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Capitol Records
Adding Stories In '91...



With numerous awards including two gold albums and her recent Grammy for best country female vocal performance, Kathy Mattea is now achieving the recognition her talent deserves. Her new album, "Time Passes By," features the title cut, her current single.

Sony Distrib: No Exporting Allowed Threatens To Cut Off One-Stops' Shipments

BY ED CHRISTMAN
and ADAM WHITE

NEW YORK—In a move that could presage similar action by other major U.S. manufacturers, Sony Music Distribution has sent letters to an undetermined number of one-stop accounts threatening to cut off product shipments to those exporting merchandise out of the country.

Three other majors, WEA Corp., Uni Distribution Corp., and PolyGram Group Distribution, say they share Sony's concern on the issue, although only PGD has taken any action. BMG Distribution Corp. and CEMA officials were unavailable at press time.

The dollar's weakness relative to other currencies has accelerated the

volume of exports bound for Europe, allowing American exporters to undersell the international arms of the majors (Billboard, March 9).

Jim Caparro, senior VP of PGD, says his company sent letters out several months ago, stating that the company "will not sell any order to a customer if we know it's going over-

seas." In fact, he adds, the company has already cut off accounts violating the policy, though he declines to name them. One-stop sources, however, say they are unaware of PGD's earlier actions.

Henry Droz, president of WEA Corp., says, "We haven't gone yet to" (Continued on page 85)

VSDA Adopts Video Ad Plan Costing 25¢ Per Rental Unit

BY JIM McCULLAUGH

LOS ANGELES—The Video Software Dealers Assn. has developed a funding mechanism for a generic ad campaign that apparently has the support of the major studios. The trade group hopes to raise a minimum of \$9 million-\$12 million for the campaign's first year.

The Home Video Awareness Campaign, which is set to launch next January, will include TV advertising and in-store merchandising support. Details of the funding plan for the campaign were outlined by VSDA president Jack Messer at a March 12 press conference at the Century Plaza Hotel here.

Under the plan, sponsoring software suppliers can link contributions to all of their releases or they can participate on a title-by-title basis.

In the first scenario, the sponsoring company would make a contribution on all of its video releases in the amount of 25 cents per unit shipped for each \$60-and-over title, typically a rental cassette, or 2.5 cents per unit for each under-\$60 suggested list title, typically a sell-through title. In the second scenario, suppliers would

contribute under the same terms on a title-by-title basis.

Messer said he expects all major software suppliers to contribute to some degree.

Participating suppliers, in turn, are granted a license to use the corresponding Home Video Awareness (Continued on page 83)

New State Bills On Lyric Content Throw The Trade A Curve

BY PAUL VERNA

NEW YORK—They're back. Like sequels to a blockbuster movie, bills seeking to regulate artistic expression are coming to state legislatures near you. And this time, they're broader, more sophisticated, and potentially more destructive to the industry than their predecessors.

Michael Cover, director of state relations at the Recording Industry Assn. of America, says, "The activity we're seeing this year differs greatly from what we were seeing last year at this time. Last year, we simply had lyrics-stickering bills." (Continued on page 84)

Finally! Top 40 PDs Get Some Up-Tempo Pop

BY CRAIG ROSEN
and SEAN ROSS

LOS ANGELES—Top 40 PDs, who have been crying out for more up-tempo pop records for months, are finally getting their wish. But whether they are ready to change the texture of their format will take several weeks to become apparent.

For the first time in recent memory, PDs have more than a few records that are neither dance, ballads, nor heavy metal to choose from. Those songs range from Amy Grant's "Baby Baby" and Roxette's "Joyride" to the Divinyls' "I Touch Myself" and the Rembrandts' "Just The Way It Is Baby."

So while up-tempo pop records like Billy Idol's "Cradle Of Love" and (Continued on page 78)

DeLellis to move west as Fox cuts video staff... see page 83

Janet Jackson Flies To Virgin In Historic Pact

This story was prepared by Ken Terry, Larry Flick, and Janine McAdams.

NEW YORK—After months of speculation and a fierce bidding war, Janet Jackson has left A&M Records to ink a recording contract with Virgin.

Although the specifics of the deal are confidential, industry sources estimate its value at \$32 million-\$35 million, including \$17 million upfront and \$6 million per album for three titles. That is believed to be the most lucrative recording contract in history, although it may soon be eclipsed by Michael Jackson's upcoming deal with Sony.

Additionally, Janet Jackson's contract is said to include \$10 million for the artist in the event that Virgin is sold. The most likely scenario, says one source, is that (Continued on page 84)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ ONE MORE TRY	(QUALITY)
TIMMY T.	
TOP POP ALBUMS	
★ MARIAH CAREY	(COLUMBIA)
MARIAH CAREY	
HOT R&B SINGLES	
★ I LIKE THE WAY (THE KISSING GAME)	(JIVE/RCA)
HI-FIVE	
TOP R&B ALBUMS	
★ BUSINESS AS USUAL	(RAL/COLUMBIA)
EPMD	
HOT COUNTRY SINGLES	
★ LOVING BLIND	(RCA)
CLINT BLACK	
TOP COUNTRY ALBUMS	
★ NO FENCES	(CAPITOL)
GARTH BROOKS	
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ FLATLINERS	(RCA/COLUMBIA PICTURES HOME VIDEO)

FISHBONE "THE REALITY OF MY SURROUNDINGS" IN-STORE APRIL 23 SUNLESS SATURDAY LEAD TRACK AND VIDEO



THIS IS AN AD ABOUT STORIES.

Poison, Heart and Bonnie Raitt, it's our developing artists that create our framework.



Listen in 1991 as we begin to construct our future and break new

expanded their alternative base and ascended to a new level.



With two Top 5 AOR tracks and the gold album **AH VIA MUSICOM,**

MAKE THE DIFFERENCE with her rich voice and the message of her crossover hit "This House." But while these artists lay the groundwork for the future, we

captures the energy and excitement of the '90s dance boom.

KYM MAZELLE

is bringing the London house scene to its knees with her four-octave

his own with a debut album, a #1 NAC and Top 10 AC track.



The view from the street looks incredible as we continue our upward climb with **AT YOUR**

Bust It Productions have helped Capitol *Hammer* out the shape of things to come by assembling a roster of artists that are destined to strengthen our structure.

ONE C

album. **SPECIAL GENERATION** TAKE IT TO THE FLOOR with their new single "Spark Of Love." And the vocal punch

reinforcement, and we've imported some artists to give us an additional foothold. With three gold and platinum-plus albums, **THE BOX** break out of Canada and

Record Mirror raving "For songwriting craft...Horse have few peers."



But friends are many for the talented **PHIL PERRY,** who

THE HEART OF THE MAN. With a new release, **MANTRONIX** has everyone moving at the clubs and radio with "Step To Me (Do Me)" from

DREAM, a 5-piece band that blends the styles of rock, funk, soul and folk for a unique, accessible sound. And putting the final touches on their self-titled debut,



These are just a few of the stories we'll be creating as we ascend to new heights in '91. For Capitol, the sky's the limit.

