
From the debut album Make Time For Love

Management: Sherwin Bash



©1991 Qwest Records

BMI

salutes



Maxine Brown



Jimmy McCracklin



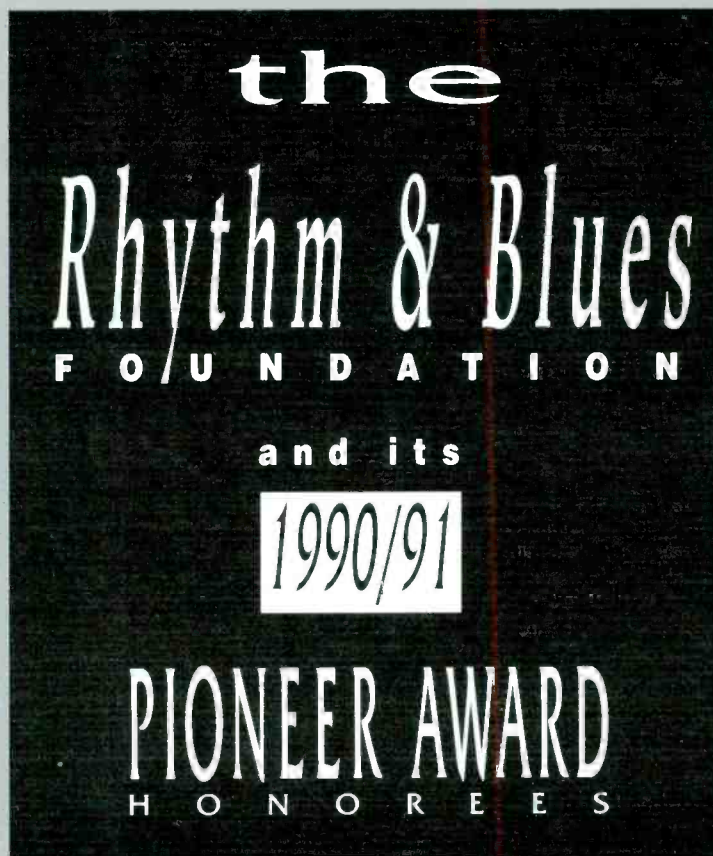
Ray Charles



Curtis Mayfield



Albert King



The Five Keys



Sam Moore



Doc Pomus



The Spaniels

And The 1989 Pioneer Award Honorees
Lavern Baker Charles Brown Ruth Brown The Clovers
Etta James Little Jimmy Scott Percy Sledge Mary Wells

**We are proud to have supported the careers
of these distinguished songwriters and artists**



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
①	2	3	8	SOMEDAY COLUMBIA 44-73560 1 week at No. 1	◆ MARIAH CAREY
②	4	5	6	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG	◆ CATHY DENNIS
3	1	1	8	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
④	7	13	4	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
⑤	6	12	6	IT'S A SHAME WARNER BROS. PROMO	MONIE LOVE
6	5	4	9	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
⑦	11	24	4	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA	◆ LONDONBEAT
⑧	13	17	7	YOU THINK YOU KNOW HER EXILE 74002/NASTMIX	◆ CAUSE & EFFECT
⑨	12	20	7	ALL WE GOT REPRISE 0-21734/WARNER BROS	MICHAEL MCDONALD
10	3	2	9	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
⑪	15	18	5	KID GET HYPED RCA 2769-1-RD	DESKEE
⑫	16	21	5	DO YOU WANNA DANCE CARDIAC 3-4008	◆ BROTHER MAKES 3
13	10	14	4	UMBABARAUMA ELEKTRA 0-66583	AMBITIOUS LOVERS
⑭	42	—	2	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY
⑮	39	—	2	RESCUE ME SIRE 0-19490/WARNER BROS.	MADONNA
16	8	8	9	FUNK BOUTIQUE EPIC 49-73650	THE COVER GIRLS
17	17	15	6	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	◆ TARA KEMP
⑮	22	34	4	WHERE LOVE LIVES ARISTA IMPORT	ALISON LIMMERICK
19	20	23	5	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
⑳	23	28	4	ANTHEM RCA 2775-1-RD	N-JOI
21	9	7	9	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
★ ★ ★ Power Pick ★ ★ ★					
⑫	50	—	2	STRIKE IT UP RCA 2792-1-RD	BLACK BOX
⑫	25	30	5	HOW LONG TOMMY BOY TB-966	INFORMATION SOCIETY
⑫	36	—	2	UNBELIEVABLE EMI V-56209	◆ EMF
25	19	6	13	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
⑫	32	38	7	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
⑫	33	40	3	ALICE EVERYDAY SIRE 0-21767/WARNER BROS	BOOK OF LOVE
28	18	11	11	PSYCHE OUT MUTE 0-66579	◆ MEAT BEAT MANIFESTO
⑫	30	49	3	NAIVE WAX TRAX 9160	KMFDM/THRILL KILL KULT
⑫	37	37	3	SAME SONG TOMMY BOY PROMO	DIGITAL UNDERGROUND
31	29	31	4	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER
32	24	16	11	GOOD TIME RADIKAL RECORDS RAD-1	S.I.N. FEATURING CLAUDJA BARRY
★ ★ ★ Hot Shot Debut ★ ★ ★					
⑫	NEW ►		1	STATE OF THE WORLD A&M PROMO	JANET JACKSON
34	14	9	17	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
35	26	26	7	DRINK ON ME PROFILE PRO-7321	◆ TEULE
36	27	19	10	WHITE RABBIT MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
⑫	47	—	2	MOVIN' QUALITY VL-15157-1	LEE MARROW
38	44	—	2	MADE UP MY MIND MERCURY 878 785 1	◆ SAFIRE
39	41	44	3	LUV DANCIN' STRICTLY RHYTHM 1220	THE UNDERGROUND SOLUTION FEAT. JASMINE
40	40	39	5	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
41	21	10	16	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
42	38	35	7	TOGETHER FOREVER COLUMBIA 44 73630	◆ LISETTE MELENDEZ
⑫	NEW ►	1		X,Y & ZEE RCA 2763	POP WILL EAT ITSELF
⑫	NEW ►	1		ELVIS IS DEAD EPIC 49-73677	LIVING COLOUR
⑫	NEW ►	1		THIS LOVE RCA 2754	DANIEL ASH
46	46	46	5	HOUSEWORKS COOLTEMPO V-23645/CHRYSALIS	JAZZ GOT SOUL
47	35	29	13	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
48	45	32	19	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
49	28	22	13	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021 7441 1	◆ JANET JACKSON
50	34	25	13	SIN TVT 2617-1	◆ NINE INCH NAILS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
①	3	5	7	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT 1 week at No. 1	◆ TARA KEMP
②	4	8	5	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
3	5	4	10	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
4	1	2	13	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
5	6	6	13	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
⑥	9	16	4	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992	◆ LONDONBEAT
⑦	13	21	4	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
8	7	9	10	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
9	8	12	8	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
10	2	1	13	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
11	11	14	9	TOGETHER FOREVER COLUMBIA 44-73630	◆ LISETTE MELENDEZ
⑫	16	18	4	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
⑬	18	23	4	MADE UP MY MIND MERCURY 878 785-1	◆ SAFIRE
14	14	17	6	WHEN WILL I SEE YOU SMILE AGAIN? MCA 53999	◆ BELL BIV DEVOE
⑮	21	31	4	DO YOU WANT ME NEXT PLATEAU NP-50137	SALT-N-PEPA
⑮	20	24	5	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
⑮	22	22	6	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
⑮	27	39	3	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
19	12	11	18	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
⑮	23	27	5	RICO SUAVE INTERSCOPE 0-98871/ATLANTIC	◆ GERARDO
★ ★ ★ Hot Shot Debut ★ ★ ★					
⑮	NEW ►		1	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
★ ★ ★ Power Pick ★ ★ ★					
⑫	34	—	2	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1	◆ CATHY DENNIS
⑫	25	34	4	ALL TRUE MAN TABU 45-73626/EPIC	◆ ALEXANDER O'NEAL
24	15	10	11	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
25	19	13	14	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
26	26	28	7	THE ROOF IS ON FIRE/...AND PARTY TSR 865	◆ WESTBAM
27	10	3	16	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
⑮	30	43	3	DO YOU WANNA DANCE CARDIAC 3-4008	BROTHER MAKES 3
29	17	7	14	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
30	29	33	5	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
31	31	32	7	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
32	32	35	4	PSYCHE OUT ELEKTRA 0-66579	◆ MEAT BEAT MANIFESTO
33	33	37	4	TEMPLE OF LOVE EAST WEST 0-96394	◆ HARRIET
⑫	36	47	3	KID GET HYPED RCA 2769-1-RD	DESKEE
⑫	42	—	2	SITUATION '91 (REMIX) SIRE 0-29950/WARNER BROS	YAZZ
⑫	40	—	2	SHE'S GOT ME GOING CRAZY CUTTING 0-96384/CHARISMA	2 IN A ROOM
37	24	15	14	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
38	28	20	8	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
39	37	46	3	WHITE RABBIT/DANCE RIGHT BACK MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
⑫	45	—	2	USE IT UP AND WEAR IT OUT CHARISMA 0-98870	PAT & MICK
41	39	—	2	NAIVE/DAYS OF SWINE AND ROSES WAX TRAX 9160	KMFDM/THRILL KILL KULT
42	38	40	4	HERE COMES THE HAMMER CAPITOL V 15585	◆ M.C. HAMMER
⑫	NEW ►	1		ANTHEM RCA 2725-1 RD	N-JOI
⑫	NEW ►	1		LISA BABY UPTOWN 54009/MCA	FATHER M.C.
⑫	NEW ►	1		I LIKE THE WAY (THE KISSING GAME) JIVE 1424/RCA	◆ HI-FIVE
⑫	NEW ►	1		THANX 4 THE FUNK MOTOWN 4758	THE BOYS
⑫	NEW ►	1		HOW LONG TOMMY BOY TB-966	INFORMATION SOCIETY
48	43	41	10	GOLD DIGGER DEF JAM 44-73633/COLUMBIA	◆ EPMD
49	35	19	13	SIN TVT 2617-1	◆ NINE INCH NAILS
50	47	50	5	DRINK ON ME PROFILE PRO 7321	◆ TEULE

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



CULTURE BEAT

AFTER THE TWO TOP 10 DANCE HITS, "CHERRY LIPS (DER ERDBEERMUND)" AND "I LIKE YOU", EUROPE'S RULING BEAT KEEPS YOU IN PERPETUAL MOTION WITH THEIR LATEST SINGLE, "TELL ME THAT YOU WAIT". FROM THEIR NEW ALBUM, "HORIZON" -- IN-STORE APRIL 9TH.

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HITTING A
DANCE FLOOR
NEAR YOU
ON THEIR
CLUB TOUR
THIS MARCH.
ON EPIC.

PRODUCED BY
TORSTEN FENSLAU
AND JENS ZIMMERMAN.

Record-Pool Debate To Heat Up Winter Music Meet

PEOPLE GET READY: Winter Music Conference 6 runs Tuesday through Saturday (12-16), and judging from the list of topics of discussion, expect things to get pretty heated.

To be held at the Marriott Marina in Fort Lauderdale, Fla., several panels at WMC6 will take a close look at the current state of record pools and their shaky relationship with major labels.

All eyes will be focused on a pair of closed meetings. The first will be moderated by **Judy Weinstein**, of **For The Record** and **Def Mix Productions**. Among the topics for debate are tracking procedures, chart compilation, and entering the computer and CD age.

Perhaps more volatile will be the "Record Pools And Labels Conclave," moderated by **DMR** editor **Stephanie Shepherd**. Although emphasis will be placed on a positive exchange of ideas, we're bracing ourselves for an emotional outpouring—especially in the wake of label cutbacks on pool service of late.

Also expected to be lively are panels on the status of artist development in clubland, record promoters, and chart positioning.

Many of this year's most prominent club acts have been confirmed to appear in showcases at local venues. Among them are **C&C Music Factory**, **Deskee**, **Frankie Knuckles**, **Musto & Bones**, **Culture Beat**, **Shawn Christopher**, and **D'Bora**. Additionally, WMC6 is sponsoring a series of performances by unsigned artists at the Marriott Marina.

For further information, contact **Bill Kelly** at the WMC6 office in Fort Lauderdale.

A SMASH-ING SHOW: During a recent visit to Chicago, we had the chance to witness the unveiling of several new additions to the **Smash Records** roster.

A collaborative effort with Chi-

cago-based **I.D. Productions**, the showcase featured five acts, including rapper **M. Doc**, **Jamie Principle**, and a new lineup of **Steve "Silk" Hurley's** act, **JM Silk**, now known as **Silk**.

Held at the **Clubhouse**, the show featured many of these artists performing in public for the first time. Perhaps most memorable were the smooth harmonies of



by **Larry Flick**

Silk, which has the material and charm to become a '90s-era **Earth, Wind & Fire**. We can't wait until "Should've Never Said Goodbye," with its deep house grooves and R&B melodies, hits the racks this spring.

Principle raised eyebrows with a provocative rendition of his cult classic "Baby Likes To Ride," while **M. Doc** blended street rhymes with **M.C. Hammer**-like pop moves.

Included in the lineup, though not signed to **Smash**, was the charismatic **Maurice Joshua**, who offered a spicy rendition of the hit

"This Is Acid," as well as several new tunes.

All in all, a nicely packaged evening of dance/R&B music that **Smash** and **I.D.** would be wise to consider putting out on the road for an extended tour.

OTHER WINDY CITY NEWS: We're thrilled to report that "Night By Night," a slammin' houser by newcomer **Alanda**, has been picked up for rush-release by **Columbia**. The track has been circulating on the independent **I.D.** label for about a month now, sparking impressive regional action.

Alanda made her stage debut as part of the recent **Smash/I.D.** showcase, tearing through the single, as well as a new tune, "I've Fallen," with the power and panache of a future diva.

Get ready for the return of "Jumpin'" **Julian Perez**, who ends an extended recording silence with a cover of the **Dan Hartman** disco evergreen "Relight My Fire" (**DJ International**). With the aid of vocalist **Michael Benson**, he has transformed the track into an inspiring peak-hour rave that is knee-deep in gospel-flavored harmonies and house percussion.

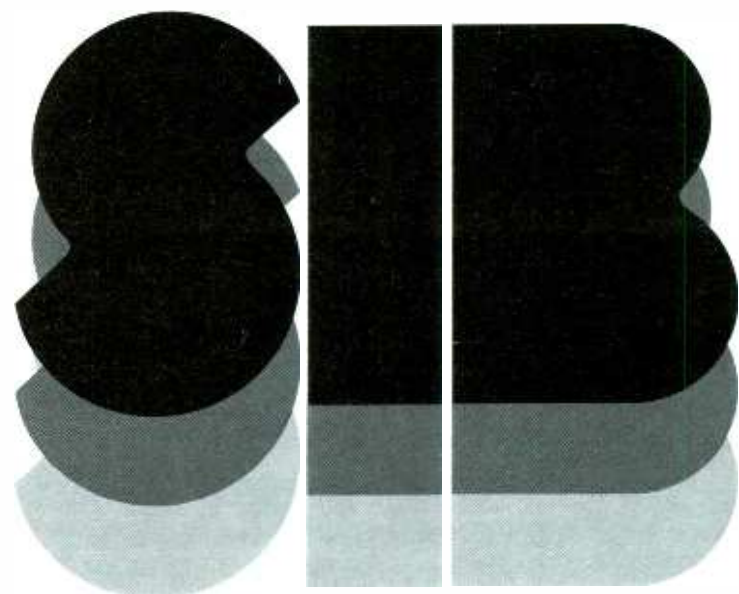
While **Inner City** mastermind **Kevin Saunderson** continues his task of pushing the act onto pop

and urban radio, he is keeping contact with the house underground by issuing a double-A-side 12-inch under the name **Reese**, "Funky Funk Funk" b/w "Bassline," available through **Vision Promotion** in Detroit. It's quite deep and trippy. Fine for the wee hours.

SINGLE-MINDED: **Techno** rapper **Ya Kid K** returns with "Awesome (You Are My Hero)" (**SBK**), which is lifted from

the upcoming "Teenage Mutant Ninja Turtles II" soundtrack. Paired with **Dancin' Danny D**, the **Kid** confidently drops lyrics on top of a spirited techno-house groove. A blaster fit for peak-hour revelry.

TID-BEATS: Warmest congrats to **Doreen D'Agostino**, who has been named VP/GM of **Big Life Records & Management** in New York. She replaces **Dennis** (Continued on next page)



INTERNATIONAL EXHIBITION OF EQUIPMENT AND TECHNOLOGY FOR DISCOTHEQUES AND DANCE-HALLS

Rimini/Trade Fair
March 24/27, 1991 10.00 a.m. - 6.30 p.m.

The international meeting-point for discotheque professionals

TRADE SECTORS:

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- Video projectors.
- Fire prevention, soundproofing.
- Special effects equipment.
- Stage props and choreographic material.

Concurrently with **SIB**, the 4th edition of **MAGIS**, Exhibition of Equipment and Technology for Theatres and Cinemas will be held.

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Hot Dance Breakouts

CLUB PLAY

1. **SITUATION '91** YAZOO SIRE
2. **SHE'S GOT ME GOIN' CRAZY 2 IN A ROOM** CHARISMA
3. **CRAZY DAISY DEE** RCA
4. **STEP TO ME** MANTRONIX CAPITOL
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ARTIST DEVELOPMENTS

MELENDEZ ON THE MOVE

For anyone who thought the Latin freestyle movement has fizzled, newcomer Lisette Melendez aims to prove that the genre is still alive and well.

With "Together Forever," her debut single on Fever/Columbia Records, the 23-year-old singer offers what has been dubbed a fine marriage between Latin pop and urban funk by both critics and consumers.

"Forever" is currently No. 11 on Billboard's 12-Inch Singles Sales Chart, and No. 38 on the Club Play Chart. It is also making strong inroads at pop radio, and is entering the top 40 on Billboard's Hot 100. All of this action seems to represent only the beginning for the East Harlem, New York native.

Melendez, who describes herself as once being a "shy child, determined to one day get out of Harlem and do something worthwhile," saw her opportunity to escape when she watched her mother and aunt sing in church. She sang in several groups, and subsequently hooked up with producer Carlos Berrios (The Cover Girls, Sweet Sensation) in 1988.

At that time, Berrios chose her to perform lead vocals on "Make Noise," which scored minor regional success, primarily in New York.

Last year, the two teamed up again for "Together Forever" as well as her debut album and second single, "Please Please Me," both scheduled for release in April.

"We've found a sound that's working and we're going to stick with it for now," Melendez says. "People were afraid to take freestyle to a different level—but not us. We're trying to make a point with this album: freestyle isn't dead. This is the *new* freestyle sound."

The singer is currently rehearsing with a live band for a promotional tour slated to begin next month. Additionally, she is working on developing her skills as a songwriter.

"Right now, singing other people's songs is fine because they're doing such a great job," she says. "But in the future, I want to have a lot more input in my music."

JIM RICHIANO

DANCE TRAX

(Continued from preceding page)

Wheeler, who has joined the staff of Ruben Rodriguez' as-yet-unnamed new custom label at Elektra. D'Agostino was previously VP of press and artist development at Private Music.

Tommy Musto, who has been making major club noise as one half of Musto & Bones with "Dangerous On The Dancefloor," has been keeping busy with various remix projects lately. He has completed club versions of "Nothing To Lose" by S-Express (Warner Bros.) and teamed with Frankie Bones for remixes of "To Yourself Be Free" by M.C.J. Featuring Sima (Fourth Floor).

In the April 27 issue, Billboard will review all aspects of the business from major publishing firms and top songwriters to the various rights organizations and the European Outlook.

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Talent

David Lee Roth Charging Ahead On Extensive Tour

■ BY CHRIS MORRIS

PASADENA, Calif.—War or no war, David Lee Roth was determined to launch and complete his 32-date European tour, which opened Feb. 22 in Glasgow, Scotland, and takes him across the continent through early April.

Before fighting in the Persian Gulf ended, in the midst of war jitters and overseas-tour cancellations by other acts (Billboard, Feb. 2), the motor-mouth hard-rock star was one of the most prominent performers to declare he would go through with his international trek. Roth is supporting his new Warner Bros. album, "A Little Ain't Enough," which has hit top 20 on the Top Pop Albums chart.

"I was there several weeks ago—did a press junket through some seven, eight countries in Europe, as the war was starting," says Roth, lounging by the pool of his Pasadena home. "According to the promoters over

something you have to assess on a day-to-day basis, of course. But the equipment's there, the shows are sold out. I don't see it as quite the explosive situation that others may."

Road work will occupy the major-

'A lot of what transpires in our industry cracks me up. I'm very free to share that'

there, it's no more tenuous than the last time I toured, when they bombed the barracks [in Beirut in 1983] and there was a large faction of people who maintained I shouldn't have gone then. If we follow the pack mentality, well, damn it, when are we going to put some food on the table? It's

ity of the singer's year: Roth says he will begin "the American parade" after his sweep through the U.K., Scandinavia, and Western Europe. The U.S. tour opens April 26 in Worcester, Mass.

"We'll do all of our major cities to begin with, in an effort to let the al-

bum grow some legs, and then come back through," he says. "Do all the outdoors, and all the sheds, probably. I'm a trouper in the classic sense—I like all the little Heartache, Wyomings, as well as Paris, France. Of course, we'll do the Orient and whatever parts of South America are open at the time. But frequently I do what I call sing for dinner. If you play Guam or you play Jakarta, the best you can do is break even."

Roth attributes the elongation of his touring schedule to the impact of

video: "I've found for myself, for a number of reasons, that my touring schedule can be practically as long as I want it to be, perhaps because of the power of video, which is an international medium more than ever before. That alone revitalizes the project as you go."

A typically parodistic video for the new album's initial single, "A Lil' Ain't Enough," directed by Roth and manager/longtime video co-conspirator Pete Angelus, is currently on (Continued on page 37)

Go North, Music Fans: Canadian Scene Shines During Conference, Awards Events

This week's Beat was written by Billboard's Los Angeles bureau chief, Dave DiMartino

THE BEAT HAD THE TIME of its columnar life in beautiful Vancouver, British Columbia, recently, checking out The Record's 1991 Music Industry Conference, sponsored by the Canadian trade weekly Feb. 28-March 3 at the stately Hotel Vancouver and chockful of fascinating insights. Not least of which was the always fascinating Canadian music scene—in full display as the industry readied itself for the 20th annual Juno Awards March 3 in Vancouver, the first time that city hosted the celebration.

Most fascinating, from the Ugly American standpoint, was the palpable difference in overall temperament between the U.S. and Canadian scene. Though competition between labels and artists surely exists in Canada, the intense rivalry sometimes all too evident stateside is nowhere to be found—i.e., when mentions were made of local faves the Tragically Hip or Northern Pikes during The Record's Music Industry Awards ceremony or even during the Junos, artists, managers, label types, and radio folks uniformly shouted their enthusiasm, despite their varied business affiliations. Why? Because, at least to this observer, it seemed they all genuinely liked and were proud of their native musicians, happy to see them getting their share of the spotlight, and hoping their respective career surges continue and bring more attention to the scene—a scene that, of course, is the equal of any scene you'd like to name.

For the Beat, it all came together at a March 2 party honoring Vancouver's industry powerhouse Bruce Allen. Packed to the gills, the restaurant gathering housed an overwhelming number of Canadian industry bigwigs—and more than a few artists of note. An interesting conversation with Randy Bachman—he of Guess Who and Bachman-Turner Overdrive fame—illustrates the earlier point. Bachman told the Beat that after the next night's Juno Awards ceremony, he and an informal group of which he's a member planned to play an "anti-Juno" party. That Bachman would be playing along with the rhythm section of longtime Canadian punk band DOA—which once recorded a version of BTO's "Takin' Care Of Business"—shows the attitudinal difference of which the Beat speaks. Here in the U.S., can you imagine the Dead Kennedys fronted by Dennis DeYoung? Steve Perry and the Dead Boys? Sure thing.

Bachman also told the Beat he's currently putting together a demo by his son, who's grown and now, apparently, hot stuff. With Tangerine Dream now including the son of founder Edgar Froese, and with Doug Sahm playing with his sons on the recent Roky Erickson tribute—not to mention Wilson Phillips, Nelson, Bonham, and 30 other bands—it's becoming increasingly obvious that when the future of rock'n'roll hits the streets, we'll already know his or her last name.



JUNO WHAT I MEAN: The Beat's visit to the 20th annual Juno Awards ceremony was also an eye-opener. Aside from an A-1 stage set, the show boasted an amazing batch of talent little-known on this side of the borderline. The Beat's fave was unquestionably Sue Medley, whose a cappella performance of "Mercedes Benz" was daring, considering past competition from Janis Joplin, but precisely on the

money. Good news, though: Mercury Records has just shipped "Dangerous Times," the first track from her self-named album, set for U.S. release any minute.

Other Juno highlights are documented elsewhere in this issue (see story, page 3).

Post-Juno shindigs were many, and the Beat hit most of them—encountering several of Canada's finest in the process. Among them: Leonard Cohen, who had earlier noted, when receiving the Hall of Fame award, that with Joni Mitchell and Maureen Forrester the only past female inductees, "it'll be hard to get a date in the Hall of Fame." Cohen told the Beat he's currently working on a new album for Columbia Records, and producing the tracks himself. Also in evidence were multiwinner Colin James, who rocked much on stage; Margo Timmins of Cowboy Junkies, who'll be releasing a new album in the fall, after BMG reissues the group's very first album, "Whites Off Earth Now"; and the soft-spoken Jane Child, who happily recounted a call she'd received about material from longtime idol Chaka Khan.

But it was earlier that evening, ultimately, when the Beat was most captivated—when Sue Medley, winner of the most-promising-female-vocalist-of-the-year award, standing amid a group of fervent industry admirers, proudly pointed over to the wall at her parents—who shyly looked on, unobtrusively watching their daughter shake hands with the industry, "doing business" with not just Canada now, but the world.

Hey, as countries go, the Beat thinks Canada's tops. And let's leave it at that.

■ BY ROBIN TOLLESON

SAN FRANCISCO—The old and new guards of the Bay area music scene convened March 2 at the Civic Center for the 14th annual Bammies, and the night's performances showed the local scene to be very vital.

BAM magazine's Dennis Erokan issued the charge to local bands: "We want the most adventurous music you have—push the boundaries!" And Atlantic Records' Psychefunkapuss, nominee for best debut album, set the tone with its opening salvo of Afro-punk-rap.

Carlos Santana, a presence in

the Bammies for years, sat near local thrash-funk act Primus, chosen club band of the year and winner of the outstanding-independent-album award for "Fizzles Fry." Blues legend Brownie McGhee, recipient of a Lifetime Achievement Award, was seated not far from Oakland rap act Digital Underground, whose "Sex Packets" was named outstanding urban contemporary album.

As many expected, Faith No More emerged as this year's big winner, in the wake of the Slash/Warner Bros. band's breakthrough with "The Real Thing." (Continued on page 37)

Ashley Cleveland Has Arrived Atlantic Deal Leads To 'Big Town'

■ BY RICK CLARK

MEMPHIS—It was a classic case of doors opening in unexpected places that led to Ashley Cleveland's deal with Atlantic Records and her newly released debut disc, "Big Town."

Already a respected songwriter and session singer/musician in Nashville, Cleveland had been working for years to realize her artistic ambitions. She already had signed with Walt Quinn at Mighty Quinn Management and with Warner/Chappell publishing through senior VP Tim Wiperman and creative development director Johnny

Wright. A demo tape was making the rounds.

It was an unreleased duet recorded with John Hiatt, however, that caught the ear of Atlantic co-chairman and CEO Ahmet Ertegun.

"Janis Roeg [of Legend Artist Management] brought me a tape of a Memphis Horns album produced by Norbert Putnam in Nashville," Ertegun recalls. "There was a song called 'Be My Love' with John Hiatt and this girl singer. So I said to Janis, 'My God, that girl sounds great! I know Hiatt is under contract, but it's the girl I'm (Continued on page 53)



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TALENT IN ACTION

CHRIS ISAAK
The Wiltern Theatre
Los Angeles

RIDING HIGH ON the success of his first top 10 single, the sleeper hit "Wicked Game," Chris Isaak took advantage of his biggest Los Angeles gig to date, Feb. 22, by showing his newfound audience that he is more than an Orbison-like balladeer with teen-idol looks. The packed house at the 2,300-seat Wiltern Theatre learned that he is also an aspiring comedian, a rocker, and the leader of an ace band known as Silverstone.

The belated success of "Wicked Game"—which was included on the 1989 Reprise album "Heart Shaped World"—but given a new lease on life on the "Wild At Heart" soundtrack—is responsible for the singer/songwriter's leap from the club circuit to midsize halls.

Yet not much has changed in Isaak's live set since the days he took up temporary residency in local dive the Anti-Club except for the sophistication of the lighting. He even uses the same string of cheesy plastic tiki lights as his sole stage prop.

Clad in a metallic-colored suit, Isaak peppered his 95-minute set of haunting ballads and scorching rockers with humorous monologs, most of which use elfin guitarist James Calvin Wilsey as the butt of the joke. Yet Wilsey is much more than a target for Isaak's wicked games. The guitarist's tremolo-laden riffs, sprayed over the ace rhythm section of Rowland Salley-Kenney and Dale Johnson, are nearly as important to the mix as Isaak's lonesome croon.

In a bold move, Isaak played his big hit a mere three songs into the set. If there were any doubts that the band could hold the crowd's attention after showing its trump card so early on, they were immediately laid to rest with a blazing rendition of "Gone Ridin'" from Isaak's 1985 debut album, "Silverstone."

Isaak and company kept things rolling by mixing heartsick ballads such as "Blue Spanish Sky" with the likes of psychobilly stomp "Voodoo" and even the Spanish-language standard "La Tumba Sera El Final."

By the set's end, Silverstone had reverted to its garage-band roots, thrashing passages of "Wolly Bully" and "Spinnin' Wheels," and inviting a bevy of adoring fans up on

stage to shake it up. Finally, Isaak finished with a raucous version of "Wild Thing" with Wilsey sharing the vocal chores.

At the Wiltern, Isaak proved he can keep his new fans amused. Only one question remains. What next?

CRAIG ROSEN

NELSON HOUSE OF LORDS

American Theater, St. Louis

NELSON'S TOUR KICKOFF here Feb. 14, delayed more than a month, became a perfect Valentine for a sold-out, screaming, largely female audience. While the twins' first claim to fame appears genetic rather than musical, this crowd was completely enamored with the look and sound of the sibling singers as they played a 90-minute set of material from their Geffen debut, "After The Rain."

Matthew and Gunnar Nelson returned the affection with practiced nonchalance and gratitude for turning "(Can't Live Without Your) Love And Affection" into a No. 1 single. The duo has just returned to the Hot 100 with "More Than Ever."

The two led an able band while trading lead vocals and high-energy antics, expressing every intention of establishing their major-league status. Their arena-sized light show occasionally overwhelmed this recently remodeled, 1,750-seat venue but communicated that this was a "big" band with big production, a dream show for an MTV-bred crowd.

Two solo bits, from guitarist Brett Garsed and drummer Bobby Rock, revealed the shows hi-tech potential and stretched out the proceedings, if offering little in actual musical terms. The acoustic encore displayed Nelson's truly beautiful harmonies.

House Of Lords opened to a strong response, if less familiarity. But Nelson's fans recognized the time-worn rock antics and showman-like moves of vocalist James Christian and keyboardist Gregg Giuffria.

BRIAN Q. NEWCOMB

INXS SOUP DRAGONS

Madison Square Garden
New York

ON RECORD, Aussie rock act INXS consistently excels at merging smooth dance/R&B grooves with arena-rock posturing. From the first strains of "Suicide Blonde," which opened its Feb. 16 show at Madison Square Garden, that unique musical combination remained intact.

Unfortunately, the energy generated during that song began to waver shortly thereafter. Although singer Michael Hutchence was in fine voice and worked the crowd exhaustively, he was hindered by an oddly paced set that slotted several lesser known, downbeat songs in a row.

However, when the Atlantic Records band launched into a raw and rousing rendition of "What You Need" two-thirds into the evening, the crowd's energy was restored. It inspired the odd sight of a rock'n'roll conga line, with roughly 100 fans circling the upper tier of the arena,

jumping and dancing.

The rest of the set packed in many of INXS' recent radio hits, with earlier hits like "I Send A Message" left by the wayside.

Mercury/Big Life act Soup Dragons opened the evening with a musically tight set that included their club and modern rock hit "I'm Free" as well as the current single, "Mother Universe." Unfortunately, they relied heavily on elaborate strobe and laser lighting, which flooded the stage to the point of occasionally distracting attention from the music.

LARRY FLICK

3 MUSTAPHAS 3 TALKBACK

The Palomino
North Hollywood, Calif.

A DELICATE LINE separates the comical from the musical in the strange Balkan-based stew of 3 Mustaphas 3's live act. Either element could easily undermine the other, turning the band's shows into cheap parody or dry ethnic simulation.

Instead, the straight-faced sextet performs its wild and energetic mix of the Middle Eastern, the African, and the rest with all the appropriate seriousness and fun. The integrity of its musical roots never wavers. And at this Jan. 25 club show, the comedy was kept to a minimum between songs, with various band members wearing fezzes and mumbling in suspicious accents about sheep, noodles, and other unlikely subjects.

Certainly, the Mustaphas understand that it's the comedy helping uninitiated listeners stomach the distinctly non-Western elements of their music. But the band seems committed to the idea that well-played music will last long after the silly jokes have ended.

This commitment was reflected in the crowded Palomino show and in the band's aptly titled new Rykodisc album, "Soup Of The Century," which has already spent more than a month near the top of the World Music Albums chart.

None of this is to say that the Mustaphas, all of whom use "Mustapha" as their surname (à la the Ramones) and claim the fictional Szegezery as their birthplace, have lost their sense of humor. After all, leader Hijaz Mustapha praised drummer Houzam, after a rare vocal solo, as "the man who gorges on honey and spits out silver." The jokes are now merely yet another accent in the soup.

Opening act Talkback had its own sort of world-music mishmash to offer the crowd, incorporating African rhythms, foreign phrases, and reggae into its engaging fusion-rock. The trio even exposed its own sense of humor when a group member, after performing a song featuring Arabic lyrics, asked the crowd, "If anybody out there can really speak Arabic, please straighten me out."

STEVE APPLEFORD

HIP-HOP AT THE CROSSROADS

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Washington, D.C.

THIS TWO-NIGHT TALENT showcase, part of Howard Univ.'s (Continued on page 37)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Great Western Forum Inglewood, Calif.	Feb. 22-24	\$1,101,513 \$25.50	45,019 48,166	A.H. Enterprises
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN	Oakland-Alameda County Coliseum Oakland, Calif.	Feb. 23-24	\$713,000 \$25	28,520 sellout	Bill Graham Presents
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Oakland-Alameda County Coliseum Oakland, Calif.	Feb. 15 & 17	\$557,698 \$25	23,021 26,000	A.H. Enterprises
IRON MAIDEN ANTHRAX	Long Beach Convention & Entertainment Center Arena Long Beach, Calif.	Feb. 20 & 22	\$468,980 \$20	24,984 sellout	Avalon Attractions
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN	ARCO Arena Sacramento, Calif.	Feb. 25	\$388,825 \$25	15,553 sellout	Bill Graham Presents John Deaton Presents
SCORPIONS TROXTER	ARCO Arena Sacramento, Calif.	Feb. 26	\$346,278 \$22.50/\$19.50	17,740 sellout	Bill Graham Presents
THE BEACH BOYS	Fox Theatre Detroit	Feb. 8-9	\$337,500 \$25	13,500 sellout	Brass Ring Prods.
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Tacoma Dome Tacoma, Wash.	Feb. 19	\$333,585 \$22.50	15,000 sellout	A.H. Enterprises
ZZ TOP THE BLACK CROWES	Thompson-Boling Assembly Center & Arena Univ. of Tennessee, Knoxville Knoxville, Tenn.	March 3	\$314,747 \$20/\$18.50	16,601 sellout	Mid-South Concerts
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	ARCO Arena Sacramento, Calif.	Feb. 16	\$311,217 \$22.50	14,339 16,386	A.H. Enterprises
SCORPIONS TROXTER	McNichols Sports Arena Denver	Feb. 22	\$299,447 \$21.45/\$20.35	14,335 16,733	Fey Concert Co.
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	McNichols Sports Arena Denver	Feb. 13	\$290,019 \$22.50	13,994 17,000	A.H. Enterprises
ZZ TOP THE BLACK CROWES	Lexington Center, Rupp Arena Lexington, Ky.	Feb. 25	\$282,998 \$19.75	14,329 sellout	Sunshine Promotions
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN	Special Events Center Univ. of Texas-El Paso El Paso, Texas	March 1	\$280,625 \$25	11,371 sellout	PACE Concerts Stardate Concerts
ANDY WILLIAMS	Fox Theatre Detroit	Feb. 14-17	\$276,801 \$50/\$32.50/ \$20/\$10	15,261 23,250	Brass Ring Prods.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN	Cow Palace San Francisco	Feb. 19	\$253,025 \$25	10,121 13,000	Bill Graham Presents
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN	Fresno Convention Center, Selland Arena Fresno, Calif.	Feb. 20	\$242,837 \$25	10,102 sellout	Bill Graham Presents
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN	Lawlor Events Center Reno, Nev.	Feb. 22	\$232,075 \$25	9,283 11,000	Bill Graham Presents
STRIP CONCRETE BLONDE	Dean E. Smith Center Univ. of North Carolina, Chapel Hill Chapel Hill, N.C.	March 1	\$219,432 \$20.50	11,216 13,244	Cellar Door Concerts
NEIL YOUNG & CRAZY HORSE SONIC YOUTH SOCIAL DISTORTION	Capital Centre Landover, Md.	Feb. 27	\$211,072 \$22.50	9,381 17,000	Cellar Door Prods.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Lubbock Memorial Civic Center, Municipal Coliseum Lubbock, Texas	March 3	\$201,371 \$25	8,371 sellout	PACE Concerts Stardate Concerts
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Fresno Convention Center, Selland Arena Fresno, Calif.	Feb. 21	\$200,453 \$21	9,511 sellout	A.H. Enterprises
CHILDREN OF THE NIGHT BENEFIT: OZZY OSBOURNE L.A. GUNS ALICE IN CHAINS	Long Beach Convention & Entertainment Center Arena Long Beach, Calif.	Feb. 8	\$192,630 \$15	13,230 sellout	Avalon Attractions
SCORPIONS TROXTER	Tingley Coliseum, New Mexico State Fairgrounds Albuquerque, N.M.	Feb. 20	\$187,425 \$19.50/\$18.50	10,029 12,000	Fey Concert Co.
GARTH BROOKS LINDA DAVIS CHRIS LEDOUX	Gallagher Arena Oklahoma State Univ. Stillwater, Okla.	March 2-3	\$185,070 \$15	12,414 sellout	C&M Prods.

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TALENT

Miller Drafts 26 Acts For Its '91 Band Network Lineup

■ BY MOIRA McCORMICK

MILWAUKEE—The Miller Genuine Draft Band Network recently marked its 10th year as one of the most established music-sponsorship programs for club-level acts with the introduction of its 1991 lineup, featuring 26 groups from around the nation. The Feb. 3-5 annual meeting also offered artist seminars and a banquet and showcase.

Sponsored by the Miller Brewing Co., the Band Network has provided tour support and promotion through the years for a number of national club acts as well as for unsigned artists. The musicians, in exchange, have helped Miller position and market its Genuine Draft brand. It is a role with which some have a few reservations, despite the benefits of the sponsorship deal.

New additions to the Band Network this year are Molly & the Heymakers of Hayward, Wis., who recently cracked Billboard's country chart; Los Angeles reggae act Monkey Meet; New York ska band the Toasters; Washington, D.C., alternative rock act Egypt; Beat The Clock from Minneapolis; Lord Tracy from Memphis; and the Jinns from Denver. They join the program's returning acts, which include Anson Funderburgh & the Rockets, the Bonedaddys, Dash Rip Rock, the Dynatoners, Joe "King" Carrasco, Marcia Ball, the Neighborhoods, the Paladins, Terrance Simien & the Mallet Playboys, and 10 others.

This year, each group has recorded audio and video public-service announcements urging "responsible consumption." According to Miller spokeswoman Beverly Jurkowski, the spots do not mention Miller directly, but incorporate each band's name and Miller's signature tag line, "Think when you drink."

Sponsored bands in the program receive advance tour support from Miller, including local and national print advertising and radio promotion on selected dates, as well as posters, banners, table tents, and other merchandise. In addition, each band receives equipment from six co-sponsors: Kurzweil, Shure, Pro-Mark, Sabian, Ernie Ball, and Switchcraft. For the last three years, Miller has also filmed promotional videos of the bands.

In return, sponsored acts are required to display a Miller banner on stage, containing the group's name and the Band Network logo. Artists are also required to pose with the beer for the promotional posters. "Each poster arrives folded, with a photo on the inside and the outside," Jurkowski says. "The inside photo is a shot with the product, but on the outside shot, each band can choose whether or not they want to appear with it."

Sponsored acts are encouraged to mention Miller from the stage and in interviews, says Jurkowski, "but it's not a requirement."

One other stipulation is that if performers drink beer onstage it should be Miller Genuine Draft. "It's not required that they drink beer, or drink at all," says Phil Janus, supervisor of marketing rela-

tions for Gary M. Reynolds and Associates, the marketing firm that coordinates the Band Network. "A lot of them don't, and we don't push it."

"Miller asks very little," says Austin, Texas-based Tex-Mex artist Carrasco, a veteran of the program. "In fact, it would be hard to do what I'm doing if it weren't for the sponsorship."

Carrasco says he has no problem posing with a Miller bottle—"I'd probably have a bottle of something, anyway," he says with a laugh—but he is aware of the stigma corporate sponsorship carries. "I've had writers tell me I ought to downplay the Miller angle," he says. "And I've been asked if I've sold out. But I'm still struggling to

*'We've sacrificed
a certain amount of
hipness and we
accept that'*

pay my rent—how can I have sold out?"

A band member from another of the Miller groups acknowledges privately that the brewery's sponsorship has diminished the group's appeal with the alternative crowd. "We're losing some of the hardcore college rock audience," he says. "But we don't mind. That's why we've stayed with Miller, who've helped us tremendously."

However, he says, "We've been typed now as a commercial bar band, when all along we've modeled our career after [alternative groups]. We felt we needed the extra push Miller's given us, and their support has been invaluable. So we've sacrificed a certain amount of hipness, and we accept that—although, the way we see it, we're associated with a lot of hip bands in the program, like the Paladins and Joe 'King' Carrasco."

The band member suggests that Miller's annual kickoff seminar itself would benefit from "less cheerleading, and more talk about the pitfalls of the business."

"These bands already know about the pitfalls of the business," counters Miller's Jurkowski. "That's also why we bring in to the seminars people like [this year's speakers] Flo & Eddie, who talked about the realities out there. As far as us painting too rosy a picture, the purpose of this annual two-day seminar is to explain what being a part of this program is all about. The program's been going on successfully for 10 years, and we're excited about it."

Criticisms aside, many sponsored acts agree that their positions as working, touring performers would be difficult, if not impossible, without the support of the Miller Genuine Draft Band Network. "I was in the program, and then out, before I got in again," says Carrasco, "so I've seen what it's like from both sides. When you're just trying to keep surviving, playing the circuit, it's great to walk in a club and see those posters up."

Music Sales Buys Catalogs; MCA Inks Pact With Sager

DEALS: Music Sales Corp., an acknowledged leader in worldwide distribution of music print, continues to build ownership of copyrights with the purchase of four catalogs that now give it more than 60,000 songs in its stable, reports president **Barrie Edwards**. The acquisitions, at an undisclosed price, comprise **Arthur Kent Music**, **Allison Music** (with songs by **Allie Wrubel**), **Paul Vance Music**, and **Earl Shuman Music**. Professional manager **Philip "Flip" Black** says a second CD sampler is in the works to accommodate some of the new acquisitions, among them such classic hits as "Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini," "Hey There Lonely Girl," "The End Of The World," "Catch A Falling Star," "Tracy," and "Playground In My Mind."

In addition to the new acquisitions, Music Sales has other

holdings (e.g., **Campbell Connelly & Co.**, **Dorsey Brothers Music**, **Embassy Music**) that give it a long list of favorites going back to the '40s, with songs by such stalwarts as **Johnny Burke**, **Don Raye**, **Dizzy Gillespie**, **Matt Dennis**, and **Sy Oliver**. In the classical/concert field, it published works by **Carlos Menotti**, **Samuel Barber**, and **Duke Ellington**, among others.

AND MORE DEALS: MCA Music Ltd. has signed a subpublishing deal with lyricist **Carole Bayer Sager** for the U.K. market. The company already has an existing agreement with Sager's husband, composer **Burt Bacharach**, and his hit collaborator **Hal David**. Executives from the publishing company recently visited the Bacharach home to hear new sides they've written for an upcoming **Aretha Franklin** album... In the States, MCA Music has signed an administration deal with writer **Ray Evans** and his firm, **St. Angelo Music**, which contains such '50s and '60s hits as "Que Sera, Sera," "Tammy," and "Theme From 'Bonanza'"... **Christian deWalden**, president and CEO of **Zig Zag Productions** and **deWalden Music International**, has entered a joint venture with **Tree International**, bringing into the Tree stable writer **Austin Roberts**... **Primat Music** president **Sam Trust** has signed jazzist **Mike Garson** and his **Mike Garson Publishing** to its BMI affiliate, **Soundbeam Music**. In addition to writing all the original material for his group **Free Flight**, Garson, who worked with **David Bowie** in his "Young Americans" tour and joined forces with **David Sanborn** and **Luther Vandross** in a fusion band, has scored many TV and film projects, along with two **Free Flight** albums and six solo efforts.

THE GREAT WRITERS TEAM: No, **Jay Morgenstern** and **Frank Military** are not a songwriting team, but they've been awfully close to such talent for the past 32 years, most of which as members of the same company. Morgenstern, executive VP/GM of **Warner/Chappell Music** and president of **Warner Bros. Publications**, and Military, senior VP of **Warner/Chappell**, will also be teamed as recipients of the **Abe Olman Publishers Award** at the 22nd annual dinner and induction ceremonies of the **Songwriters Hall of Fame**, May 29 in New York. Both began their associations as part of **Tommy Valando's** music publishing and label

enterprises, which boasted such stellar Broadway writers at the time as **Jerry Bock** and **Sheldon Harnick**, **Fred Ebb** and **John Kander**, and

Stephen Schwartz.

HE THOUGHT IT OVER: Few commercial enterprises get a pop salute, but the late **Arthur Murray**, the ballroom-dance-school chain owner who died March 3 in Honolulu at the age of 95, had one. With a **Johnny Mercer** lyric to a **Victor Schertzinger** tune, "Arthur Murray Taught Me Dancing In A Hurry" was first performed in the 1942 musical film "The Fleet's In" by **Betty Hutton**. According to the late **Stanley Green** in his "Encyclopedia Of The Musical Film," Murray "at first objected to the song on the grounds that it belittled his teaching methods, but he soon came around to appreciate its publicity value."

IN TRIBUTE: The Persian Gulf war is over, thankfully, but the victory over Iraq is likely to leave a strong sense of patriotism in its wake that should linger for a long while. **CPP/Belwin** hopes to be part of this new spirit of accomplishment via a new folio, "The Great American Songbook," that contains 13 patriotic favorites (e.g., "The Star Spangled Banner," "America The Beautiful," "You're A Grand Old Flag," "Over There") and reproductions of such venerable documents as the U.S. Constitution and Lincoln's Gettysburg Address. The company says on the frontpiece that 50 cents from the sale of each \$6.95-list folio will be contributed to the **USO**. **CPP/Belwin** reports the folio as its best-selling release (see below).

PRINT ON PRINT: The following are the best-selling folios from **CCP/Belwin**:

1. The Great American Songbook
2. Doors, Guitar Anthology
3. Traveling Wilburys, Vol. 3
4. Garth Brooks

Words & Music



by Irv Lichtman

TALENT IN ACTION

(Continued from page 34)

three-day conference titled "Hip-Hop At Its Crossroads: Seizing The Cultural Initiative," posed an intriguing juxtaposition of established artists and obscure aspirants. A Feb. 22 show took place in the city's aging, cavernous Citadel Center, while the Feb. 23 date was staged in a cramped basement ballroom of the plush, downtown **Ramada Renaissance** hotel.

The Citadel concert was politically symbolic, as independent black promoters reclaimed hip-hop from suburban arenas for a venue in the heart of the black community. Eight major-label acts appeared and nine unsigned acts got their baptism by fire, playing to a curious but demanding audience of about 2,000. Many D.C.-area acts appeared, including the **Defiant Giants** from **Hit-makers Records** and the **Bahia Entertainment/RCA** duo **Two Kings In A Cypher**. **Defiant Giants** rocked the crowd with "Son Of A Black Pan-

ther," while **Two Kings** impressed with "Movin' On 'Em."

The Persian Gulf war, still under way, was much on the mind of performers, including the politically outspoken **Chuck D** of **Public Enemy**, who urged a peaceful end to the conflict, and **Tommy Boy** artist **Paris**, who dropped a cappella rhymes from a yet-to-be-released anti-war single, "Time For Peace."

Conversely, improvisational wizard **Doug E. Fresh** and unsigned performer **Smitty** were pure fun. **Fresh** brilliantly beat-boxed a medley of his hits while rapper/dancer/DJ **Smitty**, of Boston, wowed everyone with spectacular dance acrobatics and clever lyrics in "Smit's On A Mission." Other major-label acts at the Citadel included **Sony Music's Larry Larr**, **Epic's Han Soul**, and **Tony D** of 4th & B'way.

The best-known performers at the Feb. 23 date weren't even on the bill. The stirring performance of 4th &

B'way group **X-Clan** was a welcome surprise. Its Afrocentric "vangelorous funk" had the 600-plus fans roaring the refrain of its single "Grand Verbalizer What Time Is It?" **Elektra's Leaders Of The New School** shrewdly tightened their three-song set, giving a taste of their thoughtful lyrics about revolutionizing the public school system in "Case Of The P.T.A." and "Teacher Don't Teach Us Nonsense." **Ed O.G. & Da Bulldogs**, from **Mercury/PolyGram**, rendered their infectious, midtempo, jazz-tinged "I Got To Have It," while **Kid Capri**, on **Cold Chillin'/Warner Bros.**, and **Rakeem**, on **Tommy Boy**, also performed new material. Of 12 unsigned acts, the group **One Step Beyond** sparked with "Raindrops" and showed unique stage presence. Unfortunately, only two female MCs—4th & B'way's **Isis** and unsigned soloist **Caviar**—were featured on the twoday, 34-act bill.