CAPITOL RECORDS. BUILDING

And Capitol Records' commitment to nurturing new talent and building careers. While a sturdy foundation has been set this past year by multi-platinum artists such as M.C. Hammer,

ground in a variety of musical formats. With the 4AD/Capitol album **HEAVEN OR LAS VEGAS, COCTEAU TWINS** have

ERIC JOHNSON has become an instrumental part of rock radio. Fifteen-year-old **TRACIE SPENCER** continues to

continue to take artist development to new heights.



The movement becomes non-stop as **ADEVA** and her explosive self-titled debut

ocal range and **BRILLIANT!** debut album. After playing with Tom Scott, U2, Jeff Lorber, Richard Marx and many more, saxman **DAVE KOZ** steps out on

OWN RISK from rapper **KING TEE** and the M.C. Ren-produced **TO HELL & BLACK** from **C.P.O.**



CAUSE ONE EFFECT, just off tour with M.C. Hammer, are preparing to **DROP THE AXXE** with a third single from their debut

f **B ANGIE B** and her self-titled **Bust It** debut is currently knocking out urban radio. But no structure is complete without



nto AOR radio with their U.S. debut album **THE PLEASURE AND THE PAIN.** And Europe has already embraced Scottish band **HORSE** with

arted out his career singing backup for everyone from Barbra Streisand and Quincy Jones to George Duke and Madonna. Some even lend a hand on his debut album

THE INCREDIBLE SOUND MACHINE. Currently building an alternative base is the vision of **MAGGIE'S**



SCHOOL OF FISH are helping to mold new music with their first single, video and out-of-the box alternative hit "3 Strange Days."



FROM THE GROUND UP.

KATHY MATTEA

T I M E P A S S E S B Y



1991 GRAMMY AWARD
BEST COUNTRY FEMALE
VOCAL PERFORMANCE -
"WHERE'VE YOU BEEN"

1991 GRAMMY AWARD
BEST COUNTRY SONG -
"WHERE'VE YOU BEEN"
(AWARDED TO SONGWRITER)

1990 CMA/Female Vocalist of the Year

1990 CMA/Song of the Year
"Where've You Been"
Awarded to songwriter

1990 Radio & Records Country
Readers Poll/Best Female Vocalist

1989 ACM/Song of the Year
"Where've You Been"
Awarded to songwriter and artist

1989 ACM/Top Female Vocalist
1989 CMA/Female Vocalist of the Year

1988 CMA/Single of the Year
"Eighteen Wheels & A Dozen Roses"

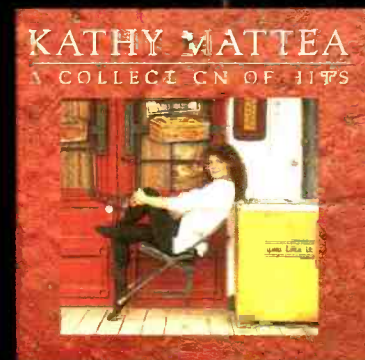
1988 ACM/Single of the Year
"Eighteen Wheels & A Dozen Roses"

1988 ACM/Song of the Year
"Eighteen Wheels & A Dozen Roses"

1991 "A COLLECTION OF HITS"
RIAA CERTIFIED - GOLD

1990 "WILLOW IN THE WIND"
RIAA CERTIFIED - GOLD

"A COLLECTION OF HITS" FEATURING
THE GRAMMY AWARD WINNING
COUNTRY SONG OF THE YEAR
"WHERE'VE YOU BEEN"
AND HER GOLD ALBUM
"WILLOW IN THE WIND"



IN-STORE 3/19
KATHY MATTEA'S NEW
ALBUM "TIME PASSES BY"

Available on Mercury Compact Disc and Cassette

Distributed by PGD



PolyGram

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VOLUME 103 NO. 12

MARCH 23, 1991

BILLBOARD LISTS BIRCH RATINGS

Curious about how the Persian Gulf war affected the status of news/talk radio? Birch ratings for 10 major markets appear this week for the first time on Billboard's pages. **Page 14**

FOR YOUR INFORMATION...

Muze Inc., sister company of Digital Radio Network, is bowing an in-store computerized system that lets music-store customers' fingers do the walking to discover information about singles, albums, and more. Retail editor Ed Christman has details. **Page 50**

TREE SPROUTING UP IN POP, FILM SECTORS

Sony Music Publishing's Tree division, a longtime staple in the country market, is branching out with theatrical and pop-music projects. Country music editor Edward Morris has the story. **Page 65**

IFPI WALLING UP PIRACY IN FAR EAST

The Far East, which has been plagued with rampant record piracy, is on the road to recovery, according to IFPI. Contributor Christie Leo has the story. And, as European news editor Jeff Clark-Meads reports, the international label trade group is also optimistic about taming piracy in Africa. **Page 69**

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CLASSIFIED/REAL ESTATE

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Strong Rental Titles On Horizon But 2nd-Quarter Short On Sell-Thru

■ BY JIM McCULLAUGH

LOS ANGELES—Buena Vista Home Video's "Three Men And A Little Lady"—which earned more than \$70 million at the box office—leads a strong slate of high-profile rental titles for the second quarter. A comedy sequel with Tom Selleck/Ted Danson starpower, it arrives in stores May 8.

At least six other rental titles announced for the quarter have earned more than \$20 million each at the box office. The titles—a mix of action/adventure, comedy, and adult-themed material—are CBS/Fox Video's "Marked For Death" and "Predator 2"; LIVE Home Video's "Jacob's Ladder"; Orion's "Mermaids"; MGM/UA Home Video's "Rocky V"; and MCA/Universal's "Child's Play 2."

These titles will arrive on the heels of Paramount's "Ghost" (March 21) and Warner's "Presumed Innocent" (March 27)—both of which are expected to be strong renters in the coming months.

According to a Billboard survey of major second-quarter releases, only one high-profile sell-through title—Walt Disney's "The Jungle Book" at \$24.99—will be available. "Ghost" had been considered the only other first-half option for sell-through, but Paramount made it a high-priced rental (\$100 list equivalent). CBS/Fox Video's

"Home Alone," the \$240-million-plus phenomenon, is now considered a second-half sell-through candidate.

No other rental title in the first half is priced at the new premium wholesale level, with the majority remaining at the \$93-\$95 suggested-list mark.

Other high-profile second-quarter releases, which did less than \$20 mil-

lion at the box office, but which nevertheless featured major stars and wide theatrical promotion and exposure, include director Barry Levinson's "Avalon," director Brian De Palma's "The Bonfire Of The Vanities" with Tom Hanks and Bruce Willis, "Mr. Destiny" with Jim Belushi, "Quigley Down Under" with Tom Selleck, the Carl Reiner-direct-
(Continued on page 37)

RCA/Col Wins Bid To Keep Distributing New Line Titles

LOS ANGELES—RCA/Columbia Pictures Home Video will continue to distribute New Line Cinema titles, outbidding several other studios for the line, according to knowledgeable sources. New Line is the producer of the "Nightmare On Elm Street" series and "Teenage Mutant Ninja Turtles: The Movie."

Sources close to the distribution deal indicate it has a \$35 million-\$50 million value. RCA/Columbia Pictures Home Video had an output deal with New Line, which was set to expire shortly. New Line also had output arrangements with other home video distributors, including Media Home Entertainment and LIVE Home Video.

Executives at RCA/Columbia and New Line were unavailable for comment, but the deal is believed to call for RCA/Columbia to handle sales, distribution, billing, and collections, while New Line will handle marketing functions.

The deal ends speculation as to whether the recently formed New Line Home Video would create its own independent distribution network or else align itself with a major studio for home video distribution.

In a statement officially announcing the formation of New Line Home Video last fall, New Line Cinema chairman Robert Shaye said, "New Line believes the establish-
(Continued on page 82)

Time Warner Unveils Pay-Per-View Plan Home-Video Retailers Watching Optic Cable System

■ BY SUSAN NUNZIATA

NEW YORK—Time Warner's recently announced plan to introduce a new fiber-optic cable system with 40 pay-per-view channels here has the close attention of home video retailers but is not alarming them yet.

Although the project is not expected to have a dramatic impact on the video rental business, long-term implications of widespread pay-per-view programming are a source of concern

for many in the video industry. Time Warner's effort is seen by industry observers as the next stage in PPV's national development.

The 150-channel interactive system, which would be available to 10,000 cable subscribers in the Whitestone and Bellerose sections of Queens, is expected to be in operation by the end of 1991 and will cost the company approximately \$100-\$150 per subscriber.

Viewers will pay \$4.95 each for

PPV films, and the basic service will cost consumers approximately \$20 per month.

Likening the new PPV service to a multiplex theater, Time Warner spokesman Edward Adler explains that users will have access to 10 different titles running continuously, with start times staggered every half-hour.

Adler notes that the company eventually hopes to bring the system into the rest of the New York metropolitan area, but a time frame for that has not been disclosed, and sources estimate that it would cost billions of dollars.

Officials at Time Warner, which also owns the largest home video distribution company, comprising about 23% of that market, believe that PPV will help the industry.

"We've found that any technology, and this is true in a lot of entertainment industries, only increases interest," says Adler. "A lot of people said HBO would kill the movie business, but the movie business has never been stronger and cable still exists. Anything increasing interest in movies is increasing interest in the product, and that's our position."

Time Warner, however, is not exactly a disinterested observer. Its cable television systems, which form the second-largest cable group in the country, serve 6.5 million customers in 36 states. Its New York City Cable Group, which passes 1.6 million homes, serves a total of 735,000 subscribers in New York and has 270,000
(Continued on page 83)

Paramount Gets 'Funny' As 1st Vid Title For Test Play

■ BY PAUL SWEETING and EARL PAIGE

NEW YORK—Paramount Home Video's April 4 release "Funny About Love" will be the first title included in a test of a limited-play videocassette set to get under way in the Sacramento, Calif., market.

The test, being conducted by duplicator Rank Video Services America, was originally slated to begin in February, but has been delayed by logistical problems, according to Stephen Roberts, a consultant to Rank on the project.

The title originally slated to kick off the test was Orion Home Video's "State Of Grace," which was

released Feb. 28. But, according to Roberts, by the time the decision to go ahead with "State Of Grace" was made, distributors had already begun soliciting orders for the title, so the test was delayed.

Other titles were also considered but were dropped for the same reason, according to sources familiar with the test.

"We wanted to get everything in place on a title before the solicitation period," Roberts says of the delays. "We were just too late on those earlier titles. It was just some scheduling problems, but nobody's in a panic to do this."

But, according to Gary Wagner,
(Continued on page 83)

Mariah Carries Away 3 'Soul' Awards Hammer, Gill Are Also Big Winners

■ BY JANINE McADAMS

LOS ANGELES—Mariah Carey was the surprise winner of three awards and M.C. Hammer hurt 'em once again with two victories at the fifth annual Soul Train Music Awards, March 12 at the Shrine Auditorium here.

Carey, the winner of two Grammy awards last month, took home statuettes for best new R&B/urban contemporary artist; best R&B/urban contemporary single, female; and best R&B/urban contemporary album, female.

Hammer won for best rap album and best R&B/urban contemporary song of the year for "U Can't Touch This," an achievement that echoed his best-R&B-song honors at the Grammys. He also was honored with the Sammy Davis Jr. Award, presented by Davis' widow, Altovise, to recognize outstanding achievements in music and entertainment in 1990. In accepting, Hammer dedicated the award to "somebody who's back with us: James Brown." Brown, recently released from a South Carolina prison, was not in attendance.

The evening's other multiple victor

was Johnny Gill, who won awards in two categories: best R&B/urban contemporary single and best album, male. Gill's double-platinum solo album was an also-ran at the other major industry awards programs.

Audience reaction to the nominees and winners remained positive for most of the program, though Carey, Hammer, and new-artist nominee Vanilla Ice were greeted with scattered boos. For the past two years, the awards ceremony has been marred by significant booing for Whitney Houston; the singer was not a nominee this year.

A second special honor, the Heritage Award, was presented by Whoopi Goldberg to veteran singer/songwriter Smokey Robinson for outstanding career achievements in music and entertainment. The presentation was enhanced by one of the evening's best performances: co-hosts Luther Vandross and Patti LaBelle and Gladys Knight individually singing "Since I Lost My Baby," "Ooh, Baby, Baby," and "Tracks Of My Tears," respectively.

"What a treat for a songwriter to hear his songs sung like that," said Robinson in accepting the award. Robinson, who recently left Motown to sign a deal with SBK Records, also acknowledged his longstanding relationship with Motown founder Berry Gordy and offered a "prayer of healing" for ailing singer Curtis Mayfield.

Other winners included Janet Jackson's "Alright" as best music video; En Vogue's "Hold On," best single by

(Continued on page 85)



In Honor Of Pat. Patricia Moreland, second from right, president of City One Stop in Los Angeles and 1990-91 president of National Assn. of Recording Merchandisers, receives the American Jewish Committee's 1991 Music-Video Division Human Relations Award. The presentation was made at a dinner-dance in Moreland's honor March 9 at New York's Sheraton Center, which was attended by 350 people. Also shown, from left, are Jerry Sharell of Westwood One, who served as master of ceremonies; Mickey Granberg of NARM/VSDA Scholarship Foundations, who served as dinner chairwoman; and Joe Cohen of Leslie Group, who is AJC division chairman.

Sales Are Up, So Sony Splits Latin Label In Two

■ BY CARLOS AGUDELO

NEW YORK—Reflecting the explosive growth of the Latin market in the U.S. as well as that of its swelling roster, Miami-based Sony Discos Inc., the Latin division of Sony Music International, is creating two separate labels. From now on, the roster will be divided between the Sony Discos and Discos International labels.