GIL GRIFFIN

BAMMIE AWARDS SHOWCASE AREA'S OLD & NEW GUARDS

(Continued from page 33)

Last year's club band of the year, **Faith No More** won outstanding song for the single "Epic," outstanding group, male vocalist, drummer, and keyboardist/synth-solist. To no one's surprise but to the delight of many, M.C. **Hammer** won outstanding album for his multiplatinum "Please Hammer Don't Hurt 'Em." **Hammer**, a no-show due to tour commitments, was voted Bay area musician of the year.

Les Claypool of **Primus** offered the night's most modest acceptance after winning the outstanding-bassist award. "I didn't expect this because [fellow nominee] **Rob Wasserman** pretty much kicks all our asses. But thanks!"

Joe Satriani won outstanding-guitarist honors in a crowded field that included **Santana**, **Robert Cray**, and **Neil Young**, while **En-**

Vogue was picked as outstanding female vocalists. **Clarence Clemons** took the reed/brass-player award and trumpeter **Don Cherry** won the outstanding-album nod for "Multikuti." **Testament's "Souls Of Black"** was named outstanding metal album; outstanding-blues-album honors went to the **Robert Cray Band** for "Midnight Stroll."

Bammie presenters included **John Fogerty**, **Gregg Allman**, **Tuck & Patti**, **Paul Kantner**, and **Tramaine Hawkins**. Performance highlights were **Chill EB's** posi-

tive-message hip-hop, and a trip back to psychedelia with **Jellyfish**, winner of the outstanding-debut-album honor. **Carlos Santana** sat in with the grooving **Caribbean All-Stars** and also performed a new song dedicated to **Stevie Ray Vaughan**. **Faith No More** sounded like **Public Enemy** and **Motorhead** at the same time.

Nominees for the Bammies are picked by a panel of 150 music critics and radio and music industry members. Winners are selected via ballots that appear in **BAM** magazine.

NEW ON THE CHARTS

While the hit R&B/dance song "Another Sleepless Night" may have brought overnight attention to 34-year-old **Shawn Christopher**, it has taken the talented singer more than 10 years to reach a mainstream audience. The Arista single, produced by Mike "Hitman" Wilson, reached No. 1 on the dance-music Club Play chart in February and recently crossed over to the Hot 100 and Hot R&B Singles charts.

The Chicago native—who claims to have worked almost every club in the Windy City—started singing in 1977 with a funk/rock band called **Love Craft** and went solo in the early '80s with two independent singles that garnered local interest. Her brother **Gavin Christopher**, who recorded two R&B albums on **EMI Records**, introduced his sister to **Chaka Khan** in 1982. After performing as a backup singer with **Khan**, **Shawn Christopher** recorded the lead vocals for the controversial dance hit "French Kiss" and soon received a call from **Wilson**, who asked her to sing "Another Sleepless Night."

"I knew the song was good but I didn't know that my dreams

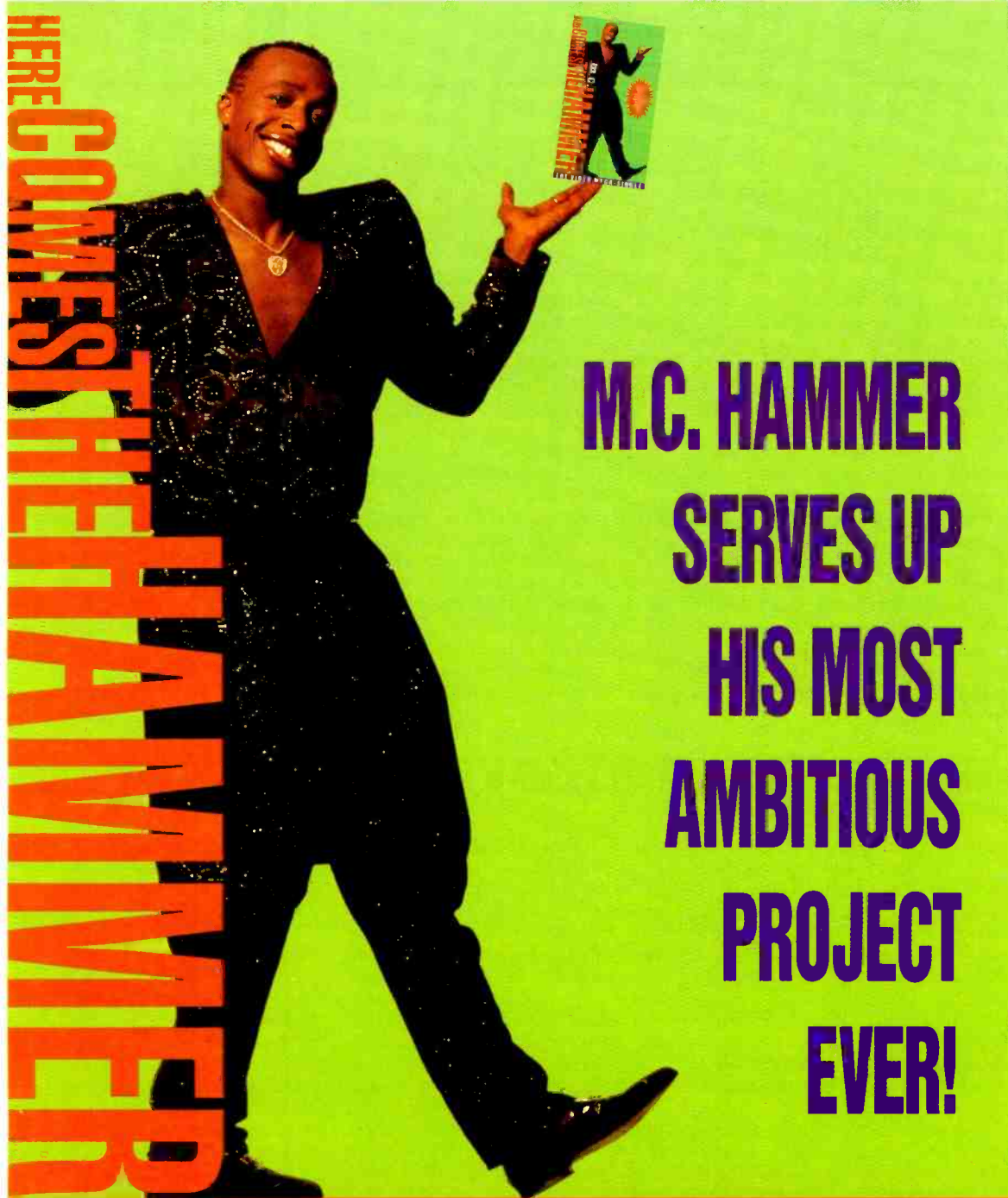
could actually become realities," she says. And she stresses the role club DJs played in breaking the song "because they were the first ones to have faith in it. After they started playing it people really began to respond, so it's definitely a people's-choice record, which makes me very proud."

The track can be found on Arista's current compilation disc "Dance Collection Vol. 1: Dance Now!" **Christopher** will be releasing her debut album in late spring. Management is by **DMC** in New York.

JIM RICHLIANO



SHAWN CHRISTOPHER



HERE COMES THE HAMMER

M.C. HAMMER SERVES UP HIS MOST AMBITIOUS PROJECT EVER!

THE VIDEO MEGA-SINGLE (C5-40019)

"Here Comes The Hammer," the unprecedented sixth single from his 13-million-selling album *Please Hammer Don't Hurt 'Em*, is now one of the most adventurous music videos ever made. Five diverse sets. A multitude of costume changes. And a trip through time.

Watch as the audio track (freshly remixed for '91) comes to visual life with vintage footage of the legendary James Brown, painstakingly rotoscoped and set into various club settings. A must see!

So sit back and enjoy the finest 15 minutes of M.C. Hammer yet. Get ready, Here Comes The Hammer.

FEATURES:

- 1991 audio remix
- Spectacular behind-the-scenes footage
- Exclusive interview

A BUST IT/CAPITOL RECORDS PRODUCTION OF A FRAGILE FILM
Directed by Rupert Wainwright
Produced by John Oetjen and Terance Power
Approximate Running Time: 15 Minutes
ALSO AVAILABLE ON CAPITOL HOME VIDEO

PLEASE HAMMER DON'T HURT 'EM — THE MOVIE (C5VD-40001)
The hour long multi-platinum mini-movie featuring five videos from his #1 multi-million-selling album *Please Hammer Don't Hurt 'Em*.

HAMMER TIME! (C5VD-40012)

The multi-platinum home video features "The Making Of *Please Hammer Don't Hurt 'Em* — The Movie" plus the smash video "U Can't Touch This" and much more.

Capitol
VIDEO

© 1991 Capitol Records, Inc.

MUSIC VIDEO

THE
EYE



by Melinda Newman

THE CHANGING FACE OF MTV: MTV is adding two new music shows this April, both of which will focus on cutting-edge, non-hit-driven videos.

A new two-hour nightly show, tentatively titled "MTV Red Eye," will turn the channel into a "laboratory," says **Judy McGrath**, MTV senior VP/creative director. "If you're awake in the middle of the night, this should appeal to you. We're going to take little, short, weird things and package them with new videos and videos that you haven't seen in awhile that you like. I don't think it's any one particular genre." No host has been picked, and McGrath isn't sure the show will have one.

"The Buzz Bin" is basically an outgrowth of Buzz Bin rotation. The half-hour show will air at 11:30 on Monday nights and will promote new music from different genres. "If you like to know what's coming next, this is the place," says McGrath. "My idea would be to have **Corey Glover** come on and talk about *Inspiral Carpets*, if that were the newest thing." The videos won't necessarily be the same as those in Buzz Bin rotation.

"The Buzz Bin" will be produced by MTV News, making it the first music show produced by the channel's news department. MTV is testing "credible hosts."

It's no secret that labels have been pushing for MTV to loosen its playlist. But McGrath says the decision to do these shows is not because of record company pressure.

"No, I think our reason to live is to lead the audience a little bit, as well as reflect what they're interested in," she says. "There are so many things happening in so many different kinds of music,

this is the natural evolution of MTV. The idea is to do fewer things better."

BLACK + WHITE Television president **Paris Barclay** has departed as director of "House Party II" because of good-old familiar, creative differences.

Barclay is now back to directing music videos, although he's also reviewing movie scripts. In other B+W news, **Monique Enix** is the company's new director of marketing, replacing **Sherry Simpson**, at Nitrate Films in Los Angeles.

ICE THIS, ICE THAT: ClipList watchers will note that MTV is playing **Vanilla Ice**'s current single, "I Love You," while **The Jukebox Network**'s most requested video is Ice's "Stop That Train." According to The Jukebox's **Les Garland**, **SBK Records** honcho **Charles Koppelman** offered VJN, which was key in breaking Ice, an exclusive on "Train," the B-side of "I Love You," to see if Ice is hot enough for a double-sided hit.

Garland says he didn't know that "I Love You" was an MTV exclusive when Koppelman offered him "Train." "But everybody's happy. Had there been only one clip and it had gone to MTV, I'm sure we wouldn't be celebrating."

This marks the second time in a few weeks that MTV's exclusive has lasted only two weeks even for daily channels—the other case being **M.C. Hammer**'s "Here Comes The Hammer." Perhaps as VJN and other video networks become more powerful, labels are going to rethink the exclusivity issue.



Flying High. Bahia Entertainment trio *Altitude* takes instruction on the shoot of its video, "Work It (Like A) 9 To 5." From left are director Michael Oblowitz, choreographer Phineas Newborn III, and group members Terrah, Pam Baker, and Tamela Gibbs.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1515 Broadway, New York, NY 10036

BREAKTHROUGH

Inspirational Carpets, This Is How It Feels

EXCLUSIVE

C&C Music Factory, Here We Go
Londonbeat, I've Been Thinking...
R.E.M., Losing My Religion
Roxette, Joyride
*Rod Stewart, Rhythm Of My Heart
Warrant, Uncle Tom's Cabin

BUZZ BIN

Divinyls, I Touch Myself
Enigma, Sadness Part 1
Happy Mondays, Step On (Vers. II)
*Jellyfish, Baby's Coming Back
Jesus Jones, Right Here, Right Now

HEAVY

Chris Isaak, Wicked Game (Ver. II)
Queensryche, Silent Lucidity
*Bart & Homer Simpson, Deep...
Sting, All This Time
Tesla, Signs

ACTIVE

Black Crowes, She Talks To Angels
Cinderella, Heartbreak Station
The Doors, Break On Through
The Escape Club, Call It Poison
Gerardo, Rico Suave
Great White, Call It Rock N' Roll
INXS, Bitter Tears
Living Colour, Love Rears...
Nelson, More Than Ever
Poison, Ride The Wind
Queen, Innuendo
Rembrandts, Just The Way...
Paul Simon, Proof
Slaughter, Mad About You
Steelheart, I'll Never Let You Go
*Styx, Show Me The Way
Trixter, One In A Million
Vanilla Ice, I Love You
Wilson Phillips, You're In Love
Winger, Easy Come Easy Go

MEDIUM

Daniel Ash, This Love
Bingo Boys, Show Me How To Dance
Boom Crash Opera, Talk About It
*Cathy Dennis, Touch Me
Digital Underground, Same Song
Drivin' N' Cryin', Fly Me Courageous
*EMF, Unbelievable
The Fixx, How Much Is Enough
Tara Kemp, Hold You Tight (Vers. II)
Kingofthehill, I Do You
The Knack, Rocket O' Love
Material Issue, Valerie Loves Me
Monie Love, It's A Shame (My Sister)
Replacements, When It Began
Sonic Youth, Dirty Boots
Tracie Spencer, This House
Traveling Wilburys, The Wilbury Twist
The Vaughan Brothers, Good Texan

BREAKOUTS

Firehouse, Don't Treat Me Bad
Lynch Mob, River Of Love
Suicidal Tendencies, Send Me...
They Eat Their Own, Like A Drug
Toy Matinee, The Ballad Of...

IMPACT CLIPS

Rod Stewart, Rhythm Of My Heart
Jellyfish, Baby's Coming Back
Bart & Homer Simpson, Deep...
Digital Underground, Same Song
C&C Music Factory, Here We Go
* Denotes Adds



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ
08043

CURRENT

Firehouse, Don't Treat Me Bad
INXS, Bitter Tears
Dave Stewart, Lily Was Here
Queen, Innuendo
Poison, Ride The Wind
Outfield, Take It All
Hall & Oates, Don't Hold Back...
Wilson Phillips, You're In Love
Paul Simon, Proof
Carly Simon, Holding Me Tonight
Debbie Gibson, Miracle
Sapphire, Make Up My Mind
Divinyls, I Touch Myself
The Connells, Get A Gun
The Fixx, How Much Is Enough
Happy Mondays, Step On
The Escape Club, Call It Poison
Falling Joys, Lock It
Vixen, Not A Minute Too Soon
George Thorogood, If You Don't...
Heart, Secret
Jasmine Guy, It's Another...



Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Tara Kemp, Hold You Tight
Bob Dylan, Series Of Dreams
Susanna Hoffs, My Side Of The Bed

VH-1 TO WATCH

Nils Lofgren, Valentine

ARTIST OF THE MONTH

Bobby McFerrin, Baby

DEVELOPMENT

Rick Astley, Cry For Help
John Barry, The John Dunbar Theme
Kevin Campbell, Round And Round
Rosanne Cash, On The Surface
Celine Dion, Where Does My...
Amy Grant, Baby Baby
Hall & Oates, Don't Hold Back...
Chris Isaak, Wicked Game
Roger McGuinn, King Of The Hill
U2, Night And Day
Righteous Brothers, Unchained Melody
Traveling Wilburys, The Wilbury Twist

HEAVY

Oleta Adams, Get Here
Mariah Carey, Someday
Gloria Estefan, Coming Out Of...
Whitney Houston, All The Man...
Paul Simon, Proof
Sting, All This Time
Styx, Show Me The Way
Wilson Phillips, You're In Love

LIGHT

Gary Moore, Still Got The Blues
Todd Rundgren, Change Myself



Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS

Altitude, Work It (Like A) 9 To 5
Black Crowes, She Talks To Angels
Downtown Science, Radioactive
Lakim Shabazz, Need Some Lovin'
Ronnie McDowell, Unchained Melody
Too Short, Short But Funky
2 Bigg MC, He's All The Way Live
Alarm, Unsafe Building
Annihilator, Stonewall
B Angie B, I Don't Want To Lose...
Bad Company, If You...
U2, Night And Day
Charlatans U.K., Sproston Green
Christopher Williams, I'm Dreamin'
The Doors, Break On Through
The Escape Club, Call It Poison
Freddie Jackson, Do Me Again
George Thorogood, If You Don't...
The Godfathers, Unreal World
Honey, Perfection
Ice-T, New Jack Hustler
K-Solo, Fugitive
Lisette Melendez, Together Forever
Megadeth, Hangar 18

AMERICA'S NO. 1 VIDEO

Bell Biv Devoe, When Will I See...

PEOPLE-POWERED HEAVIES

The Simpsons, Do The Bartman
BWP, Two Minute Brother
Choice, The Big Payback
Digital Underground, Same Song
DJ Quik, Born & Raised In Compton
Father MC, I'll Do 4 U
Get Fresh Girls, I Seen Your Boyfriend
Ice Cube, Dead Homiez
LL Cool J, Mama Said Knock You Out
Madonna, Justify My Love
M.C. Hammer, Here Comes...
Michelle, Something In My Heart
Rude Boys, Written All Over Your Face
Vanilla Ice, Stop That Train
Whitney Houston, The Star...



1 hour weekly
888 7th Ave, NY, NY 10106

CURRENT

Sinead O'Connor, Nothing...
M.C. Hammer, Have You Seen Her
Tesla, Signs
Bananarama, Venus
Whitney Houston, Greatest Love Of All
Michael Bolton, Georgia
Was (Not Was), Papa Was A...
Little Richard, Good Golly Miss Molly
The Bangles, Hazy Shade Of Winter



Black Entertainment Television
14 hours daily
1899 9th St NE, Washington, DC
20018

ADDS

LL Cool J, Mama Said Knock You Out
Victoria Wilson James, Through
Mantronix, Step To Me

EXCLUSIVE

Another Bad Creation, Playgroup
Basic Black, Whatever It Takes

HEAVY

Whitney Houston, All The Man...
Rude Boys, It's Written All Over...
Hi Five, I Like The Way
LeVert, All Season
The O'Jays, Don't Let Me Down
Alexander O'Neal, All True Man
Mariah Carey, Someday
Tracie Spencer, This House
Anita Baker, Fairy Tales
Tara Kemp, Hold You Tight
Freddie Jackson, Do Me Again
Johnny Gill, Wrap My Body Tight
Michelle, Something In My Heart
Bell Biv Devoe, When Will I See...
M.C. Hammer, Here Comes...
Ralph Tresvant, Stone Cold Gentleman
EPMD, Gold Digger
Guy, Let's Chill
Another Bad Creation, Iesha
C&C Music Factory, Gonna Make...
Tony, Toni, Tone, Whatever You Want
Caron Wheeler, Blue Is The Color...
Special Generation, Spark Of Love

MEDIUM

The Whispers, Is It Good To You
Mica Paris, Contribution
Digital Underground, Same Song
Jasmine Guy, Another Like My Lover
Living Colour, Love Rears...
Family Stand, Sweet Liberation
Will Downing, I Try
Christopher Williams, I'm Dreamin'
B Angie B, I Don't Want To Lose...
Sheila E, Sex Cymbal
Big Daddy Kane, All Of Me
Herb Alpert, North On South Street



Continuous programming
704 18th Ave South, Nashville, TN
37203

ADDS

George Strait, If I Know Me
Kelly Willis, Baby Take A Piece...
The Bellamy Brothers, She Don't...
Mark O'Connor & Friends, Restless
Hal Ketchum, Smalltown...
Jeannie Marie, Baby Turn Your...

HEAVY

Baillie & The Boys, Treat Me...
Becky Hobbs, Talk Back...
Billy Dean, Only Here For A Little While
Carlene Carter, The Sweetest Thing
Desert Rose Band, Will This Be...
Clint Black, Loving Blind
Dean Dillon, Holed Up In Some...
Diamond Rio, Meet In The Middle
Parton/Van Shelton, Rockin' Years
Gary Morris, Miles Across...
Jann Browne, Better Love Next Time
J.P. Pennington, Whatever It Takes
Kathy Mattea, Time Passes By
Kevin Welch, True Love Never Dies
K.T. Oslin, Mary & Willi
Larry Boone, I Need A Miracle
Lee Roy Parnell, Mexican Money
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...
Michelle Wright, A Heartbeat Away
Mike Reid, Walk On Faith
Patty Loveless, I'm That Kind Of Girl
Paul Overstreet, Heroes
Pirates Of The Mississippi, Feed Jake
Randy Travis, Heroes & Friends
Reba McEntire, Fancy
Ronnie McDowell, Unchained Melody
Rosanne Cash, On The Surface
Texas Tornados, Adios Mexico
The Judds, Love Can Build A Bridge
The Forester Sisters, Men
Tommy Cash, Thoughts On The Flag
Tony Toliver, Barstool Fool
Travis Tritt, Drift Off To Dream
Vince Gill, Pocket Full Of Gold



The Nashville Network
30 Hours Weekly
2806 Opryland Dr, Nashville, TN
37214

ADDS

Texas Tornados, Adios Mexico
Hollenders, You Can't Blame...
Moe Bandy, Americana

HEAVY

Joe Diffie, If You Want Me To
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
Billy Dean, Only Here For A Little While
Patty Loveless, I'm That Kind Of Girl
Vince Gill, Pocket Full Of Gold
Mark Collie, Let Her Go
Travis Tritt, Drift Off To Dream
The Forester Sisters, Men

MEDIUM

Baillie & The Boys, Treat Me...
Ricky Van Shelton, Oh Pretty Woman
Matraca Berg, I Got It Bad
Kevin Welch, True Love Never Dies
Desert Rose Band, Will This Be The Day
Larry Boone, I Need A Miracle
Restless Heart, Long Lost Friend
McBride & The Ride, Can I...
Dean Dillon, Holed Up In Some...
Eddie Rabbitt, Tennessee Born...
K.T. Oslin, Mary & Willi
Martin Delray, Get Rhythm
Reba McEntire, Fancy
Aaron Tippin, I Wonder How Far...
Parton/Van Shelton, Rockin' Years

LIGHT

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...
The Dillards, Out On A Limb
McQueen, Heroes



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Amy Grant, Baby Baby
Paul Simon, Proof
Amy Grant, Stay For A While
Replacements, When It Began
Pet Shop Boys, Seriously
Jane Siberry, Everything Reminds...
INXS, Bitter Tears
Bell Biv Devoe, When Will I See...
Chris Isaak, Wicked Game



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ADDS

Amy Grant, Baby Baby
Slaughter, Mad About You
Lisette Melendez, Together Forever
The Doors, Break On Through
Inspirational Carpets, This Is How It Feels
George Thorogood, If You Don't...
Firehouse, Don't Treat Me Bad
Screaming Trees, Bed Of Roves
John Barry, The John Dunbar Theme
The Party, That's Why
Salt-N-Pepa, Do You Want Me

HEAVY

Mariah Carey, Someday
Alias, Waiting For Love
Gloria Estefan, Coming Out Of...

MEDIUM

Whitney Houston, The Star...
Bingoboy, How To Dance
INXS, Bitter Tears
Alice In Chains, Man In The Box
The Godfathers, Unreal World
Queen, Innuendo
Another Bad Creation, Iesha
Divinyls, I Touch Myself
Steve Vai, For The Love Of God
Pop Will Eat Itself, X, Y & Zee
Havana 3 A.M., Reach The Rock

MUSIC VIDEO

Producer/Director Jon Small's Vision Of The Music-Video Biz

BY MELINDA NEWMAN

NEW YORK—"A director is like a guy holding a hand grenade with the pin pulled out," according to producer Jon Small. He can get away with such a statement because he is also a director for all the projects he does through his New York-based production company, Picture Vision.

After Small produced his first few videos, he realized that directors have all the fun. "When MTV started, I decided I'd just be a producer," Small recalls. "I thought it was like in film and television, where the producer is the big thing. Then I learned that it's a director's medium."

"Producing is the hardest part, but it comes down to two words: common sense. Take anything for granted and you're fucked. I have a checklist that I go through at least 30 times. People don't think the producer does anything. The director might come up with the idea, but the producer's job is to get all the elements there. It's not a one-man situation."

Small began directing again with the breakthrough clip "Walk This Way" by Run-D.M.C. and Aerosmith. In addition to Run-D.M.C., Small has directed and/or produced more than 300 videos for such artists as John Cougar Mellencamp, Anita Baker, Rod Stewart, Luther Vandross, and, most recently, Whitney Houston and Trixter. In addition to producing his own work, he also serves as a producer for Picture Vision director Peter Israelson. Five other directors also work through Picture Vision, including the London-based team The Thunder Jockeys, and documentary maker Marty Targoff, who counts Aerosmith's "The Making Of Pump" among his projects.

"I always thought of Picture Vision as a boutique company; always just me or Peter," the enthusiastic Small says. "I never wanted 10-15 directors; I never wanted to be Propaganda."

Like many directors, Small has built up strong relationships with certain artists, but none as strong as that with Billy Joel. His friendship with Joel goes back more than 25 years, when he was the drummer in Joel's first bands. After he quit drumming because of a motorcycle accident in the mid-'70s, Small got involved in artist management. He made his first video—using a boy scout troop as his crew—for one of his artists, D.L. Byron. He began doing other clips, one of which caught Joel's eye. The two were reunited and Small went on to do some of Joel's more memorable videos, including "Tell Her About It" and "Uptown Girl." While he did none of the promotional clips for Joel's latest record, "Storm Front," he did direct and produce the new longform "Billy Joel: Live From Yankee Stadium."

"I was up for a lot of the promo clips and didn't get them, but I was better off doing the longform," Small says. "You have to respect

an artist if he wants a change and Paula Greif gave Billy a different look than I did. Just because you're someone's friend, they can't put their career in your hands. But I have to say, if I hadn't gotten the longform, I would have been disappointed."

Because of his experience as a musician, Small brings a different perspective to his shoots. "I'm a musician and I know how to deal with musicians. We don't talk about film, we talk music."

That experience has also made him a favorite for producing longform concert videos. Past concerts include the Highwaymen, Hall & Oates, and Van Morrison. Upcoming is a longform of "Donald Fa-

I always thought of Picture Vision as a boutique company

gen's New York Rock & Soul Revue," which includes Michael McDonald and other artists. It won't be the first time Fagen and Small have shared a stage: Small was drumming for Henry Gross when the singer opened for Steely Dan in 1973.

Like most directors, Small has certain crew members that he likes to work with, and, in Small's case, he keeps it in the family. His 23-year-old son, Sean, is his first choice for assistant director. The two first worked together on the Morrison longform, taped in 1989. "When shooting concerts, I sometimes go with the approach of what the musician is seeing, so for my assistant director, I always hire musicians. My son, who's studied film, is a great drummer and guitar player, so I asked him if he wanted to be an assistant director. He asked how, and I told him all he had to do was learn the songs, just like he does as a musician."

"He's very good at it. If he couldn't hold up he wouldn't be there. But it's great working with another musician," Small says.

Not only has Small seen his son grow up through Picture Vision, but he has also seen the record companies mature. When Small started Picture Vision in 1979, most labels took a hands-off approach because they didn't know what to touch. "When I first started, no one knew anything at the record companies," he recalls. "No one asked if I could edit or recut something. Now, they all have a game plan for steering the success. The executive producers at the record companies are the unsung heroes of the music business because most are really knowledgeable and sometimes their bosses don't really know what production is all about."

If the labels are more savvy about video-making in general, Small still frequently feels that they do not remember that "there is production east of the Rockies."

(Continued on next page)

VIDEO TRACK

LOS ANGELES

NILS LOFGREN FRONTS a pretty amazing lineup in his new **Di-Toro Films** video, "Valentine." Director **Zack Snyder** shot Lofgren performing in the desert and on stage with such mates as **Bruce Springsteen** and **Ringo Starr**. The clip comes from the new Rykodisc album "Silver Lining" and also features Super 8 footage of Lofgren with his wife, **Nancy DiToro** and **Kendall Henry** produced.

Teen heartthrob **Tommy Puett** makes his **Scotti Bros. Records** debut with the **ReelVision** video "Will You Wear This Ring," directed by **Jay Brown**. The concept/performance clip features young Puett pursuing the girl of his dreams. **Gregor Reti** and **Jim Thompson** produced.

VIVID Productions' L.A. crew recently wrapped videos for **MCA's** **Sheena Easton** and **Whodini**, as well as **Capitol's** **Tracie Spencer**. **Andy Morahan** directed Easton's "What Comes Naturally," the title track from her latest outing, while **Warren Hewlett**, **Jessica Cooper**, and **Lyn Healy** produced. **Nick Egan** reeled "Freaks" from **Whodini's** "Bag Of Tricks" release, with **Healy** and **Douglas Meyer** producing. And **Kenny Mirman** is the eye behind Spencer's "Tender Kisses," the latest clip from the "Make A Difference" album. Meyer produced with **Lisa Levine**.

Bobby McFerrin's new video,

"Baby," is a **VIVID** production directed by **Andy Morahan**. **Douglas Meyer** and **Lyn Healy** produced the **EMI** shoot for the artist's "Medicine Music" album. In addition, **VIVID** director **Big TV** shot "We Love You" for **Ryuichi Sakamoto's** new "Beauty" album on **Virgin**. **Jeremy Barrett** produced. Meanwhile, **Markus Blunder** reeled **George LaMond** and **Brenda K. Starr** in the clip "No Matter What" for **Columbia**. **Jeffrey Obrow** and **Healy** produced the clip, which comes from LaMond's "Bad Of The Heart" release.

DOOM'S **Thomas Mignone** directed "She's My Cutie," the debut clip for **Curb** rap act **K.M.C. Kru**. He keyed a running strip, representing action inside the leader's mind, over footage of the group's upbeat performance. **Darci A. Oltmann** produced. **Kim Haun** directed photography.

NEW YORK

STING'S NEW "Mad About You" video, from the **A&M** album "The Soul Cages," is a **Picture Vision** production directed and produced by **Jon Small**. Small used three 35mm cameras to lens the clip during downtime on Sting's six-night stint at the **Beacon Theatre**. The **Beacon's** Greek bronze friezes and statuary provide a powerful and fitting backdrop to the artist's biblically inspired ballad.

Elektra rappers **Leaders Of The New School** lensed their debut video, "Case Of The PTA," with **Cy-**

clone Pictures Inc. director **Glen Ribble**. The comical clip is a send-up of high school life and features **Ribble's** hand-done film-scratching technique. The **Cyclone** crew shot footage on location at the **Bayonne, N.J., Public High School**, a 13-acre complex built in the '20s. **Jeanne Muller** produced and **John Warner** executive-produced.

Cool C's new **Atlantic** video, "If You Really Love Me," pokes fun at the popular "Love Connection" program, pitting the rapper against three very flirtatious female contestants. **GPA Films'** **Rich Murray** directed the lighthearted piece, incorporating a variety of dance and song vignettes. Set designer **John Paino** created a poppy, '60s-style "Dating Game" motif for the clip. **Lorraine Williams** produced and **Lenny Grodin** executive-produced.

Sire Records band **Throwing Muses** has fun with numbers during its new video, "Counting Backwards." Directed by **Katherine Dieckmann** for **Cascando Studios**, the clip features things associated with counting backward. The clip, from the album "The Real Ramona," was produced by **Sandy Tait**.

Adam Bernstein is the eye behind **Monie Love's** new "It's A Shame" video for **Eternal-Warner Bros.** **Zack Winestine** directed photography on the shoot, set at the **Farkas Films** stages, and **Cetra** choreographed the dance sequences. **Jonna Mattingly** produced and **Debbie Samuelson** executive-produced the **Epocho** Films clip from the artist's "Down To Earth" album.

Epic's **Tony Terry** is "Head Over Heels" in a new sexy and modern clip directed by **Jessica Bendinger**. **David Naylor** produced the video, which mixes black-and-white with color footage to net a musical "fashion shoot" scenario.

TDC "Keep Groovin'" in its **PWL/Mercury** video, directed by **John Kaufman**. The clip, laden with special effects and produced by **Alan Bellman**, comes from the band's "Best Of The '90s" album.

OTHER CITIES

DOLLY PARTON AND **Ricky Van Shelton** teamed to reel "Rockin' Years," a new clip from Parton's "Eagle When She Flies" album on **Columbia**. **Mike Salomon** directed the Nashville-based performance piece, intercutting footage of several devoted couples. **Bud Schaetzle** and **Martin Fischer** produced for **High Five Productions**.

JON SMALL'S VISION OF THE MUSIC-VIDEO BIZ

(Continued from preceding page)

"When I was at the **Billboard** conference in L.A., it was clear that L.A. hates New York. New York is the toughest city in the world to live in and to shoot in, but if you know what you're doing, you can make it work," he says. "When L.A. people get a New York job, they often don't know how to deal with it and the record company people get scared."

To keep the communication open between coasts, **Picture Vision** maintains an office in Los Angeles and executive director/representa-

tive **Steven Saporta** goes to L.A. at least once a month.

Aside from the schism between New York and Los Angeles, another growing concern is rising production costs.

"Costs have just escalated, but budgets haven't. We work on a 15% markup and no one makes it on that," Small says. "Of the more than 300 productions we've done, 80% never made 15%, but only one lost money. So I guess that's not too bad."

Billboard

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NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to **Billboard**, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

ARB

Crank It Up
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Laurice Bell, Carl Craig/Underdog Films
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Cover Me
Heatseeker/Cornerstone
Thomas Griffith, Jeanne Griffith/Cherry Grove Films
Thomas Griffith

ASHLEY CLEVELAND

Willy
Big Town/Atlantic
Lynn Rose/Visualize
Tom Trbovich

BOSTON DAWN

Soldier Boy
Something Serious/ARD
Michael Zager/Michael Zager Productions
Alan Calzatti

CELINE DION

The Last To Know
Unison/Epic
Joseph Sassone/Mark Freedman Productions
Dominic Orlando

DEBBIE GIBSON

This So-Called Miracle
Anything Is Possible/Atlantic
Craig Fanning/FYI
Jim Yukich

THE GODFATHERS

Unreal World
Unreal World/Epic
Cathy Hood/VIVID Productions
Tony Vanden Ende

HAPPY MONDAYS

Step On
Pills 'N' Thrills & Bellyaches/Elektra

Jeremy Barrett/VIVID Productions
Big TV!

LONDONBEAT

I've Been Thinking About You
In The Blood/MCA
Anne Mullen/Epoch Films
Paula Greif

MC SMOOTH

Where Is The Money
Smooth And Light/K-tel
Edward White/Underdog Films
Mark Gerard

SONIC YOUTH

Dirty Boots
Goo/DGC
Nicole Ma/Blue Horse Films-O Pictures
Tamra Davis

TONY! TON! TON!

It Never Rains (In Southern California)
The Revival/Wing
Craig Fanning/FYI
Alan Carter

Billboard® Home Video

IN THIS SECTION

Adult Video Battles Continue	42
Reviews: The Doors, Grace Jones	44
Playboy Video Ties Into Spring Break	46
MGM/UA Sued Over French Vid Rights	47
Caplan Quits B'Buster To Be Franchisee	48

Report: Holiday Sell-Thru Biz Flat Annual A&A Study Says 61 Mil Vids Sold

■ BY PAUL SWEETING

NEW YORK—The video sell-through business during the most recent holiday season was flat, or even down slightly, compared with the previous year, according to the annual Holiday Market Snapshot released by research firm Alexander & Associates. The results of the consumer survey

'People bought more nontheatrical product this year'

mark the first time in the four years Alexander has been compiling such statistics that the holiday sell-through business did not show growth over the year before.

During the 1990 holiday season (Nov. 15, 1990-Jan. 20, 1991), 61 million prerecorded cassettes were purchased by consumers, down slightly from the 61.8 million estimated sold in 1989. Alexander attributes the dip to the general softness of the economy.

Consumers paid an average of \$15.71 per cassette in 1990, for total expenditures of \$958 million. Total expenditures were slightly higher in 1990 than in 1989, despite the smaller unit volume, because of a higher average price paid. Consumers paid an average of \$15.32 in 1989, according to Alexander.

Mass-merchant chains continue to dominate the holiday sell-through business, according to the survey of 2,000 households, though their combined market share of 47% was down slightly from 1989's share of 51%. Video specialty stores grabbed 23% of purchases (up from 21%) and mail order generated 13.4% of purchases (up from 11%).

The biggest surprise in the results was the large share of market accounted for by the top five chains. Two of those chains, Bentonville, Ark.-based Wal-Mart and Troy, Mich.-based K mart, accounted for nearly 19% of the market by themselves, with Wal-Mart leading the way at 10.3% and K mart at 8.4%.

The top five chains together accounted for 30.2% of purchases. The other chains among the top five were Blockbuster Video (4.5%), Target (4.4%), and Phar-Mor Drug (2.6%).

The most recent study was the first time Alexander asked consumers for the specific location of their video purchases.

"We weren't particularly surprised by the [chains] they named, but we

were surprised by the size of market share shown by particular chains," says Amy Innerfield, VP/GM of A&A's Video Flash service.

"We didn't really expect Wal-Mart—or anyone for that matter—to have a market share over 10%. If you figure that total purchases came to 61 million cassettes, that means Wal-Mart sold 6.1 million of them. And at \$15.71 per cassette, you're talking about a lot of money for a single chain to generate from video."

Innerfield also says she was somewhat surprised that Blockbuster's share of the sell-through market was as high as 4.5%.

"They appear to have been very successful selling the current hits," she says of the Fort Lauderdale, Fla.-based specialty chain. "They were less successful with catalog and special-interest titles. That kind of programming tended to be through the mass merchants, toy stores, and music stores."

Innerfield notes that both Toys 'R

Us and Kay-Bee Toys ranked among the top 10 chains in terms of market share for nontheatrical programming (including kid vid), with Toys 'R Us ranking third and Kay-Bee seventh.

Also among the top 10 for nontheatrical programming were Wherehouse and Musicland. Innerfield notes that significant growth in purchases of music video product helped bolster the market shares of the music-oriented chains.

The growth seen in various nontheatrical categories, in fact, was one of the most significant differences in the results of the 1990 survey compared with 1989, according to Innerfield.

In 1989, for example, Alexander tracked sales of five major theatrical titles—"Batman," "Bambi," "The Land Before Time," "Who Framed Roger Rabbit," and the 50th anniversary edition of "The Wizard Of Oz."

Those five titles generated 29% of purchases in 1989, according to Alex-

(Continued on page 47)

'Astronomers' Will Orbit At Stores Before TV Debut

■ BY CHRIS MCGOWAN

LOS ANGELES—PBS Home Video will reverse the normal release sequence when it launches the six-cassette series "The Astronomers" four days before the program debuts on public television.

Distributed exclusively by Pacific Arts Video, the high-budget, five-years-in-the-making "Astronomers" hits video stores April 11 and begins

The release schedule guarantees the tapes receive the maximum promotional impact

airing April 15 on PBS. The tapes will retail for \$19.95 apiece, or \$129.95 for a collector's-edition boxed set. In addition, a school-and-library edition of the set and a companion book published by St. Martin's Press will also bow April 15.

Pacific Arts CEO Al Cattabiani views the release schedule as essentially "a simultaneous release in several media so as to create the most excitement we could." He also feels having the street date slightly precede the TV premiere will ensure that the tapes are physically in stores the day of the broadcast.

Cattabiani wants to make sure that "The Astronomers" tapes receive the maximum promotional impact of the broadcast. The PBS "Civil War" nine-tape set sold phenomenally well, driven by the largest audience ever for a public television event, but could have done even better, Cattabiani feels.

"There was a huge demand for the book and the video," he says. If the tapes had been available at the time of the first airing of "The Civil War," people "would have gone in droves to the stores."

That nine-tape series first aired Sept. 23-27, 1990, and was initially offered to consumers only through the Time-Life Video Club. But demand was so high that Pacific Arts had launched the tapes at retail by November, starting with the Waldenbooks chain (Billboard, Nov. 3). "The Civil War" then invaded video stores Dec. 5. Even with the delay before the series hit retail, Pacific Arts quickly sold out its initial limited run of 10,000 sets of the "Civil War" (at \$199.95 list per set).

"The Astronomers" is a similarly ambitious and epic series, hosted by actor Richard Chamberlain. It explores such cosmic subject material as galaxies, stars, planets, black holes, dark matter, gravity waves, and the Big Bang.

The lavish production uses more than \$1 million in special effects to

create vivid, computer-generated visualizations of galactic phenomena. The program also travels to five continents to visit observatories and talk with the scientists who study the stars. According to PBS, "The Astronomers" was produced with the largest grant ever for a single public television series.

The \$129.95 collector's edition will

include a 48-page book ("Your Personal Guide To The Night Sky"), a coupon good toward a free six-minute soundtrack video (which combines music and special visual effects), a discount coupon for a membership in the Astronomical Society of the Pacific, and a discount coupon for a subscription to Omni magazine.

(Continued on page 47)



A*Vision Of The Doors. A*Vision Entertainment released "The Doors Live In Europe 1968," a 60-minute longform, March 5. Shown, from left, are Jim Morrison, Ray Manzarek, John Densmore, and Robby Krieger. (Review page 44.)

Florida Retailer Spreads The Word On Censorship

ADULT BATTLE JOINED: Florida retailer **Barry Freilich**, head of both **Granada Video** in Ormond Beach, Fla., and of the **Northeast Florida Chapter of Video Software Dealers Assn.**, is out on the regional meeting circuit stirring things up. He is a certified speaker for VSDA meetings but not on the subject he is noted for lately. "They went ahead and funded this [First Amendment talk] because they thought it was important," he says of VSDA's sponsorship of his regional chapter talks on censorship.

What does VSDA do for stores under seige in the present anti-porn push? "Primarily VSDA is helping on the legislative front through the VSDA chapters, lobbyists, things

like that. As far as the grass-roots campaigns, they're being started by individual video store owners and VSDA

people in those areas. Whether they're going through the local chapter or on their own is hard to say," he says, but two new chapters have been formed, **Philadelphia** and **Tampa, Fla.** (where a previous **Suncoast Florida Chapter** dissolved). "We've got a networking capability with some VSDA chapters in California," Freilich says. "We will be talking more to California. We hope to have a liaison with Indianapolis in the next month or two. We're working in Cincinnati and Cleveland."

In terms of dealers looking for financial aid, "No one has come in to pay legal fees," he says. "You either get attorneys to donate or the ACLU to help you pick up some of the charges, or whatever. These [anti-porn groups] know that. They know we can't afford to fight." In Freilich's own state, he says censorship groups are still active. "They're still here. The **American Family Assn.** is still active. In some areas they've been shutting people down, sending threatening letters and all the dealers are pulling it off their shelves rather than fight. Down in Fort Myers, there is some trouble now, almost all the dealers pulled and one got popped. He didn't know" the others had capitulated. "Parts of the Tampa area are

shut down," he adds. "Jacksonville is shut down, has been for three to four years."

As far as Freilich's own store and its case, "Basically everything has been dropped. I've never taken anything off my shelves," he says. "In Volusia County, most of the dealers are still carrying X-rated product."

"The way we beat them here is a good grass-roots campaign, bumper stickers, get the public excited, get them to vote these idiots out of office, get them to vote for people who would be against censorship," he continues. "That's what we're going to do here in Central Florida. We're going to turn around this damned state before it's over with. We're going to get everybody

aware of what these people are when they run for office. If you don't ask someone who

is running for office, what his issues are, where he stands, and then he tells you at the end something you don't like it's your own damned fault."

IMAGE IMPROVEMENT: Central California Chapter VSDA members are hoping to head off anti-pornography groups by participating in a statewide image-enhancement program as a way to gain ground in the censorship struggle, according to **Peggy Lake**, head of **Country Home Video** and former chapter president. "We think legislators and others in Sacramento will listen to us and be more favorably impressed if they realize that video stores are worthy members of the community," says Lake of a present blood-bank drive. "We have counter cards that offer for each donation a free rental at any store displaying the VSDA-member emblem." Lake says a recently formed coalition of all six state chapters developed an image-enhancement committee to push similar programs.

MAGAZINE MOVE: Through **ARA Services**, the three **Odyssey Video** stores in Los Angeles are offering magazines as an adjunct product. "We get 20% and can pick

(Continued on page 48)

STORE MONITOR



by Earl Paige

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				★ ★ NO. 1 ★ ★				
1	1	20	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	2	3	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
3	3	42	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
4	4	3	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
5	5	24	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
6	6	3	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
7	14	2	MICHAEL JORDAN'S PLAYGROUND	CBS Video 2858	Michael Jordan	1990	NR	19.98
8	8	3	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
9	20	3	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
10	7	21	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
11	16	22	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
12	9	11	MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR	9.98
13	10	3	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
14	27	2	WHITNEY HOUSTON: THE STAR-SPANGLED BANNER	Arista Records Inc. 6 West Home Video 5720	Whitney Houston	1991	NR	7.98
15	19	11	PLAY THAT FUNKY MUSIC WHITE BOY ▲ ⁴	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
16	11	17	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
17	15	15	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
18	13	3	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
19	17	22	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
20	12	234	THE SOUND OF MUSIC ▲ ◆	Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
21	25	21	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
22	23	130	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
23	21	4	MARIAH CAREY: THE FIRST VISION	SMV Enterprises 19V-49072	Mariah Carey	1990	NR	19.98
24	18	26	ALL DOGS GO TO HEAVEN ◇	MGM/UA Home Video M301868	Animated	1989	G	24.98
25	NEW ►		PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
26	28	111	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
27	32	18	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
28	24	17	M.C. HAMMER: HAMMER TIME ▲ ⁴	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
29	31	9	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	29.95
30	22	25	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
31	36	9	SKID ROW: OH SAY CAN YOU SCREAM ●	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
32	35	9	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
33	NEW ►		PLAYBOY VIDEO CENTERFOLD: JULIE CLARKE	Playboy Video HBO Video 591	Julie Clarke	1991	NR	19.99
34	30	20	STAR WARS TRILOGY GIFT PACK	Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
35	39	13	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98
36	RE-ENTRY		SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R	19.95
37	NEW ►		N.Y. GIANTS 1990 VIDEO YEARBOOK	NFL Films Video	Various Artists	1991	NR	19.98
38	33	46	DIE HARD	Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
39	34	23	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
40	26	8	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98

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

Hillbilly Jim Adds More Muscle To Coliseum Team

■ BY JIM BESSMAN

NEW YORK—There's a new "face" in wrestling-video sales—in more ways than one.

Hillbilly Jim, one of the World Wrestling Federation's most beloved good guys ("faces," in wrestling jargon), has beefed up WWF wrestling video supplier Coliseum Video's national sales force.

According to president Howard Farber, Hillbilly will work Coliseum's Southeastern flank as well as certain Midwest markets. He joins one other national sales representative, while a third salesman covers Canada.

Hailing from Mud Lick, Ky., Hillbilly, who is known in a differ-

"The first time he walks in as a salesman there's great shock value"

ent reality as Jim Morris of Bowling Green, can only heighten Coliseum's visibility in the wrestling-video marketplace.

For one thing, the 6-foot-7-inch grappler weighs in at 286 pounds. He also has a gold record for his singing contribution to "The Wrestling Album," "Don't Go Messin' With A Country Boy." And he's co-host—with "Mean" Gene Okerlund and assorted barnyard critters—of the syndicated WWF showcase, "All-American Wrestling."

"The first time he walks in as a salesman, there's great shock value," Farber says. "The second time, same thing, because they don't expect to see him again. But the third time, they know it's real."

As Farber notes, Hillbilly has his work cut out for him.

"Last year we took a gamble. We doubled and, in some cases, tripled our ad budget, and while we don't give numbers, as of the first of December, our business had almost doubled for 1990 in a year when there was the greatest shakeout of companies, people crying, a lot of layoffs."

New promotional programs this year involve packaging each Coliseum video with a premium giveaway instead of limiting premiums to just a few titles as it did last year. The year's first release, "Supertape Volume 3," was released Jan. 24 at \$59.95 with a complete set of 145 wrestling cards shrink-wrapped to the tape.

Meanwhile, to fortify the "Thursday Is Coliseum Video Day" program, every Coliseum distributor's branch will also receive a premium item by Federal Express every Thursday. Additionally, Farber will award a vacation trip each month to the "Exhausted Distributor Rep" who writes the most "creative, original, interesting, and sincere" (but not necessarily truthful) letter de-

(Continued on page 46)

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Penelope Milford

Pauline Fleming

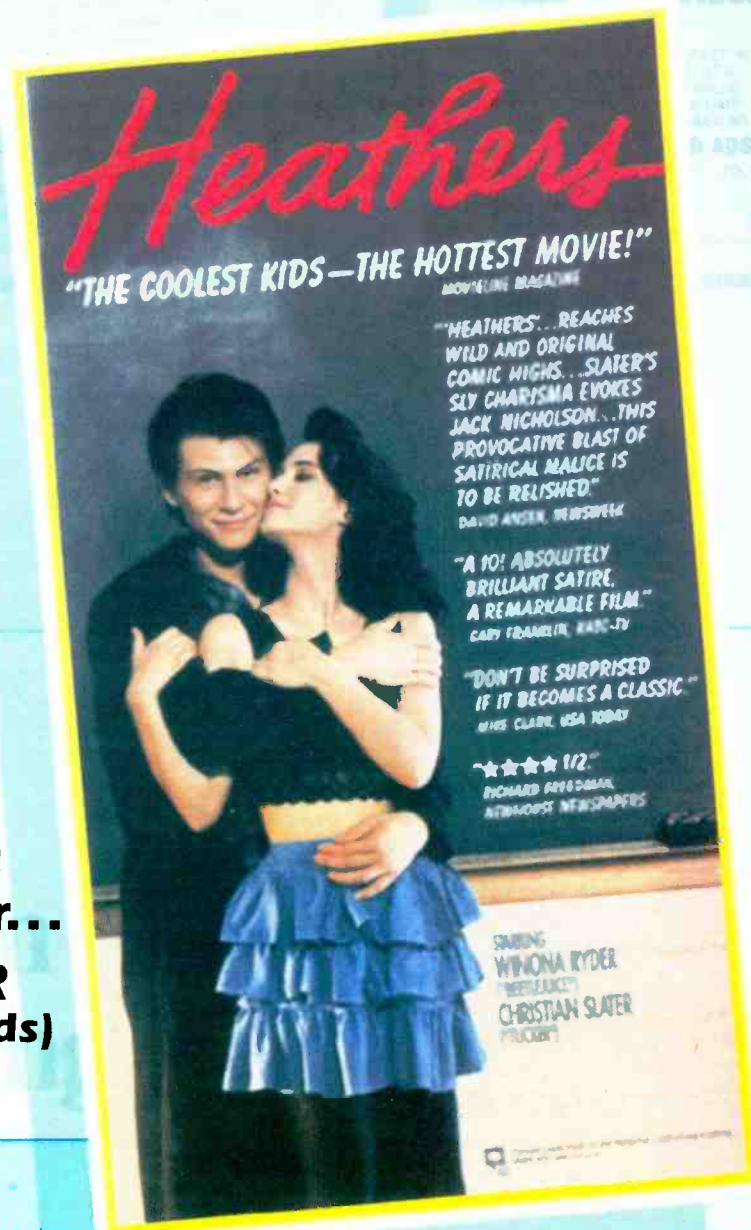
A New World Pictures release. Produced by Denise Di Novi. Directed by Michael Lehmann. Screenplay by Daniel Waters. In New York, L.A. and Chicago. Rated R (grisy murders, profanity).