"We just reached the limit as to how much we can take on," says Sony Discos president Frank Welzer. According to Welzer, sales are up 76% over two years ago and

36% over last year. "Also, sales have become much more homogeneous. Salsa now sells west of the Mississippi, and an artist like Ana Gabriel now sells as much in Puerto Rico and New York as she does in Los Angeles."

The move by Sony marks the first time a Latin label has split its operations for promotional purposes. The move will allow the company, whose estimated share of the market is 30%-40%, to better accommodate the 41 artists signed in the U.S. by Sony Discos Inc. and the dozen acts signed by the A&R of-

(Continued on page 85)

Nice Man Merchandising Pacts With BMG Is 3rd Of 4 Leading Firms To Affiliate With A Label

■ BY KEN TERRY

NEW YORK—Nice Man Merchandising has entered a worldwide joint-venture agreement with BMG that will give the merchandising firm more financial muscle and will position BMG in a business in which it had not previously been involved.

Minneapolis-based Nice Man is the third of the four leading artist merchandising companies to become affiliated with major record labels. Winterland is owned by MCA Inc., and Great Southern has a soon-to-expire licensing deal with PolyGram. Only Brockum, a subsidiary of Toronto-based entertainment company BCL, has no ties to a record company.

Both BMG and Nice Man president Larry Johnson stress that the new joint venture will give the merchandiser access to financial resources that will enable it to become a stronger player in the bidding for top-name talent.

According to Ron Osher, VP of finance for BMG's RCA label, the 12-year-old Nice Man "is a well-run company... but they were always underfunded. They would have to go hand-to-mouth in funding merchandising opportunities. When a deal would come up, they wouldn't necessarily have the cash in hand to fund a deal and would have to go to banks or friends to fund it, and Larry would have to spend a lot of time doing that." The new deal, he points out, "lets him go about his business on

the creative side without having to worry about funding on a day-to-day basis."

Johnson says, "We intend to remain very active on the street with new and developing bands... But at the same time, the way the business is, you have to have some of those major artists, and BMG will give us the financial resources to accomplish that."

Nice Man grosses about \$10 million annually and currently represents 75

acts, including Rod Stewart, the B-52's, R.E.M., the Black Crowes, Robert Cray, Amy Grant, N.W.A., New Order, George Thorogood, and White Lion. Only a handful of its acts record for BMG-distributed labels.

According to Osher, artists do not have to cede their merchandising rights when they sign with a BMG imprint. "But if an act isn't happy with the [merchandising] alternatives, we're in a position to acquire

(Continued on page 85)

Handleman Gets New CEO, Wins A Lucrative Account

■ BY DON JEFFREY

NEW YORK—Handleman Co., the nation's largest music and video rackjobber, has promoted Stephen Strome to CEO, concurrent with the retirement of David Handleman, who remains chairman.

At the same time, Handleman has lured part of an important account away from its major competitor, Lieberman Enterprises.

Reflecting financial pressures, Handleman has also closed a second distribution center and has reduced its overall work force by 7%, mainly through attrition.

Handleman says it won the entire music and video rackjobbing account for ShopKo Stores, a Green Bay, Wis.-based mass-merchandising chain of about 100 stores. It had been servicing about half the stores, while Lieberman had the other half.

Louis Kircos, Handleman's chief financial officer, declines comment on what the new accounts would add to revenues and profits, but he says they are "high-volume stores."

Some analysts estimate that the new stores would mean an additional \$5 million-\$10 million in annual

(Continued on page 84)

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS. Scott Corzine is named VP of sales and marketing for the music division of Broadcast Data Systems in New York. He was director of merchandise marketing at Prodigy.

RECORD COMPANIES. Russ Regan is promoted to president and chief operating officer of Quality Records in Los Angeles. He was VP/GM of the label.

A&M Records in Los Angeles names David Anderle senior VP of A&R and head of the A&R department. He was acting head of A&R for the label.

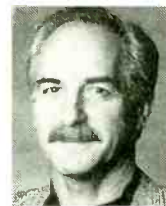
Dennis Fine is appointed VP of communications for PolyGram Label Group



CORZINE



REGAN



ANDERLE



FINE

in New York. He was VP of communications for RCA.

RCA Records names Ric Aliberte VP of A&R, East Coast, in New York and Dave Wheeler VP of sales and product development in Nashville. They were, respectively, head of RAM Inc., and VP of sales at RCA in New York.

Alex Miller is named VP of promotion for Imago Recording Co. in Los Angeles. He was national director of promotion for developing artists at Virgin.

Sony Music announces several appointments. Narendra Patel is promoted to VP of manufacturing and engineering for Sony Music International in New



ALIBERTE



WHEELER



MILLER



HANNON

York. He was director of manufacturing and engineering for the company. Marla Shatz is appointed manager of media relations for Epic and Associated Labels/East Coast in New York. She was a marketing assistant for Epic. Uwe Fendt is named deputy managing director of Sony Music Entertainment (Germany) GmbH in Frankfurt. He retains his position as director of special marketing for the company.

Dennis Hannon is named VP of sales and marketing at Curb Records in Los Angeles. He was national sales manager for CEMA Distribution.

PUBLISHING. Margaret Mittleman is promoted to West Coast creative manager for BMG Music Publishing in Los Angeles. She was creative assistant, West Coast.

RELATED FIELDS. U.S. Optical Disc in Sanford, Maine, names Christopher Clark president, Robert Pettit director of corporate development, and Michael Rosenbaum director of sales and marketing. They were, respectively, production manager and director of sales and marketing for U.S. Optical Disc, and Eastern regional sales manager for Discronics.



R.I.A.A. Certification March 1991



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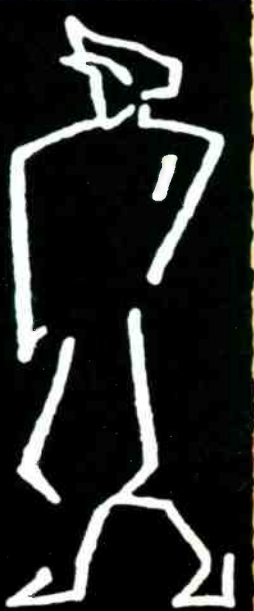
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Better Late Than Never. NARAS president Michael Greene presents members of the Cuban group Irakere with their 1979 Grammy Award for best Latin recording, which they were unable to receive in the U.S. at the 22nd annual Grammy Awards show. Greene traveled to Cuba March 1 of this year to present the award. Shown, from left, are Chucho and Oscar Valdes of Irakere and Greene.

Back Catalogs Moving Into Front Seat Labels Get Ready For Surge Of Reissues

■ BY DAVE DiMARTINO

LOS ANGELES—Move over, Robert Johnson.

Major labels are exploring their swelling back catalogs like never before—establishing, beefing up, and sometimes renaming their catalog departments, planning new reissue series and product lines, and readying boxed sets for holiday seasons this year and beyond.

Though catalog reissues have been a constant source of business at major labels since the introduction of the compact disc—most notably through concentrated jazz and R&B programs—1991 seems to be shaping up as the year the reissue wave will reach its crest.