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LIST

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store rental reports.			Year of Release	Rating
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★				
1	1	4	DIE HARD 2: DIE HARDER	Fox Video 1850	Bruce Willis Bonnie Bedelia	1990	R
2	4	2	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
3	2	3	DAYS OF THUNDER	Paramount Pictures Paramount Home Video 32123	Tom Cruise Robert Duvall	1990	PG-13
4	9	2	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
5	3	4	NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	R
6	5	4	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG
7	7	6	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG
8	6	7	YOUNG GUNS II	Morgan Creek Fox Video 1902	Emilio Estevez Kiefer Sutherland	1990	PG-13
9	NEW ►		AIR AMERICA	Live Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
10	8	9	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
11	14	3	TAKING CARE OF BUSINESS	Hollywood Pictures Hollywood Home Video	Jim Belushi Charles Grodin	1990	R
12	19	2	THE WITCHES	Warner Bros. Inc. Warner Home Video 671	Anjelica Huston	1990	PG
13	11	15	BIRD ON A WIRE ◇	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
14	20	3	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG
15	10	10	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	PG
16	NEW ►		QUICK CHANGE	Warner Bros. Inc. Warner Home Video 12004	Bill Murray Geena Davis	1991	R
17	13	20	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
18	12	10	ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990	R
19	21	3	HARDWARE	HBO Video 90375	Dylan McDermott Stacey Travis	1990	R
20	18	7	DELTA FORCE 2	Media Home Entertainment M012458	Chuck Norris	1990	R
21	28	2	I COME IN PEACE	Media Home Entertainment M012752	Dolph Lundgren	1990	R
22	16	15	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
23	17	18	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
24	22	6	MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 81013	Denzel Washington Spike Lee	1990	R
25	24	5	THE LEMON SISTERS	Miramax Films HBO Video 90326	Diane Keaton Carol Kane	1990	PG-13
26	15	8	THE ADVENTURES OF FORD FAIRLANE	Fox Video 1840	Andrew Dice Clay	1990	R
27	26	16	BACK TO THE FUTURE PART III ◇	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
28	29	14	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
29	23	17	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
30	30	2	MR. FROST	SVS, Inc. M0748	Jeff Goldblum	1990	R
31	25	10	GREMLINS 2: THE NEW BATCH	Amblin Entertainment Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13
32	32	15	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
33	27	17	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
34	35	10	LAST EXIT TO BROOKLYN	Neue Constantin Film RCA/Columbia Home Video 90633	Stephen Lang Jennifer Jason Leigh	1990	R
35	36	11	GHOST DAD ◆	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG
36	31	9	LONGTIME COMPANION	Vidmark Entertainment	Bruce Davison Stephen Caffrey	1990	R
37	40	15	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R
38	33	6	REPOSSESSED	Live Home Video 68919	Linda Blair Leslie Nielsen	1990	PG-13
39	NEW ►		CHICAGO JOE AND THE SHOWGIRL	Live Home Video 68934	Kiefer Sutherland Emily Lloyd	1990	R
40	37	23	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R

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

HOME VIDEO

VIDEO PEOPLE

R. Stanton Bauer is promoted to VP/GM of the magnetic products division at Fuji Photo Film U.S.A. He joined Fuji in 1983 after serving in management positions at BASF Corp., RKO General, and Dart Industries.



BAUER

The five-member staff of Tamarelle Films International, an independent distributor based in Chico, Calif., joins Commtron Corp. in a foreign-films sales-and-marketing venture. **Claire Tamarelle**, president, and four telemarketers will operate as an arm of Commtron in Chico, handling sales and marketing of foreign films on video.

VPI/Harmony, the joint-venture label of BMG International and International Harmony, names **Laurie Kaye** executive VP of production. Kaye, a former head writer for the radio and print divisions of dick clark productions, will continue to do video magazine work at Metalhead, Slammin' Rap, Country Music Video Magazine, and Dance International Video Magazine.

The Motion Picture Assn. of America names **William Carroll** and **James Murphy** anti-piracy field representatives. They were, respectively, a consultant for the Newmont Mining Corp. and director of enforcement at the Video Software Dealers Assn.

Lauri Chez-Halpin rejoins Fries Home Video in her former post of Midwest regional marketing director after a short absence.

MUSIC VIDEO REVIEWS

The Doors Live In Europe 1968, A*Vision, \$19.98

This documentary on The Doors' one and only tour of Europe was originally created for the Cinemax cable network and was released on video by HBO Video. It is being re-released now by A*Vision (under a licensing deal with Time Warner sister company HBO) to capitalize on the expected interest surrounding the legendary L.A. band in the wake of the Tri-Star Pictures release "The Doors." The film captures both the best and the worst of the group and its lead singer/songwriter Jim Morrison, from his sensuous, often riveting stage presence, to the group's penchant for self-importance and excess.

The film features Grace Slick and Paul Kantner of the Jefferson Airplane who reminisce about the tour (on which The Airplane shared billing) and on the drug-addled, late-'60s music scene epitomized by both groups. Interestingly, however, the stark black & white photography of The Doors on-stage lends an air of grittiness to their performance that reminds you that, for all the psychedelic paraphernalia in which the group immersed itself, they were, at heart, an old-fashioned garage band. They even run through a blues medley of "Back Door Man," most often associated with Howlin' Wolf, and John Lee Hooker's "Crawling Kingsnake Blues." The live version of "Light My Fire" contained on this tape is being released separately as a video single with a list price of \$9.98.

PAUL SWEETING

Grace Jones—A One Man Show, Island Visual Arts, 45 mins.

Grace Jones is an acquired taste, but those who have acquired it will thoroughly enjoy this pastiche of live and studio-shot footage. Never out of character, Jones' live performances are as much performance art as concerts, and this is as much a conceptual video as a concert film.

For aficionados, Jones may be the

greatest purveyor of the fetishistic esthetic since Joseph von Sternberg discovered Marlene Dietrich. Jones, in fact, tips her hat to the master (mistress?) by appearing on stage in a gorilla suit à la Dietrich in the von Sternberg classic "Blond Venus."

But for all the iconography, Jones doesn't forget what's funky, offering up tasty versions of "Demolition Man," "Pull Up To The Bumper" and "My Jamaican Guy." Nicely done. P.S.

Traffic—Live At Santa Monica '72, Island Visual Arts, 64 mins.

In 64 minutes, Traffic gets through no more than half a dozen songs, illustrating everything that went wrong with live performances in the early '70s. The stage is crowded with extra percussionists in dashiki shirts, every number is dragged out by extended, wandering solos so that even the band's best studio material, like "Low Spark Of High Heeled Boys" and "Freedom Rider," become endurance tests.

But Traffic is a staple of classic rock radio—a demographic that probably dovetails closely with VCR owners and particularly prerecorded cassette purchasers. And the nostalgically-minded among them may just be looking to recapture that feeling of high school parties. Praise the VCR and pass the bong. P.S.

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FOR WEEK ENDING MARCH 16, 1991

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	13	PLAY THAT FUNKY MUSIC WHITE BOY ▲ ⁴ SBK Music Video K5VA-07339	Vanilla Ice	SF	12.98
2	3	15	THE IMMACULATE COLLECTION Warner Reprise Video 3-38195	Madonna	LF	19.98
3	6	3	THE FIRST VISION SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
4	2	17	HAMMER TIME ▲ ⁴ Capitol Video 40012	M.C. Hammer	LF	19.98
5	NEW		THE STAR-SPANGLED BANNER Arista Records Inc. 6 West Home Video 5720	Whitney Houston	SF	7.98
6	5	11	JUSTIFY MY LOVE Warner Reprise Video 38224	Madonna	SF	9.98
7	4	15	THE RHYTHM NATION COMPILATION A&M Video 7502-61737-3	Janet Jackson	LF	19.95
8	7	39	STEP BY STEP ▲ ²¹ SMV Enterprises 19V-49047	New Kids On The Block	LF	19.98
9	11	23	THE THREE TENORS IN CONCERT ● London 071 223-3	Carreras - Domingo - Pavarotti	C	24.95
10	13	9	LOVE CAN BUILD A BRIDGE ▲ MPI Home Video MP6096	The Judds	LF	19.98
11	9	19	THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	C	19.95
12	14	31	PLEASE HAMMER DON'T HURT 'EM ▲ ³ Capitol Video C540001	M.C. Hammer	LF	19.98
13	19	5	SWINGING OUT LIVE SMV Enterprises 19V-49045	Harry Connick, Jr.	C	19.98
14	17	67	HANGIN' TOUGH LIVE ▲ ²⁴ SMV Enterprises 19V-49030	New Kids On The Block	C	19.98
15	12	11	OH SAY CAN YOU SCREAM ● A*Vision Entertainment 3-50179	Skid Row	C	19.98
16	25	3	STARRY NIGHT SMV Enterprises 19V-49888	Julio Iglesias	C	19.98
17	15	83	HANGIN' TOUGH ▲ ²³ SMV Enterprises 14V-49028	New Kids On The Block	SF	14.95
18	10	13	ACCESS ALL AREAS PolyGram Music Video 082-767-3	Bon Jovi	D	29.95
19	20	3	PUT YOURSELF IN MY SHOES BMG Video 2373	Clint Black	SF	9.98
20	16	15	SERIOUSLY LIVE A*Vision Entertainment 3-50170	Phil Collins	C	19.98
21	8	15	DR. FEELGOOD: THE VIDEOS Elektra Entertainment 40117-3	Motley Crue	SF	14.98
22	NEW		MENTAL VIDEOS MCA Music Video 10218	Bell Biv DeVoe	LF	14.95
23	22	27	ELVIS: VOL. 1-CENTER STAGE ▲ ³ Buena Vista Home Video 1032	Elvis Presley	D	19.99
24	21	13	PRIDE AND JOY SMV Enterprises 17V-49069	Stevie Ray Vaughan	LF	17.98
25	28	3	FUTURE OF THE FUNK SMV Enterprises 19V-49075	L.L. Cool J	LF	19.98
26	NEW		THE STORY OF GENESIS PolyGram Music Video 440 082 769-3	Genesis	D	19.95
27	18	13	LIVE AT YANKEE STADIUM SMV Enterprises 19V-49061	Billy Joel	C	19.98
28	23	27	ELVIS: VOL. 2-THE MAN AND THE MUSIC ▲ ³ Buena Vista Home Video 1033	Elvis Presley	D	19.99
29	NEW		HARD N' HEAVY: VOL. 11 MCA Music Video DIV-21913	Various Artists	LF	19.95
30	RE-ENTRY		WILSON PHILLIPS: THE VIDEOS ● SBK Music Video K5VA-93745	Wilson Phillips	SF	12.98

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

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Warner Has Thrilling News For Hitchcock, Turow Fans

■ BY CHRIS MCGOWAN

WARNER HOME VIDEO will launch four **Alfred Hitchcock** classics on laserdisc for the first time in the U.S. this spring. "Dial M For Murder" is the 1954 thriller with Ray Milland and Grace Kelly, in which a man plots his wife's murder. "Foreign Correspondent" (1940) stars Joel McCrea in a fascinating tale of intrigue and espionage. In "I Confess" (1953), Montgomery Clift overhears a murderer's confession and then becomes the main suspect himself. And "The Wrong Man" (1956) also follows the favorite Hitchcockian theme of a protagonist falsely accused

of a crime: This time it's Henry Fonda as a New York musician unjustly accused and arrested. Each title is \$34.98 on disc, except for "Foreign Correspondent" (\$39.98).

MORE CRIME AND PUNISHMENT: While we're on the subject, **Warner** is set to bow the Scott Turow thriller "Presumed Innocent" (starring Harrison Ford, Brian Dennehy, Raul Julia, and Greta Scacchi) on laserdisc March 27, and Tom Wolfe's '80s morality tale "The Bonfire Of The Vanities" (with Tom Hanks, Bruce Willis, and Melanie Griffith) on disc in the late spring. Both titles will be widescreen and retail for \$29.98. You'll want to hire a good lawyer after watching both of these films.

While it is true that rock star **Prince** is guilty of some pretty awful acting and directing in his movies, fans of his music may want to check out Warner's laserdisc release of "Graffiti Bridge" (\$29.98), due April 24. Check out the Purple One's musical numbers on the disc's digital soundtrack.

Also due from Warner in late spring: "Dog Day Afternoon" (\$39.98) and widescreen laserdisc editions of "Harper" (\$39.98), "Whatever Happened To Baby Jane?" (\$39.98), and "The Outsiders" (\$34.98).

MCA HOME VIDEO has announced four new laserdisc titles due May 16. "Havana" (side 3 CAV, \$39.98) is a romantic adventure directed by Sydney Pollack; it has a Dave Grusin score and stars Robert Redford, Lena Olin, Raul Julia, and

Alan Arkin. "Woody Woodpecker: Collector's Edition" (CAV, \$24.98) features seven episodes never released before on video, plus the very first Woody cartoon ("Woody Woodpecker (Cracked Nut)"). "The Care Bears: Adventure In Wonderland" (side 2 CAV, \$34.98) features more animated ursine tales. And, "The Day Of The Jackal" (\$39.98) is the 1973 thriller based on the Frederick Forsyth thriller, directed by Fred Zinneman and featuring a superb cast of Edward Fox, Cyril Cusack, and Derek Jacobi.

MGM-PATHÉ has officially designated **George Feltenstein** as VP of sales and marketing for **MGM/UA Home Video**. The firm's

leases will stay with the **MGM/UA** moniker and not switch to **MGM-Pathé** after all, as we had been told earlier.

PIONEER ARTISTS has bowed "The Mahabharata" (\$99.95), **Jean-Claude Carriere's** remarkable theatrical adaptation of the epic poem that is one of the cornerstones of Hindu culture. The innovative **Peter Brook** ("Marat-Sade," "Meetings With Remarkable Men," the 1963 "Lord Of The Flies") directs an international cast in this six-hour presentation. Dramatist and co-screenwriter Carriere is known especially for the many scripts he wrote for the late Spanish director Luis Bunuel.

Composed most likely about 200 B.C., "The Mahabharata" combines religion, mythology, and history as it tells the tale of two feuding sets of cousins, the Pandavas and the Kauravas, who are both descended from the legendary king Bharata.

"The Mahabharata" is a rich but complicated tale; to fully enjoy it, we recommend buying a paperback copy of "The Bhagavad-Gita" and reading it before viewing the disc.

MORE MUSIC ON DISC: **Warner Reprise** has launched "Frank Sinatra: The Reprise Collection" (\$79.98), which combines three Sinatra NBC-TV specials and guests the likes of Ella Fitzgerald and Antonio Carlos Jobim. **Pioneer Artists** recently bowed "Chick Corea: Akoustic Alive" (\$29.95), and in April will release "Iron Maiden: 12 Wasted Years" (\$29.95) and "Queen: Magic Years Trilogy" (\$39.95).

HILLBILLY JIM STRENGTHENS COLISEUM SALES TEAM

(Continued from page 43)

scribing wearying work on behalf of Coliseum.

Then, of course, there's Hillbilly, "the first video personality to be hired as a sales rep."

"It's great for me because I get to sell videos full-time except for my TV commitments and an occasional major wrestling commitment," says Hillbilly, who is wary

about "being in the ring too long."

"Even though I'm learning about the video business, I love people and know a lot about wrestling that people want to know and I can supply. And everybody in this business is so nice and helpful. Besides, Howard's paying me \$200 a week and putting me up in a fancy YMCA."

Playboy Vid Getting Lots Of Exposure

■ BY CHRIS MCGOWAN

LOS ANGELES—Playboy Home Video's latest celebration of nubility, "Girls Of Spring Break," will tie into a TV special, a magazine pictorial, and a full slate of promotional activities during this year's college "spring break" in Daytona Beach, Fla.

"This is the first time we've done a 'Girls Of' show [on video]. We hope it'll do so well that it will spawn a whole line of 'Girls Of' titles," says Jeff Jenest, senior VP and GM of Playboy Home Video.

The video features 12 young women chosen by Playboy during last year's spring break at Daytona Beach, Palm Springs, and Padre Is-

land to test for the video and accompanying magazine pictorial. "Girls Of Spring Break" was released Feb. 20 by HBO Video and lists for \$19.95. Image Entertainment will launch the title on laser.

The video will tie into a cable special called "The Making Of 'The Girls Of Spring Break' Video," to air 12 times during March on the Playboy At Night channel. It will also be linked to the April issue of Playboy magazine, which features a "Girls Of Spring Break" pictorial and a retail-oriented full-page ad for the tape.

Copies of the video also will be offered as prizes at various spring break festivities sponsored by Playboy magazine this year in Daytona Beach, such as basketball tourna-

ments and poolside concerts.

In addition, various Playboy models will prowls Daytona Beach nightspots, snapping Polaroids of clubgoers (alone or with the "Playmates," presumably), and then selling the pictures to raise funds for the Students Against Multiple Sclerosis charity organization.

Playboy is also co-sponsoring the "Safe Ride Express," a shuttle-bus service that will whisk the inebriated safely between beach and hotel in Daytona between 12:30 a.m. and 2:30 a.m. every night of spring break.

"This is the largest cross-promotion we've ever undertaken with other sister divisions of Playboy," says Jenest. "We're looking for about a 75,000-unit seller."

Billboard.

FOR WEEK ENDING MARCH 16, 1991

Top Videodisc Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers				
			★ ★ NO. 1 ★ ★						
1	NEW ▶		FLATLINERS	RCA/Columbia Pictures Home Video Pioneer/Image Ent. 50386	Kiefer Sutherland Julia Roberts	1990	R	34.95	
2	1	5	PRETTY WOMAN	Touchstone Pictures Image Entertainment 1027AS	Richard Gere Julia Roberts	1990	R	29.99	
3	8	3	DAYS OF THUNDER	Paramount Pictures Pioneer LDCA, Inc. 32123	Tom Cruise Robert Duvall	1990	PG-13	34.95	
4	NEW ▶		DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R	34.98	
5	3	17	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95	
6	6	5	THE FRESHMAN	Tri-Star Pictures Pioneer/Image Ent. 70296	Matthew Broderick Marlon Brando	1990	PG	34.95	
7	4	5	ROBOCOP 2	Orion Pictures Image Entertainment 80140	Peter Weller Nancy Allen	1990	R	39.95	
8	2	7	DICK TRACY	Touchstone Pictures Image Entertainment 1066	Warren Beatty Madonna	1990	PG	39.99	
9	7	5	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video Pioneer/Image Ent. 38195	Madonna	1990	NR	29.98	
10	5	9	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95	
11	11	17	TOTAL RECALL	Carolco Home Video Image Entertainment ID7779IV	A. Schwarzenegger	1990	R	39.95	
12	21	3	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG	34.98	
13	RE-ENTRY		TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95	
14	9	5	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13	24.98	
15	10	5	MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 41013	Denzel Washington Spike Lee	1990	R	39.98	
16	NEW ▶		BACK TO THE FUTURE ♦	Amblin Entertainment MCA/Universal Home Video 41056	Michael J. Fox Christopher Lloyd	1985	PG	39.98	
17	14	3	CLEOPATRA	Fox Video Image Entertainment C1143-80	Elizabeth Taylor Richard Burton	1963	NR	89.98	
18	13	23	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989	R	39.95	
19	16	9	GREMLINS 2: THE NEW BATCH	Warner Bros. Inc. Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13	24.98	
20	12	11	PETER PAN	Walt Disney Home Video Image Entertainment 960	Animated	1953	G	29.99	
21	23	5	HOW THE WEST WAS WON	MGM/UA Home Video Pioneer/Image Ent. ML102052	Debbie Reynolds Henry Fonda	1962	G	39.98	
22	NEW ▶		MIAMI BLUES	Orion Pictures Image Entertainment ID8016OR	Alec Baldwin Jennifer Jason Leigh	1990	R	39.95	
23	20	5	THE DEER HUNTER	EMI Films Inc. MCA/Universal Home Video 40945	Robert De Niro John Cazale	1978	R	44.98	
24	RE-ENTRY		LAST EXIT TO BROOKLYN	Neue Constantin Film Pioneer/Image Ent. 90636	Stephen Lang Jennifer Jason Leigh	1990	R	34.95	
25	NEW ▶		A SHOCK TO THE SYSTEM	HBO Video Image Entertainment ID7386HB	Michael Caine Elizabeth McGovern	1990	R	39.95	

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

HOLIDAY SALES FLAT

(Continued from page 41)

ander data.

In 1990, by contrast, nine major fourth-quarter sell-through releases generated only 24% of purchases. The nine were "Little Mermaid," "All Dogs Go To Heaven," Disney's "Peter Pan," the Mary Martin "Peter Pan," "The Sound Of Music," "Teenage Mutant Ninja Turtles: The Movie," "Pretty Woman," "Jetsons—The Movie," and "Total Recall."

"People seem to have spread their purchases more this year," Innerfield says. "People bought more nontheatrical product this year and the categories where people bought more were exercise and music video."

Innerfield also notes the absence in 1990 of a title comparable to "Batman" in 1989. "Batman," she says, "really grabbed away a lot of dollars last year, but there was no 'must-buy' title on the same scale in 1990."

Commenting on the results of the survey generally, Innerfield says, "The fact that the units sold stayed fairly steady from 1989 to 1990 is actually pretty good when you consider how poorly other types of retail performed in the fourth quarter. Obviously, video was still impacted by the state of the general economy, but perhaps not as much as other segments of the retail business."

"Other retail segments had their worst holiday since the early '80s, so the fact that video retailers were able to more or less keep pace with last year I think speaks well for the value of video."

French Firm Sues MGM/UA Video Over Licensing

■ BY PAUL VERNA

NEW YORK—Film Office S.A., a manufacturer and distributor of French-language videocassettes, is suing MGM/UA Home Video for breach of contract for allegedly refusing to renew a licensing agreement that had been in place for five years.

*The suit claims
breach of contract
after renewal
rights were denied*

In an action filed Feb. 14 in U.S. District Court here, Film Office charges MGM/UA with licensing its worldwide product, including French-language video, to Warner Bros. as part of Time Warner's financing of Pathé Communications' acquisition of MGM/UA Communications (Billboard, April 21, 1990). That deal gave Time Warner rights to the worldwide theatrical and home video distribution of all feature films released by MGM/UA and Pathé.

Court documents state that, on Jan. 22, 1986, "MGM granted to Film Office the sole and exclusive right to manufacture, distribute and market videocassettes of motion pictures and other entertain-

ment programs in the French language in various French speaking territories," including France, Switzerland, and Belgium. Film Office says the agreement was later amended to grant the French company sell-through rights to particular titles.

According to the suit, Film Office offered MGM/UA \$12 million to renew the license agreement, for which Film Office retained "a right of first refusal." MGM/UA, in turn, allegedly demanded \$20 million but later settled for \$15 million. When Film Office accepted the offer of \$15 million, MGM/UA's Yoram Globus allegedly refused, claiming that "the deal he proposed was for \$50 million, not \$15 million."

Film Office also charges MGM/UA with misleading the French company into thinking the renewal would be signed, thereby forcing Film Office to reject offers from other suppliers. One such deal would have been a \$5 million licensing agreement with Vestron, which Film Office says it had to turn down "because [it] could not afford to buy the manufacturing, distributing, and marketing rights of both companies," i.e., Vestron and MGM/UA. The Vestron negotiations, according to court documents, began in September 1989 and continued through 1990.

In addition, Film Office says the loss of rights to MGM/UA product

would reduce the distributor's standing from second to fifth or sixth in the French market and jeopardize the jobs of its 50 or so employees.

The suit goes on to say that "[if] Film Office loses MGM/UA, it will be overly dependent on its rights to distribute" Walt Disney product, thereby compromising Film

Office's "status as an independent distributor."

Film Office seeks "injunctions against MGM/UA prohibiting and restraining MGM/UA from denying Film Office the opportunity to renew the license agreement." The French firm also demands damages exceeding \$150,000 and attorneys' fees.

PBS' 'ASTRONOMERS' GETS EARLY STORE LAUNCH

(Continued from page 41)

The multimedia release of "The Astronomers" will be advertised in national publications ranging from The New Yorker and People to Omni and Scientific American. In addition, a student science education outreach program, underwritten by the W.M. Keck Foundation, will promote the program to more than 94,000 high school teachers and their classes, according to Pacific Arts.

Video dealers are being offered a 24-piece floor standee that contains both the collector's edition and individual titles. Retailers who purchase the 24-piece display will receive a free telescope.

The series will also be available on laserdisc at a future date, distributed by Image Entertainment, according to Cattabiani.

The six "Astronomers" programs are "Where Is The Rest Of The Universe?" (about the search for the 90% of the universe's mass that scientists

can not account for), "Waves Of The Future" (about the theory of gravity waves), "Searching For Black Holes," "Stardust" (about the life and death of stars), "A Window To Creation" (regarding the Big Bang), and "Prospecting For Planets" (the search for worlds beyond our own).

"The Astronomers" will be the second high-profile series to explore space on video. In 1990, Turner Home Entertainment released Carl Sagan's 13-tape "Cosmos" series, which had originally aired 10 years earlier on PBS. The set retailed for \$199.98; individual titles were \$19.98 apiece. Some 200,000 total units were sold of the "Cosmos" tapes, according to a Turner spokesman.

Lest one think that "Cosmos" covered it all, the press for "The Astronomers" emphasizes that "we have learned more about the universe in the last 10 years than we have in the last several centuries."

The judges agree.

The best video performance
is on LaserDisc.

Congratulations on your Grammys.

M.C. Hammer.

Aerosmith.

Phil Collins.

We're proud to have your performances on LaserDisc.

 PIONEER
ARTISTS

 PIONEER
The Art of Entertainment

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Silence of the Lambs (Orion)	10,616,383	1,535 6,916	2	45,514,175
2	The Doors (Tri-Star)	9,151,800	840 10,895	—	9,151,800
3	Sleeping With the Enemy (Fox)	8,133,995	1,516 5,365	3	53,510,684
4	King Ralph (Universal)	4,353,670	1,646 2,645	2	20,022,175
5	Home Alone (20th Century Fox)	4,221,896	1,670 2,528	15	241,658,036
6	Dances With Wolves (Orion)	3,942,518	1,608 2,452	16	122,601,476
7	Shipwrecked (Buena Vista)	3,871,766	1,386 2,793	—	3,871,766
8	L.A. Story (Tri-Star)	2,307,948	1,068 2,161	3	20,605,125
9	Scenes From A Mall (Buena Vista)	2,175,330	1,039 2,094	1	7,007,033
10	He Said, She Said (Paramount)	2,097,740	908 2,310	1	5,743,155
11	Heroes Always Been Cowboys (Goldwyn)	1,361,700	850 1,602	—	1,361,700
12	Awakenings (Columbia)	1,352,249	925 1,462	10	44,323,860
13	White Fang (Buena Vista)	1,260,408	1,102 1,144	6	28,848,228
14	Kindergarten Cop (Universal)	1,117,935	819 1,365	10	80,892,670
15	The Neverending Story II (Warner Bros.)	1,111,102	1,032 1,077	3	14,034,721
16	Green Card (Buena Vista)	1,067,851	637 1,676	10	25,155,841
17	Mr. & Mrs. Bridge (Miramax)	822,372	240 3,427	14	2,819,741
18	Nothing But Trouble (Warner Bros.)	601,346	755 796	2	7,494,426
19	Three Men And A Little Lady (Buena Vista)	577,397	452 1,277	14	67,654,572
20	Warlock (Trimark)	571,956	195 2,933	7	4,560,696
21	Edward Scissorhands (Fox)	559,902	591 947	12	51,715,998
22	Hamlet (Warner Bros.)	541,226	367 1,475	10	17,594,182
23	Once Around (Universal)	520,410	418 1,245	6	13,489,015
24	Misery (Columbia)	450,226	488 923	13	56,419,566
25	Look Who's Talking Too (Tri-Star)	439,688	424 1,037	11	44,700,592
26	Ghost (Paramount)	383,541	326 1,177	33	215,342,995
27	The Grifters (Miramax)	381,607	152 2,511	6	12,033,913
28	Mermaids (Orion)	350,739	356 985	11	33,773,450
29	The Godfather Part III (Paramount)	307,394	169 1,819	10	64,983,585
30	GoodFellas (Warner Bros.)	280,783	200 1,404	23	43,061,276
31	Cyrano de Bergerac (Orion Classics)	227,226	53 4,287	15	3,187,911
32	Alice (Orion)	208,809	103 2,027	10	6,267,632
33	Rescuers Down Under (Buena Vista)	199,064	334 596	15	26,884,392
34	Book of Love (New Line Cinema)	190,545	199 958	4	1,202,947
35	Cadence (New Line Cinema)	183,321	96 1,910	2	1,471,986
36	Lionheart (Universal)	155,020	310 500	7	22,023,270
37	The Rookie (Warner Bros.)	117,799	145 812	11	21,343,707
38	The Russia House (MGM/UA)	112,492	145 776	10	22,442,874
39	Not Without My Daughter (MGM/UA)	110,168	149 739	7	13,812,587
40	Reversal of Fortune (Warner Bros.)	108,881	105 1,037	20	11,515,892

HOME VIDEO

STORE MONITOR

(Continued from page 42)

any titles we want from a list of 300. It's up to us also as to how many of each we carry," explains Steve Gabor, president. "We display 50 titles on a 4-foot rack. They service it twice a week." So far, volume is running about \$200 a store a week.

WEST COAST ON West Coast: Video retailers in the L.A. market are starting to notice **West Coast Video**, recently reorganized and in a franchise push (Billboard, March 2). The stores on the West Coast reflect a lot of sophistication from the days four years ago when the chain made its first invasion with a corporate store in Santa Monica, subsequently closed. Franchisee partners Chavalit Waraprateep, Don Chukiat, and Somchai Srisereenuwat have discovered a prominent location in Pasadena on Colorado Boulevard. Two novel rental plans are a senior citizen (age 62-plus) offer of "rent two get one free" and a Midday Matinee, later offering any video at half price if returned by 5 p.m. Both offers are seven days a week. One industry visitor notes, "The signage is incredible. You can't look anywhere [and not have] the name of the store in your face."

PREVIOUSLY-VIEWED PUSH

(Continued from page 41)

the increasingly popular strategy among studios of promoting the sell-off of rental inventory.

Both Buena Vista Home Video, with "Dick Tracy" and "Three Men And A Little Lady," and Paramount Home Video, with "Ghost," have recently launched similar sell-off campaigns.

"We had made a decision earlier to try something like this and we've been waiting for a solid title to come along," O'Sullivan says. "Certainly, 'Presumed Innocent' is a very strong title and should be a very strong renter."

O'Sullivan acknowledges that Warner has no empirical data to suggest that such a studio-driven campaign can actually boost the sell-off of rental inventory. "It's really based on feedback from our field staffs and from retailers we deal with that this would be helpful in promoting sell-off," she says.

Another concern for Warner is how effective the strategy will be in helping boost the studio's sell-in of the title, particularly as it is being released amid a strong competitive lineup in March, including "Ghost," CBS/Fox's "Pacific Heights," Media's "Wild At Heart," and Disney's "Arachnophobia."

O'Sullivan says that "our niche in March is pretty singular. It's not that we're unconcerned about the competitive environment, it's just that we think 'Presumed Innocent' is strong enough to stand on its own."

Nonetheless, she adds, "We're going to keep a very close eye on how much this impacts our sell-in. Obviously, we're looking to exploit the full strength of our titles and if this program appears to have a significant impact on sales we would obviously consider extending it to other titles."

PAUL SWEETING

NEWSLINE

Caplan Leaves Blockbuster VP Post To Operate Franchise Outlets

Allan Caplan, who made headlines last summer when he sold the 41-unit, Omaha, Neb.-based Applause Video chain to Blockbuster Entertainment and joined the Fort Lauderdale, Fla.-based giant as a VP, has now resigned his post at Blockbuster to become a franchisee. Blockbuster spokesman Wally Knief says Blockbuster does not allow its corporate staff to run franchise outlets. "Allan is an operator; he loves to operate," says Knief, who declines to specify the number of outlets Caplan will operate, or even their general location. According to Knief, Caplan's resignation is unrelated to comments he made to a Wall Street Journal reporter indicating that Blockbuster planned to sell information about its customers' video-rental habits to direct-mail firms (Billboard, Jan. 12). Blockbuster officials vehemently denied the report, saying Caplan "mis-spoke."

VSDA Asks Dealers To Take The 'Pledge'

The Video Software Dealers Assn. has introduced a program it calls "Pledge To Parents," designed to promote voluntary restrictions on the rental of R-rated and NC-17-rated videos to minors. The March issue of VSDA Reports, the organization's magazine, will include an insert containing an explanation of the program and a copy of the pledge. Also included will be a suggested parental-consent form by which retailers can obtain customers' preferences on what they find suitable for their children to rent. The pledge reads, "It is the policy of this store not to rent or sell videotapes designated as restricted to persons under the age of 17 without parental consent. Such designation includes (a) all tapes rated 'R' by the Motion Picture Assn. of America and (b) any other tapes determined by our store to be of such a nature as to require parental consent for persons under that age of 17."

"It is the policy of this store not to rent or sell videotapes rated 'NC-17' by the MPAA to persons under the age of 17, or to rent or sell to such persons any other tape determined by our store to be unsuitable for them." A poster explaining the pledge to customers will be made available (to both members and nonmembers) at a later date.

Canadian Video Pirate Given Record Fine

A Montreal man, Mihran Djihanian, was granted a conditional discharge after agreeing to pay a \$25,000 (Canadian) fine to be contributed to the Montreal Children's Hospital, on charges resulting from a piracy conviction. The charges followed piracy raids by officers of the Quebec Police Force on two Club La Videoscopie locations owned by Djihanian in Laval, Quebec, on June 1, 1989. Officers seized a large quantity of pirated copies of titles, including "Lethal Weapon," "Die Hard," "Three Amigos," and "Platoon." The raids followed a detailed investigation by the Film/Video Security Office of the Canadian Motion Picture Distributors Assn. "We consider this fine a landmark because it is the highest ever secured against a pirate video retailer in Canada," says Norman Ouimet, Eastern regional director for the Film/Video Security Office.

The War Is Over, But The Music Plays On

The Persian Gulf war may be over, but A*Vision Entertainment is going ahead anyway with a "music video message" compiled for the troops of the Allied Forces. The 60-minute video was created exclusively for the troops and will not be distributed through retail outlets. It includes performances by En Vogue, Phil Collins, Winger, Debbie Gibson, Gerardo, Mr. Big, Sweet Sensation, and Ray Charles.

The End Of A Nightmare: 'Freddy's Dead'

A tradition is coming to an end in October. That's when New Line Cinema is scheduled to release "Freddy's Dead: The Final Nightmare," a film the company promises will be the last in the long-running "Nightmare On Elm Street" series. In a statement, the company says the series "has been an extremely profitable franchise which has earned over \$300 million to date and has firmly entrenched 'Freddy Krueger' as an American cultural icon . . . We'd like to see 'Freddy' laid to rest at his pinnacle of success." The final installment will once again star Robert Englund as the Sharp-Gloved One and will feature a cameo by Alice Cooper as Freddy's stepfather. The climactic scenes for the movie are being filmed in "Freddyvision," described by New Line as a "state-of-the-art 3D process."

Vidbits: Schwartz Brothers, Touchstone

Distributor **Schwartz Brothers Inc.** has added theater-concession-size candies from M&M/Mars as a new product line. Included are Milky Way, Snickers, Three Musketeers, Twix, M&M's, Starburst, and Skittles candies . . . The consumer advertising campaign for **Touchstone Home Video's** \$3 rebate on purchases of previously viewed copies of "Dick Tracy" is scheduled to begin March 29.

Latin Notas



by Carlos Agudelo

CAPITOL/EMI LATIN begins distribution of its product through CEMA on April 1. With this step the company expects to expand into areas across the country where its Latin sales force has never gone before. The company also took another step in its consolidation as the dominant force in the Tex-Mex market (as was mentioned at the recent Tejano Music Awards) with the pacting with discos MM, the Houston-based label, for a pressing and distribution deal. MM's roster includes **Elsa Garcia**, **Rick Gonzalez & the Choice**, and **Jerry Rodriguez Y Mercedes**, as well as newly signed **Michael Flores**. One of the aspects discussed was the possibility of Capitol/EMI using the MM production team and facilities to test other areas, such as conjunto, tropical, and Hispanic rap and rock, etc. "It is a much better deal for us than the one we had with PolyGram Latino [which closed at the end of last year]," says MM producer **Art Gottschalk**.

THIS COLUMNIST has been hearing good reports attesting to the success and importance of the recent Radio and Musica convention, held the first week of February in Los Angeles. For the first time, according to those in attendance, radio PDs and other executives and record-company personnel got together to discuss important points in their necessary but not always smooth relationship. Some were summarized by independent promoter **Luis Medina**, from UNO Productions in Los Angeles: "It was clear that there should exist more and continuous information among all of us [record companies, promoters, and radio personnel] about what music will be released and which is programmed by radio; it is imperative to offer more op-

portunities to new talent, as well as to try to reach territories other than those of Tex-Mex, salsa, merengue, ranchera, etc.; and to work thinking that we need each other, which is to say that one without the other could not possibly survive."

PRODISCOS, an independent record company, was started in Miami in November 1990. According to singer/composer **Alejandro Jaen**, who has been guiding the company since its inception, the operation will announce its executive lineup soon. Prodiscos' roster includes Spaniards **Mari Trini**, **Massiel**, **Yolanda Lira**, **Nati Ortega**, and **Roberto Alcaraz**, as well as such tropical acts as **Las Perlas Negras**, from Colombia, **Yari Moré**, and **Enrique Gonzalez**. All in all, the company expects to release as many as 40 titles this year.

CEMA will soon distribute Capitol/EMI Latin product

Talks about a national distribution agreement with a major multinational are under way, according to **Jaen**. **Rudy Perez**, a producer, composer, musician, and studio engineer whose talent has been used by the best in the Latin music industry and whose productions have been nominated for five Grammys and won two, was honored with the keys of Dade County, Fla., March 1. "We are looking into new talent as well as developed writers and producers for immediate signing," says **Tita Grey**, creative manager at MCA Music Publishing. "We don't care what size the market is, whether it is small or big, the fact is we want to capitalize on the strength of the Latin market. And we are open to talk to anybody." **Hector Luis Torres** is now president of New York-based Top Ten Hits Records Inc. after the retirement of his father, **Anibal Torres**, a vet of 40 years in the industry. **Julio Garcia**, previously in charge of promotion, becomes GM.

Jazz BLUE NOTES



by Jeff Levenson

SOLD: As cited in last week's Inside Track, Japan's intrigue with American culture has resulted in another significant sale. **Nippon Columbia**, a record company based in Tokyo, has just acquired the entire **Savoy Jazz** catalog from **Joe Fields** at **Muse Records**. The purchase price is reputed to be \$3 million. The Japanese firm promises to launch an ambitious compact disc program of sonically upgraded reissues.

For hardcore jazz fans, **Savoy** is held in very high esteem. Founded in 1942 by **Herman Lubinsky**, it became one of jazz's most important independent labels, documenting the emergence of bebop through seminal figures like **Charlie Parker**, **Dexter Gordon**, **Fats Navarro**, and **J.J. Johnson**. Its A&R men, first **Teddy Reig** in the '40s, then **Ozzie Cadena** a decade later, were prescient enough to organize sessions that proved not just enduring but eminently sellable to foreign concerns.

Nippon Columbia, best known in the States for its **Denon** label, has had a number of winning releases in recent years, including those by saxophonist **Bob Berg**, the **Basie Band**, and **Jon Hendricks** (who received a Grammy nomination for his performance on "Freddie Freeloader"—still a Top Jazz Albums charter after 19 weeks). Along with the projected **Savoy** activity (immediate plans call for a review of some 2,500 master tapes and 3,000 original direct-to-disc master lacquers), **Denon's** upcoming issues will include a new **Stephane Grappelli**, recorded live from Tokyo.

ROOTS MUSIC: Jazz Aspen, a first-time festival set for June 21-23 in Colorado, is shaping up to be a jazz

event with a conscience. The organizers are planning to celebrate two of America's renewable resources—jazz and trees—by raising funds to support forestation projects throughout the States.

The environmental tie-in involves **Global ReLeaf**, a project sponsored by the **American Forestry Assn.**, the nation's oldest citizens' conservation organization, founded in 1875. Its objectives include the expansion and care of forests; the reduction of deforestation; and the creation of strong community and legislative programs for protecting forest areas.

The event will feature a mix of young artists and established headliners. Scheduled to appear: trumpeter **Ryan Kisor**, winner of last year's **Thelonious Monk** instrumental competition; trumpeter **Rebecca Frank**, who has just signed with **Justice Records**, a

Nippon Columbia buys Savoy Jazz catalog

participating sponsor at the festival; guitarist **Herb Ellis**, who has also signed with **Justice**, for a long-term deal; **The Yellowjackets**, who have a new GRP issue, coincidentally titled "Greenhouse"; **The Modern Jazz Quartet**; **Tuck & Patti**; and the original **Ramsey Lewis Trio** featuring **Stanley Turrentine**.

STUFF: Youngblood trumpeter **Roy Hargrove**, whose second **RCA/Novus** album, "Public Eye," is slated for release later this month, has been tapped to assemble and lead a superband that will headline a series of 16 **Kool Festival** concerts throughout the summer. The band will include fellow youngin's **Marlon Jordan**, **Benny Green**, **Christian McBride**, and **Antonio Hart**. The New York date will feature the spiritual role model of them all, **Wynton Marsalis**. Yale Univ. continues to make available the trove of **Benny Goodman** material culled from the clarinetist's private stash. **MusicMasters**, which licenses the recordings, has scheduled for summer release volume six of a projected 10-part series.

Billboard.

FOR WEEK ENDING MARCH 16, 1991

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
				★ ★ NO. 1 ★ ★		
1	2	2	9	BANDA BLANCA SONOTONE	SOPA DE CARACOL	1 week at No. One
2	1	1	14	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	TE PARECES TANTO A EL	
3	6	6	6	FRANCO DE VITA SONY	◆ NO BASTA	
4	3	5	8	JUAN LUIS GUERRA Y LA 440 KAREN	ESTRELLITAS Y DUENDES	
5	4	3	13	EMMANUEL SONY	◆ BELLA SENORA	
6	5	4	20	ANA GABRIEL SONY	ES DEMASIADO TARDE	
7	8	9	10	CHAYANNE SONY	◆ TIEMPO DE VALS	
8	10	7	6	JOSE JOSE ARIOLA	ESA MUJER	
9	7	8	7	PALOMA SAN BASILIO CAPITOL-EMI LATIN	DEMASIADO HERIDA	
10	9	11	7	ROBERTO CARLOS SONY	TENGO QUE OLVIDAR	
11	11	16	4	JOSE JAVIER SOLIS MELODY	SENTIMENTAL	
12	13	13	5	ANA GABRIEL SONY	DESTINO	
13	18	23	5	BRONCO FONOVISA	SI TE VUELVES A ENAMORAR	
14	22	18	16	JOSE FELICIANO CAPITOL-EMI LATIN	NO PUEDO ESTAR SIN TI	
15	20	20	4	DANIELA ROMO CAPITOL-EMI LATIN	Y CAE LA GOTA DE AGUA	
16	14	14	7	LOURDES ROBLES SONY	QUE LASTIMA	
17	12	15	8	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI POPURRI	
18	23	37	3	GLORIA ESTEFAN SONY	DESDE LA OSCURIDAD	
19	16	10	15	JOSE LUIS RODRIGUEZ SONY	LA FIESTA	
20	15	12	7	VICENTE FERNANDEZ SONY	EL DESCINCLE	
21	19	21	5	YURI SONY	QUIEN ERES TU	
22	26	33	5	EMMANUEL SONY	NO HE PODIDO VERTE	
23	17	22	13	ALVARO TORRES CAPITOL-EMI LATIN	MI VERDADERO AMOR	
				★ ★ ★ POWER PICK ★ ★ ★		
24	30	—	2	EDNITA NAZARIO CAPITOL-EMI LATIN	LO QUE SON LAS COSAS	
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
25	NEW	1		LOS BUKIS FONOVISA	MI DESEO	
26	21	19	6	LUIS ENRIQUE SONY	◆ DATE UN CHANCE	
27	NEW	1		WILLIE CHIRINO SONY	POBRE DIABLA	
28	NEW	1		JUAN RAMON SONY	POR HABERTE AMADO TANTO	
29	25	31	6	LUCIA MENDEZ SONY	AMOR DE NADIE	
30	27	29	7	YOLANDITA MONJE SONY	CANTARE	
31	31	—	2	JOHNNY RIVERA RMM-SONY	NESECITO UNA AMIGA	
32	32	34	3	TITO ROJAS M.P.I.	SIEMPRE SERE	
33	NEW	1		ROCIO DURCAL ARIOLA	FALSO	
34	28	26	4	LOS HURACANES DEL NORTE LUNA	CRUZ DE CEMENTO	
35	37	40	5	BRAULIO SONY	COMO CUALQUIER JARDINERO	
36	33	38	3	GRUPO MAZZ CAPITOL-EMI LATIN	CANCIONES DE AMOR	
37	36	25	6	GILBERTO SANTA ROSA SONY	DE CUALQUIER MANERA	
38	29	35	37	JUAN LUIS GUERRA Y LA 440 KAREN	BURBUJAS DE AMOR	
39	39	32	3	ANGEL JAVIER CAPITOL-EMI LATIN	QUIERO AMARTE AL AIRE LIBRE	
40	24	24	19	RUDY LA SCALA SONOTONE	CUANDO YO AMO	

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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Country

Grand Ole Opry Package Tour Announced; Minnie Pearl, Garth Brooks Sign On

NASHVILLE—True Value Hardware will sponsor a 10-state Grand Ole Opry tour this spring. Artists so far chosen to participate include Minnie Pearl, Ricky Skaggs, Garth Brooks, Holly Dunn, Patty Loveless, Bill Monroe, Riders In The Sky, Mike Snider, and the Whites. Others will be announced.

Although the Opry routinely launched package tours of its members in the '40s and '50s, it has rarely taken its show—and its name—on the road of late. It did so most recently last year when it staged a performance in Houston at the request of President George Bush for the Economic Summit Of Industrialized Nations.

Each date will feature performances by four Opry members.

The stops on the tour are Detroit's Fox Theatre, April 4; Mobile, Ala.'s Civic Center Arena, April 16; Jacksonville, Fla.'s Civic Auditorium, April 17; Pittsburgh's Benedum Center, May 7; Charlotte, N.C.'s

Owens Auditorium, May 10; Little Rock, Ark.'s Robinson Center, May 22; Kansas City, Mo.'s Midland Theatre, May 23; Richmond, Va.'s Mosque, June 1; Columbus, Ohio's Memorial Coliseum, June 13; and Joliet, Ill.'s Rialto Square Theatre, June 15.

Each show will consist of a half-hour Opry-like segment on which all four acts perform, followed by individual concerts.

A radio station in each market will help promote the show. These stations will be permitted to broadcast a half-hour segment, which will also be carried on WSM, the Opry's "home station" in Nashville.

Tickets for the True Value Grand Ole Opry American Tour, which are not yet on sale, will be \$15 each.

True Value would not disclose the amount of its tour support. It will continue to sponsor, in conjunction with GMC Trucks, its annual "Country Showdown" talent contest.

Tammy Wynette Aims To Add New Fans To Fold

■ BY JIM BESSMAN

NEW YORK—Three singles into Tammy Wynette's latest Epic Records album, "Heart Over Mind," it is clear that neither the venerable star nor her label is ready to rest on her laurels.

"This legend is no museum piece," says Sony Music/Nashville's VP of marketing Mike Martinovich. "She's much hipper, with a more youthful cult following, than almost any other artist in country music. When she played the Roxy in L.A. last year, Tom Petty and Jeff Lynne came. Melissa Etheridge and Patty Smythe came to the Bottom Line in New York. It's not just blue-haired ladies from Iowa."

Unlike her male contemporaries, though—such as ex-husband George Jones and Conway Twitty—Wynette is not well-known by younger radio programmers. "Music directors and program directors in their early 20s know my name, but they don't know what I do," says Wynette. "So I have to win them over with my voice."

Toward that end, Wynette reports, she and producer Bob Montgomery went through about 2,000

songs, "not looking for the 'Tammy Wynette sound,' but for good material."

Since unveiling her album late last year—and releasing "Let's Call It A Day Today," "I'm Turning You Loose," and the current "What Goes With Blue"—Wynette has phoned or met with radio programmers around the country. She was also scheduled to kick off the Country Radio Seminar's opening ceremonies March 7, performing with Randy Travis and Vern Gosdin.