Sony Music (the former CBS Records) seems to have embraced

its past most visibly. Although this effort is by no means the direct result of Sony's stunningly successful Johnson set, that collection of 1936-37 blues recordings is already gold-certified and is currently No. 125 after 24 weeks on the Top Pop Albums chart.

Eight people now comprise the company's Legacy division—a reissue department that began five years ago and bowed its new name some months back with a critically acclaimed Byrds boxed set. That Legacy is now kicking into full gear is illustrated by three rock releases issued this month alone: "Bang

Masters," a compilation of material recorded by Van Morrison for the Bang label; "Fillmore: The Last Days," a reissued 1972 boxed set featuring Santana, the Grateful Dead, and Quicksilver Messenger Service, among others; and "Remains," a collection by mid-'60s Boston rockers Barry & the Remains.

All told, says Gary Pacheco, director of marketing at Legacy, the division is shooting to release "close to 100" titles in 1991 bearing the Legacy logo. "To be honest with you," he says, "we're running at full steam, and we have a big vault."

(Continued on page 68)

RIAA Bows Vid-Single Certs, Ups Longform Requirements

■ BY MELINDA NEWMAN

NEW YORK—Prompted by the success of Madonna's video single, "Justify My Love," the Recording Industry Assn. of America has introduced a video-single award classification. At the same time, it has raised the requirements for certification of longform music videos.

The video-single category, which debuted this month, requires sales of 25,000 units for

gold certification and 50,000 units for platinum. Multiplatinum video singles are certified at 100,000 units and at additional 50,000-unit increments.

"If I had to name one single reason why we started the video-single category it would be Madonna," says RIAA president Jay Beriman. "This was a unique circumstance to introduce the category, but I honestly do think there

(Continued on page 82)

Songwriter Doc Pomus Dies; Penned Classic Rock Songs

■ BY THOM DUFFY

NEW YORK—Doc Pomus, whose magic moments of songwriting produced some of the most beloved hits of early rock'n'roll, including classics for Elvis Presley and the Drifters, died of lung cancer here March 14. He was 65.

Pomus, who was born Jerome E. Felder in the Williamsburg section of Brooklyn, N.Y., on June 27, 1925, began a collaboration in the '50s with Mort Shulman. With Shulman's in-

stinct for infusing R&B with Latin rhythms and Pomus' uniquely romantic lyrics, the pair produced such soaring gems for the Drifters as "This Magic Moment," "I Count The Tears," and "Save The Last Dance For Me," which topped the Hot 100 for three weeks in September 1960. They co-wrote the Presley hits "(Marie's The Name) His Latest Flame," "Little Sister," "Surrender," and "Viva Las Vegas."

Pomus' style was shaped by his (Continued on page 86)

Judge Rules In Favor Of Starr Bostonian Has No 25% 'Kids' Share

■ BY GREG REIBMAN

BOSTON—A federal bankruptcy judge here has dismissed a Boston businessman's claims to a 25% share of the multiplatinum group New Kids On The Block. The decision removes a cloud over the reputation of Maurice Starr, the New Kids founder and producer, who had been linked to reputed mobsters when charges surfaced that he had traded two shares of New Kids in exchange for a loan (Billboard, Oct. 27).

"I knew that I had never made any crazy deal like that," Starr said after the March 11 decision was announced. "I'm just glad that the judge saw to it to dismiss the case before it went to trial and that this whole ugly incident is behind me."

The case involved claims by Jef-

frey D. Furst, a Boston-based entrepreneur who has filed for Chapter 7 bankruptcy. Furst maintained that, in a handshake deal, Starr gave him a 25% interest in New Kids in exchange for a \$175,000 start-up loan used to launch the group. Furst also said his partner, convicted racketeer James M. Martorano, was also given a 25% share of the group as part of the same loan.

Starr said the loan was secured only by real estate and that there was never any agreement surrounding the group.

Federal judge James N. Gabriel ruled that Furst's claims were unenforceable because there was no written contract. Gabriel did, however, leave the door slightly ajar for Furst's lawyer, Michael P. Pagnozzi, who requested and received permis-

(Continued on page 84)

Timmy T.'s 'Try' Succeeds On Hot 100; Doors Albums Break On Through Again

TIMMY T.'s "One More Try" this week becomes the first single on an independently distributed label to top the Hot 100 in nearly a decade. The single, on the Quality label, is the first indie release to reach No. 1 since **Lionel Richie's** "Truly" on Motown in November 1982.

"One More Try" took 14 weeks to reach No. 1, longer than any other single since **Maxi Priest's** "Close To You" in October. As a result of this slow but steady climb, it will be a contender to be the No. 1 single of 1991.

Industry veteran **Russ Regan** heads the American operation of Quality Records, a Canadian label. Regan has been a key executive in the success of No. 1 hits in each of the last four decades. He previously scored in the '60s ("Incense And Peppermints" on Uni), the '70s ("Love's Theme" on 20th Century), and the '80s ("Flashdance... What A Feeling" on Casablanca).



by Paul Grein

THIS WEEK marks the first time in more than 10 months that a rap album has not been listed at No. 1 or No. 2 on the Top Pop Albums chart. **M.C. Hammer's** "Please Hammer Don't Hurt 'Em" and/or **Vanilla Ice's** "To The Extreme" appeared in the top two spots for 45 straight weeks. But the streak ends as Ice's album slips to No. 4.

Also, debut albums hold down five of the top six spots this week. "**Mariah Carey**" remains at No. 1 for the fourth week, "**Wilson Phillips**" rebounds to No. 3, "To The Extreme" slips to No. 4, **C&C Music Factory's** "Gonna Make You Sweat" vaults to No. 5, and the **Black Crowes'** "Shake Your Money Maker" jumps to No. 6.

THE DOORS are likely to have two albums in the top 40 within a few weeks. "The Doors" soundtrack enters the chart at No. 40, while "Best Of The Doors" leaps from No. 129 to No. 71 in its second week back on the chart.

This is the second major revival for the Doors since the death of lead singer **Jim Morrison** 20 years ago. A 1980 resurgence saw "The Doors Greatest Hits" hit the top 20.

Hollywood has yet to tackle the life stories of **Janis Joplin** and **Jimi Hendrix**, who both died in 1970, the year before Morrison. But the 1980 movie "The Rose," about an ill-fated, Joplin-esque singer, was a major hit.

FAST FACTS: **Great White's** "Hooked" leaps from No. 48 to No. 18 in its second week on the pop albums chart. The band's last album, "Twice Shy," logged 20 consecu-

tive weeks in the top 20 in 1989.

Joni Mitchell's "Night Ride Home" enters the pop albums chart at No. 68. It's the veteran artist's highest-debuting album since 1979... And **Morrissey's** "Kill Uncle" bows at No. 73. Mitchell and Morrissey must be working on the same time table. They also entered the chart the same week (April 9, 1988) with their last albums, "Chalk Mark In A Rain Storm" and "Viva Hate," respectively.