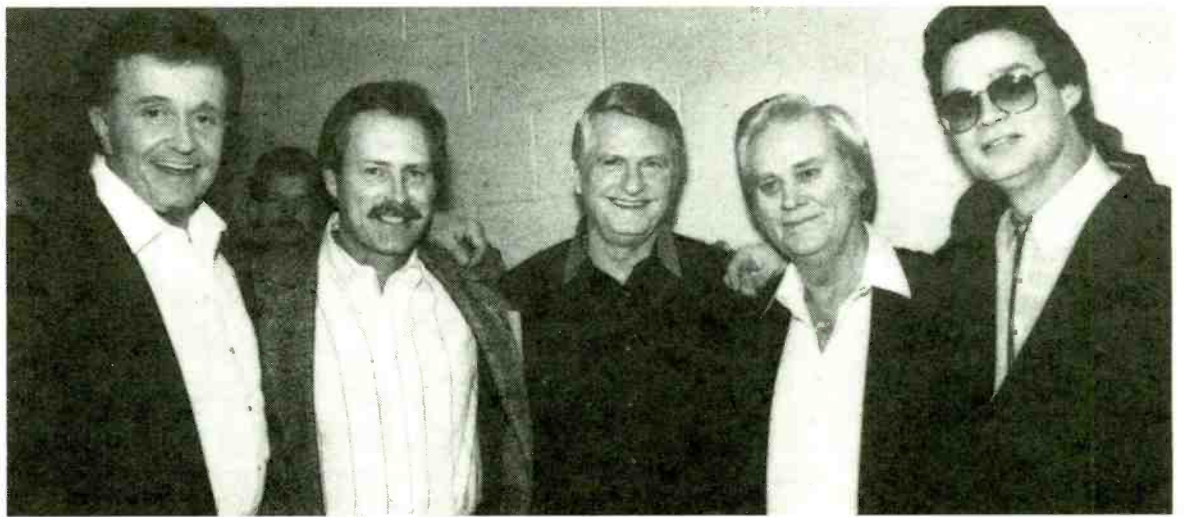
Besides releasing singles and doing showcases, Wynette has turned to indie publicist Evelyn Shriver to increase her media exposure, a ploy that has so far paid off with spreads in People and Vogue magazines. An hourlong radio special containing music and Wynette's story—as told by the artist—has been sent to more than 650 stations.

"Heart Over Mind," while now off the Top Country Albums chart, rose to No. 64 in late 1990.

Wynette's exhausting road schedule recently took her to Australia, where she continues to be popular.

Pointing to the unusually quick pickup of "Let's Call It A Day Today" by radio stations in urban areas, Martinovich says that urban clubs will be a major concert target.

"It's amazing to go to concerts and see how young the audiences are," he says. "College-age kids are just now discovering her... It would be a shame to deny this generation her still-viable talent while we still have her."



A Country Welcome. Gov. Zell Miller of Georgia visits backstage with attendees at "A Country Gala Salute," held in his honor at the Atlanta Civic Center and SciTrek. Pictured, from left, are artist Bill Anderson; ASCAP's Tom Long; Miller; and artists George Jones and Doug Stone.

Country Music: Out Of Tune With Times? Message, Image May Be Costing It A Wider Audience

MORE CASH FOR COUNTRY: As reported in last week's Billboard, these are good times economically for country music. Some labels said they sold from two to five times as many albums in 1990 as they did the year before. Country is also getting better media exposure. It is increasingly common to see country acts—particularly newer ones—on all the major network and syndicated talk shows. Even so, sales figures also demonstrate that country still appeals to a relatively small minority of the music-buying public. Why? And what can be done about it?

Like all adult-oriented music, country can't expect to command as big a market share as the current teen totem. But beyond this age-related impediment, country has a more serious and enduring problem: For those who are not already sold on country, it is perceived—and with some justification—as being the soundtrack for life's losers. To listen steadily to country music is to live in a world where people are overwhelmed by circumstance. Worse yet, they seem to revel in their failures. Those who believe they should and can have a modicum of control over their fate can hardly be blamed for spending their money on cheerier or more self-confident fare.

To hear country singers tell it, poverty is better than wealth, instinct better than intelligence, the past better than the future, prayer better than planning, and action better than reflection. Combined, these elements are a sure recipe for personal disaster. Little wonder that traditional country caters to special appetites.

Then there is the matter of image. Whether cowboy hats or bib overalls, country's image is obsessively blue-collar in a nation that is turning white-collar.

Some will point out that hat-and-bib acts sell millions of records. And that is true. But do adult fans buy records primarily because of an artist's image or in spite of it? There is often a needlessly destructive conflict between a hokey image and good music. To keep or expand their share of the music dollar, country acts are going to have to distinguish between what the world wants from them and what it

merely puts up with for the love of their music.

Country need not act the hick to keep its place in the music community. Nor need it become "citified" in the sense that it uses urban subjects, urban imagery, or affects an urban coolness and detachment. It can still be simple and direct, still be passionate, still prize story over sound and voice over instruments. What it cannot be—if it hopes to broaden its reach—is out-of-sync with reasonable human aspirations. The rough-and-tumble rural ethic that made sense

50 or even 25 years ago exists now on quaintness alone. And relevance sells better than quaintness over the long haul.

Thanks to the Country Music Assn. and allied organizations, the industry has shown a willingness to examine how it packages and sells its "product." It may now

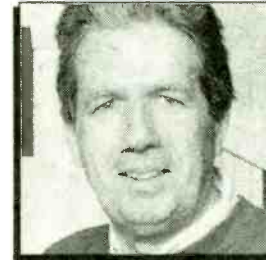
be time to examine that product itself. If the industry is perceived to be making music for people who spend an inordinate amount of time fretting over hubcaps and hair-rollers, then it can look forward to feeding on that same small sliver of pie that has malnourished it all these years.

MAKING THE ROUNDS: Manager Jack McFadden reports that three of his clients have made national commercials lately: **Buck Owens** for Wendy's, **Johnny Lee** for Oscar Mayer, and new Warner Bros. artist **DeAnna Cox** for Oscar Mayer and Exxon... The Acme Boot Co. and Dan Post boots have signed on as sponsors for the nationally aired "Nashville Live" radio show... **Tanya Tucker** and **Roy Clark** will co-host the "TNN Music City News Country Awards" show June 10... **Judy G. Seale** has become a partner at Nashville's Refugee Management.

MARK YOUR CALENDAR: **Clint Black** will do a benefit for the Nashville Songwriters Assn. International, April 1 at the Tennessee Performing Arts Center. Tickets are available through TicketMaster.



by Edward Morris



Rita MacNeil and George Fox are among Juno winners ... see page 61

Billboard®
FOR WEEK ENDING MARCH 16, 1991

HOT COUNTRY

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& TRACKS™

COMPILED FROM A NATIONAL SAMPLE OF MONITORED
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	6	9	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	★ ★ No. 1 ★ ★ 2 weeks at No. 1 ALAN JACKSON (V) ARISTA 2166
2	3	4	7	LOVING BLIND J.STROUD (C.BLACK)	◆ CLINT BLACK (V) RCA 2749-7
3	4	7	11	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY (V) MCA 53983
4	7	9	6	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
5	6	5	16	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS (V) ARISTA 2129
6	10	16	7	HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
7	11	17	10	I'M THAT KIND OF GIRL T.BROWN (M.BERG,R.SAMOSEY)	◆ PATTY LOVELESS (V) MCA 53977
8	5	1	17	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 38T-73623
9	13	18	8	MEN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	THE FORESTER SISTERS (V) WARNER BROS. 7-19450
10	12	15	15	IS IT RAINING AT YOUR HOUSE B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632
11	2	2	14	IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	◆ JOE DIFFIE (C) EPIC 34T-46047
12	8	8	13	LITTLE THINGS R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (V) MCA 53975
13	14	14	9	I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
14	23	35	3	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA (V) RCA 2778-7
15	9	3	17	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
16	16	20	9	TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS (V) RCA 2745-7 R
17	18	21	13	LONG LOST FRIEND S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARD,L.STEWART)	RESTLESS HEART (V) RCA 2709-7
18	19	24	11	TREAT ME LIKE A STRANGER K.LEHNING (M.BONAGURA,P.MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
19	26	31	13	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL PRO-79424
20	22	23	11	HEART FULL OF LOVE H.DUNN,C.WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
21	15	12	20	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
22	24	25	6	THE EAGLE R.ALBRIGHT,B.MONTGOMERY (H.COCHRAN,R.LANE,M.VICKERY)	WAYLON JENNINGS (V) EPIC 34-73718
23	29	36	5	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	TRAVIS TRITT (V) WARNER BROS. 7-19431
24	17	13	17	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
25	20	10	18	WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
26	27	27	15	UNCHAINED MELODY B.KILLEN (A.NORTH,H.ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
27	33	42	5	POCKET FULL OF GOLD T.BROWN (V.GILL,B.ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
28	21	11	15	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	◆ THE JUDDS (V) CURB/RCA 2708-7/RCA
29	30	28	20	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT (V) EPIC 34-53969
30	42	58	3	★★★ POWER PICK/AIRPLAY ★★★ ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
31	34	45	5	RIGHT NOW J.JENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
32	43	61	3	FANCY T.BROWN,R.MCENTIRE (B.GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
33	32	29	20	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
34	25	19	16	RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
35	35	40	8	IF THE JUKEBOX TOOK TEARDROPS N.LARKIN (M.GRAHAM,O.GOODMAN,N.LARKIN,W.EASTERLING)	BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
36	28	22	19	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	◆ DOUG STONE (C) (V) EPIC 34T-73570
37	31	26	18	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
38	45	50	8	UNCONDITIONAL LOVE J.BOWEN,J.CRUTCHFIELD (D.LOWERY,R.SHARP,T.DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494

1	1	1	4	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
2	2	2	5	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL MCA
3	3	4	11	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
4	—	—	1	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON COLUMBIA
5	5	6	10	GOD BLESS THE U.S.A. J.CRUTCHFIELD (L.GREENWOOD)	LEE GREENWOOD MCA
6	4	3	5	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN RCA
7	—	—	1	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER REPRISE
8	8	7	8	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY MCA
9	7	5	4	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH COLUMBIA
10	11	13	26	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
11	9	10	10	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
12	10	12	7	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS RCA
13	14	9	16	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	46	48	6	LET HER GO D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
40	53	—	2	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP (V) RCA 2509
41	39	39	11	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.
42	49	51	6	WILL THIS BE THE DAY P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	◆ CHRIS HILLMAN & THE DESERT ROSE BAND (CD) (V) MCA/CURB 54002/MCA
43	52	54	5	MARY & WILLIE B.BECKETT (K.T.OSLIN)	◆ K.T. OSLIN (V) RCA 2746-7
44	50	49	10	I GOT IT BAD W.WALDMAN,J.LEO (M.BERG,J.PHOTOGLLO)	◆ MATRACA BERG (V) RCA 2710-7
45	41	33	19	THERE FOR A WHILE T.BRDWN (C.WRIGHT,A.L.GRAHAM)	STEVE WARINER (V) MCA 7-53936
46	40	30	19	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
47	48	41	19	A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER,P.ALGER)	KATHY MATTEA (V) MERCURY 87246-7
48	54	62	4	OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
49	59	71	3	YOU'RE THE ONE P.ANDERSON (D.YOKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
50	36	32	14	THERE YOU GO R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY)	EXILE (V) ARISTA 2139
51	55	57	6	MILES ACROSS THE BEDROOM J.BOWEN,G.MORRIS (L.MOORE,J.REA)	◆ GARY MORRIS CAPITOL PRO-79514
52	57	63	4	GET RHYTHM B.MEVIS,N.LARKIN (J.R.CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
53	66	—	2	TIME PASSES BY A.REYNOLDS (J.VEZNER,S.LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878-934
54	NEW ►	1		★★★ HOT SHOT DEBUT ★★★ HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET (V) RCA 2780-7
55	64	67	3	JUST LIKE ME J.CRUTCHFIELD (B.MORRISON,D.HUPP)	LEE GREENWOOD CAPITOL PRO-79530
56	56	55	10	I'M SENDING ONE UP FOR YOU B.BECKETT,T.BROWN (T.BROWN,G.NICHOLSON,R.KENNEDY)	T. GRAHAM BROWN CAPITOL PRO 79477
57	NEW ►	1		TEN WITH A TWO F.FOSTER (M.VICKERY,J.MACK,B.ROBERTS,B.NOSWORTHY)	WILLIE NELSON (V) COLUMBIA 38-73749
58	63	—	2	I'VE GOTTA MIND TO GO CRAZY J.STROUD (R.MOORE,D.PFRIMMER)	LES TAYLOR (C) (V) EPIC 34-73712
59	58	59	7	WHAT GOES WITH BLUE B.MONTGOMERY (P.NELSON,D.GIBSON)	TAMMY WYNETTE (C) EPIC 38T-46238
60	71	—	2	I NEED A MIRACLE M.MORGAN,S.BUCKINGHAM (L.BOONE,P.NELSON,D.MAYO)	◆ LARRY BOONE (C) (V) COLUMBIA 38-73710
61	67	—	2	CONCRETE COWBOY H.SHEDD,B.CORBIN,D.HANNER (B.CORBIN)	CORBIN/HANNER (V) MERCURY 878-746
62	69	73	3	TRUE LOVE NEVER DIES P.WORLEY,E.SEAY (WELCH,SCRUGGS)	◆ KEVIN WELCH (V) REPRISE 7-19440/WARNER BROS.
63	61	60	13	CHASIN' SOMETHING CALLED LOVE P.WORLEY,E.SEAY (M.SCHIEER,G.BURR)	◆ MOLLY & THE HEYMAKERS (C) (V) REPRISE 4-19517/WARNER BROS.
64	65	75	3	TENNESSEE BORN AND BRED R.LANDIS (E.RABBITT,R.NIELSON)	◆ EDDIE RABBITT CAPITOL PRO-79369
65	68	72	4	AT LAST G.BROWN (M.GORDON,H.WARREN)	GENE WATSON WARNER BROS. PRO-4683
66	62	64	6	DECK OF CARDS M.JOHNSON (T.TYLER)	BILL ANDERSON (C) (V) CURB 4JM-76855
67	NEW ►	1		THE SWEETEST THING H.EPSTEIN (C.CARTER,R.E.ORRALL)	◆ CARLENE CARTER (V) REPRISE 7-19398/WARNER BROS.
68	NEW ►	1		IN A DIFFERENT LIGHT D.JONES (B.MCDILL,B.JONES,D.LEE)	DOUG STONE (V) EPIC 34-73741
69	60	52	15	BLUEBIRD J.CRUTCHFIELD (R.IRVING)	ANNE MURRAY CAPITOL PRO-79423
70	70	69	4	HOLED UP IN SOME HONKY TONK N.LARKIN,D.DILLON (D.DILLON,B.MEVIS,G.DYCUS)	◆ DEAN DILLON (C) (V) ATLANTIC 4-87774
71	NEW ►	1		LETTER TO SADDAM A.GELLER (J.MARTIN)	JERRY MARTIN (C) DESERT STORM 1161791
72	NEW ►	1		FEED JAKE J.STROUD,R.ALVES (D.MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
73	NEW ►	1		DANCE WITH WHO BRUNG YOU B.BECKETT,R.BENSON (R.BENSON)	ASLEEP AT THE WHEEL (V) ARISTA 2178
74	NEW ►	1		LET THE COWBOY DANCE S.GIBSON,M.M.MURPHEY (M.M.MURPHEY,D.COOK,C.RAINS)	MICHAEL MARTIN MURPHEY (V) WARNER BROS. 7-19412
75	NEW ►	1		CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA 54022

○ Records moving up the chart with airplay gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

HOT COUNTRY

RECURRENTS

1	1	1	4	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
2	2	2	5	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL MCA
3	3	4	11	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
4	—	—	1	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON COLUMBIA
5	5	6	10	GOD BLESS THE U.S.A. J.CRUTCHFIELD (L.GREENWOOD)	LEE GREENWOOD MCA
6	4	3	5	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN RCA
7	—	—	1	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER REPRISE
8	8	7	8	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY MCA
9	7	5	4	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH COLUMBIA
10	11	13	26	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
11	9	10	10	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
12	10	12	7	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS RCA
13	14	9	16	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL

14	19	15	20	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
15	6	17	22	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
16	13	14	10	YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE MCA
17	15	20	13	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT MCA
18	—	—	1	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCE)	◆ SHELBY LYNNE EPIC
19	16	16	14	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA RCA
20	20	21	11	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS RCA
21	22	19	17	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
22	18	18	25	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
23	—	—	1	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	◆ CLINT BLACK RCA
24	12	8	9	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN WARNER BROS.
25	17	11	28	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.

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

26th Country Music Awards Nominations Are In

■ BY DEBBIE HOLLEY

NASHVILLE—Final nominations for the 26th annual Academy of Country Music Awards have been announced. Garth Brooks leads the pack with seven nominations, two of which fall in the song-of-the-year category, followed by Al-



A Woman's World. Matraca Berg, left, and Patty Loveless chat between television tapings in the studios of Jim Owens Productions in Nashville. Berg co-wrote Loveless' current single, "I'm That Kind Of Girl," which holds the No. 7 spot with a bullet on the Hot Country Singles & Tracks chart this week.

abama and Vince Gill, with five nominations each, and Alan Jackson with four.

Winners in the 12 categories will be announced during award ceremonies at the Universal Amphitheater in California, April 24. Clint Black, Kathy Mattea, and George Strait are scheduled to host the special that will air on NBC Television. The telecast will be produced by Dick Clark Productions Inc.

Awards for radio station of the year, DJ of the year, and country club of the year, as well as the Pioneer Award, are also slated for presentation during the telecast.

The final nominees in the nine instrumentalist/band categories have not been released.

The other nominees are as follows:

Entertainer of the year—Clint Black, Garth Brooks, Reba McEntire, Dolly Parton, and George Strait.

Top vocal group—Alabama, Desert Rose Band, Kentucky Headhunters, Restless Heart, and Shenandoah.

Top male vocalist—Clint Black, Garth Brooks, Vince Gill, George Strait, and Ricky Van Shelton.

Top new male vocalists—Alan Jackson, Doug Stone, and Travis Tritt.

Top female vocalist—Mary-

Chapin Carpenter, Patty Loveless, Kathy Mattea, Reba McEntire, and Tanya Tucker.

Top new female vocalist—Matraca Berg, Carlene Carter, and Shelby Lynne.

Top vocal duet—Baillie & the Boys, Vince Gill/Reba McEntire, Sweethearts Of The Rodeo, the Judds, and Tanya Tucker/T. Graham Brown.

Top new vocal group or duet—Canyon, Pirates Of The Mississippi, and Prairie Oyster.

Single of the year (artist, producer(s), and label): "Friends In Low Places," Garth Brooks, producer: Allen Reynolds, Capitol Nashville; "Here In The Real World," Alan Jackson, producers: Keith Stegall, Scott Hendricks, Arista; "Jukebox In My Mind," Alabama, producers: Josh Leo, Larry Lee, RCA; "Next To You, Next To Me," Shenandoah, producers: Rick Hall, Robert Byrne, Columbia; and "When I Call Your Name," Vince Gill, producer: Tony Brown, MCA.

Song of the year (artist, writer(s), and publisher(s)): "Here In The Real World," Alan Jackson, writers: Alan Jackson, Mark Irwin (Mattie Ruth, Seventh Son, Ten Ten Tunes); "Friends In Low Places," Garth Brooks, writers: Dewayne Blackwell, Earl Bud Lee

(Careers, Music Ridge); "Jukebox In My Mind," Alabama, writers: Dave Gibson, Ronnie Rogers (Maypop); "The Dance," Garth Brooks, writer: Tony Arata (Morganactive, Pookie Bear); and "When I Call Your Name," Vince Gill, writers: Tim DuBois, Vince Gill (Benefit, WB).

Album of the year (artist, producer(s), and label): "Here In The Real World," Alan Jackson, producers: Keith Stegall and Scott Hendricks, Arista; "No Fences," Garth Brooks, producer: Allen Reynolds, Capitol Nashville; "Pass It On Down," Alabama, producers: Josh Leo, Larry Lee, RCA; "Ricky Van Shelton III," Ricky Van Shelton, producer: Steve Buckingham, Columbia; and "When I Call Your Name," Vince Gill, producer: Tony Brown, MCA.

Video of the year (artist, producer, and director): "Come Next Monday," K.T. Oslin, Ed Silverstein, Jack Cole; "The Dance," Garth Brooks, Marc Ball, John Lloyd Miller; "Love Can Build A Bridge," the Judds, Martin Fischer, Bud Schaetzle; "Pass It On Down," Alabama, Tammara Wells, Jack Cole; "Here I Am," Lyle Lovett, Michael Bodurczuk, Steve Barron.



Double Dose. Randy Travis, left, debuts his duet "The Human Race" with partner Vern Gosdin during a recent episode of The Nashville Network's "Nashville Now" show. During the same show, Travis also performed another song from his "Heroes And Friends" duet album, with Tammy Wynette.

Labels Set Slates For Int'l Fan Fair

NASHVILLE—Some of country music's hottest new artists are scheduled to perform at the 20th annual International Country Music Fan Fair, June 10-16. The event, which is co-sponsored by the Country Music Assn. and the Grand Ole Opry, will again be held at the Tennessee State Fairgrounds here.

So far, four labels have announced the lineups for their Fan Fair concerts. RCA will showcase Clint Black, Aaron Tippin, the Oak Ridge Boys, and Restless Heart. Capitol artists performing include Garth Brooks, Billy Dean, and Pirates Of The Mississippi.

MCA will present Vince Gill, Gerry House, Mark Collie, Mark Chesnutt, George Jones, Patty Loveless, J.P. Pennington, Marsha Thornton, Kelly Willis, and Trisha Yearwood. Arista's calling cards will be Alan Jackson, Pam Tillis, Diamond Rio, Brooks & Dunn, and Rob Crosby.

As in years past, the event will kick off with a bluegrass show and end with the all-day Grand Masters Fiddling Championship. Fan Fair tickets, which include entry to the Opryland USA amusement park, are good through June 16. They are pegged at last year's price of \$70 each.

Here is the complete schedule:

Monday (10): Bluegrass show, 6-9 p.m.

Tuesday (11): Curb Records, 10 a.m.-noon; PolyGram Records, 2:30-4:30 p.m.; MCA Records, 7:30-9:30 p.m.

Wednesday (12): Capitol Records, 10 a.m.-noon; Warner Bros. Records, 2:30-4:30 p.m.; RCA Records, 7:30-9:30 p.m.

Thursday (13): Atlantic Records, 10 a.m.-noon; Arista Records, 2:30-4:30 p.m.; Sony Music, 7:30-9:30 p.m.

Friday (14): Independent label show, 10-11:30 a.m.

Saturday (15): Grand Masters Fiddling Championship, 10:30 a.m.-6 p.m.

Last year's Fan Fair drew approximately 24,000 people.

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

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

- 40 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI)
- 65 AT LAST (EMI, ASCAP/Feist, ASCAP) CPP
- 69 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI/Music Corp. Of America, BMI)
- 15 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM
- 75 CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI)
- 63 CHASIN' SOMETHING CALLED LOVE (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
- 61 CONCRETE COWBOY (Bob Corbin, ASCAP/Pri, ASCAP)
- 24 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/PPP
- 73 DANCE WITH WHO BRUNG YOU (Paw-Paw, BMI/Lew-Bob, BMI)
- 66 DECK OF CARDS (Fort Knox, BMI/Trio, BMI/Songs Of PolyGram, BMI) HL
- 5 DON'T TELL ME WHAT TO DO (Sony Tree, BMI) HL
- 14 DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI)
- 23 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/CRGI, BMI/Edisto Sound, BMI) HL
- 22 THE EAGLE (Sony Tree, BMI) HL
- 32 FANCY (Northridge, ASCAP)
- 72 FEED JAKE (Tom Collins, BMI)
- 47 A FEW GOOD THINGS REMAIN (Shedhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM
- 37 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP
- 52 GET RHYTHM (House Of Cash, BMI) CLM
- 20 HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL
- 6 HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/WBM
- 54 HEROES (Scarlet Moon, BMI/Kaleidoscope, ASCAP)
- 70 HOLED UP IN SOME HONKY TONK (Musicor, SESAC/Sony Tree, BMI/Golden Opportunity, ASCAP/G.I.D., SESAC) HL
- 3 I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
- 1 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
- 35 IF THE JUKEBOX TOOK TEARDROPS (Royalhaven, BMI/Circle South, BMI/Chatham Lane, ASCAP/Lust-4-Fun, ASCAP/Zomba, ASCAP)
- 11 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI)

- 44 I GOT IT BAD (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrick Janus, ASCAP/After Berger, ASCAP) WBM
- 13 I GOT YOU (Fame, BMI/Maypop, BMI) WBM
- 41 I MEAN I LOVE YOU (Bocephus, BMI) CPP
- 56 I'M SENDING ONE UP FOR YOU (EMI April, ASCAP/Ideas Of March, ASCAP/Sony Cross Keys, ASCAP) HL
- 7 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM
- 68 IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI)
- 60 I NEED A MIRACLE (BMG, ASCAP/Great Cumberland, BMI)
- 10 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/Sony Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL
- 29 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL/WBM
- 58 I'VE GOTTA MIND TO GO CRAZY (Gehl, ASCAP/Zomba, ASCAP)
- 55 JUST LIKE ME (Love This Town, ASCAP/Green Room, ASCAP/Huption, ASCAP)
- 39 LET HER GO (Ha-Deb, ASCAP) CPP
- 71 LETTER TO SADDAM (Mark-Martin, BMI)
- 74 LET THE COWBOY DANCE (Timberwolf, BMI/Sony Cross Keys, ASCAP/Coharra, ASCAP)
- 12 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL/PPP
- 17 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI) WBM
- 28 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM
- 46 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI) WBM
- 2 LOVING BLIND (Howlin' Hits, ASCAP) CPP
- 43 MARY & WILLIE (Mazdu, SESAC)
- 9 MEN (Screen Gems-EMI, BMI/Colegems-EMI, ASCAP) WBM
- 51 MILES ACROSS THE BEDROOM (Logrhythm, BMI)
- 48 OH WHAT IT DID TO ME (Champion, BMI)
- 19 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL
- 27 POCKET FULL OF GOLD (Benefit, BMI) WBM
- 31 RIGHT NOW (Sybex, ASCAP/Sovereign, ASCAP)
- 30 ROCKIN' YEARS (Southern Gallery, ASCAP) CPP
- 34 RUMOR HAS IT (Ensign, BMI/Shedhouse, ASCAP/Millhouse, BMI) CPP/HL
- 67 THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP)
- 64 TENNESSEE BORN AND BRED (Eddie Rabbitt, BMI/Music Of The World, BMI/Englishtowne, BMI) HL
- 57 TEN WITH A TWO (Co-Heart, BMI/Ski Slope, BMI/Sony Tree, BMI)
- 45 THERE FOR A WHILE (David 'N' Will, ASCAP/Shedhouse, ASCAP) HL
- 50 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP
- 36 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (Sony Tree, BMI) HL
- 53 TIME PASSES BY (Shedhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC)
- 18 TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL
- 62 TRUE LOVE NEVER DIES (Sony Cross Keys, ASCAP/Irving, ASCAP) HL
- 16 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM
- 4 TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cai Cody, ASCAP/Wee B, ASCAP) CPP
- 33 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/PPP
- 26 UNCHAINED MELODY (Frank, ASCAP) HL
- 38 UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP) CPP/WBM
- 8 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
- 25 WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL
- 59 WHAT GOES WITH BLUE (Warner-Tamerlane, BMI/Maypop, BMI) WBM
- 42 WILL THIS BE THE DAY (Bar None, BMI/Bug, BMI)
- 49 YOU'RE THE ONE (Coal Dust West, BMI)
- 21 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP

Billboard
FOR WEEK ENDING MARCH 16, 1991

TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ No. 1 ★ ★	
1	1	1	25	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
2	2	2	17	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	3	4	25	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
4	4	3	96	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
5	6	6	24	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
6	5	5	52	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
7	7	8	70	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
8	8	7	96	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
9	9	11	62	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
10	10	10	24	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
11	11	9	17	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
12	12	12	21	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
13	13	13	59	RICKY VAN SHELTON ● COLUMBIA 45250/SONY (8.98 EQ)	RVS III
14	14	15	16	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN
15	17	14	41	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
16	15	16	27	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
17	18	20	5	PAUL OVERSTREET RCA 2459* (9.98)	HEROES
18	16	17	20	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
19	19	19	40	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
20	21	27	5	MARTY STUART MCA 10106* (9.98)	TEMPTED
21	20	18	29	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
22	23	22	51	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
23	22	21	48	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
24	24	25	5	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
25	31	40	4	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME
26	25	23	41	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
27	28	30	134	THE JUDDS ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS
28	27	26	21	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
29	26	28	6	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
30	29	24	40	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
31	32	35	35	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
32	30	29	91	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
33	35	36	20	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK
34	33	32	27	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
35	39	43	5	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY
36	34	34	187	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
37	38	42	199	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
38	36	31	27	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	40	38	28	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
40	45	66	28	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO
41	42	39	19	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
42	37	33	20	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
43	46	44	74	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
44	44	52	4	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
45	41	37	29	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
46	43	46	181	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
47	47	47	278	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
48	51	41	24	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
49	49	53	31	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
50	50	45	34	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
51	52	61	50	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
52	65	60	76	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
53	48	55	7	CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
54	53	51	12	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
55	60	54	95	LEE GREENWOOD ● MCA 5582 (8.98)	GREATEST HITS
56	61	58	38	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
57	58	50	20	WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
58	56	56	30	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
59	55	49	18	MATRACA BERG RCA 52066 (8.98)	LYING TO THE MOON
60	54	48	72	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
61	68	62	56	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
62	59	59	5	JERRY JEFF WALKER RYKO/DISC 10175* (9.98)	NAVAJO RUG
63	63	57	264	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
64	64	65	21	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
65	62	64	92	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
66	66	—	77	THE JUDDS ● CURB/RCA 9595/RCA (8.98)	RIVER OF TIME
67	NEW ►	—	1	JOHNNY CASH COLUMBIA 45384*/SONY (5.98)	JOHNNY CASH PATRIOT
68	70	71	26	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
69	72	67	71	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN
70	57	63	24	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
71	69	70	34	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
72	RE-ENTRY	—	76	LYLE LOVETT MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND
73	73	—	106	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
74	75	73	65	DAN SEALS CAPITOL 48308 (4.98)	THE BEST
75	RE-ENTRY	—	17	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE

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

ASHLEY CLEVELAND ENTERS THE BIG TIME WITH 'BIG TOWN'

(Continued from page 33)

interested in."

Roeg, with the help of management partner Joe Boyland, located Cleveland, obtained further demos, and brought Ertegun and Atlantic co-chairman Doug Morris to catch a showcase.

"Ashley sounded sensational," Ertegun says. "She's terrific in person and I'm surprised that nobody ever did anything. She has a lot of blues in her, and some gospel as well. Not only is she a great singer, she's something of a poet. She writes very poignant songs."

Within three weeks the deal was closed and senior VP Tunc Erim, a

big supporter of Cleveland's signing, oversaw A&R work on her debut.

Cleveland cut and mixed "Big Town" at Digital Recorders in Nashville, with producers Craig Krampf and Niko Bolas, known for their work with Melissa Etheridge.

Cleveland already has scored an album-rock radio hit in Canada after Stan Kuh, president of Warner Music Canada, requested an early release of the record from Atlantic senior VP and GM Mark Schulman.

"Stan was excited about Ashley,

and felt he could do with Ashley what had been done on Alannah Myles. Naturally, I was thrilled to let them have it early," says Schulman.

Schulman says Cleveland also will be promoted to album-rock radio in the U.S., "with some servicing to key alternative stations."

On the retail front, Cleveland will be featured as part of a major new-artist retail promotion. "There's going to be substantial exposure with many different retailers across the country, culminating in considerable advertising toward mid-March or so. It's hard

to come up with that kind of money for an unknown artist, but she is definitely one [for whom] we want to put our money where our mouth is."

A video for "Willy" has been completed, with Tom Trbovich (Black Crowes) directing. Cleveland has signed to ICM through VP Alex Kochan. A co-management deal has been struck between Legend Artist Management and Mighty Quinn Management, and legal representation is through Robin Mitchell-Joyce at Wyatt, Tarrant, Combs, Gilbert & Milom in Nashville.

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Retail

Dallas Retailer Has Sound Future Aims To Seize Success Via Chain, New Label

■ BY PAUL VERNA

NEW YORK—Ever since Allan Restrepo, owner of the Van Gogh record shop in Dallas, acquired the five-store Sound Future Compact Disc Centers chain in late 1990, he has applied his *carpe diem* ideology to running the business.

"Carpe diem" is his way of pegging his seize-the-day attitude. "It's an identity, it's a philosophy, a description of how we're looking at this business," he says. And for Restrepo, the "business" is more than just the CD-only retail operation, which specializes in hard-to-find discs by alternative bands.

It is also a label called Carpe Diem, which has so far released four titles by a cross-section of the eclectic Deep Ellum sound—Dallas' budding underground scene, located along Elm Street in the east side of the city, which has spawned, among others, Edie Brickell & New Bohemians.

Restrepo says that having a chain of stores, as opposed to merely one location, "works well with the other concept which I'm trying to develop," i.e., the label. The chain "gives us instant credibility in this market," creating an instant retail base for the four acts on the Carpe Diem roster: Rhett Miller, whom he describes as "an acoustic/folk young kid out of Dallas"; a reggae group called Leroy Shakespeare & the Ship Of Vibes, whose drummer was a founding member of New Bohemians (Brickell sings on two of the album's tracks); an "alternative, harder-edged rock" outfit called Course Of Empire; and "a mainstream pop band called Pop Poppins."

PREVIOUS OWNERSHIP

Restrepo made his bid for Sound Future when the previous owner—Alinda Wikert, who is a member of the well-known Hunt family of Dallas—decided to get out of the business. He says that under the previous owner, the chain experienced a 30%-35% dropoff in sales over the course of the 18-month period.

"There were many factors that contributed to those results," he says. One factor, he asserts, was a general lack of knowledge of the mu-

sic retailing industry.

Also, Restrepo says Wikert "made a lot of effort in the franchising field, wanting to franchise the concept." In fact, the old Sound Future regime announced plans to have 300 locations, mainly through franchising, within five years (Billboard, Feb. 24, 1990).

'One of the first things we did was remove the cassettes'

"We're not going to be involved in franchising," Restrepo says, adding that he will honor an existing franchise agreement with an outlet in the North Dallas suburb of Addison.

Another reason he cites for the falloff in sales during the previous management's tenure was a failed diversification into the cassette business. "One of the first things we did," he says, "was remove all the cassettes from all the locations."

Currently, all five Sound Future stores stock only compact discs. By contrast, the Van Gogh store sells CDs and cassettes.

According to Restrepo, a further

failing of the previous ownership was excessive growth. "Too much of a good thing was too much too fast," he says. "Unfortunately, they weren't able to keep up with the growth. That's why controlled growth is my key."

For now, Restrepo has no plans to expand the chain beyond its existing stores, which range in size from 2,500 square feet to 4,000 square feet, and mainly occupy strip centers and free-standing locations. "In the future, if there is expansion, we'll stay in the 4,000-square-foot range," he says, noting that "creative fixturing" allows retailers to "really stock a lot in a small amount of space."

The chief objective for the coming year is to "stabilize the company slowly but surely," Restrepo says. "Our idea is let's just get what we have going well and then we can make ourselves a viable contender in this market."

Another goal for this year, he adds, "is to reorganize our systems, principally automation. Our stores weren't computerized in any way."

COMPETITION

Sound Future's largest competitor
(Continued on page 58)



The Gang's All Here. Members of rap group Gang Starr meet retailers at a dinner party at Honeysuckle in New York. The party was hosted by Chrysalis Records and CEMA Distribution. Shown in back row, from left, are Walter Dewgarde and Everett Lawson of Sound Factory in Queens, N.Y.; Patrick Moxey, the group's manager; D.J. Premier of Gang Starr; Sy Lerner of Serenade Records in Queens; Andrew Klein of Win Records & Video in Queens; and Gus Joannides of Sound City in Brooklyn, N.Y. In middle row, from left, are G.U.R.U. of Gang Starr and CEMA urban marketing specialist Bobbi Kiser. In front row, from left, are CEMA field marketing representative Maurice Dixon and Chrysalis Northeast regional marketing manager Barbara Schwartz.

AGI Uncages Test To Collect DigiTrak Plastic Tracks

■ BY CRAIG ROSEN

LOS ANGELES—AGI Inc., the packaging company, has instituted a two-month pilot program to collect the plastic support tracks from its DigiTrak package of Sting's "The Soul Cages" at a total of 120 stores operated by six major retail chains.

Chains participating in the track collection/reuse program begun by the Melrose Park, Ill.-based AGI include the entire 110-store, Pittsburgh-based National Record Mart web, and two stores each operated by N. Canton, Ohio-based Camelot Music, Durham, N.C.-based Record Bar, Port Washington, N.Y.-based Record World, Miami-based Spec's Music & Video, and Miami-based Q Records & Video.

The DigiTrak, a variation of AGI's DigiPak, which is opened to an 11½-inch height and supported by two plastic tracks, was designed to meet the needs of retailers and environmentalists. The package can be displayed in existing retail fixtures alongside traditional longboxes, but since the package folds into a 5-by-5-inch unit, proponents say it largely eliminates the waste problem of the longbox.

At the participating stores, counter cards produced by AGI and A&M with the words "Sting Alert" will urge customers to leave the plastic support tracks of the DigiTrak package at the point of sale. That way the stores can ship them back to AGI to be reused on future packages.

"If the reuse program is accepted by the consumer, the percentage of material that is disposed of would be minuscule," says AGI president Richard Block. "It's a long shot, but we'll see what happens in this test."

National Record Mart promotions coordinator Randy LeMasters is optimistic about the program. "I would have to say that most of our customers would be willing to participate. Sting customers are very aware that Sting wanted this [alternative package],

and they will want to comply with him," he says. "In general, the music fan is aware of what is happening."

According to Block, the tracks will be collected by retailers and shipped back to AGI on a biweekly basis, with the packaging company covering the shipping costs.

At the end of each two-week period, stores will be asked to determine the amount of "The Soul Cages" CDs sold, and compare that figure with the number of tracks collected.

Block reiterates that the program is only a pilot and that if consumer response warrants it, the company would like to roll it out to other stores in the participating

'If the numbers are strong, it is something that we will pursue'

chains, as well as bring aboard new webs. "If the numbers are strong, it is something that we will pursue quite seriously as more titles are put in the DigiTrak," he says.

Retail, in general, has accepted the Sting package. What's more, AGI has contracted to package the Grateful Dead's "One From The Vault," a double-CD collection of previously unreleased material, in the DigiTrak. The album, set for a mid-April release, will not go through Arista, but through the band's own Grateful Dead Records imprint (See Grass Route, page 55). Moreover, AGI is involved in discussions with other labels about future DigiTrak releases, Block says.

"A segment of the market says it is an interesting and acceptable way to present a compact disc. I wouldn't want to exaggerate the importance of the DigiTrak," Block says. "But I would like to make a package to minimize the amount of waste. We are trying to be part of the solution instead of
(Continued on page 58)

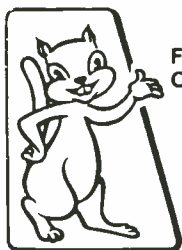
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Blue Plate Serves Up 'Mountain Stage' Series; Grateful Dead Records Unearths Set From Vault

BLUE PLATE SPECIAL: Fans of the American Public Radio program "Mountain Stage" now can collect some of the premier live performances culled from past shows, thanks to L.A.'s new Blue Plate Music label.

Indie veterans Al Bunetta and



GRASS ROUTE
by Deborah Russell

Dan Einstein, who were instrumental in founding John Prine's Oh Boy label and the late Steve Goodman's Red Pajamas imprint, created Blue Plate Music specifically for the "Mountain Stage" series.

"The Best Of Mountain Stage, Vol. I," set to hit the streets March 18, features live cuts as broadcast on the West Virginia public radio show. Artists appearing on the debut compilation include Dr. John, Dan Hicks & the Acoustic Warriors, Rick Danko & Garth Hudson, Loudon Wainwright III, Daniel Lanois, Clive Gregson & Christine Collister, Jesse Winchester, NRBQ, Richard Thompson, Larry Groce & the Mountain Stage Band, and Buckwheat Zydeco.

"This is not your basic 'various artists' package," says Einstein. "This will really catch the eye."

Marketing is targeted toward the college/alternative market, with plans for a retail tie-in with APR affiliates, Einstein says.

The cassette/CD releases carry a \$10 and \$15 price tag, respectively, and can also be purchased via mail order (add \$3 for shipping/handling) exclusively through Blue Plate Music. Einstein projects Blue Plate Music will issue between two and three "Mountain Stage" compilations per year.

GREAT, FULL VAULTS: Grateful Dead Records of San Rafael, Calif., invites all Deadheads to relive—via CD—the band's much-loved 1975 performance at San Francisco's Great

American Music Hall. "One From The Vault," a double-CD set to ship April 15, contains "one of the most favorite bootlegged performances by the Grateful Dead," says the label's marketing director, Patricia Harris. "It was kind of the 'maiden voyage' before the release of 'Blues For Allah.'"

"One From The Vault" will carry a suggested list price of \$19.95, and will be available via mail order. The label's independent distributors include Big State Distributing Corp., California Record Distributors Inc., Encore, Schwartz Brothers Inc., and Rounder Records, among others.

Harris says she expects the title to "sell itself," despite a probable lack of radio airplay. "Except for the introduction," she says, "there aren't any cuts under less than four min-

utes." What a surprise.

CHRISTIAN CROSSOVER: Woodland Hills, Calif.-based JCI and Associated Labels, in conjunction with Nashville's Star Song Communications, has created 214 Records, a contemporary Christian label. Based at JCI's California headquarters and co-administered by JCI and Star Song, the label will market and promote music/video product to the mainstream marketplace via JCI distribution. 214 Records releases will be culled from the existing Star Song roster, with initial product coming from Twila Paris, Tony Melendez, Mylon LeFevre, White Cross, and White Heart. The same product will still be distributed to the Christian marketplace under the Star Song imprint via Ann Arbor, Mich.'s Spring Arbor distribution channels.

ALBUM RELEASES

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

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CA 4-26168

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CD RCA 2380-2-R13
CA 2380-4-R9

DANNY GATTON

88 Elmira Street
CD Elektra 61032-2
CA 61032-4

THE GODFATHERS

Unreal World
CD Epic EK-46026
CA ET-46026

JACK FROST

CD Arista ARCD-8667
CA ARC-8667
LP AL-8667

KEEDY

Chase The Clouds
CD Arista ARCD-8641
CA ARC-8641
LP AL-8641

THE RADIATORS

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CA ET-46832

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CA 4-26496

SHEILA E.

Sex Cymbal
CD Warner Bros. 2-26255
CA 4-26255

SPACEMAN 3

Recurring
CD Dedicated-RCA 3047-2-R13
CA 3047-4-R9

THROWING MUSES

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CD Warner Bros. Sire 2-26489
CA 4-26489

TANITA TIKARAM

Everybody's Angel
CD Reprise 2-26486
CA 4-26486

TOO MUCH JOY

Cereal Killers
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Making Concrete Plans For Foundations Forum '91

MIXING CONCRETE: Changes are in the wind for Foundations Forum '91, the annual Concrete Marketing conference that is scheduled for Oct. 3-5. The event has been moved from the Sheraton Plaza LaReina, which was home of 1990's Forum, to the more spacious and somewhat nicer Los Angeles Airport Marriott.

But, the bigger change is that attendance for the first day of the meeting will be restricted to industryites. The highlight of that opening evening will be the first-ever Foundations Metal Awards dinner and a casino night, with proceeds benefiting the T.J. Martell Foundation for Leukemia, Cancer & AIDS Research.

No word yet on what entertainment Bob Chiappardi, executive director of New York-based Concrete, will cook up for the weekend, but since last year's event featured the likes of Judas Priest, Exodus, and Extreme, you can bank on finding some notable headbangers onstage.

SWINGIN': "It's a good thing the war's over. If a stray Scud missile were to hit here it would wipe out the entertainment sales market as we know it," said Rhino Midwest marketing director Esa Katajamaki, speaking from his hotel room

in Tarpon Springs, Fla., during the eighth annual golf outing thrown by Camelot Music senior VP Joe Bressi. As indicated by Katajamaki's comment, Bressi's Feb. 26-March 2 bash at Innisbrook Resort and Golf Club again attracted a stellar lineup of music sales folk.

This year's field of 44 marks the most Bressi has drawn to date. Along with Camelot executives like CEO Jim Bonk and senior VP Larry Mundorf, the delegation included PolyGram Group Distribution's Jim Caparro, A&M's Bill Gilbert, BMG Distribution's Rick Cohen and Nat Wolk, Chrysalis' Mike Greene, Capitol Nashville's Joe Mansfield, Surplus Records/Rose Records' Jack Rose, Epic's Pete Anderson, and Scotti Brothers' Chuck Gullo. A team headed by One-Way Records' David Schlang—with Virgin's Jim Swindel, CEMA's Joe McFadden, and Strand VCI Entertainment's Dennis White—emerged as the week's big winner.

FAST BREAKS: Sony Music Distribution president Paul Smith will make the keynote address at the upcoming National Assn. of Recording Merchandisers' convention, which will be held March 22-25 in San Francisco... Geffen act Nelson visited Camelot's North Canton, Ohio,

home office March 4, which, according to Joe Bressi, meant that "female productivity dropped totally" that day... BMG Classics is using a simple but clever mailer, signed by "Rosebud," to remind music stores that the classic Orson Welles film "Citizen Kane" will return to screens

RETAIL TRACK



by Geoff Mayfield & Ed Christman

May 1 and that a newly recorded album of the film's score ships Tuesday (12). The new set, with Charles Gerhardt and the National Philharmonic Orchestra, features opera star Kiri TeKanawa and pianist Joaquin Achucarro.

SAME STREET, NEW CITY: Streetside Records has opened its

first store outside of the Central time zone, reports J.D. Mandelker, president of Sound Disk-Tributors Inc., the St. Louis-based company that owns the chain. Streetside's newest outlet, a 5,000-square-foot store in Bloomington, Ind., is a block and a half from the campus of Indiana Univ. Mandelker says he stumbled on the location during a business trip for his wholesale operation, Sight And Sound Distributors.

For the grand opening—which took place on the weekend following the Feb. 20 telecast of the Grammys—Mandelker worked the floor and helped customers, which proved to be enlightening. "When you go to a college town, they ask about records you have never heard of," Mandelker exclaims. "And then you find out you have the records in stock and think you have great buyers."

UNDER FOOT: HMV, U.S.A. is finally responding to popular demand and laying down carpeting at its two New York stores. As part of their no-frills decor, both HMV stores went for the stockroom look of bare, gray-colored cement floors. But that received an overwhelming thumbs-down from consumers; other shoppers simply thought the stores weren't complete.

SIGNS OF THE TIMES: How has

the soft economy impacted the music biz? Labels looking to increase store space on developing artists are finding that when they discuss deals with chains, buyers favor extra dating over deeper discounts... People kept wondering if Japanese ownership would affect life, beyond a name change, at what was once CBS Records. We're not sure if this means anything, but Sony Music's post-Grammy bash at New York's Rainbow Room did feature a couple of sushi bars.

WATCH OUT, STING! Stan Goman, senior VP of operations for W. Sacramento, Calif.-based Tower Records, says the new Sting album is bringing shoppers back into the store by the truckload. "Business is fantastic," says Goman. "I'm a happy camper." In fact, Goman is so thrilled with "The Soul Cages" sales that he vows, "I am going to give Sting a kiss on his lips."

JUST SO YOU KNOW, there are three different direct-billed accounts in the U.S. that are named Music Merchants. The unrelated companies are located in New Jersey, Pennsylvania, and Texas. A fourth company with the Music Merchants name, a 15-month-old one-stop based in Cranston, R.I., went out of business Jan. 17.

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DALLAS RETAILER

(Continued from page 54)

is the Dallas-based Sound Warehouse, which at 143 stores is one of the largest music retailers in the country. In order to contend with such mighty competition, Sound Future concentrates on its customer service and incentive programs.

"We have pretty personalized services that just don't get matched," says Restrepo. "We have listening booths at every store. Most of our sales people are very knowledgeable, and we make an effort at saying hello and goodbye to everybody who walks into the store. That's not to say we're mom-and-pops. We want to [achieve] a good combination of big-time and small-time."

Another element that differentiates Sound Future from its competition is its longbox-recycling program, which was initiated by the previous owners. Restrepo says, "We still do that. It works real well, and customers really appreciate it." He notes that 70%-85% of the customers agree to leave their longboxes at the counter.

The Van Gogh store, which he opened in the mid-'80s near the campus of Southern Methodist Univ., does not need a recycling program because it uses the Lift System, which Restrepo says has reduced that store's theft rate "basically down to the zero mark. If they rip us off, they rip off empty cases."

However, Restrepo notes that Lift has its drawbacks. For one, the fixtures are very expensive. Also, it adds about 10 steps to the labor process, consuming countless man-hours. "For a smaller store, it's feasible," he says. "For a large chain, it's not feasible." So Restrepo says he will not use Lift in the Sound Future stores.

AGI'S DIGITRAK TEST

(Continued from page 54)

part of the problem."

There has been some opposition to the DigiTrak, however. Peter J. Howard, who publishes the Santa Monica, Calif.-based International CD Exchange, a monthly CD newsletter, says he has received about 15 letters complaining about the package, and none supporting it. "Among a certain segment of the intense music-buying public, a lot of consumers are unhappy," he says. "People are quite concerned with it wearing out . . . They're projecting in five years, with regular playing, it will be torn, worn, and creased."

AGI's Block responds to the criticism by comparing the DigiTrak to "a book, which can last a whole lifetime. There are those people that will prefer the jewel case, but I think the DigiTrak has a more dynamic graphic capability and is equal to the perceived durability of the jewel case."

"I don't think the package [DigiTrak] is going to replace the jewel case; I just think a portion of the market wants it, and they are pleased that it is happening."

The Grateful Dead is part of that market. Says Patricia Harris, marketing director for Grateful Dead Records, "We're trying to keep up with the most current, ecologically sane product available."

International

New Live-Music Code Drafted To Fill U.K. Void

■ BY JEFF CLARK-MEADS

LONDON—The U.K. is set to get Europe's first code of practice for the live-music sector.

There are currently no valid guidelines for concert promoters or licensing authorities, an omission the government is seeking to rectify with a comprehensive document due at the end of the year.

The first draft of the code has been prepared by a committee under the chairmanship of Richard

Limb, principal environmental health officer with North West Leicestershire District Council in the Midlands of England and the man responsible for licensing the Monsters of Rock show at Castle Donington.

After extensive consultation with the live sector, Limb has produced a document that, he says, addresses five main areas: planning and management, technical standards, crowd control, emergency procedures, and welfare.