Quincy Jones' "Back On The Block" slips from No. 140 to No. 143 a few weeks after winning the Grammy for album of the year. It was probably unrealistic to expect a **Bonnie Raitt**-style resurgence on this album. Raitt's "Nick Of Time" didn't soar to No. 1 after last year's Grammy telecast simply because it had swept the awards, but because the Grammys played into the Cinderella story of Raitt's comeback.

Madonna's "Rescue Me" jumps to No. 9 on the Hot 100. It's her 22nd top 10 hit out of her last 23 releases.

The **Black Crowes'** "She Talks To Angels" jumps from No. 92 to No. 72 in its second week on the Hot 100. It's likely to become the band's first top 40 hit. "Hard To Handle" reached No. 45 in December.

Queensryche's "Silent Lucidity" is the top new entry on the Hot 100 at No. 67. The success of the single has revived the band's "Empire" album, which jumps from No. 19 to No. 14 on this week's pop albums chart.

Hi-Five's "I Like The Way (The Kissing Game)" jumps to No. 1 on the Hot R&B Singles chart. It's Jive Records' second No. 1 R&B hit in a little more than a year, following **Ruby Turner's** "It's Gonna Be Alright."

WE GET LETTERS: Christopher Arndt of Kinderhook, N.Y., notes that **Janet Jackson's** "Rhythm Nation 1814" has tied **Michael Jackson's** "Thriller" as the studio album whose singles amassed the most total weeks in the top 40. The grand total in both cases: 89.

Frank Marques of Gaithersburg, Md., notes that **Madonna's** "Rescue Me" established a new record as the highest-debuting single by a female solo artist in the rock era. It opened at No. 15 a few weeks ago. The old record was held by **Joy Layne**, whose "Your Wild Heart" opened at No. 30 in 1957.

Rich Appel of CBS-TV in New York notes that "**Wilson Phillips**" is the second album by a "girl group" to spawn four top 10 singles. It follows **Exposé's** "Exposure"... Appel adds that the **Simpsons** are the first television family to hit the Hot 100 since the **Partridge Family** two decades ago.



"Hot" Pop

ARTIST-BY-ARTIST

Joel Whitburn's TOP POP SINGLES 1955-1990

Pop Music's Only Comprehensive, Artist-by-Artist Hit List... Each & Every Title To Peak On The "Hot 100" From January, 1955 Through December, 1990

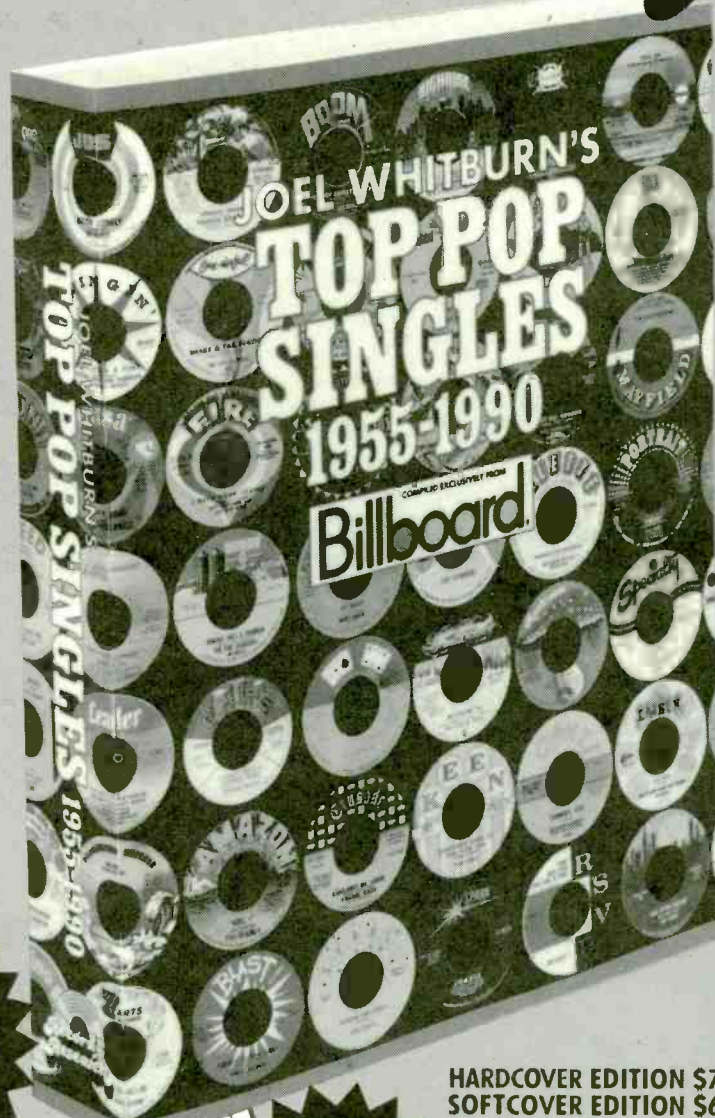
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- Exact date of first chart appearance
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- Total weeks at the #1 or #2 position
- Total weeks on the charts
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DEBUT DATE	PEAK POS	WKS CH	ARTIST — Record Title	Other Charts	\$	P	C	Label & Number
11/12/55	16	15	COLLINS, Dorothy Born: 11/12/26 in Windsor, Ontario; star of TV's Your Hit Parade. Married orchestra leader Raymond Scott.					Coral 61510
1/28/56	17	10	1 My Boy-Flat Top		\$ 10			Coral 61562
12/21/59-6/13/60	43	3	2 Seven Days		\$ 8			Top Rank 2024
			3 Baciare Baciare (Kissing Kissing)		\$ 8			Top Rank 2052
			4 Banjo Boy		\$ 8			
			with Milton DeLugg's Childrens Chorus					
1/21/67	97	2	COLLINS, Judy Contemporary folk singer born on 5/1/39 in Seattle; raised in Denver.					Elektra 45610
11/9/68	8	11	1 Hard Lovin' Loser		\$ 5			Elektra 45639
2/1/69	55	4	2 Both Sides Now		\$ 5			Elektra 45649
8/9/69	78	7	3 Chelsea Morning		\$ 5			Elektra 45657
11/29/69	69	7	4 Turn! Turn! To Everything There Is A Season		\$ 5			Elektra 45680
12/18/71-2/10/73	90	11	5 Turn! Turn! To Everything There Is A Season		\$ 4			Elektra 45709
6/21/75	32	11	6 Amazing Grace		\$ 4			Elektra 45755
9/24/77	36	11	7 Open The Door (Song For Judith)		\$ 4			Elektra 45831
3/17/79	66	6	8 Cook With Honey		\$ 4			Elektra 45253
			9 Send In The Clowns		\$ 4			Elektra 46020
12/12/70	15	15	10 Send In The Clowns		\$ 4			
12/18/71-2/10/73	90	11	11 Hard Times For Lovers		\$ 4			
6/21/75	32	11	COLLINS, Lyn Born: 6/12/48 in Lexington, Texas. With Charles Pikes & The Scholars in Brown Revue in 1969. Billed as "The Female Preacher."					
9/24/77	66	6	1 Think (About It)		\$ 4			
3/17/79	66	6	2 Me And My Baby Needs Now Is A Little More Lovin'		\$ 4			
			3 What My Baby Needs Now Is A Little More Lovin'		\$ 4			
9/2/72	66	7	JAMES BROWN-LYN COLLINS all of above written and produced by James Brown					
12/2/72	66	7	COLLINS, Phil Born on 1/30/51 in London. Stage actor as a young child; played the production of Oliver. With group Flaming Youth in 1969. Joined Cebu became lead singer in 1975. Also with jazz-rock group Brand X. Five 1986 film Buster.					
12/23/72	56	7	1 Against All Odds (Take A Look At Me Now)					
			2 Against All Odds (Take A Look At Me Now)					
			3 I Missed Again					
			4 In The Air Tonight					
			5 You Can't Hurry Love					
			6 I Don't Care Anymore					
			7 I Cannot Believe It's True					
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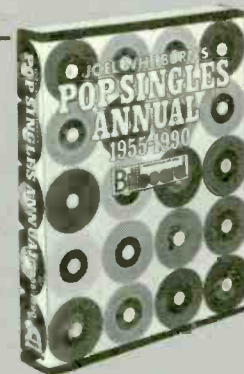
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A Plan To Ease The Transition JUST SAY NO TO THE CD LONGBOX