His draft has been presented to the Health and Safety Executive, which will rewrite and amend it as it sees appropriate before publishing it for further consultation.

Limb says of the code, "It is a document being produced by the Health and Safety Executive and the Home Office which will give advice on all aspects of pop concerts. When entertainment licenses are drawn up by local authorities, it will give advice as to the most appropriate conditions to be laid down.

"Of itself, the code is not legally enforceable but the licenses will be drawn up under the Health and Safety at Work Act, which will mean that the attached conditions will be supported by law."

Limb says the only guidelines currently available to promoters are those contained in the Greater London Council pop code. However, he points out that this has become outdated since being written in 1978 and was never intended to be a nationally applicable document.

He feels that the government was spurred into producing a national code partly through the death of two fans at the Monsters of Rock show in 1988. "The coroner at the inquest asked us questions which we didn't know the answer to. This council and the Concert Promoters Assn. were pushing for guidance—

and quite rightly."

Limb continues, "The draft code has been written by those who know about pop concerts. It's not been written by people who just think they know about pop concerts." He says the working party had experts in all aspects of concert promotion, from security and safety to catering and crowd control. Its final version will also benefit from a study on crowd behavior now being conducted, he adds.

"The code emphasizes legal responsibility at a concert. Too many people don't think they have any responsibility; they want to leave everything to the promoter and the licensing authority. In fact, all employers have a responsibility, and all employees—including artists—have a responsibility. If an artist deliberately winds up a crowd and encourages dangerous behavior then they should be held responsible for it."

Limb says of the code's five sections, "Planning and management includes things like how important is communication with the authorities and how problems can be avoided through preplanning. Technical standards looks at staging standards, electrical applications, and pyrotechnics. Crowd control is all about risk analysis, exits and entrances, barrier locations and

strengths, and a long section on stewarding.

"Emergency procedures address incident management and evacuation procedures and the role of the police and emergency services. Welfare covers first aid, refuse collection, toilet provision, camp sites, and suchlike."

Tim Parsons, director of Midland Concert Promotions, says, "We welcome this totally and unequivocally. Before this, we had only the old GLC pop code to refer to and there are a lot of things that are outdated in there."

Fans Tune Into San Remo Fest TV Broadcast Popular In Italy

MILAN, Italy—More than 40 million television viewers watched the broadcast of this year's San Remo Song Festival. The first of four nights' screenings attracted 15.2 million people, a 54.64% share of the potential national audience here.

State broadcaster RAI invested \$3.6 million in the event, which ran Feb. 27-March 2 and is regarded by the Italian music industry as the biggest and most important showcase for local talent.

Virgin artist Riccardo Cocciante, partnered by Morris, won the event with the song "Se Stiamo Insieme." Renato Zero (BMG) came second, with Dischi Ricordi artist Marco Masini taking third place.

Organizer Adriano Aragozzini stuck to the same formula as the 1990 40th-anniversary edition. Sixteen newcomers competed in their own section while 20 major acts, partnered by noncompeting international artists singing in their own language, battled for the top-song award. All

artists sang live and were backed by a 52-piece orchestra.

However, many top-ranking U.S. guest partners were missing, a fact that can be attributed to the Gulf war, says Aragozzini. Even so, the final international lineup consisted of Laura Branigan, Sarah Jane Morris, Sold Out, Leo Sayer, Ofra Haza, Dee Dee Bridgewater, Grace Jones, Bonnie Tyler, Tyrone Power Jr., Shannon, Carmel, Caron Wheeler, Harriet, Moncada, Jon Hendricks, Randy Crawford, Ute Lemper, Phil Manzanera, Howard Jones, and Gloria Gaynor.

DAVID STANSFIELD

P'Gram Enters Italy's Mail-Order Market

■ BY DAVID STANSFIELD

MILAN, Italy—PolyGram is poised to enter the mail-order record market in Italy through PolyMond, a new company formed with Italy's largest publishing group, Mondadori. PolyMond has a capital of \$1.8 million and is expected to start trading later this year.

Mondadori has been in the mail-order book business for 30 years and will handle management and marketing for the new firm. According to PolyGram Italy president Gianfranco Rebulla, his company will supply know-how and repertoire.

PolyMond will be open to marketing product released by record companies other than PolyGram. Says Rebulla, "The new firm should not be seen as just a PolyGram shop. It is a kind of mail-order superstore."

However, Rebulla admits that music consumption in Italy is less than in other European territories. "If we calculate per capita units in the U.K., Germany, and France as about two or three units per head, Italy is no more than one. There is space to fill."

Good results by PolyGram in the mail-order business in other markets encouraged Rebulla to back

the new firm. "The Britannia Music Company in the U.K. and D.I.A.L. in France are extremely successful. We can also see that mail-order in Germany and the U.S. produces good results."

"By looking at those other companies we thought there was an opportunity on the local market. Sound-carrier sales at nonconventional outlets like newsstands are very encouraging on the domestic market. Mondadori is successful in the mail-order book market so there is no preconceived idea against this type of trading."

New Talent Boosts German Pub Income

■ BY WOLFGANG SPAHR

HAMBURG, Germany—The German Music Publishers Assn. says the income of its 400 members rose by 7% last year, aided by a new generation of talent.

Total revenue for the association was more than \$338 million, and director Dr. Hans-Henning Wittgen says, "We are delighted by the fact that young music makers took their chance in the international market and contributed to the worldwide breakthrough of German compositions."

Music publishers in Germany are becoming an increasingly important

source of chart material. Many companies now produce their writers' compositions in their own studios and then have the products released by record companies. Evidence of their success in finding new talent is shown by Snap, Milli Vanilli, Enigma, and Alphaville, all of which had international hits after beginning their careers in a publishing house.

Their achievements are helping to

produce a strong mood of optimism among publishers here. In a survey conducted by the publishers association, 75% of companies questioned said they are planning to increase their number of song productions this year.

The survey also showed that, in total, sheet music and songbooks account for 26% of publishers' income, with 74% resulting from performance and neighboring rights, mechanical licenses, and copyrights. Five of the biggest German publishers are producing more than 23% of total turnover, while 39% of all publishers have an annual turnover of less than \$68,500.

French vid-distrib
firm suing MGM/UA
... see page 47



Billy's Crystal. Billy Joel, left, is presented with a crystal award by Sony Music Australia managing director Denis Handlin, commemorating the fact that Joel has racked up the highest sales of any artist in the company's history.

CDs Surge, Tapes Stagnant In Portugal

■ BY FERNANDO TENENTE

LISBON, Portugal—CDs were the stars of the music market in Portugal last year as vinyl fell back, cassettes stood still, and singles went into a steep decline.

Total sales in Portugal were up 40% last year compared with 1989 at \$40.27 million, according to figures just released by trade group Associacao Fonografica Portuguesa. Within that, CD sales soared 96% to 1.25 million units, despite a retail price of about \$20.40.

CD was the industry's biggest earner and accounted for \$16.6 million of revenue. Next came vinyl albums, which were worth \$13.2 million, although unit sales were down 2.8% to 1.85 million.

Despite the drastic decrease in cassette piracy—AFP estimates that it has fallen from a peak of 80% of the market to 20% last year—sales of prerecorded tapes

(Continued on page 64)

Singer/Writer Serge Gainsbourg Dies In Paris

PARIS—Serge Gainsbourg, one of the most prolific and original performers and songwriters to have emerged in France over the past 30 years, died here March 3 at the age of 62 after having suffered for some time with cardiac problems.

Gainsbourg made his recording debut for Phonogram (then Philips) in 1958 and subsequently wrote more than 250 songs and made 15 albums. Among the artists who recorded Gainsbourg songs are Juliette Greco, Brigitte Bardot, and France Gall, who won the Eurovision Song Contest in 1965 with a Gainsbourg song.

Gainsbourg also penned for Vanessa Paradis "Variations Sur Le Meme T'Aime," just released in the U.S.

Int'l Live Music Conference Airs Needs
Govt. Speaker Says Industry Must Organize, Lobby

BY JEFF CLARK-MEADS

LONDON—The European Parliament cares nothing for, and makes no contribution to, the continent's live music industry.
To change that and to gain a voice among Europe's legislators, the sector must organize and lobby, Glyn Ford, leader of the majority group of socialist members of the Euro-parliament told the International Live Music Conference held here March 1-3.
Ford told the 250-strong audience of promoters, booking agents, merchandisers, security advisers, accountants, and lawyers that at present the parliament is not interested in and does not pay a penny toward live music anywhere in Europe. He said it was vital that the concert industry should find a way of presenting a strong and coherent message to the politicians, and state clearly what it wants in terms of legislation and other support.
The conference, which is now in

its fourth year, is run by Martin Hopewell, joint managing director of U.K. booking agency Primary Talent. He says the invited audience came from all parts of the live sector—including its service industries—and had representatives from all five continents, including a large number of Americans.
The event, which was effectively closed to the press, covered a variety of topics, from the tax laws which affect live music in different territories to the interaction between promoters and record companies. A discussion on that latter issue, chaired by Tim Parsons, a director of U.K. company Midland Concert Promotions, addressed the issue of how promoters, band managements, and record companies can work for mutual benefits around a tour.
One of the main points made was that the promoter is the only part of the package that does not have a long-term contract; they have deals on a tour-by-tour basis only. The

conclusion from the session was that greater cooperation and communication between all the interested parties, in terms of marketing and even package tours, can only result in greater income all around.
Of the conference overall, Hopewell says, "It will always remain an event run by the industry for the industry. I did have to remind people of their responsibility to put more work and effort into the running of the ILMC, which is something that everyone accepts.
"For the future, we're committed to it remaining an open-forum event. We will continue to talk about everything in front of each other. It will stay as a community meeting place; it will never be a commercial thing.
"Everyone comes away from it saying that everything else they go to is irrelevant by comparison because some of the big industry bashes with golf tournaments and everything aren't worth going to."

Aussie-U.K. Firm Aims To Break Acts

BY ADAM WHITE

LONDON—Former CBS Records International executives Peter Bond and Mike Edwards have set up a new company with label, publishing, and artist-management interests. It has offices in London and Sydney, Australia.
The label entity is Timbuktu Records, which Bond says will develop a roster of three to five acts in its first year, drawing from the talent pool in the U.K. and Australia.
Timbuktu Music, the publishing unit, has already signed British singer/songwriter Bernard MacMahon, while the management arm, Flame Tree, has contracted Australian singer Margaret Ulrich. The latter's first album for Sony Music, "Safety In Numbers," has sold an estimated 250,000 units in Australia.

Ulrich is beginning work on her second album this month.
Bond was a London-based senior VP at CBS Records International, responsible for Australia, New Zealand, Asia, Africa, and Eastern Europe. He left the company last fall for the startup venture. Edwards was GM for CBS Australia's music-publishing division; earlier, he worked for the IFPI at its anti-piracy arm in London.
The new label's priority "is to break acts, not a record label," says Bond, and artists may be signed to majors on a case-by-case basis. "We have no preconceived ideas. A lot will depend on what comes out of the studio." Deals for a couple of U.K.-based performers are close to fruition, he states.
Timbuktu will also license independent repertoire internationally

into and out of the U.K., the U.S., and Australia, as well as into Asia and Eastern Europe. The Asian/European link will be complemented by a management consultancy, drawing on Bond's experience, in particular. "There are so many good indie labels with no representation in Asia," he says, "and so they miss considerable sales opportunities."
In Australia, Timbuktu/Flame Tree will be working closely with Sydney-based Ben Steer Presents, both for A&R and management.
Bond, Edwards, and two out-of-industry partners are principals in the new enterprise. Bond says it is "seriously capitalized" to develop its roster of artists, writers, and management clients, and could even consider independent label or publishing acquisitions, given the right opportunity.

U.K. Court Lets CIC Snake Charges Slide

LONDON—Charges brought against video distributor CIC after it sent out snakes to dozens of dealers in a promotion for "The Serpent And The Rainbow" have been dropped.
The company had pleaded not guilty to accusations of causing unnecessary suffering and abandoning the animals when it appeared before

Croydon Magistrates Court near London (Billboard, March 9). After hearing prosecution evidence, the magistrates decided there was no case to answer.
However, charges remain against William Adams, a director of promotions firm Iterep, which actually mailed the snakes.

U.K. Vid-Rental Biz Has Room To Unwind

LONDON—The video rental market in the U.K. still has plenty of potential for expansion, according to a new survey.
The survey shows that about 11 million people—about one-quarter of the population—rent videos every week, and concludes that the market has not reached the saturation point.
Conducted by Carrick James

Market Research for the Cinema and Video Industries Audience Research, the document shows that 65% of the population watches a video at some point during a year and 22% watch a video every week. Within the 20-24 age group, the number watching every week is 40%. For the whole population, the average number of videos seen in a four-week period is 1.73.

Adams, who denies the accusations, said in court that he had been told the cages in which the snakes were sent out had been approved by the Royal Society for the Prevention of Cruelty to Animals. He said he had a "good working knowledge" of snakes and was licensed to keep 1,000 of them, although he said he was not an expert.
Adams received 700 snakes from a company called Animal Actors. He kept and fed them for a few days before dispatching 438 to video dealers. About 20 of the snakes sent through the mail died, which Adams said was a good survival rate.
He told the court, "I was told the video shops had been notified of the snakes' arrival by notices in the video trade papers, but I did not see them. After they had been delivered, people telephoned and said they had not been told. I was worried about that."
The trial continues.

Hits of the U.K.

© 1991, Billboard/BPI Communications Inc. (Charts courtesy Music Week/Gallup)

HOT SINGLES

Table with 4 columns: THIS WEEK, LAST WEEK, TITLE, LABEL, ARTIST. Contains 40 rows of music singles data.

TOP ALBUMS

Table with 4 columns: THIS WEEK, LAST WEEK, ARTIST, LABEL, TITLE. Contains 40 rows of music albums data.



Deutsche Diva. Opera singer Cheryl Studer, center, is all smiles after signing a new long-term contract with Deutsche Grammophon Gesellschaft in Berlin. Studer recently finished her latest Yellow Label recording, Richard Strauss' "Salome," with conductor Giuseppe Sinopoli and the Orchestra of the Deutsche Oper Berlin. Shown, from left, are Sinopoli, Studer, and Deutsche Grammophon VP Aman Pedersen.

English-Language Music Is Big Winner At Danish Awards

BY DAVID ROWLEY

COPENHAGEN, Denmark—English-language music dominated the Danish recording industry's recent Grammy awards, signaling a strong shift away from the previous local-language supremacy in the domestic market.

Of the 13 main pop and rock awards given at the third annual ceremony in Copenhagen's Bella Center, nine went to acts or producers working in English.

The awards ceremony, held before a theater audience of 700, was broadcast live on Danmarks Radio. The 24 categories ranged from jazz to classical to children's.

WEA A&R chief Lars Bennike says the Danish Grammys accurately reflected the Danish industry's shift toward trying to gain international success.

"Last year was the year of English-language music in Denmark," he says. "The trend for

acts to sing in English has been coming for a while and record companies have had success letting them do this. We're obviously still going to have Danish artists like Kim Larsen, but there's a lot of acts, particularly new groups, who will sing in English, like Hanne Boel and Sko & Torp.

"The standard of Danish music is so high that it can only help our international prospects if it's sung in English."

The main winner of the evening was Medley's Boel, whose second album, "Dark Passion," took the award for album of the year. Boel, who did not attend the awards ceremony, was also named best female singer, while Medley managing director Poul Bruun was voted best producer for his work on "Dark Passion." The first single from that album, "I Wanna Make Love To You," was honored as single of the year. The videoclip for the second single, "Light In Your Heart," was named video of the year. "Dark Passion" has already notched sales of 280,000 in Denmark with a further 80,000 in neighboring Sweden.

Sonet's bright new hope, Sko & Torp, whose English-language debut album achieved gold status in four months, also scored well at the awards; the duo was named best new act, and Soren Sko took the prize for best male singer.

The award for best dance/rap act went to Medley act Yasmin, newly signed internationally to Geffen, for the album "Wanna Dance." Skagarack, another Medley signing, took the heavy-rock award with its album "A Slice Of Heaven," and Ray-Dee-Oh was named best Danish band.

Emerging band Love Shop took the award for best pop act with its album "1990," and veteran Danish composer C.V. Jorgensen was named songwriter of the year.

Junos Honor Canada's Top Talent

(Continued from page 3)

Predictably impressive was M.C. Hammer and entourage with "Here Comes The Hammer," from the "Please Hammer Don't Hurt 'Em" album. The album, which won as international album of the year, has sold 700,000 copies in Canada to date.

What will likely go down as a golden Juno memory was the standing-ovation induction of poet/singer Leonard Cohen into the Hall of Fame by MuchMusic president Moses Znamer. Cohen's moving acceptance speech was both humorous and poignant.

In tribute to Cohen, Suzanne Vega sang "Who By Fire," Aaron Neville did a superb rendition of "Bird On The Wire," and Jennifer Warnes, who earned an ovation from production hands during rehearsal, almost brought down the house with her version of Cohen's "Joan Of Arc."

Cohen, who started off in the music business as a teenager singing C&W in a square-dance group called the Buckskin Boys, said at one point, "I once feared that such a tribute would be like being the guest of honor at a memorial service."

There were several voting surprises in the evening, including veteran mainstream rock act Rush winning in the best-hard-rock/metal-album category for "Presto," and beating out such metal favorites at Attie's Lee Aaron and Epic's Killer Dwarfs. It was only Rush's third Juno ever. The band first won for most promising group in 1977, followed by best group in 1978, but has been shut out for 13 straight years in the best-group category—losing to WEA's Blue Rodeo this year.

Aaron, who had been nominated for three awards, was shut out, as was other triple award nominee BMG's the Jeff Healey Band. Warner's Jane Child, nominated for four awards, won only once, for her "Knife Feel Good Mix" version of "Don't Wanna Fall In Love" in the best-dance category.

A number of upsets dotted the evening, including MCA's newcomers Tragically Hip winning Canadian entertainer of the year against stiff competition from Alannah Myles, the Jeff Healey Band, Colin James, and Kim Mitchell in a category decided by fan balloting. There was also Blue Rodeo beating out Rush, Cowboy Junkies, the Northern Pikes, and the Jeff Healey Band for group of the year. Finally, PolyGram's popular Vancouver singer Sue Medley won the most-promising-female-vocalist category against the strong lineup of Jane Child, Mae Moore, Lorraine Segato, Holly Cole, and Patricia Conroy.

Sitting in the Juno audience was I.R.S. president Jay Boberg, who watched as his new U.S. signing, the Toronto-based Leslie Spit Tree-o, on Capitol Records domestically, picked up an award for most prom-

ising group of the year.

An additional winner in the Juno Awards this time around was the music community of Vancouver. For the first time in their 20-year history, the Junos were presented outside of Toronto. Vancouver manager Bruce Allen had lobbied Juno co-producers, the Canadian Academy of Recording Arts and Sciences, and CBC-TV for close to a decade to present the awards in the west-coast city. Financial assistance provided by the provincial British Columbia government made it feasible. It is likely, judging by the enthusiastic industry response to the event this year, that the Juno organizers will want to restage the event in the city soon.

Winners of the 1991 Juno Awards are:

Canadian entertainer of the year: the Tragically Hip

International entertainer of the year: the Rolling Stones

International album of the year: M.C. Hammer, for "Please Hammer Don't Hurt 'Em"

International single of the year: Madonna, for "Vogue"

Album of the year: Celine Dion

Single of the year: "Just Came Back" by Colin James

Female vocalist of the year: Celine Dion

Male vocalist of the year: Colin James

Group of the year: Blue Rodeo

Country female vocalist of the year: Rita MacNeil

Country male vocalist of the year: George Fox

Country group of the year: Prairie Oyster

Instrumental artist of the year: Ofra Har- noy

Most promising female vocalist of the year: Sue Medley

Most promising male vocalist of the year: Andy Curran

Most promising group of the year: The Leslie Spit Tree-o

Songwriter of the year: David Tyson

Best roots & traditional album: "Dance & Celebrate," Bill Bourne and Alan MacLeod

Best children's album: "Mozart's Magic Fantasy—Classical Kids," Sue Hammond

Best classical album, solo or chamber ensemble: "Schafer: Five String Quartets," Orford String Quartet

Best classical album, large ensemble or soloist(s) with large ensemble accompaniment: "Debussy: Images, Nocturnes," Orchestre Symphonique de Montreal; Charles Dutoit, conductor

Best classical composition: "String Quartet No. 5: 'Rosalind'," R. Murray Schafer

Best dance recording: "Don't Wanna Fall In Love (Knife Feel Good Mix)," Jane Child

Best jazz album: "Two Sides," Mike Murley

Best R&B/soul recording: "Dance To The Music (Work Your Body)," Simply Majestic featuring B. Cool

Best reggae/calypso recording: "Soldiers We Are All," Jayson & Friends

Producer of the year: David Tyson

Recording engineer of the year: Gino and Joe Vannelli

Best album design: Robert Lebeuf for "Sue Medley," Sue Medley

Best video: Joel Goldberg for "Drop The Needle," Maestro Fresh-Wes

Rap recording of the year: "Symphony In Effect," Maestro Fresh Wes

Hard rock/metal album of the year: "Presto," Rush

The Walt Grealist Special Achievement Award: Mel Shaw

The Hall of Fame Award: Leonard Cohen.

MAPLE BRIEFS

THE MOST SOUGHT-after person following the Juno Awards presentation was production designer **Dale Heslip**, who designed the breathtaking Gothic set. Representatives of **Aerosmith**, **M.C. Hammer**, and **Alias** contacted him for possible future work... A little-known fact about this year's Juno presentation is that even though Aerosmith's **Steven Tyler** and **Joe Perry** were presenters for the second year in a row, Aerosmith had asked to perform on the show but was turned down by the CARAS board. Also causing much talk was the refusal of MCA's **Tragically Hip** to perform on the televised show despite the release of its new album, "Road Apples," this month. One reason for the band's refusal was that members were unhappy they were asked to appear by organizers only after **Bryan Adams** had canceled.

CHANGES: **James Wood** has been appointed promotions supervisor at **MuchMusic**, replacing **Susan Gravelle**. Aside from his promotion duties, Wood will assist **David Kirkwood**, director of sales and marketing... **Dawna Rio** has been named A&R administrator, special marketing, at **Sony Music**. Rio will be designing packages for Special Products, television marketing, and catalog marketing, as well as acting as the worldwide contact for all licensing requests.



Two Times Platinum. On her recent promotional visit to Toronto, Gloria Estefan receives platinum awards for her albums "Let It Loose" and "Cuts Both Ways." With her, from left, are Sony Music Canada president Paul Burger; manager Emilio Estefan; and Sony Music Canada director of national promotion Kim Zayak.

**Post-Juno events
rocked Vancouver
... see page 33**

HITS

of the

WORLD

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EUROCHART HOT 100 3/9/91

Europe's Music Radio Newsweekly

SINGLES	
1	1 SADENESS—PART 1 ENIGMA VIRGIN
2	3 DO THE BARTMAN THE SIMPSONS GEFEN
3	5 CRAZY SEAL ZTT
4	4 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
5	2 3 A.M. ETERNAL KLF KLF COMMUNICATIONS
6	8 (I WANNA GIVE YOU) DEVOTION NOMAD f/MC MIKEE FREEDOM RUMOUR
7	7 INNUENDO QUEEN PARLOPHONE
8	6 ICE ICE BABY VANILLA ICE SBK
9	11 GET HERE OLETA ADAMS FONTANA
10	15 WINDS OF CHANGE SCORPIONS MERCURY
11	13 HELLO AFRIKA DR. ALBAN f/LEILA K. SWEMIX
12	20 QU'EST CE QU'ON FAIT MAINTENANT BENNY B. PLR
13	10 JUSTIFY MY LOVE MADONNA SIRE
14	NEW YOU GOT THE LOVE SOURCE f/CANDI STATON TRUELOVE
15	19 UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
16	23 CRY FOR HELP RICK ASTLEY RCA
17	12 BEINHART TORFROCK POLYDOR
18	NEW G.L.A.D. KYM APPELBY PARLOPHONE
19	9 GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL
20	NEW WICKED GAME CHRIS ISAAK LONDON
21	16 PLAY THAT FUNKY MUSIC VANILLA ICE SBK
22	NEW BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM
23	28 KEEP ON RUNNING MILLI VANILLI HANSA/ARIOLA
24	18 I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
25	14 IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBEVILIEN TALAR
26	NEW ALL RIGHT NOW FREE ISLAND
27	22 I BELIEVE E.M.F. PARLOPHONE
28	NEW HERE COMES THE HAMMER M.C. HAMMER CAPITOL
29	24 DON'T WORRY KYM APPELBY PARLOPHONE
30	26 TO LOVE SOMEBODY JIMMY SOMERVILLE LONDON
ALBUMS	
1	1 QUEEN INNUENDO EMI
2	2 STING THE SOUL CAGES A&M
3	4 ENIGMA MCMXC A.D. VIRGIN
4	3 ELTON JOHN THE VERY BEST OF ... ROCKET
5	5 PHIL COLLINS SERIOUS HITS ... LIVE! VIRGIN/WEA
6	10 CHRIS ISAAK WICKED GAME REPRISE
7	6 GLORIA ESTEFAN INTO THE LIGHT EPIC
8	7 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
9	9 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON
10	11 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL.1 EPIC
11	8 MADONNA THE IMMACULATE COLLECTION SIRE
12	3 TV SOUNDTRACK TWIN PEAKS WARNER BROS.
13	12 VANILLA ICE TO THE EXTREME SBK
14	15 AC/DC THE RAZORS EDGE ATCO
15	24 THIN LIZZY DEDICATION—THE VERY BEST OF THIN LIZZY VERTIGO
16	14 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
17	NEW TANITA TIKARAM EVERYBODY'S ANGEL EAST WEST
18	17 DAVID LEE ROTH A LITTLE AIN'T ENOUGH WARNER BROS.
19	22 WESTERNHAGEN LIVE WARNER BROS.
20	NEW OLETA ADAMS CIRCLE OF ONE FONTANA
21	16 SNAP WORLD POWER LOGIC/ARIOLA
22	20 SOUNDTRACK ROCKY V CAPITOL
23	19 SOUNDTRACK WERNER—BEINHART POLYDOR
24	23 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
25	18 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
26	26 VAYA CON DIOS NIGHT OWLS ARIOLA
27	30 JULIO IGLESIAS STARRY NIGHT COLUMBIA
28	NEW THE SIMPSONS THE SIMPSONS SING THE BLUES GEFEN
29	21 SCORPIONS CRAZY WORLD MERCURY
30	27 INXS X MERCURY

JAPAN (Courtesy Music Labo) As of 3/11/91

SINGLES	
1	1 OH YEAH/LOVE STORY WA TOTSUZEN NI KAZUMASA ODA FUN HOUSE
2	NEW CRIME OF LOVE KYOSUKE HIMURO TOSHIBA/EMI
3	2 AI WA KATSU KAN POLYDOR
4	3 UTAENAKATTA LOVE SONG YUJI ODA TOSHIBA/EMI
5	4 SAYONARA DAKEDO SAYONARA JA NAI YAMADEKATSUTENAI WINK PONY CANYON
6	7 GYPSY MICHIRU KOJIMA VAP
7	9 AITAI CHIKAKO SAWADA TAURUS
8	5 OMOIDE NO KUJUKURIHAMA MI-KE BMG/VICTOR
9	NEW GOOD-BYE MY LONELINESS ZARD POLYDOR
10	8 TSUBASA WO KUDASAI KAORI KAWAMURA PONY CANYON
ALBUMS	
1	NEW MIDORI KARASHIMA GREEN FUN HOUSE
2	NEW HIKARU GENJI THANK YOU (3 3 3) PONY CANYON
3	1 JUN SKY WALKER(S) START TOY'S FACTORY
4	2 BUCK-TICK KURUTTA TAIYO VICTOR
5	4 KOME KOME CLUB K2C CBS/SONY
6	NEW KATSUMI ONE PIONEER LDC
7	10 TOSHIFUMI HINATA TOKYO LOVE STORY ALFA
8	NEW LOUDNESS ON THE PROWL WARNER/PIONEER
9	7 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM TOSHIBA/EMI
10	NEW CHICAGO CHICAGO 21 WARNER/PIONEER

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 3/10/91

SINGLES	
1	1 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
2	3 DO THE BARTMAN THE SIMPSONS WARNER
3	6 WIGGLE IT 2 IN A ROOM LIBERATION/FESTIVAL
4	5 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
5	7 TINGLES RATCAT ROO/POLYGRAM
6	4 FANTASY BLACK BOX deCONSTRUCTION/BMG
7	2 I TOUCH MYSELF DIVINYLS VIRGIN/EMI
8	14 SADENESS—PART 1 ENIGMA VIRGIN/EMI
9	17 BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. LIBERATION/FESTIVAL
10	NEW SUCKER DJ DIMPLES D LIBERATION/FESTIVAL
11	15 WHAT DO I HAVE TO DO KYLIE MINOGUE MUSHROOM/FESTIVAL
12	8 ICE ICE BABY VANILLA ICE SBK/EMI
13	9 I'M FREE SOUP DRAGONS POLYDOR/POLYGRAM
14	11 PRAY M.C. HAMMER CAPITOL/EMI
15	NEW PLAY THAT FUNKY MUSIC VANILLA ICE SBK/EMI
16	13 FROM A DISTANCE BETTE MIDLER WARNER
17	16 IT TAKES TWO ROD STEWART & TINA TURNER WARNER
18	18 SHOW ME HEAVEN MARIA MCKEE EPIC/SONY
19	NEW FREEDOM GEORGE MICHAEL EPIC
20	12 UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
ALBUMS	
1	3 HOTHOUSE FLOWERS HOME POLYDOR/POLYGRAM
2	1 JANET JACKSON RHYTHM NATION 1814 A&M/POLYDOR
3	5 ELTON JOHN THE VERY BEST OF ... PHONOGRAM/POLYGRAM
4	2 BILLY JOEL SOUVENIR/THE ULTIMATE COLLECTION COLUMBIA
5	4 MEAT LOAF BAT OUT OF HELL EPIC
6	10 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/EMI
7	8 MARIAH CAREY MARIAH CAREY COLUMBIA
8	17 BLACK BOX DREAMLAND BMG
9	11 VANILLA ICE TO THE EXTREME SBK/EMI
10	12 KYLIE MINOGUE RHYTHM OF LOVE MUSHROOM/FESTIVAL
11	7 DIVINYLS DIVINYLS VIRGIN/EMI
12	6 QUEEN INNUENDO EMI
13	20 BETTE MIDLER SOME PEOPLE'S LIVES WARNER
14	15 MADONNA THE IMMACULATE COLLECTION SIRE/WARNER
15	9 STING THE SOUL CAGES A&M
16	13 PHIL COLLINS SERIOUS HITS ... LIVE! ATLANTIC/WARNER
17	NEW TV SOUNDTRACK TWIN PEAKS WARNER
18	16 HUNTERS AND COLLECTORS COLLECTED WORKS MUSHROOM/FESTIVAL
19	NEW THE CARPENTERS THEIR GREATEST HITS POLYDOR/POLYGRAM
20	NEW GLORIA ESTEFAN INTO THE LIGHT EPIC

GERMANY (Courtesy Der Musikmarkt) As of 2/26/91

SINGLES	
1	2 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
2	1 BEINHART TORFROCK POLYDOR
3	3 HELLO AFRIKA DR. ALBAN f/LEILA K. LOGIC/BMG ARIOLA
4	6 CRAZY SEAL ZTT
5	5 3 A.M. ETERNAL KLF KLF COMMUNICATIONS
6	9 ALL TOGETHER NOW THE FARM PRODUCE
7	4 GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL
8	7 INNUENDO QUEEN PARLOPHONE
9	NEW NO COKE DR. ALBAN SWEMIX
10	8 DON'T WORRY KYM APPELBY PARLOPHONE
11	10 KEEP ON RUNNING MILLI VANILLI HANSA/BMG ARIOLA
12	11 SADENESS—PART 1 ENIGMA VIRGIN
13	18 WICKED GAME CHRIS ISAAK REPRISE
14	13 UNBELIEVABLE E.M.F. PARLOPHONE
15	15 FROM A DISTANCE BETTE MIDLER ATLANTIC
16	12 ICE ICE BABY VANILLA ICE SBK
17	16 FANTASY BLACK BOX POLYDOR
18	14 MARY HAD A LITTLE BOY SNAP LOGIC/BMG ARIOLA
19	NEW SUCKER DJ DIMPLES D MIKULSKI
20	19 PLAY THAT FUNKY MUSIC VANILLA ICE SBK
ALBUMS	
1	1 QUEEN INNUENDO PARLOPHONE
2	2 STING THE SOUL CAGES A&M
3	3 PHIL COLLINS SERIOUS HITS ... LIVE! WEA
4	5 WESTERNHAGEN LIVE WARNER BROS.
5	6 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON
6	4 SOUNDTRACK WERNER—BEINHART POLYDOR
7	7 AC/DC THE RAZORS EDGE ATCO/EAST WEST
8	9 BAP X FUER E U ELECTROLA
9	8 ELTON JOHN THE VERY BEST OF ... ROCKET
10	11 HERBERT GROENEMEYER LUXUS ELECTROLA
11	10 ENIGMA MCMXC A.D. VIRGIN
12	13 VAYA CON DIOS NIGHT OWLS ARIOLA
13	16 CHRIS ISAAK WICKED GAME REPRISE
14	14 MOTORHEAD 1916 EPIC
15	NEW BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC
16	12 SOUNDTRACK ROCKY V CAPITOL
17	NEW TANITA TIKARAM EVERYBODY'S ANGEL EAST WEST
18	NEW PATRICIA KAAS SCENE DE VIE COLUMBIA
19	NEW THE REAL MILLI VANILLI THE MOMENT OF TRUTH HANSA/ARIOLA
20	15 LONDONBEAT IN THE BLOOD ANXIOUS/RCA

SPAIN (Courtesy TVE/AFYVE) As of 2/18/91

SINGLES	
1	1 SADENESS—PART 1 ENIGMA VIRGIN
2	9 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY
3	4 ICE ICE BABY VANILLA ICE EMI
4	2 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA
5	NEW THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR
6	6 SADAM THE KLJ MAX MUSIC
7	NEW RITMO DE LA NOCHE MYSTIC FONOMUSIC
8	7 INNUENDO QUEEN EMI
9	NEW LA FURIA Y EL CONDOR ATAHUALPA GINGER
10	5 JUSTIFY MY LOVE MADONNA SIRE
ALBUMS	
1	2 ENIGMA M.C. MXCAD VIRGIN
2	1 HEROES DEL SILENCIO SENDEROS DE TRACION EMI
3	3 QUEEN INNUENDO EMI
4	NEW JUAN LUIS GUERRA & 4.40 BACHATA ROSA KAREN
5	7 VARIOUS LAS MEJORES BALADAS HISPAVOX
6	9 TV SOUNDTRACK TWIN PEAKS WEA
7	4 ELTON JOHN THE VERY BEST OF ... POLYGRAM
8	10 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARIOLA
9	8 STING THE SOUL CAGES A&M
10	NEW JUAN LUIS GUERRA & 4.40 OJALA QUE LLUEVA CAFE KAREN

CANADA (Courtesy The Record) As of 3/11/91

SINGLES	
1	1 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY/SONY
2	6 SADENESS—PART 1 ENIGMA VIRGIN/A&M
3	5 SENSITIVITY RALPH TRESVANT MCA/MCA
4	3 I'M NOT IN LOVE WILL TO POWER EPIC/CBS
5	7 SOMEDAY MARIAH CAREY SONY/SONY
6	4 BECAUSE I LOVE YOU STEVIE B LMR/RCA
7	10 ALL THIS TIME STING A&M/A&M
8	12 COMING OUT OF THE DARK GLORIA ESTEFAN EPIC/CBS
9	16 SMOOTH AS SILK MC J & COOL G CAPITOL/CAPITOL
10	2 ALL THE MAN THAT I NEEDED WHITNEY HOUSTON ARISTA/BMG
11	8 FREEDOM GEORGE MICHAEL SONY/SONY
12	11 WHERE DOES MY HEART BEAT NOW CELINE DION COLUMBIA/SONY
13	13 WICKED GAME CHRIS ISAAK REPRISE/WEA
14	17 SHELTER ME CINDERELLA POLYGRAM/PLG
15	14 MONEYTALKS AC/DC ATLANTIC/WEA
16	NEW JUST ANOTHER DREAM CATHY DENNIS POLYDOR/PLG
17	9 SHOW ME THE WAY STYX A&M/A&M
18	18 FIRST TIME SURFACE COLUMBIA/SONY
19	NEW MY DEFINITION OF DREAM WARRIORS ISLAND/MCA
20	NEW HEADLONG QUEEN HOLLYWOOD/ELEKTRA
ALBUMS	
1	5 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
2	1 STING THE SOUL CAGES A&M/A&M
3	3 VANILLA ICE TO THE EXTREME SBK/EMI
4	4 MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
5	2 MADONNA THE IMMACULATE COLLECTION SIRE/WEA
6	6 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
7	8 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
8	7 AC/DC THE RAZORS EDGE ATCO/WEA
9	11 CHRIS ISAAK HEART SHAPED WORLD REPRISE/WEA
10	10 THE SIMPSONS THE SIMPSONS SING THE BLUES GEFEN/GEFFEN
11	14 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
12	12 PHIL COLLINS SERIOUS HITS ... LIVE! ATLANTIC/WEA
13	13 BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA
14	NEW THE TRAGICALLY HIP ROAD APPLES MCA/MCA
15	9 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/SONY
16	15 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS./WEA
17	16 BLACK BOX DREAMLAND RCA/BMG
18	19 QUEEN INNUENDO HOLLYWOOD/ELEKTRA
19	20 WHITNEY HOUSTON I'M YOUR BABY TONIGHT RCA/BMG
20	17 PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS GEFEN/WEA

FRANCE (Courtesy of Nielsen/Europe 1) As of 3/2/91

SINGLES	
1	1 SADENESS—PART 1 ENIGMA VIRGIN
2	2 WIND OF CHANGE SCORPIONS MERCURY
3	5 NATAL CHICO & ROBERTA CARRERE
4	3 QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. ON THE BEAT
5	4 IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBELIVIER ZONE/BMG
6	7 POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA
7	6 LA PETITE SIRENE ANNE DISNEY/ADES
8	13 EST CE QUE TU ES SEULE CE SOIR FREDERIC FRANCOIS EMI
9	9 ROMANTIC WORLD DANA DAWSON COLUMBIA
10	8 TEQUILA LATINO PARTY POLYGRAM
11	15 THE WAY YOU DO THE THINGS YOU DO UB40 VIRGIN
12	12 I'VE BEEN THINKING ABOUT YOU LONDON BEAT RCA/BMG
13	14 LA BERCEUSE DU PETIT DIABLE ROCH VOISINE GM/BMG
14	11 LET'S GO CRAZY INDRA CARRERE/OLANDO
15	20 TONIGHT NEW KIDS ON THE BLOCK COLUMBIA
16	10 NUIT FREDERICKS, GOLDMAN & JONES COLUMBIA
17	18 LA LEGENDE DE JIMMY DIANE TELL WEA
18	NEW JE NE SUIS PAS UN HEROS JOHNNY HALLIDAY PHONOGRAM
19	NEW UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
20	17 JUSTIFY MY LOVE MADONNA WEA
ALBUMS	
1	2 ENIGMA MCMXC A.D. VIRGIN
2	1 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
3	7 SCORPIONS CRAZY WORLD MERCURY
4	4 PATRICK BRUEL ALORS REGARDE RCA/BMG
5	3 JOHNNY HALLIDAY DANS LA CHALEUR DE BERCY PHONOGRAM
6	6 MICHEL SARDOU LE PRIVILEGE TREMA/EMI
7	8 STING THE SOUL CAGES A&M
8	20 BENNY B. L'ALBUM ON THE BEAT
9	5 PHIL COLLINS SERIOUS HITS ... LIVE! WEA
10	11 ROCH VOISINE DOUBLE RCA/BMG
11	9 FRANCOIS FELDMAN UNE PRESENCE PHONOGRAM
12	10 UB40 LABOUR OF LOVE PART II VIRGIN
13	16 ELMER FOOD BEAT 30 CM POLYDOR
14	15 FRANCIS CABREL SARBACANE COLUMBIA
15	17 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA
16	NEW FREDERIC FRANCOIS EST CE QUE TU ES SEULE CE SOIR TREMA/EMI
17	13 PATRICIA KAAS SCENE DE VIE COLUMBIA
18	12 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
19	NEW GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
20	14 RONDO VENEZIANO MASQUERADE POLYDOR

ITALY (Courtesy Musica e Dischi) As of 3/4/91

SINGLES	
1	1 SADENESS—PART 1 ENIGMA VIRGIN
2	3 TI SPACCO LA FACCIA GABIBBO EMI
3	2 ATTENTI AL LUPO DJ LELEWEL GROOVE GROOVE MELODY/DISCOMAGIC
4	4 ALL THIS TIME STING A&M
5	8 INTERMINATAMENTE RAF OGD
6	7 KEEP ON RUNNING MILLI VANILLI CHRYSALIS
7	5 I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
8	6 INNUENDO QUEEN PARLOPHONE
9	NEW CRAZY SEAL ZTT
10	10 CRY FOR HELP RICK ASTLEY RCA
ALBUMS	
1	1 QUEEN INNUENDO PARLOPHONE
2	2 STING THE SOUL CAGES A&M
3	3 PINO DANIELE UN UOMO IN BLUES CGD
4	4 LUCIO DALLA CAMBIO PRESSING/BMG ARIOLA
5	6 FABRIZIO DE ANDRE IL VIAGGIO ... POLYGRAM
6	5 TV SOUNDTRACK TWIN PEAKS WARNER BROS.
7	NEW SOUNDTRACK THE ERIC CLAPTON STORY POLYDOR
8	8 ENIGMA MCMXC A.D. EMI
9	7 ELTON JOHN THE VERY BEST OF ... ROCKET/POLYGRAM
10	NEW FABRIZIO DE ANDRE LE NUVOLE RICORDI

Sounds And Visuals Highlight Concurrent Expositions In Italy

■ BY DAVID STANSFIELD

RIMINI, Italy—Italy-SIB '91, the ninth International Exhibition of Equipment and Technology for Discotheques and Dancehalls and the MAGIS Exhibition of Equipment and Technology for Theatres, Cinemas and Entertainment venues will take place concurrently in this coastal resort March 24-27.

SIB is the sector's key international event and, as always, is organized by the Rimini Trade Fair Corp. in collaboration with SILB, the Italian Dancehall Owners Syndicate, which represents 6,000 owners nationwide.

Exhibitors from Italy, the U.K., U.S., Spain, France and Germany are all well-represented at the four-day event, which is held at Rimini Trade Fair Center. Foreign trade delegations from U.S., Mexico, Hungary, Czechoslovakia and the Far East are expected at this year's event, which the organizers predict will confirm the upward trend in both visitors and exhibitors. Last year there was a 27% increase in visitor figures from 1989; 1,800 of them were trade members from outside Italy.

Says Mauro Malfatti, assistant GM at Rimini Trade Fair Corp., "Several key factors have been at the basis of SIB's success through the years. Both exhibitors and visitors come here to do the best possible business, so the first criterion is obviously that of creating the ideal context for doing so. As well as a constant increase in the range of professionally organized services and facilities, exhibitors can also count on the fact that Rimini Trade Center is strictly trade only, avoiding annoying time-wasting.

"Our competitive rates for SIB floorspace are even more interesting and are obviously borne in mind by firms when planning their annual expo calendars," Malfatti adds.

Visitors can partake in hands-on demonstrations and see previews of the latest technological progress in dance venue-related equipment. Along with lighting, effects and sound equipment, there is also video, control systems, special effects, furnishing, security and safety systems. And the results of the latest research and development in "intelligent" lighting will be demonstrated.

Manufacturers from the lighting sector will be exhibiting innovative solutions for specialized lamp applications and the new generation of computerized controllers, which can either be "played" with special keyboards or programmed to control an entire evening's lighting and effects.

Sound reinforcement will be represented by the latest in amplification, sound treatment equipment and loudspeaker enclosures. There will be a variety of compact units, which offer solutions to club space problems. Also included are concert-sized P.A. systems for multi-function venues, including those with live acts in their programs.

SIB is backed by Italy's domestic industry, known for its effects lighting, plus a quality pro-audio

sector.

APIAD, the Assn. of Italian Discotheque and Theater Equipment Manufacturers, will have a booth at SIB and MAGIS, although all 17 member companies will be exhibiting their wares. ICE, the Italian Overseas Trade Institute, is organizing foreign trade delegations and will have an office at SIB/MAGIS.

The MAGIS exhibition will give

unique crossover possibilities to trade exhibitors and visitors at both events. MAGIS exhibitors include: AGIS, Altini, APIAD, ARRI, Artick, Barciulli, Caldi, Decima Destro, Spotlight, Electra, FLY FOMET, GTE, Sylvania, Ital Sedia, JBN, Light Power, Quartzcolor, Rosco, Romeo Sassi, SDTI and Seleco.

SIB consultant Mike Clark confirms there will be more than 130

exhibitors, including the key firms CLAY PAKY, COEMAR, LAMPO, SGM and TAS.

As in previous years, halls A, B, C, D and F of the Rimini Trade Center will be occupied by SIB. Hall F will also play host to MAGIS. Busy programs of collateral events, including technical seminars, debates and round tables, are being finalized for both SIB and MAGIS.

The organizers provide a range of services, including a foreign visitors lounge, fax, telex and telephone services; banking facilities; travel/hotel information and booking; computerized expo information and a press room. There is also a free coach-shuttle service to and from Bologna, the nearest airport.

The SIB '91 information center is located at the Rimini Trade Fair.



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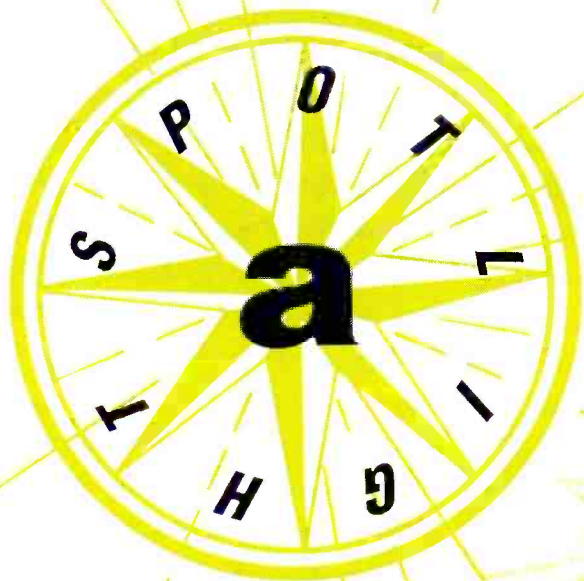
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Issue date: April 20 / Ad close: March 26

German Music Shops Post Profitable Year

■ BY WOLFGANG SPAHR

BONN, Germany—Most of Germany's specialist music stores made record profits last year, according to a survey conducted by the Joint Assn. of German Music Shops (GDM).

The figures show that 25% of stores affiliated with GDM suffered a loss in profit, 15% attained the same annual turnover as in 1989, and 60% produced higher profits than ever before. The average increase in profits was 4.5%.

A projection from GDM indicates that last year the specialist stores in what was West Germany reached a turnover of about \$2.05 billion for music carriers, \$1.64 billion for musical instruments, and \$109.6 million for sheet music.

In the eastern part of the country, 40 of 150 stores contacted by GDM have become members of the organization. The region is also experiencing expansion from Western retailers. Companies are looking to acquire existing businesses or to set up their own stores in new sites.

However, the music business there is still in the process of reconstruction and faces difficulties arising from financial problems and arguments over the transfer from state to private ownership.

PORTUGUESE STATS

(Continued from page 59)

rose by just 1% in 1990 to 2.6 million units.

Carlos Pinto, GM of Sony Musica Portugal, points to two possible reasons for the disappointing sales figures. "One may be that usual buyers of pirate product are not disposed to pay the higher price required by a legal phonogram," he says. "The other might be that the traditional sellers of pirate cassettes are not interested in legal product."

Pinto also expresses his regret at the steep decline of the singles market, which fell 45% last year to 210,607 units. "The disappearance of the single deprives the Portuguese record industry of a fundamental tool for promotion, especially of new talent," he says.

The music-video market grew by 47% in 1990 to 49,471 units despite the poor showing of pop videos on the two state television channels. No show exists to accommodate such product, but the music industry is hoping for better exposure with the advent of commercial television in the near future.

In terms of market share, joint-venture operation EMI/Valentim de Carvalho was the leading record company, with 25.67% of the total music market. Much of that success is due to the company's aggressive marketing of its domestic signings and repertoire.

Second in the market-share figures was PolyGram with 24.94%, followed by CBS (15.88%), Warner Music (14.9%), BMG (7.64%), Edisom (9.36%), and Edisco (2.06%).

Van Heusen Tribute Caps ASCAP Meet

LOS ANGELES—ASCAP's February meeting of the board of directors and annual West Coast membership meeting were highlighted by a tribute to the late composer James Van Heusen, held Feb. 14 at the Academy of Motion Picture Arts and Sciences Samuel Goldwyn Theater here. Participating in the tribute were Frank Sinatra, Bob Hope, Angie Dickinson, Dudley Moore, Donald O'Connor, Sammy Cahn, Burton Lane, and many others. During the eventful week, ASCAP's board of directors also hosted a luncheon honoring Senate Majority Leader George Mitchell, D-Maine, Feb. 12 at the Four Seasons, and toasted ASCAP songwriter Diane Warren at a dinner following ASCAP's Feb. 13 membership meeting.



Frank Sinatra, second from left, and Bob Hope, right, are greeted backstage at the Samuel Goldwyn Theater by former ASCAP presidents Hal David, left, and Stanley Adams. As part of the tribute, Sinatra performed three James Van Heusen favorites: "Imagination," "All The Way," and "I Thought About You." Hope sang "Personality."