■ BY RAFFI

After countless media interviews in which I have talked more about the need for scrapping the CD longbox than about the content of my new music, I feel it is time to offer a simple solution to an industry impasse that is both annoying and silly. I have spoken with Peter Gabriel, who has also taken a stand on abandoning the longbox by releasing a "jewel-box-only" CD, and he fully supports the logic of the following plan to eliminate the longbox.

My simple six-month plan has inherent benefits for retailers, record companies, artists, and the buying public, all the parties affected by this issue. We all favor doing away with extraneous packaging of products in our society so as to reduce the huge volume of garbage we produce and later dump into our landfills. Our solid-waste management needs compel us to act in a preventative manner and reduce the production of obvious garbage materials. And, let's face it, the CD longbox is garbage.

While alternative CD packages have been proposed, none has been embraced across the board, and the jewel box, on its own, offers an immediate solution. It is a strong container that already exists, protects the CD extremely well, and is manufactured and sold internationally. It needs no other materials for shipping and distribution and can be retailed without the longbox.

The practical reason for scrapping the longbox is that it is *not* vital to product safety or product identification. In other words, without the longbox, there is absolutely no danger of the CD in the "jewel-box-only" format being mistaken for lipstick or

8mm video. Moreover, the ample protection that the jewel box offers the CD is all the customer really needs, making the display advantage of the longbox marginal at best and extremely wasteful at worst.

The industry impasse on this issue is that retailers feel jewel-box-only packaging necessitates the refixturing of their stores, an expense they do not want to pay for. They also con-



'If we can't solve this simple problem, how are we going to save the planet?'

Raffi is a children's recording artist. His new MCA album, "Evergreen Everblue," has no longbox.

tend that displaying only the jewel box will lead to increased theft.

When vinyl bit the dust, record companies accommodated retailers by designing and manufacturing the 12-inch (LP height) longbox at their own cost. Now they insist that retailers pay the full cost of refitting stores and will not take a unilateral stand against the longbox for fear of losing sales. Artists, caught in the middle, cannot afford to risk diminished sales or may not have the contractual right to ban the longbox, and many feel frustrated because they care a great deal about this issue.

Here's what is never discussed:
• Jewel boxes are larger than cassette boxes, and since most retailers

carry cassettes in the small "norelco" box, why the fuss about CD theft?

• Longboxes are used only in the U.S., and "jewel-box-only" packaging has not impeded the sale of CDs in Europe, Japan, Australia, Canada, and other major record markets.

• Record companies spend about 40 cents per unit to make a longbox that consumers immediately throw away. My plan is simple. First, record

• Record companies would immediately save 20 cents per unit on the manufacture of CDs and 40 cents after the initial six-month period is over. Decreased bulk also means lower shipping and storage costs, and more space at retail means sales of a larger selection of artists and titles.

• Retailers would immediately receive money toward the refitting of their stores to accommodate the packaging change, and after refixturing, would gain space for double the amount of product. More titles and greater inventory mean increased profits and better service.

• Artists would no longer be victims of the industry impasse, and this would create more opportunities for new artists to gain exposure.

• The music-buying public would no longer need to dispose of unwanted garbage and would have a much greater selection of product from which to choose.

• Finally, the environment would benefit from an end to this extreme waste of resources. If those discarded longboxes that packaged the CDs sold last year were laid end to end, they would circle the equator twice.

It is hoped that the good will generated by record companies and retailers working together would inspire the creative thinking necessary to adapt this plan as needed and to smooth over whatever bumps this transition would naturally carry with it. If the music industry would only put aside the paralysis of power politics that created this impasse in the first place, it would be able to move on this without further delay. After all, if we cannot solve this simple problem of the longbox, how are we going to save the planet? As the song says, "It's up to me, it's up to you."

Letters to the Editor

Why should black rappers be exempt from white imitators?

Even more insidious is McAdams' suggestion that the "imitators and artistic opportunists" (again, read white) hold values that are both ethically and morally unscrupulous, while the truly faithful street rappers perform as if it is a higher calling. "Some with a reverence for the form have experimented with its parameters and created new strains of hip-hop that contribute to the progress of music entertainment," she wrote. In the generally misogynistic world of rap music, which McAdams chalks up to "macho braggadocio," I can hardly imagine the havoc white rappers might wreak on this exalted art form!

Furthermore, McAdams gushes, M.C. Hammer "is a performer who knows who he is . . . [He] gives back to the community" by hiring lots of young people and by starting a recording label to give other rap hopefuls a chance. Since when are charitable endeavors tied to an artist's artistic worthiness?

McAdams' bid to make this a black/white issue misses the mark entirely. Most important is the fact that the record industry, being a business and not a charity, rewards commercial success, white or black. Since

blacks account for less than 15% of the U.S. population, it shouldn't come as any surprise that a good-looking white rapper gains attention and success. This is demographics at work. Conversely, the awesome success of M.C. Hammer and Tone Loc amply demonstrates that hit songs still get to market and are bought by whites.

Adam A. Dobrin
Washington, D.C.

Janine McAdams replies: That particular column was addressed to rap fans of all races who are interested in the integrity of their chosen music form. Rap music is, without question, an African-American musical expression. Many people have expressed anger and dismay about Vanilla Ice's immediate success, and I chose to write about the issue. My purpose was to explain to fans why Ice's success is logical in light of demographics (as Dobrin does), as well as to explain why the rap community is angry.

The Vanilla Ice issue goes beyond race. His acceptance speech at the American Music Awards, where he invited those who doubted his talent to kiss his rear, was an insult to fans of every color. In addition, rap fans are notoriously fickle, rejecting al-

most any R&B/rap-oriented artist who has met with widespread pop success, including M.C. Hammer and Tone Loc. Yet these same fans accept white rappers 3rd Bass and the Young Black Teenagers.