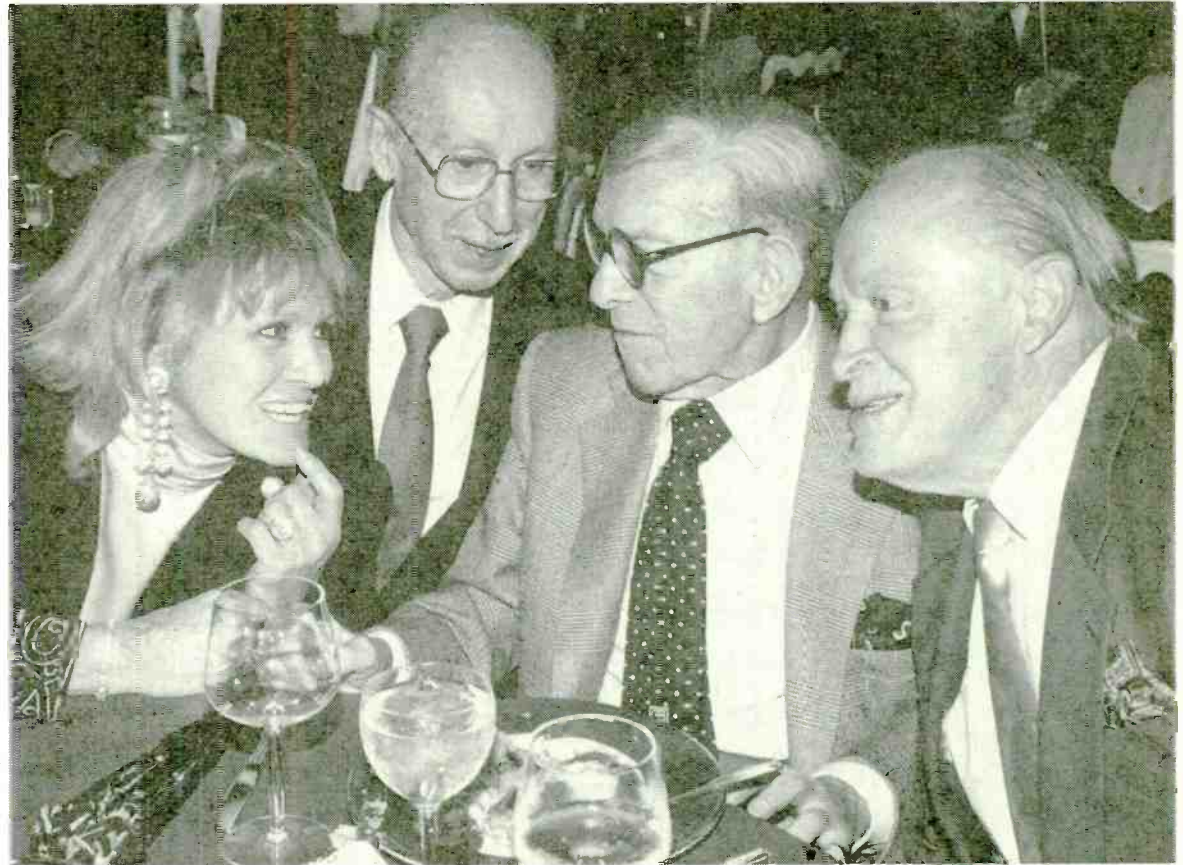
Senate Majority Leader George Mitchell, center, chats with composer Bill Conti, left, and ASCAP managing director Gloria Messinger after a luncheon held in his honor at the Four Seasons. The luncheon gave the prominent writers and publishers in attendance an opportunity to voice their concerns about legislative issues.



Dudley Moore and the McGuire Sisters chat at the rehearsal for the tribute performance. Moore performed "Call Me Irresponsible" and the McGuire Sisters performed "Love And Marriage."



Songwriters Tom Kelly, left, and Billy Steinberg, right, discuss legislative issues affecting songwriters with Senate Majority Leader George Mitchell at the ASCAP luncheon held in Mitchell's honor.



Sharing memories of James Van Heusen at the tribute dinner, from left, are Angie Dickinson; Sammy Cahn, Van Heusen's chief collaborator and ASCAP board member; George Burns; and Bob Hope, star of many films Van Heusen scored. During the tribute, Cahn performed "The Tender Trap," "All The Way," and special lyrics he penned for the finale, "But Beautiful."



ASCAP president Morton Gould greets Josephine Van Heusen at a reception following the ASCAP tribute to her late husband.



ASCAP board member Burton Lane congratulates Diane Warren, who was toasted for her many accomplishments at a dinner following ASCAP's West Coast membership meeting.



Senate Majority Leader George Mitchell, left, is greeted by ASCAP board member Marilyn Bergman and her husband, Alan Bergman, at the Four Seasons luncheon.

Pro Audio

Larrabee Has Hollywood Covered Historic Studio Expands Across Town

■ BY ALAN DI PERNA

UNIVERSAL CITY, Calif.—Larrabee North, a new three-room mix and overdub facility here, is operating in tandem with the historic Larrabee Sound in West Hollywood, now dubbed Larrabee West.

Officially opened in the first weeks of January, Larrabee North will continue the record-mixing emphasis that has been a mainstay of the Larrabee operation for the past decade. According to studio owner Kevin Mills, this emphasis has allowed Larrabee to expand at a time when many other studios are feeling the pinch of a general industry recession.

"Mixing is the most capital-intensive area of the recording process," he explains. "It's where the high rates are. People started talking about a recession in the business right when I was in the middle of construction. Naturally, I was nervous as to whether 1991 would be a good year for us, but we had 90% occupancy in January. The coming months promise to be just as profitable."

Construction of Larrabee North cost approximately \$3.5 million, according to Mills. Work began in May 1990 at the Universal City site, which was formerly record producer Giorgio Moroder's Oasis recording studio. The building was gutted to create a facility geared toward Larrabee's specialized clientele.

The flagship room, Studio 1, is equipped with an 80-input SSL G-Series console with 24 modules of E Series EQ plus the Real World automated cue matrix that was originally developed at Peter Gabriel's Real World Studios in the U.K.

Studio 2 boasts a 72-input SSL G-Series board, also with 24 E Series EQ modules and the Real World automated cue matrix. Studio 3 is a tracking and overdub room that Mills says will be rented primarily to Larrabee's mixing clients.

All rooms are equipped with George Augsberger monitor systems, plus Yamaha NS-10M and Tan-

noy nearfields. But Larrabee's real technological strong suit, says Mills, has always been its extensive collection of outboard gear, which is all inclusive in the basic studio rate. Individual pieces are deployed to Larrabee West or Larrabee North on an as-needed basis.

"I don't like to think of Larrabee North and Larrabee West as separate entities," says Mills. "There aren't separate staffs for the two studios. Everybody—whether it be maintenance people, runners, desk people, or second engineers—alternates between the two locations. When my clients ask to book a room, it's a secondary question for them whether they will be at Larrabee North or Larrabee West."

In keeping with that spirit, Mills recently retrofitted the 72-input SSL in Studio A at the original Larrabee location with a five-buss routing system that can accommodate the new QSound processing system. Paula Abdul's forthcoming new album, mixed by Keith Cohen, will be the

first QSound project at Larrabee.

Other recent projects at Larrabee North and West include records by Prince, Bruce Hornsby, Queen, Robbie Nevil, and Sheena Easton.

The original Larrabee Sound was founded by Mills' parents, Jackie Mills and Dolores Kaniger, in 1969, when the couple purchased the studio from songwriter Jerry Goffin for \$150,000.

Kevin Mills, who holds a degree in economics from the Univ. of California at Los Angeles, took the Larrabee helm in 1985. He estimates the current Larrabee operation is worth between \$8 million and \$10 million.

The facility's recent growth is more the exception than the rule in today's economic environment. "The family has always run the business on a very frugal fiscal basis," explains Mills. "In good times, we've always put profits right back into the business, so we've always had a very high capital-to-debt ratio, whereas a lot of other studios have a high debt-to-capital ratio."

Engineering Group Miffed At Slim Grammy Representation

NEW YORK—The Engineering and Recording Society (EARS) of the Chicago chapter of NARAS is taking the association to task for the shortage of Grammy awards for engineers and producers.

Of approximately 80 awards, two are presented to engineers and two to producers, one each in classical and nonclassical categories.

According to The Eardrum, the monthly EARS newsletter, "The audio requirements and accepted sounds for different types of music differ dramatically... With all the advances in recording technology, the engineer plays a crucial and

sometimes dominant role in the success of a modern record."

"In certain kinds of music, engineers have the same amount of creative input as musicians," adds Timothy Powell of Metro Mobile, Chicago, editor of The Eardrum. "Engineers usually don't get the financial reward that maybe they should get, so it would be nice to get some kind of recognition."

The group is now drawing up a proposal for honoring these craftsmen that it will present to NARAS. The society is also seeking input from engineers in other NARAS chapters.

SUSAN NUNZIATA

NEW PRODUCTS & SERVICES

ADVANCES IN EXISTING product lines, as well as new product introductions and other company news were announced at the 90th Audio Engineering Society Convention, Feb. 19-22 at the Palais des Congres in Paris. What follows are some briefs from the meet.

Optical Disc & Memory Engineering, Veldhoven, the Netherlands, maker of **Monoliner** CD-replication system, announced the opening of manufacturing premises where it will make new mastering and electroforming gear and existing systems. OD&ME also debuted the **Videoliner** VMKI on-line laserdisc-replication system.

AES REPORT

In addition to the **Stelladat** portable DAT recorder—due to ship in April—**Stellavox** introduced the **Stellamaster** studio DAT. Using the same technology as the **Stelladat**, the **Stellamaster** is in a rack mount frame designed for interconnection for two-three modules in the machine's front panel and seven modules in the back panel. Modules accommodate various applications, according to **Digital Audio Technologies**, the Morges, Switzerland-based manufacturer of **Stellavox**. The company is also making its technology available to other companies.

A new broadcast console, the **Series 44**, was introduced by **Neve**, Royston, England. **Neve** also presented **Flying Faders** console automation retrofitted to the **Solid State SL4000 Series** console. The faders can also be retrofitted to other manufacturers' boards, including **Focusrite's** studio console, **DDA's DCM232/AMR24**, **Quad Eight's Superstar** and **Westar**, and **Trident's 80C Series**. In the U.S., **Neve** is located in Bethel, Conn.

A Write Once Read Many CD recorder, the **D740**, debuted from **Studer Revox**, Regensdorf, Switzerland. Designed in a joint venture with **Philips**, it conforms to Red Book and Orange Book standards, according to **Studer**, which has U.S. offices in Nashville. The read/write unit, converter, encoder, decoder, and subcode generator are in a single unit featuring a die-cast aluminum chassis and special player suspension system. Discs recorded on **D740** can be played back on conventional CD players.

Production has begun on a single integrated circuit for **Dolby's S-Type** noise-reduction system. Previously, the system was available only in a three-chip design. In April, the San Francisco-based company—which also has offices in London—expects to begin shipping the 422 reference encoder/decoder featuring S-Type for duplication houses.

For the first time in Europe, **Fostex** showed its **G24S** 1-inch 24-track recorder incorporating **Dolby S**. **Fostex** also launched IEC timecode software update for its **D20** DAT recorder. Software began shipping in January in anticipation of formal approval by summer of the standard by IEC. In the U.S., **Fostex** is located in Norwalk, Calif.

Chatou, France-based **Digitec** presented the **Virtuoso** digital broadcast console based on architecture that separates control elements from the actual digital processing of sound. Functions include integrated input/output patch designed to enable complex connections between incoming/outgoing signals and the different console channels; use of a pool of shared processing insertable in any channel; and automation of all the console's parameters.

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 9, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	SOMEDAY Mariah Carey/ R.Wake (Columbia)	ALL THE MAN THAT I NEED Whitney Houston/ N.M.Walden (Arista)	I'D LOVE YOU ALL OVER AGAIN Alan Jackson/ K.Stegall; S.Hendricks (Arista)	SHE TALKS TO ANGELS The Black Crowes G.Drakoulis (Def American)	RIGHT HERE RIGHT NOW Jesus Jones M.Phillips (SBK)
RECORDING STUDIO(S) Engineer(s)	COVE CITY Bob Cadway	TARPAN/RIGHT TRACK David Frazer/Jeff Lord-Alge; Dana John Chappelle	OMNISOUND Chris Hammond; Scott Hendricks	SOUNDSCAPE Brendan O'Brien	SAM THERAPY Martyn Phillips
RECORDING CONSOLE(S)	Neve 8068	SSL 4000 G Series/ SSL 4064 E Series G Computer	Trident A Range	Neve 8068	Spectrasonic
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-820	Studer A-80/ Studer A-800	Otari 24	Studer A-820	AudioFrame
STUDIO MONITOR(S)	Westlake BBSM5 Urei 813B	UREI 813B Yamaha NS10/ Tannoy SSMU Yamaha NS10	Tannoy Gold Series	Yamaha NS10M Electro-Voice Century	UREI 813B
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 456	Scotch 226
MIXDOWN STUDIO(S) Engineer(s)	SKYLINE Bob Cadway	TARPAN David Frazer	MASTERMIX Scott Hendricks	CHAPEL Brendan O'Brien	SARM WEST Martyn Phillips
CONSOLE(S)	SSL 4000 G Series	SSL 4000 G With Total Recall	Calrec	SSL 4000 G-Series	SSL 4000 E-Series G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	Studer A-80 Ampex ATR-102	Otari	Studer A-800	Studer A-820
STUDIO MONITOR(S)	Westlake BBSM5 UREI 813B	Tannoy SSMU	Custom	Electro-Voice Century Yamaha NS10M	Quested Yamaha NS10M
MASTER TAPE	Ampex 456	Scotch 250	Ampex 456	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	STERLING SOUND George Marino	MASTERMIX Hank Williams	ARTISAN Greg Fulginiti	MASTER ROOM Adam Chakraverty
PRIMARY CD REPLICATOR (ALBUM)	CBS Manufacturing	Disctronics	Disctronics	WEA Manufacturing	Capitol
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Ultra 4	CBS Manufacturing	Sonopress	WEA Manufacturing	Capitol

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Burning Down The House. The 25-member Grammy audio team brought the sound of the 33rd annual Grammy Awards to attendees and viewers. Above, using Ramsa WRS852 consoles for house sound mix in Radio City Music Hall, are members of Burns Audio, which was one of several companies involved (Billboard, March 9).

AUDIO TRACK

NEW YORK

AT RAWLSTON RECORDING, producer **Fresh Gordon** recorded tracks for **JT's** debut on **Atlantic**. **Akili Walker** engineered. Bass guitarist **Double Z** worked on overdubs for her **Warner Bros.** album. **Kenni Hairston** and **Trevor Gale** produced, with **Tommy Webber** at the board.

The **Magic Shop** had drummer/producer **Dougie Bowne** (**Lounge Lizards**) in working on Japanese pop star **Hiroshi Mikami's** latest album for **JVC Victor**. **Hugo Dwyer** engineered, assisted by **Joe Warda**. **Bashier** tracked and mixed its new album, "Bashier: Live At The Magic Shop," for **CLC Productions**. **Mike Crehore** engineered with **Edward Douglas**.

At **Platinum Island**, **Dr. John** and **Hiram Bullock** recorded tracks by **Taj Mahal** for his first album on **Private Music**. **Skip Drinkwater** produced.

LOS ANGELES

ARIF MARDIN PRODUCED **Atlantic** artist **Bette Midler** in **Studio 55** for a **20th Century Fox** motion picture. **Jack Puig** engineered. **Private Music's** **Taj Mahal** and producer **Skip Drinkwater** also made a stop in **Studio 55** to work on **Mahal's** new project. Others working on sessions included **Ringo Starr** and songwriter **Jerry Williams**. **Phil Nicolo** engineered.

Ray Charles tracked vocals for

the new **Diet Pepsi** commercial at **Sunset Sound**. **Steve Friedman** produced the track/mix session. **Don Hahn** engineered, assisted by **Mike Kloster**. **Charles** and **Dudley Moore** were in to play piano and be interviewed for "Mary McPartland's Piano Jazz" radio show. **David Glover** engineered, with **Brian Soucy** assisting.

NASHVILLE

DOUG STONE worked on tracks in the **Bennett House** with producer **Doug Johnson** for **Sony Music's** **Epic** label. **Johnson** engineered, assisted by **Brad Jones**. **Waylon Jennings** and **Willie Nelson** tracked for an upcoming **Epic** album with producer **Bob Montgomery** and engineer **Gene Eichelberger**, assisted by **Shawn McLean**.

OTHER CITIES

NEW RIVER STUDIOS, **Fort Lauderdale, Fla.**, took delivery of a **Mitsubishi X-850** 32-track digital recorder equipped with **Apogee** filters.

Digital Underground worked on a new **Tommy Boy** album at **Starlight Sound**, **Richmond, Calif.** **Steve Counter** engineered. **Shock-G** produced.

At **Triclops** in **Atlanta**, the **Georgia Satellites** recorded four songs to be featured in the movie "Recruit."

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203**.

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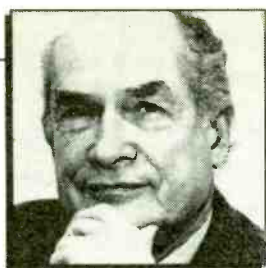
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Classical KEEPING SCORE



by Is Horowitz

AT LEAST 10 CDs are called for in conductor Wolfgang Sawallisch's new contract with Angel/EMI. He has already begun recording with the Philadelphia Orchestra, where he takes over as music director in 1993. First taping with the PO under the new exclusive agreement was the Dvorak Cello Concerto, with Natalia Gutman as soloist, paired with the composer's "Symphonic Variations."

This is to be followed by a Hindemith program coupling the "Mathis der Maler" Symphony with the "Symphonic Metamorphosis on a Theme of Weber." Lots more recording with the PO is anticipated as the date of his new affiliation nears.

Sawallisch will also be completing his cycle of the Beethoven Symphonies with the Royal Concertgebouw Orchestra, already under way, and finish up his Brahms Symphony edition with the London Philharmonic, begun last year. The First and Third Symphonies remain to be recorded.

But that's far from all the conductor has committed to Angel. On the operatic front, he will be recording "Die Meistersinger" with the Bavarian State Opera forces, and will add to his already substantial Strauss opera discography. Video packages of Wagner's "Ring" cycle and "The Flying Dutchman" are also in the works.

NEW VISTAS: Delos Records and the Seattle Symphony under Gerard Schwarz are broadening their repertory scope. For one thing, choral and other works using vocalists have moved on to the active recording agenda.

During the first week of March the Seattle forces were busy taping Handel's "Acis and Galatea." And in April Delos and Schwarz have scheduled Mendelssohn's

(choral) Symphony No. 2 ("Lobengesang").

Sessions devoted to Richard Strauss will see Delos pianist Carol Rosenberger play his "Burleske" with Schwarz in May, along with several other Strauss works.

Delos has no intention of cutting back on its American composers' series, and future sessions in this area will see more Piston material recorded in May, and William Schuman in September.

Meanwhile, the label is celebrating the citing by the American Library Assn. of two CDs narrated by former ballerina Natalia Makarova as "notable children's recordings" of 1991. The recordings are "Prince Ivan and the Frog Princess" (music by Prokofiev) and "The Snow Queen" (music by Tchaikovsky).

Conductor Sawallisch is on track with Angel/EMI projects

PASSING NOTES: The Nimbus Foundation, created by Nimbus Records principals to promote "higher standards in the performance and appreciation of the arts," is building an arts center near its U.K. headquarters. The center's auditorium will seat 500. Its design is said to be particularly appropriate for chamber opera and musical forces up to a maximum of 40 players. Video and recording facilities will be incorporated. Count Alexander Labinsky, who heads Nimbus Records, is president of the foundation.

Hungaroton has recorded Mascagni's "Lodoletta," in a project said to be its first studio production. It's the initial entry in a series of Mascagni opera recordings planned by the label.

Newport Classic keyboard artist Anthony Newman was to give an all-Bach recital March 10 in Tower Records' Philadelphia store, playing an Allen electronic organ. So much for period-instrument authenticity.

Michael Tilson Thomas' New World Symphony, the training orchestra based in Miami Beach, is richer by \$14 million, a gift from philanthropist Ted Arison.

Billboard.

FOR WEEK ENDING MARCH 16, 1991

Top Classical Albums™

THIS WEEK			2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
							LABEL & NUMBER/DISTRIBUTING LABEL			
							★ ★ NO. 1 ★ ★			
1	1	25					IN CONCERT • LONDON 430 433-2*		23 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
2	2	45					HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*		VLADIMIR HOROWITZ	
3	3	51					BEETHOVEN: SYMPHONY NO. 9 DG 429-861*		LEONARD BERNSTEIN	
4	4	35					BLACK ANGELS NONESUCH 79242-2*		KRONOS QUARTET	
5	9	5					PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254*		KRONOS QUARTET	
6	7	9					ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108*		ITZHAK PERLMAN	
7	5	13					VIVALDI: THE FOUR SEASONS ANGEL CDC-49767*		NADJA SALERNO-SONNENBERG	
8	6	13					CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC*		EVGENY KISSIN	
9	8	23					SYMPHONIES 1 & 2 MERCURY 432-008-2*/PHILIPS		EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
10	10	21					BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819*		ITZHAK PERLMAN/DANIEL BARENBOIM	
11	16	27					IVES: SYMPHONY NO. 2 DG 429-220*		NEW YORK PHILHARMONIC (BERNSTEIN)	
12	11	39					RACHMANINOFF: VESPER TELARC CD-80172*		ROBERT SHAW FESTIVAL SINGERS	
13	13	17					COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC*		SAINT LOUIS SYMPHONY (SLATKIN)	
14	17	5					SCHUBERT: FIERRABRAS DG 427 341-2*		HOLL, MATTILA, HAMPSON (ABBADO)	
15	12	19					DINNER FOR TWO SONY CLASSICAL MFK 46355*		VARIOUS ARTISTS	
16	15	7					DONIZETTI: L'ELISIR D'AMORE DG 429 744-2*		BATTLE, PAVAROTTI	
17	14	25					VIVALDI: THE FOUR SEASONS ANGEL CDC-49557*		NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
18	NEW						OUT WEST: COPLAND, GROFE DELOS DE 3104*		SEATTLE SYMPHONY (SCHWARZ)	
19	NEW						BEETHOVEN: FIDELIO PHILIPS 426 308-2*		NORMAN, GOLDBERG, MOLL (HAITINK)	
20	23	3					BARTOK: VIOLIN CONCERTOS 1 & 2 SONY CLASSICAL SK 45941*		MIDORI, BERLIN PHILHARMONIC (MEHTA)	
21	NEW						THE ALDEBURGH RECITAL SONY CLASSICAL SK 46437*		MURRAY PERAHIA	
22	NEW						REICH: THE FOUR SECTIONS NONESUCH 79220-2*		LONDON SYMPHONY (TILSON THOMAS), REICH	
23	21	11					THE COMPLETE CARUSO RCA 60495-2-RC*		ENRICO CARUSO	
24	18	37					CLASSICS OF THE SILVER SCREEN TELARC CD-80221*		CINCINNATI POPS (KUNZEL)	
25	20	200					HOROWITZ IN MOSCOW DG 419-499*		VLADIMIR HOROWITZ	

TOP CROSSOVER ALBUMS™

THIS WEEK			2 WKS. AGO		WKS. ON CHART		TITLE		ARTIST	
							LABEL & NUMBER/DISTRIBUTING LABEL			
							★ ★ NO. 1 ★ ★			
1	1	13					THE CIVIL WAR ELEKTRA NONESUCH 79242-2*		9 weeks at No. 1 SOUNDTRACK	
2	2	5					BE MY LOVE ANGEL CDC 95468*		PLACIDO DOMINGO	
3	3	11					THE CIVIL WAR: ITS MUSIC AND ITS SOUNDS PHILIPS 432 591-2*		EASTMAN WIND ENSEMBLE (FENNELL)	
4	5	23					OEPIDUS TEX & OTHER CHORAL CALAMITIES TELARC CD-80239*		P.D.Q. BACH	
5	4	43					MUSIC OF THE NIGHT SONY CLASSICAL SK-45567*		BOSTON POPS (WILLIAMS)	
6	9	3					OVER THE SEA TO SKYE RCA 60424-2-RC*		JAMES GALWAY & THE CHIEFTAINS	
7	12	3					BOND AND BEYOND TELARC CD-80251*		CINCINNATI POPS (KUNZEL)	
8	11	5					LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS 462 484-2*		JULIAN LLOYD WEBBER	
9	6	21					KISS ME KATE ANGEL CDC-54033*		HAMPSON, BARSTOW, CRISWELL (MCGLINN)	
10	7	15					THE STAR WARS TRILOGY SONY CLASSICAL SK 45947*		JOHN WILLIAMS	
11	8	19					MY FUNNY VALENTINE ANGEL CDC-54071*		FREDERICA VON STADE	
12	13	40					BERNSTEIN: WEST SIDE STORY DG 415-253		TE KANAWA, CARRERAS (BERNSTEIN)	
13	10	17					FIESTA! TELARC CD-80235*		CINCINNATI POPS (KUNZEL)	
14	15	17					MANCINI IN SURROUND: MOSTLY MONSTERS... RCA 60471-2-RC*		HENRY MANCINI/MANCINI POPS ORCHESTRA	
15	RE-ENTRY						1712 OVERTURE TELARC CD-80210*		P.D.Q. BACH	

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“All the News That Fits His Prints”

VOL. 2, No. 16

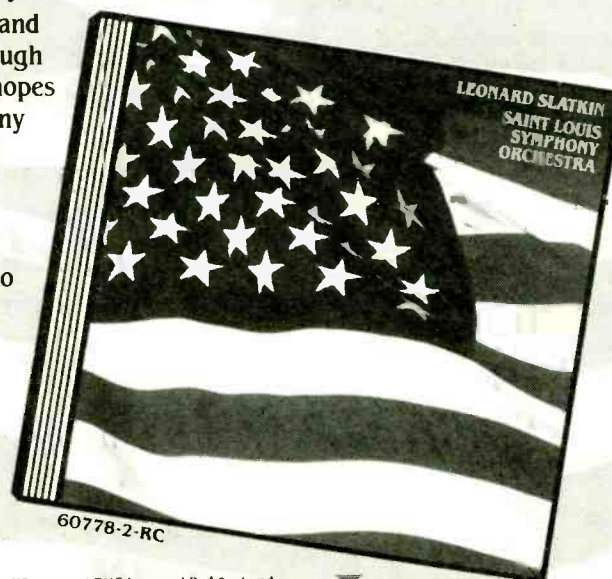
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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH

March 6-9, Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4487.

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 Yarnon, 212-751-4000.

March 9, Los Angeles Chapter of NARAS Fourth Annual Bowling Bash, Sports Center Bowl, Los Angeles. Billy James, 818-843-8253.

March 9, United in Group Harmony Assn. Hall of Fame Induction Ceremony (doo-wop and R&B groups), Symphony Space, New York. 201-470-8442.

March 9-10, Third Annual West Coast Regional Conference of College Broadcasters, Univ. of Southern California, Los Angeles. 401-863-2225.

March 10, Third Annual New York Reggae Awards, Palladium, New York. Clinton Lindsay, 914-668-8442.

March 11, SongTalk Seminar with Johnny Mandel, presented by the National Academy of Songwriters, At My Place, Santa Monica. 213-463-7178.

March 12, 1990 Soul Train Music Awards, Shrine Auditorium, Los Angeles. 213-858-8232.

March 12-16, Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 13-14, VSDA Regional Expo, Metro Toronto Convention Center, Toronto. Dana Kornbluth, 609-596-8500.

March 15-17, Nashville Songwriters Assn. International 13th Annual Spring Symposium and Songwriter Achievement Awards Ceremony, Loews Vanderbilt Plaza Hotel, Nashville. 615-321-5004.

March 19, Spring Copyright Conference, sponsored by King & Ballow Law Offices, J.W. Marriott Hotel at Century City, Los Angeles. Sherie Johnson, 619-236-9401.

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 Re-

gency, Austin, Texas. 512-477-7979.

March 22, Profitable Promotions: Seminar presented 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.

March 23, First Entertainment Law Institute Seminar: Legal Aspects of the Music Industry, presented by the State Bar of Texas Professional Development Program, Wyndham Southpark, Austin, Texas. 512-448-2222.

APRIL

April 3-7, Black Radio Exclusive Convention, Sheraton Hotel, New Orleans. 213-469-7262.

April 4-5, International Radio & Television Society Eighth Annual Minority Career Workshop, Viacom Conference Center, New York. 212-867-6650.

April 6-9, American Video Assn. Convention and Trade Show, Marriott Hotel and Marina, San Diego. 602-892-8553.

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 Annual 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 19-21, Southern Regional Conference of College Broadcasters, Georgia State Univ., Atlanta. 401-863-2225.

April 24, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 213-462-2351.

April 24, International Radio & Television Society Gold Medal Award Dinner, Waldorf-Astoria, New York. 212-867-6650.

April 24-27, Third Annual International New Age Music Conference, Bay View Plaza Holiday Inn, Santa Monica, Calif. 213-935-7774.

April 25-28, Impact Super Summit Conference V, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 27, T.J. Martell Foundation Dinner, honoring Charles Koppelman, New York Hilton, New York. Muriel Max, 212-245-1818.

April 28-29, VSDA Regional Expo, Oregon Convention Center, Portland, Ore. Dana Kornbluth, 609-596-8500.

April 29, Songwriters Guild of America 60th Anniversary Celebration and Annual West Coast Membership Meeting, Century Plaza Ballroom, Los Angeles. B. Aaron Meza, 213-462-1108.

MAY

May 7-9, ITA Convention, Sheraton Harbor Island Hotel, San Diego. 212-643-0620.

May 11-12, Sixth Annual Baltimore/Washington/Virginia Music Business Forum, Washington Marriott Hotel, Washington, D.C. 301-604-2330.

May 13-17, Video Expo Los Angeles, Los Angeles Convention Center, Los Angeles. Knowledge Industry Publications, 914-328-9157.

May 16-17, First National Black Music and Entertainment Seminar, Sheraton Center, New York. Vincent Ferguson, 212-841-0918.

May 16-19, American Women in Radio and Television Conference, Omni CNN Center, Atlanta. 202-429-5102.

May 18-22, National Assn. of Video Distributors Convention, Saddle Brook Resort, Tampa, Fla. Mark Engle, 202-452-8100.



Unforgettable Performance. Jazz artist Shirley Horn, whose Verve/PolyGram album "You Won't Forget Me" is in the top five of the Billboard Top Jazz Albums chart, chats with PolyGram executives backstage after her show at New York's Village Vanguard. Shown, from left, are recording artist Branford Marsalis; Horn; PolyGram Jazz VP Richard Seidel; and PolyGram Classics & Jazz president David Weyner.

WW1 Posts An Operating Profit In 1990 Revenues Rose, Net Loss Fell To \$18.1 Mil For Year

■ BY DON JEFFREY

NEW YORK—Westwood One Inc. says it made an operating profit in 1990—a turnaround from its \$3.5 million loss the year before.

But analysts say results for the first quarter of the present year may be weak because of continued sluggishness in advertising spending on radio and other media.

For the fiscal year that ended Nov. 30, the Los Angeles-based radio syndicator and station operator reports operating income of \$2.14 million on \$146 million in revenues, which rose 11.7%.

William Battison, president of Westwood One, says profit improved for three reasons: reconfiguration of radio networks led to higher ratings, the number of employees was cut by 10%, and unprofitable network programs were elim-

inated. Most of the staff cuts were in networks, he says.

Joseph Arsenio, securities analyst with Hambrecht and Quist, says, "Management is improving its controls over the operating expenses and its networks by paring away programs that were not cost effective."

But, referring to the fiscal quarter that ended in February, Arsenio says, "In my sense, they got off to a relatively weak start because of the depressed condition of the media-advertising business."

Despite the improvement last year in operating profit, high expenses associated with acquisitions in recent years again produced a net loss, although it fell to \$18.1 million in 1990 from \$22.7 million the previous year.

To ease its debt burden, the company exchanged 84% of its out-

standing debentures for new bonds with lower principal and interest payments. Battison says that move has reduced long-term debt by \$49.8 million and annual interest payments by an estimated \$2.6 million. Before the bond swap, Westwood One's total long-term debt was \$214 million.

For the fourth quarter, Westwood One reports a net loss of \$3.5 million on a 1.7% decrease in revenues to \$37.9 million. The net loss in the year-earlier period was \$4.06 million. Operating income rose 12.2% to \$1.18 million. Revenues were down, says Battison, because "the radio network marketplace was soft" in the quarter.

The company's cash flow—an important measure of a radio company's fiscal health—also showed a marked improvement. Battison says simple cash flow (defined as operating income plus depreciation and amortization) rose from \$1.5 million to \$2 million in the fourth quarter and from negative \$1 million to positive \$5.2 million for the entire year.

The company owns three networks, Mutual Broadcasting System, Westwood One Radio Networks, and NBC Radio Networks; three radio stations, KQLZ Los Angeles, WYNY New York, and 50% of WNEW-AM New York; the trade publication Radio & Records; and a record-pressing plant, KM Records.

Westwood One's stock trades publicly over the counter. At the beginning of March, shares were trading at \$2.125 each. In the past year they have been as high as \$7.25 and as low as \$1.50.

LIFELINES

BIRTHS

Boy, Dylan Hollis, to Larry and Barbara Trent, Feb. 14 in San Francisco. He is national director of marketing for Danya Records Ltd. in Walnut Creek, Calif.

Boy, Samuel Caleb, to Phil and Amy Pierre, Feb. 17 in Erie, Pa. He is an assistant manager at Musicland there.

Boy, Mark Evan, to Bob and Cindy Dunphy, Feb. 25 in New Brunswick, N.J. He is VP of programming at WNSR New York.

Boy, Dylan Scott, to Warren and Denise Cosford, Feb. 26 in London, Ontario. He is VP and GM of CJBK/CJBX there.

Girl, Olivia Kate, to Ted and Gina Fox, Feb. 28 in Rhinebeck, N.Y. He manages Buckwheat Zydeco and Talking To Animals.

Girl, Marissa Heather, to Jeffrey and Adrienne Collins, March 2 in Englewood, N.J. He is president of Vista Sounds International Inc., Echo U.S.A., Disc-Tinct Music Inc., and R.P.M. Studios.

Boy, Austin Harmon, to Rudy and Kim Gatlin, March 4 in Nashville. He is a member of recording group Larry Gatlin & the Gatlin Brothers.

DEATHS

Serge Gainsbourg, 62, after a long history of cardiac problems, March 3 in Paris. Gainsbourg was a prolific songwriter and performer who penned more than 250 songs and made 15 albums during a career that spanned 30 years. (See story, page 59.)

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

EXECUTIVE TURNTABLE

(Continued from page 4)

and media relations, and assistant to the VP of press and media relations for the company.

Pat Marsicano is appointed national director of adult contemporary promotion for East West Records America in New York. She was national secondary promotion manager at Island Records.

Laura Gold is appointed director of West Coast publicity for Atlantic Records in Los Angeles. She was West Coast publicity director for the Nederlander Organization.

Lori Nafshun is named director of A&R for Scotti Brothers Records in Los Angeles. She was head of A&R at Cypress Records.

Shelley Mays is appointed director of national retail sales and marketing at Def American Recordings in Los Angeles. She was in-house marketing representative for WEA.

Carol Tatarian is promoted to manager of international publicity at BMG International in New York. She was press officer for the company.

PUBLISHING. Steven Rosen is promoted to national director of A&R at Peer Music in Los Angeles. He was West Coast director of creative services at the company.

Sharon Ambrose is promoted to director of the music services division of EMI Music Publishing in New York. She was manager of the music services division at the company.

Annie Croft is appointed director of licensing and international services at Warner/Chappell Music Canada in Ontario. She was administrator of creative and copyright services at the company.

DISTRIBUTION. Todd Van Gorp is appointed executive VP and GM of Malverne Distributors in Long Island City, N.Y. He was VP of Landmark Distributors.

FOR THE RECORD

Professor Peter Schickele's Grammy for best comedy recording for "P.D.Q. Bach: Oedipus Tex & Other Choral Calamities" was his second Grammy award.

STATE LEGISLATORS RECYCLING CD LONGBOX ISSUE

(Continued from page 1)

Packaging Council, and retailers. Russ Solomon, president of the 60-store, W. Sacramento, Calif.-based Tower Records chain, called the legislation "unnecessary and premature." He pointed out that the industry is already working on a solution to the longbox dilemma. The AGI DigiTrak, which is being tested with the release of Sting's "The Soul Cages," and an alternative Sony package are already in stores.

"We don't need the government to tell us how to run the business," Solomon says. "The record industry is very capable of realizing the importance of a more ecologically sound package. In other words, it's a stupid idea to get the government involved."

"The industry is well down the road toward providing more environmentally sound packaging and has been concerned for quite some time," says RIAA VP Trish Heimers. "This legislation is completely unnecessary, and it looks to me that it is also political grandstanding."

NARM president Pam Horovitz comments, "The record industry will find a solution of its own and doesn't need to be prodded."

The latest anti-longbox bill is

sponsored by the Sacramento, Calif.-based nonprofit organization Californians Against Waste. CAW policy director Mark Miller says existing laws have set a precedent for the passage of the anti-longbox legislation. "There is loads of legislation that tells industry how to package product," he says. "We even tell newspapers what kind of newsprint they can use, all in the name of recycling."

"CD packaging may be a fraction of the overall problem," he adds. "This is the beginning. The first step is to tell manufacturers how they can package and how they can't. We don't want to stop with compact discs. Food packaging and other products tend to be overpackaged, too."

PRESSURE MULTATIONALS

Goldberg, who attended the March 5 announcement as a representative of the Ban The Box coalition, says the legislation is a good idea. "I think the big international companies need pressure to make this change," he says. "Whether or not it passes, it is appropriate pressure and it's just as appropriate for the government to create rules for emissions of cars as it is for them to regulate CD packaging."

ing."

Goldberg, however, notes that it is unfair to single out the entertainment industry. "There are all kinds of other wasteful packages," he says.

One of several artists who support Ban The Box, Henley said at the press conference that it may be

'We don't need the government to tell us how to run the business'

beneficial for retailers to go with a jewel-box-only approach, because it would allow them to stock twice as much product in the same space.

Goldberg, who was instrumental in securing an A&M Records conference room for the announcement, says he did so to give the label credit for adopting the DigiTrak on its Sting release.

A&M chairman Jerry Moss, who

allowed the press conference to be held on the A&M lot, was asked if he supported the bill. "I support their intentions," he said through a spokesperson. "I support a reasonable transition from the longbox, but it shouldn't take too long."

DELAYED REACTION

The New York bill was introduced by Sen. Nicholas Spano, vice chairman of the Legislative Commission on Solid Waste Management, Westchester, N.Y., in June 1990. After the bill was introduced, Spano had discussions with the Entertainment Packaging Council, composed of packaging manufacturers and paperboard suppliers. "They told me at that point that they were in the process of working on a solution to the problem."

Since the New York State Legislature was to adjourn in July, Spano agreed not to pursue the bill further and to give the EPC time to come up with a solution.

The bill was reintroduced in February, which is a standard procedure following adjournment.

"We will continue to keep the bill on hold to see what the alternative is," Spano says. "If there isn't one, we will move forward."

Floyd Glinert, EPC president and executive VP of Shorewood Packaging Corp., says that when he and other EPC members met with Spano, "he was very impressed with what we were doing." Glinert plans to send Spano an update on packaging alternatives.

"EPC continues to look for the intelligent alternative that makes the most sense to retailers, manufacturers, and the consumer," Glinert adds.

On March 5—ironically, the day the California bill was announced—Spano met with RIAA director of state relations Michael Cover, who assured him that the industry was working on alternative packages to the longbox.

"My plan is to reduce packaging in the CD longbox," Spano concludes. "I don't care if it's a result of passing legislation or if it's the industry voluntarily doing it under threat of it being mandated."

P'Gram Breaks Ground On Massive Cassette Factory

LONDON—PolyGram is building what it says will be the second-largest prerecorded-cassette factory in Europe.

The plant, at Amersfoort in the Netherlands, will be able to produce 30 million pieces a year, the company says, which will include both conventional analog tapes and digital compact cassettes. PolyGram anticipates that it will make between 5 million and 6 million DCC tapes in Amersfoort next year.

Building work officially began

last week and is due to be completed in December. The factory complex, with about 3,000 square meters of floor space, will cost the equivalent of \$6.6 million.

Once the Amersfoort plant is complete, PolyGram will cease tape production at its facility in nearby Baarn. Vinyl pressing will continue at Baarn and the company says it intends that everybody now employed in tape manufacturing at Baarn should transfer to Amersfoort.

server. "They'll have to hope that fair deals will come down the pike."

Most promoters, commenting without attribution, are concerned that with no competition Ticketmaster will be able to charge whatever it chooses for its service, leaving them with little choice but to pay the price.

Although facility owners also express concern over having only one major ticket agent, some feel Ticketmaster has already been operating virtually without competition. According to several sources, Ticketron's operation had declined noticeably in recent years, and many expected the company to fold before year's end.

"I don't think we've had the kind of competition we would have liked for a long time," says Claire Rothman, GM with The Forum in Los Angeles.

"In any business it's always favorable if you have competitors because it keeps everybody on their toes," she adds. "But if you have one very strong company and one very weak one you don't have that competition."

Gerard Peterson, executive director of the Ticketron-served Hartford Civic Center in Hartford, Conn., feels the change could be positive.

"After talking to [Ticketmaster's CEO] Fred Rosen... he leads me to believe that we are probably going to enhance our ability to provide service to our tenants and patrons," says Peterson. "Ticketmaster has the policy of assisting in promoting events and that certainly will be very helpful to our tenants, and to our patrons, also."

The Hartford Civic Center's contract with Ticketron will be honored

by Ticketmaster, says Peterson, and there will be no change in the agreed-upon service charge. "At this point, my contract extends to 1993 and my sense is that, during that period of time, I'll be able to assess the effectiveness of Ticketmaster and I'll be in a position at that point to make a decision about what to do when the contract expires," Peterson says.

Some independent ticket agents view Ticketmaster's buyout of Ticketron as an opportunity for possible expansion.

"I think it's Ticketmaster's dream to control ticketing throughout the country," says Tom George, director of Dillard's Ticketing, an independent ticket agent in Phoenix. "Obviously they're going to be in most major markets by this acquisition, but I don't think everybody will use Ticketmaster, because of their service charges. There's always the possibility for an indie agent to expand."

Others agree. "Ultimately, the outcome will be another competitor," says one industry observer. "There are enough independent ticket agents who could form a consortium that would compete with Ticketmaster."

Bob Shine, VP of marketing with Mistix/Telesat, a San Diego-based independent ticket agent that is a subsidiary of the Home Shopping Network, says he has had several calls about his system since the Ticketmaster plan was announced.

"The way the phone is ringing here, a lot of people are very concerned," says Shine. "A lot of those [facilities] have Ticketron now and are making a decision, and they don't want to be stuck with no alternative."

Specializing in sporting events, state-park reservations, federal contracts, and telemarketing, Shine says the company is taking a strong look at the entertainment side of business.

"From our standpoint the demand is there for another system," says Shine. "Whether or not the long-term benefits will justify the initial costs is something we're looking at before really embarking on this, but we're actively exploring the idea."

PROPOSED LAW WOULD BAN SCALPING NEAR VENUES

(Continued from page 6)

where before a concert or sports event, there's a phalanx of ticket scalpers. The bill was intended to help clear the streets of those people."

Among those testifying in support of the bill at a Feb. 28 hearing before the Assembly Committee on Tourism, Arts and Sports Development were rock promoters John Scher and Ron Delsener; Marla Hecowitz, VP of Ticketmaster; and Gerald Schoenfeld of the Schubert Organization.

Melia says, "For the narrow scope of what the bill is supposed to do, everyone agreed that it was a step in the right direction, but by no means does it address the wider problem of the underground ticket-scalping economy."

According to sources present at the hearing, testimony focused on amending or striking down certain provisions in the bill. For instance, a recommendation to establish mandatory resale areas where people who have four or fewer extra tickets could resell them for no more than \$2 above face value met with unanimous resistance from venue officials, who

insist it be either excluded from the bill or made optional at the discretion of the venue. Promoters and venue operators surveyed by Billboard indicated that, if it were left up to them, they would demur on such an option.

In addition, the 500-foot restriction is viewed by some as inadequate. Delsener told Billboard, "This bill is something that's been needed for a very long time, and no one should oppose it, but I don't think 500 feet is feasible. There should be no selling, period."

For others, the penalties proposed by Dearie and Skelos are not stringent enough. David Singer, senior VP of business affairs at Radio City Music Hall, says, "We support the 500-foot protected zone, but we feel the bill could go a bit further in terms of the stiffness of the penalties."

Schoenfeld advocates a point-of-origin law so that a ticket could be traced back to the location where it was issued. In addition, he and others support passage of similar legislation in neighboring states to prevent scalpers from taking their business across state lines.

Salt Lake Snafu: New Law Is Same As The Old Law

NEW YORK—Salt Lake City will not be passing any new laws to ban festival seating—not since officials there discovered the city already has such a law on its books.

Festival seating became an issue in the Utah capital after the deaths there Jan. 18 of three AC/DC fans at a general-admission concert at the county-owned Salt Palace arena (Billboard, Feb. 2). City officials sought to ban festival seating—in which fans are allowed to crowd in an open space in front of stage—following the tragedy.

But city attorney Roger Cutler informed the city council that a law on the books made festival seating unlawful in all places of public assembly. It is believed the law was passed after the death of 11 fans at a Who concert in Cincinnati in 1979, where the deaths also were attributed to festival seating.

ing.

However, because of a change in management at the Salt Palace, the ordinance was apparently not enforced. It also appears the Salt Palace, which is run by Spectator Management Systems, could have been granted an exemption to the ordinance because it meets other safety standards.

In other developments in the tragedy, AC/DC was cleared of any criminal liability in the deaths of Curtis Child, 14; Jimmie Boyd, 14; and Elizabeth Glausi, 19. Following an investigation, the Salt Lake County Attorney's office concluded that the fans' deaths "were not the result of criminal conduct by any person or persons."

However, AC/DC and others remain defendants in a multimillion-dollar liability suit filed by the father of Jimmie Boyd. **THOM DUFFY**

ALBUM REVIEWS

POP

► **AMY GRANT**
Heart In Motion
PRODUCERS: Keith Thomas; Brown Bannister;
Michael Omartian
A&M 15321

Contemporary Christian queen has had success with top 40 before (most notably, the Peter Cetera duet "Next Time I Fall"), but now she's seriously poised to break on through to the other side with this bouncy collection of pop tunes. She's scarcely abandoned her beliefs, however; witness "Child," a tale of God's healing power for a sexually abused girl; or the blatantly spiritual "Hope Set High." However, most of the material here is content to take merely a positive stance, such as the infectious first single, "Baby, Baby," or obvious follow-up "Good For Me."

► **JONI MITCHELL**
Night Ride Home
PRODUCERS: Joni Mitchell & Larry Klein
Geffen 24302

Singer/songwriter's first release in three years finds both her voice and verse in superior shape. Production is kept to a bare minimum, allowing some alluring songs to shine simply; Wayne Shorter, the Innocence Mission's Karen Peris, and David Baerwald provide strong yet unobtrusive support. First single "Come In From The Cold" should warm top 40 and progressive album rockers; "Nothing Can Be Done" and perky "Ray's Dad's Cadillac" head selection of other strong tracks.

► **THE ESCAPE CLUB**
Dollars And Sex
PRODUCER: Peter Wolf
Atlantic 82198

British quartet that conquered the wild, wild West with its 1988 gold debut follows up with a seamless blend of funk and rock. Energetic, lyrically lightweight first single "Call It Poison" is already climbing the Hot 100. Trevor Steel (what a perfect rock name) delivers the vocals with appropriate, but not excessive, snideness, and John Holliday's guitar work on "The Edge Of The Bed" and "Poison" aid the songs immeasurably. The above-mentioned up-tempo numbers, as well as "Blast Off To Heaven," work better than the ballads or off-center tunes such as "This City." Put on your dancing shoes.

HERB ALPERT
North On South St.
PRODUCERS: Herb Alpert, Greg Smith, Troy Staton,
Robert Jerald, Jimmy B
A&M 75021

Alpert lays down some tasty pop trumpeting that slides along over hip-hopping rhythms and knee-popping grooves that at times recall "Mr. Magic"-era Grover Washington Jr. Percolating instrumentals like title single will break out of R&B into pop and AC acceptance. The wise among programmers are also directed to "Jump Street" and "It's The Last Dance."

THE FEELIES
Time For A Witness
PRODUCERS: Bill Million & Glenn Mercer, Gary Smith
A&M 75021

Longtime New York guitar heroes

Million and Mercer lead current five-piece lineup through another tingling, jangling session of axe-driven rock. No new barricades are broken down, but sound is well focused and numbers like initial track "Sooner Or Later" will be welcomed by modern rock faithful. Cover mavens should also note the real cool version of the Stooges' "Real Cool Time."

MORRISSEY
Kill Uncle
PRODUCERS: Clive Langer & Alan Winstanley
Sire/Reprise 26514

Former lead singer of the Smiths has always divided listeners into ardent acolytes and nonbelievers, and new solo album is unlikely to break suit. Narrow vocal range and sometimes opaque lyrical concerns may again prove hazardous to wide acceptance, but there's no denying the modern-rock bite of such acutely observed numbers as "Our Frank," "Mute Witness," and "Driving Your Girlfriend Home."

RORY GALLAGHER
Fresh Evidence
PRODUCER: Rory Gallagher
I.R.S. 13070

Irishman Gallagher amassed a relatively small but highly vocal cult following during '60s and '70s for his fierce guitar work with Taste and on his own; he gets a happy shot at new chart life here. Fronting a trio augmented by diverse hands, his earthy singing and playing sounds scarcely changed, and that's just fine. "Kid Gloves" and "Ghost Blues" show off his sturdy style effectively. Always worth a go at album rock.

BUDDY BLUE
Guttersnipes 'N' Zealots
PRODUCERS: Buddy Blue & Uncle Randy Fuelle
RNA 70779

Southern California singer/guitarist who added life to the Beat Farmers and the Jacks in years past shows off some impressive roots-rock moves on solo debut. He has backup talent to spare, including Mojo Nixon, Dave Alvin, "Louie Louie" maestro Richard Berry, and honky-tonk pianist Merrill Moore. Raw-boned modern rockers should look up "The Duke Of J Street," "Gun Sale At The Church," and "Saturday Night."

NOVA MOB
The Last Days Of Pompeii
PRODUCERS: Nova Mob & Dave Kent
Rough Trade 261

Former Hüsker Dü bassist Grant Hart straps on a guitar and takes the lead in new trio format. Songs, always Hart's strong suit, are something of a mixed bag, and band shines brightest on more rocking, melodic tunes, such as lyrically clever "Werner Von Braun," "Where You Gonna Land (Next Time You Fall Off Of Your Mountain)," and tough initial track "Admiral Of The Sea." Easy spins for modern rock and collegiate outlets.

BUTTHOLE SURFERS
Piouhgd
PRODUCER: None listed
Rough Trade 260

For some, listening to this album by these Texas terrorists may be as difficult as pronouncing its title. But, for left-wing modern-rock fanatics, the Surfers are as risible as ever, whether assaulting Donovan on cover of "Hurdy Gurdy Man," attempting faux folk on four-part "Lonesome Bulldog," or laying the Jesus & Mary Chain to waste on sound-alike "Something." Twisted kicks for sure.

TOO MUCH JOY
Cereal Killers
PRODUCER: Paul Fox
Giant 24410

New York-area popsters' second album further broadens and deepens their infectious style of sharp melodies and often hilarious lyrics—but don't let their abundant good humor detract from their impressive songcraft. Modern rockers will immediately be drawn to such tracks as the punchy, up-tempo rock of "Susquehanna Hat Company," the classic pop of "Good Kill," the soaring harmonies of "Crush Story," the muscular hooks of "Pirate," the plaintive strains of "Thanksgiving In Reno," and the riotous rock of "Longhaired Guys From England."

► **TEDDY PENDERGRASS**
Truly Blessed
PRODUCERS: Teddy Pendergrass & Terry Price;
Derek Nakamoto & Craig Burbidge.
Elektra 60891

When it comes to dim-the-lights, pop-

the-champagne-cork ballads, Pendergrass has few peers. It's on those numbers, such as the sleek "Spend The Night" or Bee Gees' remake "How Can You Mend A Broken Heart," that he excels. That's not to say the other selections here aren't stellar. First single, the tear-jerker "It Should Have Been You," and duet with Minnie Curry, "With You," are also radio ready. Also noteworthy is the truly stirring title track.

► **ORIGINAL MOTION PICTURE SOUNDTRACK**
New Jack City
PRODUCERS: Various
Giant 24409

Superb soundtrack pulls no punches—virtually every cut is a winner. Tunes range from gangster rap to new jack swing (what a surprise) to ballads. Tops among them is "New Jack Hustler (Nino's Theme)" by the film's star, Ice-T—it ain't pretty, but it's reality; first single, "I'm Dreamin'," from Christopher Williams; and "For The Love Of Money/Living For The City," performed by Troop, Levert, and Queen Latifah. If the movie is half as good as the soundtrack, it will be a smash.

DANCE

► **SAFIRE**
I Wasn't Born Yesterday
PRODUCERS: David Morales, Mark Liggett, Chris Barbosa, Tom Keane, Ian Prince, Tony Moran, Gerry Brown
Mercury 846651

Latin diva ends an extended recording silence with a set that runs through a wide variety of pop and dance influences. First single "Made Up My Mind" is an assertive, freestyle rave, while "Taste The Bass" is a cheeky hip-houser, and the title track is a finger-snappin' funk workout. Most striking element here is Safire's vocal maturity; roof-raising notes are now balanced with softer shading and emotion. Set is a must for clubs, though there's also plenty for top 40 radio, including the plaintive ballad "Whatever Happens."

► **BASSOMATIC**
Set The Controls For The Heart Of The Bass
PRODUCER: William Orbit
Virgin 91616

Debut by U.K. producer/artist William Orbit's new act is a crafty blend of current dance trends and retro-pop/R&B influences. He has finely tuned his knack for weaving odd noises and samples into songs without distracting from their basic groove and melody. Even vocals are used more as additional instrumentation than as the focal point of a song. Set is bottomless with club choices, including the slightly acidic "Freaky Angel," "Rat Cut-A-Bottle," with its bleepy, reggae-etched vibes, and the title track, already hot here as an import.

JAZZ

► **YELLOWJACKETS**
Greenhouse
PRODUCERS: Yellowjackets
GRP 9630

Bellwether contemporary jazz trio's first release under the GRP aegis continues on its funky, electronic journey with the support of versatile reedman Bob Mintzer and tastefully used 26-piece orchestra. Highlights of a consistent set include the serene "Seven Stars," the soaring "Indian Summer," the fleet-footed "Freedomland," the angular, beboppy "Brown Zone," and the bright, up-tempo "Liam/Rain Dance."

ELVIN JONES; JOHN HICKS; CECIL MCBEE
Power Trio
PRODUCER: Bob Thiele
Novus 3115

Three worldly wise veteran players—with a distinguished producer at the

helm—create a swinging, on-target collaboration that suggests just what a jazz trio should really sound like. Standout tracks from a very solid set include McBee's smoldering, soulful "'D' Bass-ic Blues," faithfully rendered Ellington themes "Duke's Place" and "Chelsea Bridge," and very Coltranean takes on Coltrane compositions "Cousin Mary" and "After The Rain."

WORLD MUSIC

► **LES MYSTERES DES VOIX BULGARES**

3
PRODUCER: Marcel Cellier
Fontana/PolyGram 846626

Third compilation of choral works by Bulgarian village singers should prove as hypnotic as previous releases for American listeners. Diaphonic ululations of the choirs here remain an exotic cocktail for some untrained ears, but new agists and public radio listeners who were stunned by their discovery of this music will likely be intoxicated anew.

DAVID HEWITT
An African Tapestry
PRODUCERS: Adolfo Waitzman
Rhythm Safari 57140

Part of premiere release from Hilton Rosenthal's new world music label (distributed by Priority), first set by guitarist Hewitt cuts a groove between South African township jive and new age. Some tracks sport vocals in native African tongues and springy world beat rhythms, while others are gauzy excursions that wouldn't be out of place at Wave-styled stations. Spinners in both formats should take a listen.

CLASSICAL

BACH: VIOLIN CONCERTOS
Pinchas Zukerman, English Chamber Orchestra
RCA Victor 60718

An auspicious introduction to the master violinist's new affiliation with the label, especially attractive to those receptive to superior string playing without genuflecting before period-instrument authenticity. In addition to the standard First and Second Concertos and the Double Concerto, where Zukerman is ably partnered with Jose-Luis Garcia, the generous program includes a transcription of the Harpsichord Concerto in G Minor. Bright and lively playing; excellent sound.

SIBELIUS: VIOLIN CONCERTO
Leonidas Kavakos, Lahti Symphony Orchestra,
Vanska
Bis CD-500

The respectable gimmick here is the inclusion of two versions of the concerto, one the familiar score and the other an earlier treatment that the composer repressed. There are real differences in both the solo and orchestral parts, and aficionados will find listening a fascinating exercise in comparison. The young Greek violinist does justice to both and the sound is well up to the vaunted Bis standard.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

NEW & NOTEWORTHY

THE TRIPLETS
Thicker Than Water
PRODUCERS: Steve Barri & Tony Peluso
Mercury 848290

Honest-to-God triplets will inevitably be compared to Wilson Phillips on their pop, harmony-laden debut. While they do share a knack for glossy top 40 numbers, the Villegas sisters have more songwriting depth and vocal power than the platinum SBK trio and the timing is right for an heir apparent to surface. First single, the spirited "You Don't Have To Go Home Tonight," sounds like a solid hit. Obvious follow-ups are ballad "So Hard," perky "Dancing In The Shadows," and shimmering remake of Grassroots' "Where Were You When I Needed You."

KING OF THE HILL
Chase The Clouds
PRODUCER: Howard Benson
SBK 95827

Despite the inane lyrics of the opening track ("I've got a party in my pocket and I'm going to rock it"), other cuts and repeated listenings only make this album more infectious. First hard-rock signing by SBK Records deserves attention for its bass-heavy, drum-driven blend of funk, pop, and rock. Sure, it's arena rock, but it's far superior to many other like-minded

bands going platinum these days. The band also gets points for judicious, effective use of horns on such tracks as first single "I Do U" and "Freak Show."

THE BRAND NEW HEAVIES
PRODUCERS: The Brand New Heavies
Delicious Vinyl 846874

Five-piece U.K. band jams through an inspired array of jazz-colored R&B and funk tunes. Added pleasure is provided by vocalist N'Dea Davenport, who breathes depth into four songs, including the first single, "Dream Come True." Could work at adult-oriented urban radio, while danceability of most tracks may spark a new trend at club level.

KEEDY
Chase The Clouds
PRODUCERS: Greg Garard, Brian Malouf, Michael Jay & Claude Gaudette
Ariata 18641

With a major-label push behind her, chirpy singer could strike a chord at pop radio. Slick production, catchy tunes, and perky delivery make numbers such as "Save Some Love," "Never Neverland," and nicely layered "Only Your Heart" perfect to hasten the winter thaw and usher in spring. Kind of a cross between Martika and Tiffany.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

IF TIMMY T. GIVES IT "One More Try" (Quality), he may dislodge Mariah Carey "Someday" (Columbia) from her perch on top of the Hot 100, but this week Carey stays there for the second week. "Try" narrows the gap slightly, and the two singles are close in total points. "Try" is still No. 1 in sales—**now certified gold**—while "Someday" hangs onto its strong lead in airplay points. These top two are far ahead of the rest of the pack. "Show Me The Way" by Styx (A&M) runs out of steam on the airplay side but manages to surge to No. 3 overall, without a bullet, on continued strong sales point gains. "Coming Out Of The Dark" by Gloria Estefan (Epic) gains strongly, jumping from No. 9 to No. 4, but will need at least two more weeks of strong gains to challenge the two leaders.

THE POWER PICK/AIRPLAY goes to "Baby Baby" by Amy Grant (A&M) for the third week in a row. Whitney Houston's rendition of the national anthem scores the Power Pick/Sales, and moves up to No. 25, with 97% of its points now coming from the sales side. (The song did jump strongly on the Top 40 Radio Monitor, page 78, but only a handful of reporting stations have it on their playlists, which are used to compile the Hot 100.) "Rescue Me" by Madonna (Sire) is the only single on the chart to gain more sales points than Houston's, pushing "Rescue" up three places to No. 11 with a bullet. "Rescue" has already peaked in radio play, so further upward movement will be dependent on sales gains.

ROD STEWART LEADS THE parade of 11 new entries, with "Rhythm Of My Heart" (Warner Bros.) nabbing 148 radio adds in its first week to debut at No. 53. Seven of the 11 artists debuting are making their first appearances on the Hot 100, starting with the Triplets, whose single, "You Don't Have To Go Home Tonight" (Mercury), is the second most-added at radio (79 adds) and enters at No. 75. The trio are real triplets Diane, Sylvia, and Vicki Villegas and hail originally from Mexico. A new studio conglomeration of singing stars, similar to the Peace Choir, is **Voices That Care** (Giant), whose eponymous song is intended to show support for American troops in the Middle East. "Voices" enters at No. 76 with 33 adds and an early jump of 20-16 at Y100 Miami.

ALSO NEW TO THE Hot 100: Connecticut band Steelheart debuts at No. 77 with "I'll Never Let You Go" (MCA). The single is already top five at WQEN Gadsden, Ala. (5-4) and KATM Colorado Springs, Colo. (2-2). The Simpsons of television fame release their first single as "Deep, Deep Trouble" (Geffen) from the double-platinum album enters the Hot 100 at No. 89. "Save Some Love" by new artist Keedy (Arista) from Milwaukee, is the third most-added at radio (54 adds) and charts at No. 91. Female rapper Monie Love, originally from the U.K., enters at No. 81 with her R&B hit "It's A Shame (My Sister)." It jumps 13-9 at KMEL San Francisco and 18-15 at FM102 Sacramento, Calif. Also from the U.K. is Manchester, England, band Happy Mondays, which makes its Hot 100 bow at No. 95 with "Step On" (Elektra).

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 43 REPORTERS	BRONZE/ SECONDARY ADDS 176 REPORTERS	TOTAL ADDS	TOTAL ON 242 REPORTERS
RHYTHM OF MY HEART ROD STEWART WARNER BROS.	9	19	120	148	148
YOU DON'T HAVE TO GO... THE TRIPLETS MERCURY	2	8	69	79	81
SAVE SOME LOVE KEEDY ARISTA	2	7	45	54	54
TOUCH ME (ALL NIGHT LONG) CATHY DENNIS POLYDOR	2	6	27	35	149
MORE THAN EVER NELSON DGC	2	3	30	35	103
VOICES THAT CARE VOICES THAT CARE GIANT	4	9	20	33	47
I TOUCH MYSELF DIVINYLS VIRGIN	2	3	25	30	71
HIGHWIRE ROLLING STONES COLUMBIA	1	0	22	23	78
MORE THAN WORDS EXTREME A&M	1	4	17	22	25
I LIKE THE WAY HI-FIVE JIVE	3	3	15	21	51

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.

"WORD OF MOUTH"

THE SINGLE EVERYBODY'S TALKING ABOUT.

THE TITLE TRACK FROM THE FORTHCOMING ALBUM

by Mike & The Mechan1cs

PRODUCED BY CHRISTOPHER NEIL, MIKE RUTHERFORD & RUSS TITELMAN

MANAGEMENT BY TONY SMITH

FOR HIT & RUN MUSIC, LTD.

Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 108 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
			★ ★ NO. 1 ★ ★	38	46	8	STONE COLD GENTLEMAN RALPH TRESVANT (MCA)
1	1	13	SOMEDAY MARIAH CAREY (COLUMBIA) 4 wks. at No. 1	39	40	5	HOW TO DANCE BINGO BOYS (ATLANTIC)
2	2	11	ONE MORE TRY TIMMY T. (QUALITY)	40	56	3	I LIKE THE WAY HI-FIVE (JIVE/RCA)
3	3	15	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY (COLUMBIA)	41	38	5	FUNK BOUTIQUE THE COVER GIRLS (EPIC)
4	6	11	ALL THE MAN THAT I NEED WHITNEY HOUSTON (ARISTA)	42	31	13	I SAW RED WARRANT (COLUMBIA)
5	8	10	I'VE BEEN THINKING ABOUT YOU LONDONBEAT (RADIOACTIVE/MCA)	43	42	10	IF YOU NEEDED SOMEBODY BAD COMPANY (ATCO)
6	9	5	STATE OF THE WORLD JANET JACKSON (A&M)	44	44	10	POWER OF LOVE DEEE-LITE (ELEKTRA)
7	5	20	THE FIRST TIME SURFACE (COLUMBIA)	45	51	6	SIGNS TESLA (Geffen)
8	7	10	HOLD YOU TIGHT TARA KEMP (GIANT)	46	39	7	MOTHER'S PRIDE GEORGE MICHAEL (COLUMBIA)
9	4	18	LOVE WILL NEVER DO JANET JACKSON (A&M)	47	45	5	LET'S CHILL GUY (UPTOWN/MCA)
10	10	13	WHERE DOES MY HEART BEAT NOW CELINE DION (EPIC)	48	43	6	ANOTHER SLEEPLESS NIGHT SHAWN CHRISTOPHER (ARISTA)
11	12	10	THIS HOUSE TRACIE SPENCER (CAPITOL)	49	37	17	HEAT OF THE MOMENT AFTER 7 (VIRGIN)
12	14	6	SADENESS PART 1 ENIGMA (CHARISMA)	50	58	3	CRY FOR HELP RICK ASTLEY (RCA)
13	11	26	HIGH ENOUGH DAMN YANKEES (WARNER BROS.)	51	50	15	I DON'T KNOW ANYBODY ELSE BLACK BOX (RCA)
14	25	3	BABY BABY AMY GRANT (A&M)	52	55	4	SOMETHING IN MY HEART MICHEL'LE (RUTHLESS/ATCO)
15	16	15	ROUND AND ROUND TEVIN CAMPBELL (PAISLEY PARK/WB)	53	49	13	WICKED GAME CHRIS ISAAK (REPRISE)
16	17	7	SHOW ME THE WAY STYX (A&M)	54	48	12	JEALOUSY THE ADVENTURES OF STEVIE V (MERCURY)
17	13	16	RESCUE ME MADONNA (SIRE/WARNER BROS.)	55	74	5	THE STAR SPANGLED BANNER WHITNEY HOUSTON (ARISTA)
18	21	8	COMING OUT OF THE DARK GLORIA ESTEFAN (EPIC)	56	61	4	TEMPLE OF LOVE HARRIET (EAST WEST)
19	15	14	AROUND THE WAY GIRL L.L. COOL J (DEF JAM/COLUMBIA)	57	63	4	JUST THE WAY IT IS, BABY THE REMBRANDTS (ATCO)
20	20	5	TOGETHER FOREVER LISETTE MELENDEZ (FEVER/COLUMBIA)	58	59	15	NO MATTER WHAT GEORGE LAMOND (COLUMBIA)
21	32	4	TOUCH ME (ALL NIGHT LONG) CATHY DENNIS (POLYDOR/PLG)	59	57	4	I LIKE YOU CULTURE BEAT (EPIC)
22	18	20	AFTER THE RAIN NELSON (DGC)	60	60	4	MADE UP MY MIND SAFIRE (MERCURY)
23	30	4	YOU'RE IN LOVE WILSON PHILLIPS (SBK)	61	69	4	SAME SONG DIGITAL UNDERGROUND (TOMMY BOY/WB)
24	22	8	ALL THIS TIME STING (A&M)	62	62	3	THAT'S WHY THE PARTY (HOLLYWOOD ELEKTRA)
25	23	8	I'LL DO 4 U FATHER M.C. (UPTOWN/MCA)	63	—	1	DO YOU WANT ME SALT-N-PEPA (NEXT PLATEAU)
26	29	6	I'LL BE BY YOUR SIDE STEVIE B (LMR/RCA)	64	64	5	MY SIDE OF THE BED SUSANNA HOFFS (COLUMBIA)
27	33	7	IESHA ANOTHER BAD CREATION (MOTOWN)	65	—	1	WRITTEN ALL OVER YOUR FACE RUDE BOYS (ATLANTIC)
28	28	16	I'LL GIVE ALL MY LOVE TO YOU KEITH SWEAT (ELEKTRA)	66	71	19	I WANNA GET WITH U GUY (UPTOWN MCA)
29	36	8	WAITING FOR LOVE ALIAS (EMI)	67	66	8	DEEPER SHADE OF SOUL URBAN DANCE SQUAD (ARISTA)
30	47	2	JOYRIDE ROXETTE (EMI)	68	54	18	I'M NOT IN LOVE WILL TO POWER (EPIC)
31	41	4	MERCY MERCY ME/I WANT YOU ROBERT PALMER (EMI)	69	70	20	FOR YOU THE OUTFIELD (MCA)
32	34	11	GET HERE OLETA ADAMS (FONTANA MERCURY)	70	—	1	HIGHWIRE ROLLING STONES (COLUMBIA)
33	27	20	SENSITIVITY RALPH TRESVANT (MCA)	71	65	9	WAITING FOR THAT DAY GEORGE MICHAEL (COLUMBIA)
34	53	2	HERE WE GO C&C MUSIC FACTORY (COLUMBIA)	72	67	6	WHAT'S IT GONNA BE JELLYBEAN FEAT. NIKI HARIS (ATLANTIC)
35	26	15	DISAPPEAR INXS (ATLANTIC)	73	75	3	ALL TRUE MAN ALEXANDER O'NEAL (TABU/EPIC)
36	52	2	RICO SUAVE GERARDO (INTERSCOPE/EAST WEST)	74	—	1	CHASIN' THE WIND CHICAGO (REPRISE)
37	35	15	LOVE MAKES THINGS HAPPEN PEBBLES (MCA)	75	—	1	IT'S A SHAME (MY SISTER) MONIE LOVE (WARNER BROS.)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR			
1	—	1	LOVE TAKES TIME MARIAH CAREY (COLUMBIA)
2	2	6	CAN'T STOP AFTER 7 (VIRGIN)
3	—	1	JUST ANOTHER DREAM CATHY DENNIS (POLYDOR/PLG)
4	1	5	FEELS GOOD TONEY! TONEY! TONE! (WING/MERCURY)
5	3	8	GIVING YOU THE BENEFIT PEBBLES (MCA)
6	4	4	FROM A DISTANCE BETTE MIDLER (ATLANTIC)
7	8	15	RUB YOU THE RIGHT WAY JOHNNY GILL (MOTOWN)
8	6	2	I'M YOUR BABY TONIGHT WHITNEY HOUSTON (ARISTA)
9	7	6	THE WAY YOU DO THE THINGS. . . UB40 (VIRGIN)
10	5	4	BECAUSE I LOVE YOU STEVIE B (LMR/RCA)
11	9	9	CLOSE TO YOU MAXI PRIEST (CHARISMA)
12	11	13	SOMETHING HAPPENED ON THE. . . PHIL COLLINS (ATLANTIC)
13	14	3	MILES AWAY WINGER (ATLANTIC)
14	15	6	STRANDED HEART (CAPITOL)
15	10	3	IMPULSIVE WILSON PHILLIPS (SBK)
16	13	9	KNOCKIN' BOOTS CANDYMAN (EPIC)
17	12	7	GROOVE IS IN THE HEART DEEE-LITE (ELEKTRA)
18	16	15	LOVE AND AFFECTION NELSON (DGC)
19	17	8	MORE THAN WORDS CAN SAY ALIAS (EMI)
20	18	15	U CAN'T TOUCH THIS M.C. HAMMER (CAPITOL)
21	23	15	KING OF WISFUL THINKING GO WEST (EMI)
22	21	15	DO ME! BELL BIV DEVOE (MCA)
23	24	15	DON'T WANNA FALL IN LOVE JANE CHILD (WARNER BROS.)
24	19	11	I DON'T HAVE THE HEART JAMES INGRAM (WARNER BROS.)
25	20	15	VOGUE MADONNA (SIRE/WARNER BROS.)

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Hot 100. Sales & Airplay™				
A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.				
SALES				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	ONE MORE TRY	TIMMY T.	2
2	2	SOMEDAY	MARIAH CAREY	1
3	6	IESHA	ANOTHER BAD CREATION	17
4	7	GET HERE	OLETA ADAMS	8
5	10	SHOW ME THE WAY	STYX	3
6	8	THIS HOUSE	TRACIE SPENCER	6
7	16	THE STAR SPANGLED BANNER	WHITNEY HOUSTON	25
8	11	ALL THIS TIME	STING	5
9	5	AROUND THE WAY GIRL	L.L. COOL J	12
10	13	SIGNS	TESLA	16
11	3	WICKED GAME	CHRIS ISAAK	23
12	14	COMING OUT OF THE DARK	GLORIA ESTEFAN	4
13	17	RICO SUAVE	GERARDO	22
14	12	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	18
15	22	SAOENESS PART 1	ENIGMA	19
16	4	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	7
17	18	I'LL DO 4 U	FATHER M.C.	24
18	24	YOU'RE IN LOVE	WILSON PHILLIPS	14
19	19	HOLD YOU TIGHT	TARA KEMP	10
20	21	WAITING FOR LOVE	ALIAS	13
21	23	ROUND AND ROUND	TEVIN CAMPBELL	20
22	28	I'LL BE BY YOUR SIDE	STEVIE B	21
23	9	WHERE DOES MY HEART BEAT NOW	CELINE DION	9
24	25	SOMETHING IN MY HEART	MICHEL'LE	31
25	—	RESCUE ME	MADONNA	11
26	35	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	15
27	33	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	35
28	15	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD	40
29	26	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	43
30	39	MERCY MERCY ME/I WANT YOU	ROBERT PALMER	26
31	31	GIVE PEACE A CHANCE	THE PEACE CHOIR	58
32	27	THE FIRST TIME	SURFACE	28
33	36	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	47
34	—	CRY FOR HELP	RICK ASTLEY	29
35	29	I SAW RED	WARRANT	36
36	—	TOGETHER FOREVER	LISETTE MELENDEZ	37
37	—	CHASIN' THE WIND	CHICAGO	39
38	37	HERE COMES THE HAMMER	M.C. HAMMER	70
39	—	BABY BABY	AMY GRANT	27
40	34	PLAY THAT FUNKY MUSIC	VANILLA ICE	64

AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	SOMEDAY	MARIAH CAREY	1
2	2	ONE MORE TRY	TIMMY T.	2
3	3	WHERE DOES MY HEART BEAT NOW	CELINE DION	9
4	7	COMING OUT OF THE DARK	GLORIA ESTEFAN	4
5	5	RESCUE ME	MADONNA	11
6	4	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	7
7	6	SHOW ME THE WAY	STYX	3
8	10	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	15
9	9	ALL THIS TIME	STING	5
10	11	HOLD YOU TIGHT	TARA KEMP	10
11	12	THIS HOUSE	TRACIE SPENCER	6
12	14	STATE OF THE WORLD	JANET JACKSON	—
13	13	WAITING FOR LOVE	ALIAS	13
14	16	YOU'RE IN LOVE	WILSON PHILLIPS	14
15	15	GET HERE	OLETA ADAMS	8
16	8	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	18
17	18	ROUND AND ROUND	TEVIN CAMPBELL	20
18	20	I'LL BE BY YOUR SIDE	STEVIE B	21
19	25	BABY BABY	AMY GRANT	27
20	24	SADENESS PART 1	ENIGMA	19
21	22	SIGNS	TESLA	16
22	19	AROUND THE WAY GIRL	L.L. COOL J	12
23	27	MERCY MERCY ME/I WANT YOU	ROBERT PALMER	26
24	30	JOYRIDE	ROXETTE	30
25	29	CRY FOR HELP	RICK ASTLEY	29
26	32	RICO SUAVE	GERARDO	22
27	17	THE FIRST TIME	SURFACE	28
28	28	MY SIDE OF THE BED	SUSANNA HOFFS	32
29	35	IESHA	ANOTHER BAD CREATION	17
30	21	IF YOU NEEDED SOMEBODY	BAD COMPANY	33
31	36	JUST THE WAY IT IS, BABY	THE REMBRANDTS	34
32	33	I'LL DO 4 U	FATHER M.C.	24
33	26	WICKED GAME	CHRIS ISAAK	23
34	—	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	42
35	—	HOW TO DANCE	BINGO BOYS FEATURING PRINCESSA	38
36	—	CALL IT POISON	THE ESCAPE CLUB	46
37	23	I SAW RED	WARRANT	36
38	—	TOGETHER FOREVER	LISETTE MELENDEZ	37
39	—	EASY COME EASY GO	WINGER	45
40	38	CHASIN' THE WIND	CHICAGO	39

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist	35	I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	11	RESCUE ME (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WBM	
65	AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM	21	I'LL BE BY YOUR SIDE (SHR, ASCAP/Mya-T, BMI) HL	53	RHYTHM OF MY HEART (WB, ASCAP/Jamm, ASCAP/Bibo, ASCAP)
7	ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	24	I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL	22	RICO SUAVE (Mo' Ritmo, ASCAP/Louis St., BMI)
5	ALL THIS TIME (Magnetic, BMI/Blue Turtle, ASCAP) HL	43	I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Sony, ASCAP/Maestro B., ASCAP) WBM	41	RIDE THE WIND (Cyanide, BMI/Willesden, BMI) HL
63	ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	77	I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP)	20	ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
67	ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco Mix Club, ASCAP/WB, ASCAP) WBM	57	I LOVE YOU (Too Sharp, BMI/Ice Baby, ASCAP/QPM, ASCAP/EMI Blackwood, BMI) HL	19	SADENESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin, ASCAP) HL
12	AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	90	I'M NOT IN LOVE (Man-Ken, BMI) CPP	91	SAVE SOME LOVE (Geffen Again, BMI/Gerard Video & Publishing, BMI/Warner-Tamerlane, BMI)
27	BABY BABY (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP)	79	IN YOUR ARMS (MCA, ASCAP/Guzzler, ASCAP/Doolittle, BMI) HL	80	SECRET (Virgin Songs, BMI/Chesca Tunes, ASCAP/Bee Hee Boy, ASCAP) HL
87	BABY'S COMING BACK (Virgin Songs, BMI/Little Green Appletons, BMI) HL	36	I SAW RED (Virgin Songs, BMI/Dick Dragon, BMI) CPP/HL	94	SENSITIVITY (Flyte Tyme, ASCAP) WBM
46	CALL IT POISON (Love Pump, ASCAP)	83	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL/WBM	92	SHE TALKS TO ANGELS (Enough To Contend With, BMI/Def USA, BMI)
73	CALL IT ROCK N' ROLL (Psycho Bimbos From Hell, ASCAP) WBM	61	I TOUCH MYSELF (Billy Steinberg, ASCAP/Denise Barry, ASCAP/EMI April, ASCAP/EMI Songs (Australia)) WBM/HL	3	SHOW ME THE WAY (Grand Illusion, ASCAP/Almo, ASCAP) CPP
39	CHASIN' THE WIND (Realsongs, ASCAP) WBM	81	IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI)	16	SIGNS (Acuff-Rose, BMI/Galeneye, BMI) CPP
4	COMING OUT OF THE DARK (Foreign Imported, BMI) CPP	15	I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane, BMI) WBM	1	SOMEDAY (Vision Of Love, BMI/Been Jamm'n, BMI) HL
29	CRY FOR HELP (BMG, BMI) HL	86	I'VE BEEN WAITING FOR YOU (Colgems-EMI, ASCAP/Barter, ASCAP/Chrysalis, ASCAP/Scott Cutler, ASCAP/EMI April, ASCAP/Tom Sturges, ASCAP) WBM/CLM/HL	31	SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
89	DEEP, DEEP TROUBLE (Fox Film, BMI/Gracie Films, BMI/Guck, BMI/TCF, BMI/Zomba, ASCAP)	34	JUST THE WAY IT IS, BABY (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM	88	SPEND MY LIFE (Topless, BMI/Chrysalis, BMI) CLM
45	DEEPER SHADE OF SOUL (BMG, ASCAP) HL	56	LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	25	THE STAR SPANGLED BANNER (Public Domain)
51	DISAPPEAR (Toi Muziek, ASCAP/MCA, ASCAP) HL	52	LOVE MAKES THINGS HAPPEN (Kear, BMI/Sony Epic/Solar, BMI) HL	95	STEP ON (Tapestry)
98	DON'T HOLD BACK YOUR LOVE (WB, ASCAP/Alti-Aja, ASCAP/O'Brien, ASCAP/Sold For A Song, CAPAC/David Tyson, P.R.O./EMI Blackwood (Canada) , BMI/MCA, ASCAP) WBM/HL	48	LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM	54	STONE COLD GENTLEMAN (Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP)
71	DON'T TREAT ME BAD (Sony, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL	82	MADE UP MY MIND (Goldpoint, ASCAP/Polygram Int'l, ASCAP) HL	55	TEMPLE OF LOVE (H.R.M., BMI/BMG, ASCAP/Crayfish, ASCAP/Warner Chappell) WBM/HL
28	THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	26	MERCY MERCY ME (THE ECOLOGY) /I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP	69	THAT'S WHY (Black Lion, ASCAP/Mewo Baby, ASCAP)
66	FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, BMI) CPP	68	MONEYTALKS (J.Albert & Son, ASCAP)	6	THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP) WBM
59	FUNK BOUTIQUE (Andy Panda, ASCAP/Tony Moran, ASCAP/Funny Bear, ASCAP/Zomba, ASCAP)	62	MORE THAN EVER (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP) WBM/HL	100	THIS IS PONDEROUS (Znu, ASCAP)
8	GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	50	MOTHER'S PRIDE (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	37	TOGETHER FOREVER (Berrios, ASCAP/King Reyes, ASCAP/Funny Bear, ASCAP)
58	GIVE PEACE A CHANCE (Lenono, BMI) HL	32	MY SIDE OF THE BED (EMI Blackwood, BMI/Miranda Jasper, BMI/Denise Barry, ASCAP/Billy Steinberg, ASCAP) HL/WBM	42	TOUCH ME (ALL NIGHT LONG) (Larry Spier, ASCAP/Personal, ASCAP) WBM
18	GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civillies, ASCAP) HL	93	NO MATTER WHAT (Tosha, ASCAP/Barbsa, ASCAP/Hit & Run, ASCAP/Jobete, ASCAP/Hit & Hold, ASCAP) CPP/WBM	85	UNCHAINED MELODY (Frank, ASCAP) HL
99	HEARTBREAK STATION (Chappell & Co., ASCAP/Eve, ASCAP)	97	ONE IN A MILLION (Brownstone, ASCAP/Virgin, ASCAP/Bill Wray, ASCAP/Trixter, ASCAP)	76	VOICES THAT CARE (Air Bear, BMI/Linda's Boys, BMI/Warner-Tamerlane, BMI/Fall Line Orange, ASCAP)
78	HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI) HL	96	OOOH THIS I NEED (Controversy, ASCAP/WB, ASCAP) WBM	13	WAITING FOR LOVE (Walker Avenue, ASCAP/Leibraphone, ASCAP/Songs Of PolyGram, BMI) HL
70	HERE COMES THE HAMMER (Bust-It, BMI) CLM	64	PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP/EMI Blackwood, BMI/ICBD, BMI)	60	WAITING FOR THAT DAY (Chappell & Co., ASCAP/Abkco, BMI/Morrison Leahy, ASCAP) HL
44	HERE WE GO (Virgin, ASCAP/Cole-Civillies, ASCAP/RBG-Dome, ASCAP) HL			9	WHERE DOES MY HEART BEAT NOW (Hit List, ASCAP/Dejamus California, ASCAP/Taylor Rhodes, ASCAP) HL
49	HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM			23	WICKED GAME (Isaak, ASCAP)
72	HIGHWIRE (Promopub B.V., PRS) CPP			47	WRITTEN ALL OVER YOUR FACE (Trycep, BMI/Rude News, BMI)
10	HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)			75	YOU DON'T HAVE TO GO HOME TONIGHT (Famous, ASCAP/Marion Place, BMI/Careers-BMG, BMI/Sony, BMI/Salsongs, BMI/Tres Hermanas, ASCAP)
38	HOW TO DANCE (Supersonics, ASCAP)			14	YOU'RE IN LOVE (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
17	IESHA (Biv Ten, ASCAP/Diva One, ASCAP)				
33	IF YOU NEEDED SOMEBODY (Warner Chappell/TJ/T, ASCAP/Phantom, ASCAP) WBM				

ROCK-ORIENTED LABELS ARE MAKING ROOM FOR RAP

(Continued from page 6)

was always involved in the greatest ground-breaking artists," says label president John Sykes. "When [vice chairman] Joe Kiener and I came on board, we noticed that there was a void that needed to be filled. Black music has played an important role in American music culture and Chrysalis had no part of it."

The first two releases from Chrysalis' black division were by rap acts Gang Starr and the Next School. Daddy Freddy and other rap acts are in the works.

Strickland, formerly head of promotion for rap label Tommy Boy, says, "John Sykes represented new, progressive leadership, and realizing that the top 50% of the chart was black, to stay competitive within the industry he knew Chrysalis had to recognize black forms of music."

Strickland adds that, although Gang Starr and the Next School were signed prior to his arrival at the label, "I created the marketing game plan for these groups. With the push on these guys at management, we've started to make our mark." Gang Starr is doing especially well; its album, "Step In The Arena," is bulleted at No. 22 this week on the Top R&B Albums chart, while "Just To Get A Rep" is the No. 6 rap single.

NEW SCHOOL & NEXT SCHOOL

One distinction between these labels' approach and that of many of the other major labels is that their rap signings represent a philosophic, Afrocentric, socially relevant bent that reflects their alternative lean-

ings on the pop/rock side. Both Chrysalis (which has multiracial act the Next School) and Elektra (which offers the musically experimental Leaders Of The New School) have signed new-school rhyimers who offer advice, humor, and hard-biting commentary on the social landscape.

"We want to lead the movement toward unique and quality rap music," says Krasnow. "We're very picky, as has been proven by our signings in other areas of music. We want to try and keep our mistakes down to a minimum."

Strickland is taking a similar approach in his Chrysalis signings, citing new act Jazz Got Soul, a "jazz-house-rap act."

While Elektra soft-pedals the issue of pop-crossover campaigns for its acts, preferring to work them directly to the core rap audience for the time being, Chrysalis is planning to launch Gang Starr's next single to pop radio in April. A similar program will be undertaken for the Next School, whose album is due in April.

OTHER LABELS DEMUR

Other labels with a rock/alternative music concentration will apparently keep going in that direction. For example, Island signed some rap acts several years ago, including Eric B. & Rakim (now on MCA) and X-Clan, but now has transferred its rappers to its wholly owned but independently distributed 4th & B'way label. Similarly, while Charisma does not foresee signing rappers directly to its roster, it distributes rap label Cardiac

and has just inked a production deal with producer Hurby Luv Bug. Charisma also helped market 2 In A Room's hip-house club smash "Wiggle It" through a P&D deal with Cutting Records.

Geffen, which formerly distributed Def American (the Geto Boys), has no plans for a rap plunge and has transferred its small black-music roster to MCA. I.R.S. has just begun a dance department, but is not planning any rap releases.

Jeff Fenster, VP of A&R at Charisma, explains his label's reluctance to take the rap plunge: "It is hard for the marketplace to accommodate all of the good acts that are cropping up. Any major label has to be conscientious and not take on too many things. There needs to be focus on projects that have built-in crossover potential, or can get outside help to break things from the street. You can't just put it out there."

Assistance in preparing this story was provided by Larry Flick



Helping Hands. Joan Baez, second from right, made a rare live appearance Feb. 26 at a benefit dinner at the Biltmore Hotel in Los Angeles. The event raised more than \$75,000 for the Shelter Partnership, which seeks to develop housing and resources for the homeless in L.A. County. After her performance, Baez joined fellow guests, from left, Jeff Ayeroff, co-managing director, Virgin Records; dinner chairwoman Barbara Orbison, widow of Roy Orbison; and Jordan Harris, co-managing director, Virgin Records.

U.S. INDUSTRY PLANS TO ADOPT ISRC CD SUBCODE

(Continued from page 4)

distribution, and aiding in the fight against counterfeiting and piracy, according to Rosen.

In the future, these codes might also be used to present information such as song or artist names on a CD player's LCD display in the way that track numbers and song times are now shown. (At present, a special de-

coder is needed to read subcode data.)

In Japan, the ISRC data is designed to help broadcasters keep accurate logs so that record makers can be guaranteed the performance royalties they are entitled to under Japanese copyright law, Chiba says. However, it is not clear exactly how broadcasters will record the ISRC data.

Another reason for encoding the data is the possibility that tape-dubbing shops like the Personics chain in the U.S. will become popular in Japan.

Further down the road, the ISRC standard is aimed at preparing record companies for what the JPRA calls the "nonpackage era," in which music will be selected from a central database connected with home terminals by high-quality telephone lines or via direct-broadcast satellites.

"ISRC will be needed to keep track of who is listening to the source," says Chiba.

12-DIGIT CODE

The ISRC consists of 12 digits or

letters in the subcode section of a piece of digital software. The first two letters identify the country where the software was manufactured, the next two identify the manufacturer, while the letter that follows refers to the type of source, i.e., audio/visual or audio.

Next are two digits for the year in which the recording was made, followed by four digits manufacturers can use to identify the source. The 12th space is an optional one that can be used to further identify the program—for example, if it is a vocal performance or an instrumental work.

According to Dennis Drake, director of studio and technical operations with PolyGram in Edison, N.J., all CDs now contain data tracks, known as "PQ" codes, recorded in their subcode area. Part of the CD system, these codes are used for indexing songs and provide digital cueing information for the number of songs on an album, where they start, and their lengths. This data is necessary for CD players to access tracks.

SONY APPOINTS 2 EXECS, SHIFTS RESPONSIBILITY FOR MANUFACTURING

(Continued from page 4)

also chairman of Sony Music Entertainment.

The reason for the dual structure, a company spokesman says, is that "DADC does much more than manufacture for Sony Music." It also presses CDs for other companies and makes nonmusic products such as laserdiscs and CD-ROMs. The Sony source adds that, despite his dual role, Frische will make sure that Sony manufacturing needs do not

take precedence over third-party orders.

In a related change, William Alroth, senior VP of manufacturing, Sony Music Operations, has been named to the newly created position of senior VP, operations, reporting to Ilberman. He will oversee research and development, recording research and technology, recording operations, materials purchasing, and planning.

On the financial side, Robert M. Bowlin has been named senior VP and chief financial officer of Sony Music, and Ken Hoshikawa has been appointed senior VP of the company. The company's treasury department will report to Hoshikawa, who retains his post as senior VP of Sony USA Inc., and the finance and MIS departments will report to Bowlin, who will also be responsible for strategic planning. Bowlin was previously a partner in the New York office of Price Waterhouse, a major accounting firm.

Both of the new appointees will report directly to Schulhof. Gartenberg also reported to Schulhof and before him, to Sony Corp. president Norio Ohga.

Despite Bowlin's portfolio for strategic planning, the Sony spokesman emphasizes that Mottola and Bob Summer, president of Sony Music International, will continue to determine the direction of their divisions. Strategic planning, he says, "is what any chief financial officer has to do—not just a quarter down the road, but five or 10 years down the road—to determine what's best for the company in consultation with other senior managers."

He adds that talent-acquisition budgets will be developed within each division, presented to Schulhof, and discussed among the senior managers before they are approved.

In other changes, Paul Smith, president of Sony Music Distribution, adds warehousing to his list of duties, and Frank Calamita, senior VP, administration and resources, adds responsibility for corporate purchasing and facilities.

KEN TERRY

COKE TEAMS WITH SONY IN POP-MUSIC CROSS-PROMO

(Continued from page 4)

samplers feature 19 artists: Shawn Colvin, Rosanne Cash, C&C Music Factory, Will To Power, Celine Dion, Brenda K. Starr, Paul Young, George LaMond, Firehouse, Henry Lee Summer, Killer Dwarfs, Bonham, Tommy Conwell & the Young Rumlbers, Lisa Lisa & Cult Jam, Prefab Sprout, Daryl Braithwaite, the Darling Buds, Deacon Blue, and Darden Smith.

Among the 50 artists on the Pop Music sampler cassettes are the Cover Girls, Candyman, Peabo Bryson, and Ricky Van Shelton. While not all of the selections are set yet, a Sony Music source says they will focus on current and upcoming releases by these acts.

The 3-inch CDs, relics of a failed configuration, will be manufactured by Sony's Digital Audio Disc Corp. The format was chosen not because Sony plans to reintroduce it commercially, but because 5-inch CDs would not fit into the Coke multipacks.

The small CDs can be played on most CD equipment manufactured in the past few years. Consumers who do not have such players can call an 800 number to order a free CD-3 adapter.

Commenting on the Coke deal at a press conference held here March 5, Sony Music USA president Tommy Mottola said, "The Pop Music campaign is a very effective way for our labels to introduce and showcase many of its new artists to the public."

KEN TERRY

HANDLEMAN'S REVENUES

(Continued from page 3)

state division, which it acquired last year, and of \$1 million for its Video Treasures unit.

For the nine months that ended Jan. 31, Handleman reports a 39% drop in net income to \$20.9 million on a 1% rise in total revenues to \$562.5 million.

The company's stock closed at \$11.75 a share in New York Stock Exchange trading recently. Its price has ranged over the past year from \$8.125 to \$19.25.

REUNITED BAND MEMBERS SAY YES TO ALBUM, TOUR

(Continued from page 4)

gold certification.

In June 1989, a U.S. District Court judge in New York ruled that ABWH could refer to its Yes heritage and material in promoting its tour.

Since then, according to Arista Records senior VP Roy Lott, "various rapprochements" occurred between the two groups of onetime Yes members, who began discussing guest appearances on each others' albums.

Instead, Lott says, Arista Records agreed to pay Atco an undisclosed figure to release Kaye, Rabin, Squire, and White from their contract. Arista subsequently signed those four, who retain rights to the Yes name. (Atco retained rights to the Yes catalog, from which this summer's boxed set will be culled.)

On the touring front, manager Tony Dimitriades, who represents Kaye, Rabin, Squire, and White, and manager Brian Lane, who represents Anderson, Bruford, Wakeman, and

Howe, reached an agreement with Larry Magid of Electric Factory Concerts in Philadelphia to produce the "Yesshows" tour.

The first leg of the tour will feature Yes performing in the round, a stage design introduced by the band on its 1978 tour. The shows will feature Anderson's vocals, Howe and Rabin on guitar, Bruford and White on drums, Wakeman and Kaye on keyboards, and Squire on bass. The eight musicians will perform as a group, in solo settings, and in various musical combinations.

The tour, booked by Premier Talent, will begin with 29 announced dates in North America. The first show placed on sale, at the Spectrum in Philadelphia, sold out in less than four hours. An international tour will open May 29 in Frankfurt, Germany, and include shows in France, Italy, Greece, Yugoslavia, Hungary, Belgium, Holland, and the U.K. through the end of June.

Billboard®

FOR WEEK ENDING MARCH 16, 1991

TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ No. 1 ★ ★	
1	1	1	38	MARIAH CAREY ▲ ⁴ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
2	2	2	26	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME
3	3	3	6	STING A&M 6405 (10.98)	THE SOUL CAGES
4	6	6	49	WILSON PHILLIPS ▲ ⁴ SBK 93745 (9.98)	WILSON PHILLIPS
5	4	5	17	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
6	7	4	54	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
7	9	10	23	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
8	5	7	5	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
9	8	12	52	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
10	11	13	10	C&C MUSIC FACTORY ● COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
11	14	16	21	CHRIS ISAAK ● REPRISE 25837 (9.98)	HEART SHAPED WORLD
12	10	9	16	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
13	13	11	24	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE
14	12	8	13	THE SIMPSONS ▲ ² GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
15	15	14	16	TESLA ● GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
16	16	20	24	INXS ▲ ATLANTIC 82140 (9.98)	X
17	21	22	17	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!
18	17	17	76	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
19	25	50	26	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
20	18	15	20	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
21	19	21	16	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
22	30	39	35	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
23	24	27	26	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
24	26	26	24	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
25	22	23	50	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
26	20	18	51	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
27	23	19	25	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
28	28	33	29	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
29	47	169	3	ENIGMA CHARISMA 91642* (9.98)	MCMXC A.D.
30	31	31	7	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
31	29	29	34	POISON ▲ ³ ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
32	27	25	35	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
33	33	28	15	RALPH TRESVANT ● MCA 10116 (9.98)	RALPH TRESVANT
34	32	30	4	QUEEN HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
35	34	32	20	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
36	37	34	25	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
37	36	35	17	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
38	39	38	38	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
39	41	42	15	CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
40	43	52	23	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
41	38	36	24	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433* (9.98 EQ)	IN CONCERT
42	56	—	2	ANOTHER BAD CREATION MOTOWN 6818* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
43	35	24	7	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
44	42	37	57	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
45	40	41	15	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
46	44	48	8	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
47	45	43	28	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
48	NEW ►	1		GREAT WHITE CAPITOL 95330 (9.98)	HOOKED
49	52	53	5	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
50	46	49	50	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
51	51	40	7	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
52	48	44	27	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
53	63	101	5	DIVINYLS VIRGIN 91397* (9.98)	DIVINYLS
54	59	61	26	STEELHEART MCA 6368 (9.98)	STEELHEART

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	55	64	8	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
56	53	46	21	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
57	50	51	13	PETER GABRIEL GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
58	49	45	11	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
59	54	54	30	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
60	57	47	43	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
61	58	58	32	BLACK BOX RCA 2221 (9.98)	DREAMLAND
62	85	114	68	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	...BUT SERIOUSLY
63	61	59	17	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
64	60	57	29	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
65	67	62	16	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
66	62	66	23	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
67	64	71	38	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
68	96	128	66	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
69	106	119	3	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
70	76	85	87	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
71	66	67	5	CHICAGO REPRISE 26391* (9.98)	TWENTY 1
72	68	56	35	STEVIE B ● LMR 2307/RCA (9.98)	LOVE & EMOTION
73	70	70	32	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
74	79	82	46	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
75	71	77	21	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
76	73	75	5	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
77	89	111	4	JESUS JONES SBK 95715* (9.98)	DOUBT
78	74	69	45	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
79	78	68	25	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
80	75	73	19	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
81	69	55	18	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
82	65	63	30	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
83	77	65	17	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
84	72	60	18	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
85	102	99	9	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
86	110	131	8	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
87	98	109	4	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
88	80	87	26	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
89	86	88	19	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
90	90	92	14	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
91	107	123	27	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
92	129	160	4	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
93	99	97	19	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
94	87	81	18	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
95	92	90	35	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
96	81	78	17	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
97	103	83	5	SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)	WHEN YOU'RE A BOY
98	88	91	13	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
99	97	84	36	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
100	95	93	34	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
101	82	76	39	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
102	83	79	25	PEBBLES ● MCA 10025 (9.98)	ALWAYS
103	93	86	16	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
104	104	137	4	BOB MARLEY AND THE WAILERS TUFF GONG 422-848-278/ISLAND (9.98)	TALKIN' BLUES
105	91	100	8	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
106	94	89	51	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
107	101	80	17	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
108	123	130	34	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
109	109	98	23	ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS

Billboard® Top Pop Albums™ continued

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	108	105	9	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
111	84	72	62	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
112	119	117	22	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
113	115	106	22	MEGADETH ● CAPITOL 91935 (9.98)	RUST IN PEACE
114	114	129	24	ALIAS EMI 93908* (9.98)	ALIAS
115	112	95	5	FRONT 242 EPIC 46998 (9.98 EQ)	TYRANNY FOR YOU
116	126	126	44	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
117	125	168	3	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
118	111	94	78	MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD
119	105	96	33	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
120	116	102	14	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
121	134	—	2	DANIEL ASH BEGGAR'S BANQUET 3014*/RCA (9.98)	COMING DOWN
122	135	170	71	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."
123	142	153	25	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
124	120	125	93	BOB MARLEY AND THE WAILERS ▲ 2 TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND
125	138	124	28	ANTHRAX ● MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
126	143	147	4	HAPPY MONDAYS ELEKTRA 60986* (9.98)	PILLS, THRILLS & BELLYACHES
127	100	74	17	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
128	133	134	42	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
129	RE-ENTRY	23		THE DOORS ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS
130	113	113	29	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
131	140	148	7	THE TRASH CAN SINATRAS LONDON 828 201*/PLG (8.98)	CAKE
132	128	103	93	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME
133	121	110	21	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
134	145	173	4	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
135	130	135	5	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
136	159	188	20	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
137	117	116	23	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
138	118	104	13	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
139	132	107	88	DON HENLEY ▲ 3 GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
140	187	—	36	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98)	BACK ON THE BLOCK
141	127	118	5	TODD RUNDGREN WARNER BROS. 26478* (9.98)	2ND WIND
142	131	120	19	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
143	141	154	39	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
144	148	150	16	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
145	151	175	3	BLUES TRAVELER A&M 5308 (8.98)	BLUES TRAVELER
146	139	141	18	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
147	122	108	9	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
148	NEW ►	1		GEORGE THOROGOOD AND THE DESTROYERS EMI 92514* (9.98)	BOOGIE PEOPLE
149	172	—	2	FIREHOUSE EPIC 46186* (9.98)	FIREHOUSE
150	137	115	23	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
151	158	145	16	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
152	154	152	50	SINEAD O'CONNOR ▲ 2 ENSIGN 21759/CHRYSLIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
153	152	143	113	SOUNDTRACK ▲ 2 ATLANTIC 81933 (9.98)	BEACHES
154	155	156	77	AEROSMITH ▲ 4 GEFFEN 24254 (9.98)	PUMP
155	165	176	67	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 147
AC/DC 13, 198
Oleta Adams 40
Aerosmith 154
Alias 114
Another Bad Creation 42
Anthrax 125
Daniel Ash 121
Chet Atkins & Mark Knopfler 136
Bad Company 67
Anita Baker 95
Bell Biv DeVoe 25
Black Box 61
The Black Crowes 9
Clint Black 37, 132
Blues Traveler 145
Michael Bolton 70
Jon Bon Jovi 82
Book Of Love 193
Brand Nubian 178
Edie Brickell & New Bohemians 196
Garth Brooks 23, 78
Candyman 56
Mariah Carey 1

Carreras - Domingo - Pavarotti 41
C&C Music Factory 10
The Charlatans U.K. 80
Mark Chesnutt 175
Chicago 71
Cinderella 39
Phil Collins 17, 62
Concrete Blonde 162
Harry Connick, Jr. 22, 122
The Cure 81
Damn Yankees 26
Deee-Lite 52
Deep Purple 194
Cathy Dennis 90
Depeche Mode 157
Digital Underground 30
Celine Dion 85
Djinyvils 117
DJ Quik 117
Placido Domingo 171
The Doors 129
Drivin' N' Cryin' 105
En Vogue 116
Enigma 29

EPMD 51
Gloria Estefan 8
Faith No More 195
Father M.C. 65
Firehouse 149
The Fixx 184
Front 242 115
Kenny G 155
Peter Gabriel 57
Gang Starr 172
Gerardo 87
Debbie Gibson 188
Johnny Gill 74
Vince Gill 108
Great White 48
Guy 21
Daryl Hall John Oates 133
M.C. Hammer 6
Happy Mondays 126
Heart 183
Don Henley 139
Hi-Five 86
Susanna Hoffs 97
House Of Lords 168

Whitney Houston 5
George Howard 180
Ice Cube 58
Julio Iglesias 103
Indigo Girls 137
INXS 16
Chris Isaak 11
Freddie Jackson 107
Janet Jackson 18
Alan Jackson 106
Jane's Addiction 47
Jellyfish 146
Jesus Jones 77
Eric Johnson 100
Robert Johnson 109
Quincy Jones 140
The Judds 93
Tara Kemp 135
The Kentucky Headhunters 68
King's X 89
L.I. Cool J 24
Led Zeppelin 189
LeVert 151
Living Colour 91

FOR WEEK ENDING MARCH 16, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
156	176	158	16	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
157	124	122	50	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
158	161	178	5	DIANE SCHUUR GRP 9628 (9.98)	PURE SCHUUR
159	147	132	34	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
160	169	184	17	K.T. OSLIN ● RCA 2365* (9.98)	LOVE IN A SMALLTOWN
161	162	165	15	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
162	168	164	41	CONCRETE BLONDE I.R.S. 82037* (9.98)	BLOODLETTING
163	160	172	17	SLAUGHTER CHRYSLIS 21816* (6.98)	STICK IT LIVE
164	163	174	18	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
165	171	197	8	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98)	BACK TO HAUNT YOU
166	186	171	26	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
167	179	146	40	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
168	149	121	17	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA
169	174	187	101	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME
170	NEW ►	1		MATERIAL ISSUE MERCURY 848 155 (9.98 EQ)	INTERNATIONAL POP OVERTHROW
171	183	182	3	PLACIDO DOMINGO ANGEL 95468* (9.98)	BE MY LOVE
172	NEW ►	1		GANG STARR CHRYSLIS 21798 (9.98)	STEP IN THE ARENA
173	167	155	54	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
174	144	136	8	TOY MATINEE REPRISE 26235* (9.98)	TOY MATINEE
175	178	189	12	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
176	RE-ENTRY	11		THE REPLACEMENTS SIRE 26298*/WARNER BROS. (9.98)	ALL SHOOK DOWN
177	175	157	29	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
178	189	191	4	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
179	177	159	25	SOUNDTRACK ● WARNER BROS. 26316* (9.98)	TWIN PEAKS
180	NEW ►	1		GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
181	136	133	24	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
182	150	142	15	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
183	156	138	48	HEART ▲ 2 CAPITOL 91820 (9.98)	BRIGADE
184	NEW ►	1		THE FIXX IMPACT 10205/MCA (9.98)	INK
185	181	177	80	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/PLG (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
186	173	161	16	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE 7
187	NEW ►	1		TANGIER ATCO 91603* (9.98)	STRANDED
188	190	140	16	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
189	153	149	19	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN
190	192	—	2	STRUNZ & FARAH MESA 79023*/RHINO	PRIMAL MAGIC
191	164	112	10	SOUNDTRACK GEFFEN 24310 (10.98)	MERMAIDS
192	197	163	49	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
193	185	198	4	BOOK OF LOVE SIRE 26389*/WARNER BROS. (9.98)	CANDY CAROL
194	146	127	19	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
195	157	144	56	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
196	180	162	18	EDIE BRICKELL & NEW BOHEMIANS GEFFEN 24304 (9.98)	GHOST OF A DOG
197	193	183	42	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
198	191	190	130	AC/DC ▲ 10 ATLANTIC 16018 (6.98)	BACK IN BLACK
199	182	186	25	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
200	194	194	17	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC

Londonbeat 69
Loose Ends 161
Lynch Mob 142
Madonna 12
Mannheim Steamroller 186
Bob Marley And The Wailers 104, 124
Material Issue 170
Kathy Mattea 166
Reba McEntire 88
Bobby McFerrin 200
Roger McGuinn 46
Megadeth 113
George Michael 27
Michelle 143
Bette Midler 7
Gary Moore 99
Van Morrison 96, 128
Motley Crue 118
Nelson 32
New Kids On The Block 45, 101
Sinead O'Connor 152
O'Jays 76
Alexander O'Neal 49

ORIGINAL LONDON CAST
Phantom Of The Opera High-lights 173
Jeffrey Osborne 120
K.T. Oslin 160
Robert Palmer 144
Pebbles 102
Pet Shop Boys 164
Poison 31
Iggy Pop 159
Maxi Priest 119
Queen 34
Queensryche 19
Bonnie Raitt 169
The Rembrandts 110
The Replacements 176
The Righteous Brothers 185
The Robert Cray Band Featuring The Memphis Horns 181
David Lee Roth 43
Rude Boys 92
Run-D.M.C. 182
Todd Rundgren 141
Diane Schuur 158

Scorpions 63
Ricky Van Shelton 192
Carly Simon 150
Paul Simon 20
The Simpsons 14
Sisters Of Mercy 156
Slaughter 44, 163
Snap 167
SOUNDTRACK
Beaches 153
The Civil War 138
Dances With Wolves 98
Ghost 130
Mermaids 191
Pretty Woman 50
Twin Peaks 179
The Soup Dragons 112
Tracie Spencer 134
Steelheart 54
Stevie B 72
Sling 3
George Strait 197
Strunz & Farah 190
Styx 75

Surface 83
Keith Sweat 38
Timmy T. 55
Tangier 187
Tesla 15
George Thorogood And The Des-troyers 148
Tony! Toni! Tone! 60
Too Short 79
Toy Matinee 174
The Trash Can Sinatras 131
Traveling Wilburys 84
Randy Travis 123
Ralph Tresvant 33
Trixter 28
UB40 111
Urban Dance Squad 59
Vanilla Ice 2
VARIOUS ARTISTS
Red Hot & Blue 94
Vaughan Brothers 66
Vicious Base Featuring D.J. Magic Mike 165
Warrant 36

Nelson Entertainment Open To Bidders

Swid's Co. Says It Is Still In The Running

NEW YORK—Stephen Swid's letter of intent to acquire Nelson Entertainment Group expired March 1, opening the door for other parties to make a bid for the struggling home video and movie company.

But, in a statement acknowledging that a definitive agreement to purchase Nelson had not been made, Swid's company, SCS Communications Inc., said it was "prepared to continue to discuss the proposed acquisition of Nelson."

SCS also said, "The terms of the originally proposed deal were incompatible with the financial situa-

tion it had found through its due diligence investigation."

Swid had tentatively agreed to buy Nelson Entertainment, which is the principal operating subsidiary of Toronto-based NHI Nelson Holdings International Ltd., for \$30 million cash and \$186 million in assumed debt.

Beverly Hills, Calif.-based Nelson, in its statement, said it was "continuing discussions with Swid as well as several other parties concerning possible financing or other strategic transactions."

SELL-THRU CHALLENGES RENTAL'S TOP-DOG STATUS

(Continued from page 3)

market will remain essentially flat. Thus, the gap between sell-through and rental will widen over time.

Kagan Associates, for example, forecasts sell-through revenues of \$2.3 billion-\$2.4 billion in 1991, with rental revenues of \$2 billion.

"There's no doubt in my mind that the trend will continue in 1991 and beyond," says Orion business development VP Joe Annechino.

The analysts' forecasts run counter to the fears expressed by some sell-through-oriented retailers and rackjobbers that a lack of new, hit product at attractive price points could cause the sell-through business to sputter in 1991.

Many such accounts were disappointed, for example, when Paramount Home Video announced its plans to price "Ghost" at \$99.95, rather than at the hoped-for \$24.95 or \$19.95.

"Ghost" was considered by many sell-through-oriented retailers as the last best hope for a major release to leaven the first four months of 1991. Many sell-through retailers now feel the period is unlikely to produce sales activity comparable with that of the same time frame last year, when three major A titles were released at price points below \$25 (Billboard, Feb. 9).

"There may be a few less A titles going directly to sell-through [in 1991], but I think people overreacted" to the news, says Kagan analyst Tom Adams. "There will be enough locomotives to continue driving sell-through, starting with [Disney Home Video's] 'Jungle Book.'"

"Jungle Book" will be released May 3 at a \$24.99 list.

Adds Cambridge's Richard Kelly, "The mass merchants might not have the A titles, but they could peddle harder the \$14.95 kid stuff, or the \$19.95 National Geographic. The kid stuff will always be sell-through."

RETAIL EXPANSION

Another factor driving the sell-through market, at least from the studio perspective, is the continued expansion of the retail base.

"Revenue from sell-through comes from a lot of sources other

than traditional retail channels," Annechino says. "It may be that one segment of retail has some concerns about this year, but there are so many more venues for sell-through today that the market will grow. Supermarkets alone are growing so fast as a distribution channel [for sell-through] that that alone could account for the growth."

He notes supermarkets are not only increasing their participation in video sell-through in general, but are also using low-priced videos as promotional premiums—transactions the studios log as sales.

With the new-release sell-through business likely to be off in 1991, or at least in the first half of the year, growth in the overall sell-through business will have to come from other product categories, such as catalog and special-interest product. Analysts polled by Billboard, however, disagree over which categories will dominate.

"Because of the incredible growth of theatrical sell-through, special interest is probably a smaller percentage [of the overall business] than theatrical compared to five years ago," Adams says, adding, "It hasn't changed that much."

CATALOG SELL-THROUGH

One sign of the growing importance of the catalog sell-through business is the willingness of studios to spend more advertising dollars on catalog collections.

MCA/Universal Home Video, for example, is running flights of TV ads to promote a package of re-priced catalog titles, including "Field Of Dreams," "Parent-hood," and "Do The Right Thing."

A recent consumer survey conducted by New York-based Alexander & Associates, however, found that during the most recent holiday period, for example, consumers purchased more special-interest programming (especially exercise and music-video tapes) as a percentage of all purchases than they had the year before (see separate story, page 41).

"I think what will happen in 1991 is the nonmovie stuff will grow to a greater percentage of the sell-through pie," Cambridge's Kelly says. "That trend will increase, not decrease."

Cambridge estimates that new-release and catalog movies together now account for less than half the sell-through business.

VBG, FLAGSHIP BUYING GROUPS MULL JOINING FORCES

(Continued from page 1)

would include larger discounts for the retailers and perhaps a greater amount of co-op advertising support from the studios involved. The downside would be the considerable amount of labor and computer time that would have to be devoted to telemarketing—which is why the Phoenix-based American Video Assn., the other large buying group, gave up doing its own order solicitation.

Lucca says Flagship has the computer system in place to solicit orders directly from its own and VBG's members. (VBG, he says, is not similarly computerized.) But he stresses, "We wouldn't be doing this every day. On a major buy like [Disney's] 'Jungle Book,' it could be happen-

SKEPTICAL OF PLAN

Jim Ulsamer, VP of marketing for Baker & Taylor, says he has not heard anything about the discussions between VBG and Flagship. But he is skeptical about the idea of any buying group dealing directly with suppliers, because a studio would not wish to be responsible for collecting payments. "There's no way a Disney would want to deal directly with a lot of retailers," he says.

In addition, he says, "the margins [in distribution] are so slim that there isn't a heck of a lot to be squeezed out of that stone." But he does not rule out Baker & Taylor's participation in such a scheme. "It depends on what the terms of fulfillment are," he says. "In some cases, it might be very favorable—we just charge for the shipping and for the returns that come back... It depends on who is handling receivables and a lot of other factors."

In any case, VBG and Flagship are already planning to work together on at least one project not related to purchasing. Both already have programs in which member stores use stamp books to build customer loyalty, and they are looking into having Prairie River Marketing in Grand Rapids, Minn., administer a joint stamp-book campaign under which customers would receive stamps that can be redeemed for free rentals and premiums.

VBG and Flagship are interested in working together partly because their territories do not overlap much.

Flagship is strong in the Northeast and the West Coast, and has recently planted a new office near Fort Myers, Fla., to seed Southeastern expansion. VBG, in contrast, has most of its members in the Midwest and in scattered areas of the West Coast.

GROWTH OF SECTOR

Over the past couple of years, buying groups have been steadily gaining members. VBG has seen a 20% increase in membership over the past 12 months, and Flagship is growing by about 30 stores a month. AVA counted about 2,800 members a year ago; although no AVA executive was available to furnish a current membership figure, Baker & Taylor, AVA's exclusive distributor, says it is selling more product to the group than it was back then. Meanwhile, VBG's Engen estimates about eight to 10 new buying groups have recently popped up around the country.

Much of the growth in buying groups seems to be a reaction to the enormous impact of Blockbuster, which represents a threat to many indie retailers. Although it does not buy direct, the 1,700-store chain clearly has a lot of purchasing clout. Similarly, 600-unit West Coast Video is implementing a program to utilize the buying strength of its franchisees. And both chains can obtain co-op advertising that no small retailer could get alone.

Besides wholesale price breaks and advertising money, buying groups offer various marketing services to their members. Flagship's programs, for example, range from the stamp books, direct-mail sheets with discount coupons, and a direct-marketing program for sell-through product to the Admiral's Club, a new nationwide preferred-membership program that offers discounts at fast-food chains. Although its membership fee is relatively low, it also gets "representative's fees" from its vendors.

WHO WILL SURVIVE?

The big question for buying groups is how many can co-exist in the market. Engen, who notes "we've seen a lot of them come and go," gives the new ones "only a 50-50 chance to survive." Despite their grandiose promises, he says, "These people are going to have to prove

themselves, and as far as I'm concerned, they've got a tough nut to crack, because it's taken us years to put this thing together the right way."

Lucca also foresees a shakeout, and he thinks that is a good thing. "With the advent of all these new groups, they'll splinter the market for buying groups," he says. "Each one will have only 700 or 800 stores, and no one will have any muscle."

VARIOUS PLOYS

The new buying groups are using various ploys to break into the game. The Phoenix-based Video Alliance Group, headed by former AVA president Michael Weiss, is actively trying to woo away members of other groups by offering a free one-year membership to converts (or whatever portion of the year they have paid dues for to the other association). After that, its annual membership fee is \$395. Weiss, who hopes to sign up 1,600 members by year's end, says he has set up a national network of distributors, including Best Video, M.S. Distributing, and Star Video Entertainment.

Buying groups can also function on a regional level. For example, Independent Buyers' Service in Statesville, N.C., is an amalgamation of 30 dealers representing 58 stores.

Tom Fox, president of the group and owner of six Broadway Movies stores, says that, unlike the national buying services, "we do no combined marketing," sticking strictly to purchasing. The group charges dues of \$50 per month, plus an initial sign-up fee of \$150.

The 2-year-old group is an outgrowth of Beyond Video, a network of former Adventureland franchisees. Members can save 2%-3% on A titles and 20%-45% on B and C titles, Fox says. All purchases are through Major Video Concepts or ETD branches.

A new trade group called the Independent Video Retailers Assn., based in Palm Desert, Calif., is also offering buying services. If it gets off the ground, the trade group, charging \$400 yearly, promises to offer buying through veteran wholesale firm ZBS Distributors.

Pickwick Entering U.S. Sell-Thru Market

■ BY JEFF CLARK-MEADS

LONDON—Pickwick, the U.K.-based mid-price audio and video company, plans to enter the U.S. sell-through video market.

The company is set to license its special-interest and children's music product to Sony Music Video. Its audio output is already distributed in the U.S. by Allegro.

Pickwick chairman Ivor Schlossberg says, "We were approached by Jon Peisinger from what is now Sony Music Video. He was taken on by the company to take Sony into the sell-through video market in a big way. He decided that they wanted our catalog of special-interest and children's music."

"Initially," he adds, "Sony asked us if we wanted to get involved in a joint-venture arrangement and that's what we have agreed to do—albeit on a licensing basis."

The link with Sony is a new depart-

ture for Pickwick, which has the bulk of its trade in Europe, with a further sales base in Australia. Those established markets helped it produce a pretax profit of \$13 million in 1990, 57% up on the figure for the previous 12 months. Turnover rose by 40% to \$140.8 million.

Asked how those gains were achieved, Schlossberg replies, "By taking advantage of a unique distribution network, which enables us to market the right products at the right price to a variety of outlets which major record and video companies do not have access to. By that I mean supermarkets, airport shopping areas, and other nontraditional outlets. These are outlets which the majors do not want to or are unable to service."

He adds that by having control of its own distribution, Pickwick can react quickly to market conditions. "When things are very buoyant, we tend to concentrate more

on our higher-price videos. When things are more difficult, it's our lower-price product like our music and our children's books which do well."

He says the company has the ability to rapidly switch its marketing and promotional emphasis between its product lines. He points to two examples of that flexibility: the success of its mid-price compact discs and its "Little Mermaid" book-and-cassette package.

He argues that Pickwick's mid-price CDs (which retail for the equivalent of \$11.32, about half the price of a full-price album) were popular as Christmas gifts because the difficult economic conditions meant people could not afford full-price discs. He says his licensed and repackaged product is of sufficient quality to have the same perceived value as a full-price disc.

Erol's trims more staffers from its already-lean staff... see Inside Track

MAJOR LABELS USING COMPILATIONS TO EXPOSE DANCE-MUSIC ACTS

(Continued from page 1)

"The ongoing decline of singles sales makes it necessary to provide album support for these tracks," says Dave Costanza, director of dance music at Epic. "However, not every artist is ready to record a whole album right away. A project like this allows them time to develop and us a chance to test them out in the market."

Beyond exposing untested talent and singles, each label offers varying additional motivation for releasing dance compilations.

In the case of A&M's "Jam Harder" set, a twofold plan was in place. First, the package was intended as a home for the surprise hit single resulting from a hip-hop remix of folk singer Suzanne Vega's "Tom's Diner" by U.K. producers DNA.

"Once the song became a hit, we started to look for an outlet to release it in album form," says Mark Mazzetti, VP of A&R at A&M. "We knew that tacking it onto Vega's album was not an option since, among other things, it did not fit into the musical context of the album she already had out in the market."

Additionally, Mazzetti says he hoped that "Jam Harder" would cre-

ate a more credible presence for A&M in the club community. "This album is our way of saying that we're serious about dance music and we're going to be playing hardball in this market," he says.

Buoyed by the success of the album, which has sold an estimated 150,000 copies, A&M is planning to create a domestic logo to house its future dance-music projects.

With Arista's "Dance Now!" set, the emphasis is initially being placed on selling the album as a whole, instead of dividing it into multiple singles.

So far, only the track "Always" by Carmen Carter is planned for commercial single release. The Shawn Christopher club and radio hit "Another Sleepless Night," also included on the album, is also part of a full-length debut by the Chicago-born singer that was planned prior to this project.

George Hess, director of dance music at Arista and executive producer of the album, says that four tracks from "Dance Now!" will be available on promo-only 12-inch vinyl to club DJs and crossover radio programmers. Music videos for these songs

are also being shot for club and retail airing.

"The idea is to draw attention to the album," he says. "We want this to be viewed as something that stands tall as a complete piece."

Hess does say that any or all of these tracks could become commercial singles, depending on club reaction. Similarly, A&M is releasing promotional 12-inch singles off the "Jam Harder" set to clubs.

IT'S A BARGAIN

From a sales perspective, most of the labels are aiming at young adults who keep up with the music played in clubs—an audience not usually geared toward buying albums. Epic's Costanza sees the variety of music available and pricing as incentives to

buyers.

"Many of the remixes heard in clubs are only available on maxicassettes or CDs, which already run five or more dollars," says Costanza. "For a few more bucks, they get the song they want, plus a whole lot more music. It's a bargain for them."

However, not every label sees compilation albums as a vehicle for generating impressive sales figures. Brian Chin, director of A&R at PWL-America, hopes that his recently issued set, "Best Of '90s Dance Music Vol. 1: Hip-House Jam," will communicate the musical direction he would like to see the label move in. The album includes two new PWL signings, along with 10 of the best known hip-house singles of the past year and a half. The musical style is decidedly

different than the usual pop/hi-NRG fare offered by the label's U.K. counterpart.

"This album will not keep us in business," says Chin. "But I hope that it will indicate that this is the field we're playing in. It brings forth a picture of the kind of music we'd like to have on the label."

The future of the artists featured on dance compilations is mixed at best. Although the labels hold the option to pick up these artists for individual albums, so far only two have clinched deals. Debuts by The Overweight Pooch (A&M) and TDC (PWL-America) are near completion, while Carmen Carter and Alison Limerick are now in negotiations with Arista.

1990 WAS POLYGRAM'S MOST PROFITABLE YEAR YET

(Continued from page 3)

market share worldwide, and a dominant 23% in Europe, but last year took only 10.2% of the American market.

Levy said the goal was 12% in the U.S., but the absence of the Sting and Adams releases—budgeted at 2 million units apiece—meant that the original target became unattainable. This year, the company wants 14% of the American market.

Levy continued, "If we do achieve it this year based on major releases, I will not consider we have achieved our goal. We want to achieve that figure on a consistent basis."

Cook acknowledged that PolyGram is still not profitable in the U.S., but said he was confident it will be in the black by the end of 1991.

Levy said he believed he has assisted that process by restructuring the American operations to "better handle international repertoire." He said the removal of bottlenecks will assist all areas of product management.

Levy added that he plans to remain

CEO of PolyGram U.S. and will spend one-third of his time there. "Now we have a new team in place, I have to see how they will feature. I'm not saying that in three years I will not appoint somebody CEO. I might. I tend to appoint people from inside, so this is a great opportunity for people to show what they can do."

OTHER THOUGHTS

The PolyGram chief made a number of other comments:

- On the future of A&M and Island, "I have no problem in guaranteeing they will remain separate entities. I've said before that if they are brought in-house, I will not be here to see it. The essence of buying these companies was to keep them creative."

- On speculation that PolyGram U.K. chairman Maurice Oberstein will leave this spring to take up the fulltime chairmanship of the British Phonographic Industry, "Obie is still there. He hasn't gone anywhere."

TEXAS RECORD-LABELING BILL

(Continued from page 1)

Rep. Al Edwards, a Republican from the 146th District, which includes Houston, introduced the bill Feb. 27. It will be scheduled for a hearing, probably this spring, in the Criminal Jurisprudence Committee.

FOCUS ON RECORD COMPANIES

Edwards told Billboard, "We have to do something about these kinds of lyrics, and, yes, I want to focus on the record companies. It's a disgrace." Asked about the upcoming hearing, he said, "We expect opposition, but we'll expect to get some mothers to come down and testify."

This is the first time a labeling bill has been introduced in Texas; last year, similar bills were introduced in at least 12 states.

Texas and New York are the only two states so far this year to put forward mandated labeling bills, although lawmakers in Louisiana have pledged to reintroduce a bill that would have become law last year except for a governor's veto. There is also a still-dormant "carry-over" bill in New Jersey, which is in a 1990-91 Assembly session.

The New York bill was introduced Jan. 23 by freshman Republican Sen. Joseph Holland. It does not apply to any album already carrying the RIAA voluntary sticker. The New

Jersey bill was introduced last May by Republican Sen. Gerald Cardinale.

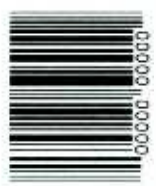
The "harmful lyrics" spelled out in the Edwards bill in Texas include those that have as their basic theme "the advocacy of sexual assault, bestiality, sadomasochism, prostitution, homicide, sexual intercourse, unlawful ritualistic acts, suicide, the illegal use of alcohol, the use of a controlled substance or the commission of a crime against a person or property because of a person's sex, race, ethnic origin, religion or national origin."

Violators under the section forbidding the sale of unlabeled recordings would be subject to a civil penalty of \$3,000 for each recording sold without a label, plus injunctive relief authority "to prevent future violations."

Violators of the section forbidding a recording—labeled or not—to be sold if minors are permitted in the store would be subject to a misdemeanor fine of not more than \$1,000 and/or a jail term of not more than 180 days.

The RIAA, after last year's tumultuous state-by-state battles over labeling, has in place a more organized networking and lobbying coalition to fight state labeling bills (Billboard, Jan. 5).

Over The Counter



by Geoff Mayfield

A weekly look behind the Billboard album charts.

TOPSIDERS: The top 10 on the Top Pop Albums chart, like last week, is particularly competitive, with five of those titles retaining their bullets. The surge from No. 9 to No. 7 by **Bette Midler**, who is between singles, can be traced to momentum ignited by the Feb. 20 Grammys telecast. With gains at such accounts as **Trans World Music Corp.**, **Target**, **Strawberries**, **Turtle's**, **Wee Three**, **Kemp Mill Music**, and **Rose Records**, Midler's climb pushed the **Black Crowes** back one space to No. 9, although the Georgia rockers scored more than enough points to retain their bullet. . . . A big burst of retail points, and growth at the rackjobbers, pulls **C&C Music Factory** into the top 10.

GRAMMY IMPACT, TAKE TWO: As shown by Midler, the Top Pop Albums chart is again spiced with moves that can be attributed to Grammy exposure. **Mariah Carey**, for example, strengthens her hold on No. 1, while **Wilson Phillips** leaps two spaces to No. 4. . . . Two Grammy-show stars, **Phil Collins** and **Harry Connick Jr.**, each have a pair of albums that make big moves, although Connick's "Music From 'When Harry Met Sally . . .'" also benefits from that movie's run on cable.

TUBE TALK: Other Grammy movers on the pop list include **Garth Brooks** (24-23), **Kentucky Headhunters** (96-68), **Michael Bolton** (76-70), **Living Colour** (107-91), the **Judds** (99-93), **Chet Atkins & Mark Knopfler** (159-136), and **Quincy Jones** (No. 187-140). . . . On the Top Classical Albums chart, the Grammy-winning "Ives: Symphony No. 2," by the **New York Philharmonic** with the late **Leonard Bernstein**, rebounds five spots to No. 11. . . . The singing stint as Grammy presenters by **En Vogue** (126-116) was just one of a slew of TV appearances that helped reinvigorate "Born To Sing" . . . Bolton's jump, and the turnaround scored by **Celine Dion** (102-85), may have been aided by the twice-aired "Voices That Care" special on Fox.

MORE TUBE TALK: Yes, MTV has certainly changed since those early days when the cable channel turned the likes of **Duran Duran**, **Eurythmics**, and **Quarterflash** into household words. But, does it still sell albums? You bet. As proof, we submit **Queensryche** (25-19), **Steelheart** (59-54), **Happy Mondays** (145-126), and the re-entry by the **Replacements** (No. 176), all beneficiaries of MTV play.

FROM THE SILVER SCREEN comes the latest comeback by the **Doors**, whose double-set "The Best Of The Doors" re-enters the Top Pop Albums chart at No. 129 after Oliver Stone's movie, "The Doors," rakes in a zesty \$9.1 million on just 800 screens in its first three days. The action so far is all retail, but racks expect sales and are ordering big, too. This sets the stage for a big debut next week by the movie's soundtrack on Elektra.

"I have to consider the worldwide organization of PolyGram. I don't think I'm pleased with the way we are organized right now. In view of the size of our operation, we have a very small team running it—certainly it's too small a team."

"I don't have so many quality players that I can afford to lose one. Obie is one of the quality players and he's the last person I would like to see leave PolyGram."

- On the prospects of Janet Jackson's rumored departure from A&M, "It's still open, but I will not go into a bidding situation. I've never done it and I'm not going to get into it now."

To put PolyGram's figures in context, Cook revealed the company's estimates of the worldwide recorded-music market in 1990. Total unit shipments grew by 5.5% to 2.2 billion, he said. CDs accounted for 815 million units, which exceeds a PolyGram projection 12 months ago of about 785 million. Cassettes were said to be flat at 1.04 billion units, while the vinyl LP slid to 250 million. Singles comprise the rest of the total.

As a Netherlands-based company, PolyGram reports its financial results in guilders. The figures used here take the conversion rate as 1.69 guilders to the dollar.

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MICHAEL MANRING

DRASTIC MEASURES

Produced by Steve Rodby

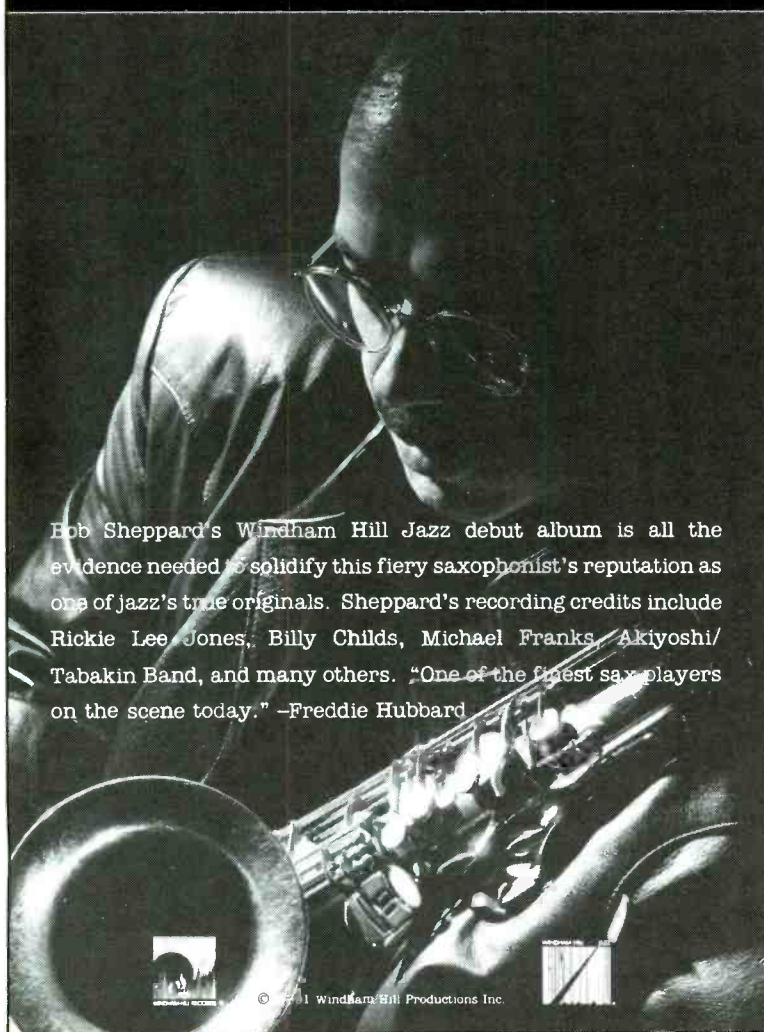
If you thought you pretty much knew what a bass guitar could do, close your eyes and listen to Michael Manring. And think again. Fresh from his second tour of Japan, Manring's music is already a staple at NAC, Adult Alternative, and Jazz radio. And his drastic solo technique will be showcased in numerous, upcoming national magazine features.



BOB SHEPPARD

Tell Tale Signs

Produced by Walter Becker



Bob Sheppard's Windham Hill Jazz debut album is all the evidence needed to solidify this fiery saxophonist's reputation as one of jazz's true originals. Sheppard's recording credits include Rickie Lee Jones, Billy Childs, Michael Franks, Akiyoshi/Tabakin Band, and many others. "One of the finest sax players on the scene today." —Freddie Hubbard

INSIDE TRACK



Edited by Irv Lichtman

REUNION: As a U.S. independent label offshoot of **British Decca** from 1947 to the end of the '70s, **London Records** made an enormous impact in both the pop and classical markets, from **Mantovani** to the **Rolling Stones** to **Leopold Stokowski**. With a high regard for sound, its **FRR** and **phase 4** recording techniques were the hallmarks of hi-fi and stereo at their best. London's independent status ended with its acquisition by **PolyGram** in 1979, but, remarkably, it remained an indie entity of sorts until all the books were closed a few years ago (London is now a separate classical and pop name at PolyGram). **Gene Friedman**, whose **Manhattan Advertising** handled the company's ads from its inception, hosted a reunion party March 3 in New York, with an impressive turnout of 65 or so former London staffers. The executive spotlight was on 88-year-old **T.B. Toller-Bond**, the man British Decca chairman **Sir Edward Lewis** picked to run the operation. Still dapper and witty, "T.B.," as he was addressed by his staff, made a short speech, declaring at the start, "I believe I've seen all you guys somewhere else before." T.B. meant ladies, too, for many were on hand, including **Vivienne Argis**, his secretary over a 34-year period.

THE SEARCH IS OVER: After reviewing candidates for several months, **MTV** is set to name **Matt Farber** as its new VP of programming. Formerly PD at Washington, D.C.'s top 40 **WAVA**, Farber was most recently director of planning/special projects for **Arista Records**. Farber, who starts March 25, replaces **Tom Hunter**, who has moved over to MTV's international department.

AND THEN SOME: Last week's Track item about the **Denon** purchase of the **Savoy** jazz catalog may have left the impression that its only previous association in jazz was a distribution deal with **Sonny Lester's** label. The company actually has had a number of its own jazz releases through the years, including acts with new products such as **Bo Berg**, **Stephane Grappelli**, **Jon Hendricks**, **Kenia**, **Steve Laury**, and **Jennifer Robin**.

MORE CUTS: By March 4 there were 40 fewer employees at the already-skeleton-staffed Springfield, Va., headquarters of **Erol's Inc.**, the kingpin mid-Atlantic video chain. Erol's is in the process of being acquired by **Blockbuster Entertainment**. However, the housecleaning, according to Blockbuster's **Bob Guerin**, was not connected to the ongoing merger, but to streamlining operations at Erol's, which employed more than 700 headquarters staffers in the mid-'80s and now has 160. The employees, according to Guerin, had received 30-day notices last month from Erol's brass. The chain has also abruptly canceled its recent return-at-any-location policy, which was ineffective, according to Guerin.

INDUSTRY ADVISER: **Neil Turkewitz**, the associate general counsel of the **Recording Industry Assn. of America**, was invited by the U.S. to act as an expert adviser to the U.S. negotiating team that met with Thai government officials March 5 in Santa Monica. These negotiations are in line with the filing of the Section 301 trade complaint against the Thai government for its allegedly inadequate protection of U.S. intellectual property. His role was to help the U.S. negotiating team formulate responses to the Thai position.

RETIREMENTS: At least two more longstanding major executives at **Sony Music Entertainment**, incorporating the **CBS Records** operations, have officially retired. The execs are **Seymour Gartenberg**, executive VP of SME, and **Walter Dean**, executive VP of **Sony Music Operations U.S.**, both of whom had been associated with Sony and its predecessor companies, for 35 years. Gartenberg will continue on a consulting basis for the next two years. At the end of 1990, **Bob Altshuler**, a senior VP in communications, formally ended a 26-year career at the company, although he, too, continues to consult. (For details on new Sony executives, see page 4.)

ADD BMI's European representative, **Bob Musel**, as an attendee at all 25 of the **MIDEM** gatherings in Cannes. That makes eight who've attended them all—

see the Feb. 23 edition of Inside Track for the others.

AFTER SPENDING MORE than three years in federal prison after his conviction in a drug case, **Paco**, a popular DJ on New York's **WKTU**, may be back on the radio scene soon. He has an appointment with the parole board in April, and Track is told that he's optimistic he'll be released the following month.

CLEARING ALPHABET SOUP: The New York Chapter of **NARAS**, the recording academy, hosts a seminar on "CDs From A-Z" March 18 at the Lonestar Cafe from 6 to 8 p.m. Moderated by **Harry Hirsch**, panelists are **Bob Ludwig**, **Ric Sherman**, and **Hal Wilson**. RSVP to 212-245-5440 for free admission.

FROM LOU'S ZOO: Members of **Rhythm Tribe**, whose "Sol Moderno" album will be the first release from **Zoo Entertainment**, were feted by label chief **Lou Maglia** Feb. 26 at the China Club in L.A. The band members, themselves vets of the L.A. club scene, were joined by guests including **David Bowie**, **Billy Idol**, **Slash** and **Duff McKagan** of **Guns N' Roses**, **Marianne Faithfull**, **Eric Idle**, and film maker **Terry Gilliam**. The band's first single, "Gotta See Your Eyes," is set for release Monday (11).

SOURCES CONFIRM that manager **Phil Carson** will head a new U.S.-based label operation for Japanese electronics giant **JVC**. No details are firm as yet, but the label will be a subsidiary of **JVC Musical Industries**, and the company expects to make a formal announcement later this month. As a manager, Carson has handled **Robert Plant**, **Jimmy Page**, the **Firm**, **Bonham**, and **Motorhead** and co-managed **Yes** and **Bad Company**. A member of Carson's staff says he will divest himself of his management clients.

GOING DIRECT: **THORN-EMI Plc.**, the London-based parent of **Capitol-EMI Music Inc.** and **EMI Music Publishing**, has begun to offer its stock directly to U.S. investors. The company's American Depositary Receipts will trade over the counter here. The company says this move is part of its "strategy of broadening its investor base by improving its access to international capital markets." At press time, shares were quoted at 7.55 British pounds each, which is more than \$14 a share at \$1.90 to the pound. **Morgan Guaranty Trust** in New York is the depositary for the new shares.

LONDON BEAT: **Jeff Young** is leaving **A&M Records U.K.**, where he is A&R chief, to take a similar post at **MCA Records** there... The **British Assn. of Record Dealers** is moving to a new level of professional maturity in bringing in its first secretary general, who also happens to be the 3-year-old group's first full-time staffer. He's **Bob Lewis**, currently sales director with reissues label **Old Gold**... **Midge Ure** (of **Band Aid** and **Ultravox** fame) is said to be a new signing at **BMG Int'l**, although his exact label home is still TBA. Since Ure was previously at **Chrysalis**, could he end up on **Terry Ellis'** **BMG-backed Imago** imprint?

MOVING UP: **Dick Meixner**, managing director of **Denon**, was named to the company's board of directors during the February board meeting of **Nippon Columbia**. He will retain his post as managing director.

TOT ROCK: Beginning July 1, **Nickelodeon** will launch "Nick Jr. Rocks!," an expandable segment of music-video programming designed for 2-to-6-year-olds. In addition to airing videos made by children's artists, the channel expects mainstream artists to make original music clips geared toward tots for the program. "Nick Jr. Rocks!" will be executive-produced by actress **Shelley Duvall**, creator of the award-winning anthology series "Faerie Tale Theatre" and "Shelley Duvall's Tall Tales And Legends."

TALMADGE TRAVELS: **Randy Talmadge**, until recently VP of publishing at **Warner/Elektra/Asylum** in Nashville, has accepted a vice presidency of A&R at **RCA Records'** Music City division.

FLYING OUT OF TREE: **Buddy Killen**, president of **Tree International** since 1975, has left the music publishing company. Officials of **Sony Music Publishing**, Tree's parent, agreed to release him from the remainder of his five-year management contract. Killen says, "This is definitely a friendly parting. I just have other mountains I want to climb." One of those mountains, Track hears, is a new music publishing setup.

February A Rosy Month For Henley, Poison Certifications Also Have Simpsons Singing For Joy

■ BY PAUL GREIN

LOS ANGELES—Don Henley received his first triple-platinum album since leaving the Eagles; Poison landed its third consecutive triple-platinum album; and "The Simpsons Sing The Blues" was certified gold, platinum, and double-platinum simultaneously.

Those were among the highlights of the February certifications announced by the Recording Industry Assn. of America.

Henley's "The End Of The Innocence" hit the 3-million plateau Feb. 22. The Geffen artist has been on an upward sales trajectory throughout his solo career. Henley's 1982 solo debut, "I Can't Stand Still," went gold; his 1984 follow-up, "Building The Perfect Beast," went double-platinum.

Poison's "Flesh And Blood" topped the 3-million sales level Feb. 15. The group's 1986 album, "Look What The Cat Dragged In," also sold 3 million copies in the U.S.; its 1988 follow-up, "Open Up And Say ... Ahh!," hit 4 million.

Also in February, "Mariah Carey" reached the 4-million plateau and spawned its third gold single, "Somebody."

Depeche Mode landed both a platinum album, "Music For The Masses," and a gold album, "101."

Violent Femmes' eponymous debut album went platinum eight years after its release on Slash.

Madonna's No. 1 single, "Justify My Love," went gold and platinum simultaneously. It's Madonna's third platinum single, following "Like A Prayer" and "Vogue."

Janet Jackson landed her 10th gold single with "Love Will Never Do (Without You)." This puts her in a tie with the Carpenters for the most gold singles by any act in A&M Records history. It should be noted, however, that the Carpenters achieved the feat when a gold single still represented sales of 1 million copies. The requirement was halved three years ago.

Here's the complete list of February certifications.

MULTIPLATINUM ALBUMS

Phil Collins, "No Jacket Required," Atlantic, 7 million.

AC/DC, "Highway To Hell," Atlantic, 4 million.

"Mariah Carey," Columbia, 4 million.

Don Henley, "The End Of The Innocence," Geffen, 3 million.

Poison, "Flesh And Blood," Enigma/Capitol, 3 million.

"Johnny Gill," Motown, 2 million.
"The Simpsons Sing The Blues," Geffen, 2 million.

PLATINUM ALBUMS

Metallica, "Kill 'Em All," Elektra, its fifth.
Cinderella, "Heartbreak Station," Mercury, its third.

Depeche Mode, "Music For The Masses," Sire, its second.

"The Simpsons Sing The Blues," Geffen, its first.

"Violent Femmes," Slash, their first.

GOLD ALBUMS

Depeche Mode, "101," Sire/Warner Bros., its seventh.

K.T. Oslin, "Love In A Small Town," RCA, her third.

"The Boys," Motown, their second.

Ice Cube, "Kill At Will," Priority, his second.

Kathy Mattea, "Collection Of Hits," Mercury, her second.

C&C Music Factory, "Gonna Make You Sweat," Columbia, its first.

Chris Isaak, "Heart Shaped World," Reprise, his first.

"The Simpsons Sing The Blues," Geffen, their first.

PLATINUM SINGLES

Madonna, "Justify My Love," Sire/Warner Bros.

GOLD SINGLES

Janet Jackson, "Love Will Never Do (Without You)," A&M, her 10th.

Madonna, "Justify My Love," Sire/Warner Bros., her ninth.

Mariah Carey, "Someday," Columbia, her third.

After 7, "Can't Stop," Virgin, its second.

Rykodisc Conquers Hannibal Catalog

■ BY DAVE DiMARTINO

LOS ANGELES—Indie label Rykodisc has acquired the master rights to the recordings of London-based Hannibal Records, a move that will bolster the eclectic label's presence here and abroad and add nearly 75 titles to its repertoire.

Additionally, former Hannibal chief Joe Boyd has become managing director of Rykodisc's European operation and will oversee European distribution. He will be based in Hannibal's former offices.

The deal—terms of which were undisclosed—gives Rykodisc a healthy injection of world music by artists from such diverse regions as Africa, Cuba, Bulgaria, the Ba-

hamas, and Hungary, as well as the U.S. and U.K.

Among the artists Hannibal has recorded since its early-'80s inception are Richard and Linda Thompson, Dagmar Krause, Defunkt, Trio Bulgarka, Kanda Bongo Man, and Songhai.

The deal also gives Rykodisc access to the large volume of material—most of it produced by Boyd—that Hannibal has licensed from other labels, by such artists as Fairport Convention, Nick Drake, Sandy Denny, Fotheringay, the Incredible String Band, Geoff & Maria Muldaur, and Kate & Anna McGarrigle.

Rykodisc president Don Rose says the deal offered his label three major attractions. "It's a great fit," he says, "and Joe Boyd is a great talent, so that's a second plus. And the third thing is that there's a distribution network in Europe with a London headquarters."

Previously, says Rose, Rykodisc had done some one-off licensing on its more auspicious titles in Europe, but now, via the new deal,

the "great portion" of its varied catalog will be available there.

"There's a lot of synergy there," says Rose, "because that office and distribution network can fold the Rykodisc titles into it and basically double its catalog in the same way that we can fold Hannibal into our domestic distribution—and not really double our catalog, but increase it by half again, probably."

Rose says the company is targeting April 1 to relaunch the Hannibal catalog here through Rykodisc. The two companies will maintain their individual release schedules during the next six months, he adds, and Hannibal will continue to exist as a label imprint.

Eventually, however, Rose says he would like to establish separate characters for each label "so that one might expect certain kinds of releases from Hannibal and certain kinds of releases from Rykodisc. It won't be easy, and in the end we may just give up. But for the time being, we're content just to let each roll on with its own label identity."

DOVE AWARDS

(Continued from page 6)

Carvin Winans, Teddy Riley, Bernard Bell; "Where There Is Faith," Billy Simon; "Who Will Be Jesus," Bruce Carroll, C. Aaron Wilburn.

Songwriter of the year: Bruce Carroll, Steven Curtis Chapman, Wayne Kirkpatrick, Michael W. Smith, Wayne Watson.

Male vocalist of the year: Steven Curtis Chapman, Steve Green, Michael W. Smith, Wayne Watson, BeBe Winans.

Female vocalist of the year: Margaret Becker, Kim Hill, Babbie Mason, Twila Paris, Sandi Patti.

Group of the year: 4 Him, First Call, Petra, Take 6, BeBe & CeCe Winans.

Artist of the year: Carman, Steven Curtis Chapman, Steve Green, Sandi Patti, Michael W. Smith.

New artist of the year: 4 Him, Wes King, Donna McElroy, Julie Miller, Mom & Pop Winans.

Yet to be announced are the album-of-the-year nominees.

EDWARD MORRIS

Saddam Single Scores Direct Hit In Spain

MADRID, Spain—An English singer/dancer, KLJ, has notched up what is believed to be the first anti-Saddam Hussein pop hit. His rap single "Saddam"—as the Iraqi leader's name is spelled in Spain—is No. 6 on the Feb. 18 chart here.

KLJ, whose real name is John Michael Aboro, lives in Barcelona, where he recorded the single with Max Music about a month before the Gulf war broke out.

Part of the lyrics read, "Saddam is crazy and Bush is a gangster/ Now the world turns faster/ Nobody is good, nobody is bad/ Everybody

wants more than they can have/ The motive is oil/ And if you touch it, it will destroy you/ Saddam is surrounded/ There is no escape/ He knows he's sunk/ The guy is not so big."

Max Music director Ricardo Gomez says, "We specialize in studio records using rhythm boxes and so on. The sound is considered excellent for discos. Although it's anti-Saddam, it's basically a peace song. Its success is partly because of its topicality, and partly because it sounds great."

HOWELL LLEWELLYN

DCC Gets Rights To Offer 'King Biscuit' In CD Sets

■ BY DEBORAH RUSSELL

LOS ANGELES—DCC Compact Classics of Northridge, Calif., has acquired the rights to DIR Broadcasting's King Biscuit Flour Hour tapes and plans to release at least six packages in CD and cassette configurations as soon as June, says DCC president Marshall Blonstein.

King Biscuit, the popular live concert series, was first broadcast in 1973 and is currently syndicated by New York-based DIR. Bootlegs of the radio broadcasts reportedly go for between \$125 and \$200 in U.S. and European markets.

"It's a gold mine, it's a great find," Blonstein says. "We're now sifting through the catalog and listening to the tapes to decide which ones we want to get involved with. What we've heard so far is excellent."

Within two weeks, Blonstein expects to determine which full concerts or compilation packages will be scheduled for June release, at which time DCC will approach the various labels for legal clearance regarding artists under current recording contracts. Blonstein expects the la-

bels to embrace the DCC/King Biscuit option with enthusiasm.

"The [artist's] label gets an advance and a royalty, so even though they don't own the tapes, they'll be profiting from the release," Blonstein says. "Some artists' finest performances have been live on King Biscuit. It's a slice of history."

Blonstein says it is still too early to project a suggested list price. The length of each release is contingent upon whether it contains a compilation of performances or a single live concert, Blonstein says.

DCC is the third indie in recent months to acquire the rights to previously-broadcast music programming. Dutch East India Trading Inc., based in Rockville Centre, N.Y., is in the midst of releasing the "Peel Sessions," a series of BBC recordings licensed from the U.K.'s Strange Fruit label (Billboard, Jan. 12). And newly formed, L.A.-based Blue Plate Music is following the compilation route with its "Best Of Mountain Stage" series, a collection of live tracks first broadcast on West Virginia Public Radio's "Mountain Stage" program (see Grass Route, page 55).

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Deborah Goldman, Bill Berger



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Valerie Simpson, Michael Bolton,
Kenny G, Pebbles, M.C. Hammer,
Nick Ashford, Jeffrey Osborne



Ann Curless (Exposé), Rick Bisceglia, Mimi Bisceglia, Simon Climie



Stephen Weiss, Donna Karan, Davis



Michael Klenfner, Don Jenner, Davis, Charles Koppelman



Nick Ashford, Valerie Simpson,
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