No musical form is exempt from imitation. Unfortunately, music history contains numerous examples of African-American artists—like Howlin' Wolf, Bo Diddley, even Robert Johnson—whose music became commercially popular only after being recorded by whites like the Rolling Stones, the Beatles, and Eric Clapton. Ice fits that mold; he accomplished with one album what it took Hammer two to achieve.

The tone of my column was extremely personal. But only those who are completely isolated from the feelings and opinions expressed by African-Americans would be shocked by them or attribute them entirely to me.

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.

Country Radio Seminar: Nix The 'Niche' Formats

■ BY SEAN ROSS

NASHVILLE—A lot can happen in a year. In 1990, Country Radio Seminar attendees discussed the possibility that their format might finally fragment. But at this year's CRS, held here March 6-9, fragmentation was all but declared dead.

The panel "Finding Your Niche Can Be A Bitch" was planned amid last year's publicity for country/rock WTDR (Thunder 96.9) Charlotte, N.C., and AC/country KQOL Salt Lake City. Now KQOL is easy listening. WTDR has gone more main-

stream, as has Satellite Music Network's Traditional C&W network—another niche format represented here. And although several other stations have gone to a country/rock hybrid in recent weeks, there were few kind words here for niche country.

"Country radio is already a niche format," said WBAP/KSCS Dallas OM Ted Stecker. "Our [secondary and tertiary] listeners are already sharing with other formats." He added that "country has a lot of variety and that is the key to our success" and that any station that could not compete in mainstream country

should try another format, not another country niche.

KKAT Salt Lake City PD John Marks suggested that fragmentation had not occurred because the split in country was not rock vs. AC, but younger vs. older listeners, and that a mainstream station like his could still cover its bases with younger country fans.

Researcher Jon Coleman also noted that while country meets a number of conditions needed for a format to fragment, e.g., the rise of a new, homogenous sound or the presence of a lot of gold not played by other country outlets, the fragmentation opportunity existed primarily on paper. The oldies niche would not work because country listeners came to the format as adults, not during adolescence when loyalties to songs are formed. Further, the new movements in country, e.g., new traditionalism or country rock, had been co-opted by mainstream country stations. And country stations wanted parity with their rivals, not the smaller numbers that a niche station attracts.

Not that most of those in country subformats saw them as niches. WTDR PD-turned-consultant Mark Tudor saw Thunder as "not fragmentation but evolution," similar to country's early-'80s move from "ethnic" to "mainstream" appeal. "If we didn't steal from other formats [at the time], we wouldn't be here today," Tudor said.

Asked what went wrong with

WTDR, Tudor said it was too hard to research something that did not already exist. And that the plug was pulled too quickly on country/rock. Tudor still believes fragmentation will take place and hopes to "be able to evolve country into something more than a one-size-fits-all format."

Jim Murphy, OM of SMN's Traditional C&W, did not see his format as a niche, either. TC&W, Murphy said, had shifted its target from 35-64 to 25-54 and was seeking the "core country listener, not fringe groups . . . You can't create an audience, you have to find one that is already there."

Tied into the fragmentation issue is the question of how much change country listeners really want. It came up at an earlier panel on video where manager Ken Kragen, whose clients include Travis Tritt, cited radio's resistance to "Put Some Drive In Your Country" as proof that "the nature of the format dictates certain limitations." When video director Jack Cole countered that country was "a wide-open territory," citing the success of K.T. Oslin, Kragen challenged him to name "a true innovator" among today's hit artists. Kragen added that he was not complaining about country's conservatism, which he saw as

one of its strengths, but did think that it had to be taken into account.

CAN'T STOP NOW

Among other CRS topics:

• **The New-Artist Glut:** Arista Nashville head Tim DuBois noted that there were seven artists in the top 10 who did not have a contract three years ago. But PDs are not creating extra slots for currents. In fact, KMPS Seattle PD Tim Murphy, whose station's addition of a new current slot in 1989 helped drive the talk of a more-current country format, told panelists, "For a while we went a little overboard on currents and we suffered for it."

With more artists competing for a finite number of slots, the upshot is that, as DuBois noted, "charts are so fast now that we don't get as much sustained airplay as we need for listeners to find a record . . . Listeners are still not familiar with top-five records." Thus, Alan Jackson's current single, which went to No. 1 in eight weeks, "hasn't had as much sales impact as it would have if it had taken 14-15 weeks."

• **Product Timing:** Asked how they knew a label was committed to a record, PDs agreed that one key mea-

(Continued on page 18)



Heroes And Friends. Artists and radio representatives mingle backstage after the Country Radio Seminar opening ceremonies in Nashville. Pictured, from left, are Vern Gosdin, Larry Daniels of KNIX Phoenix, Tammy Wynette, Randy Travis, and Corinne Baldassano, VP/programming of ABC Radio Networks.

WINTER '91 BIRCHES

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Call	Format	Sp '90	Su '90	Fa '90	W '91	Call	Format	Sp '90	Su '90	Fa '90	W '91
NEW YORK—(1)											
WRKS	urban	6.3	7.1	7.3	7.3	KZLA	country	3.1	2.2	2.2	1.7
WINS	N/T	3.5	3.2	3.8	5.2	KCRW	noncommercial	.8	.8	.9	1.6
WQHT	top 40/dance	5.3	5.8	5.3	5.0	KJLH	urban	2.1	1.2	1.2	1.5
WCBS-FM	oldies	4.5	4.9	4.2	4.7	KKHJ	Spanish	.6	.8	1.5	1.5
WBLS	urban	5.0	5.2	4.9	4.6	KUSC	classical	1.1	1.2	1.3	1.3
WHTZ	top 40	5.4	5.5	4.4	4.4	KGFJ	oldies	1.0	1.0	.7	1.2
WNEW-FM	album	5.3	5.2	5.0	4.2	KNAC	album	1.2	1.7	1.3	1.2
WCBS	N/T	2.9	2.4	3.6	4.1	KACE	urban	.9	.8	.8	1.1
WLTV	AC	4.0	3.7	4.4	4.0	CHICAGO—(3)					
WOR	N/T	3.7	3.7	3.7	3.7	WGCI-FM	urban	10.7	10.2	9.3	9.9
WABC	N/T	2.9	2.8	2.3	3.3	WBBM-FM	top 40	7.1	10.4	9.1	8.6
WXRK	cls rock	3.3	4.2	4.5	3.3	WGN	N/T	7.5	7.8	8.0	8.2
WNSR	AC	3.3	3.0	3.2	3.2	WBBM	N/T	4.2	3.9	4.2	5.1
WPAT-FM	easy	2.6	3.4	2.3	2.8	WCKG	cls rock	4.8	5.7	5.1	4.9
WPLJ	top 40	3.3	2.9	2.8	2.7	WVLA	urban	6.6	3.7	4.5	4.8
WQCD	adult alt	2.9	2.6	2.1	2.6	WLUP-FM	album	4.9	4.1	4.4	4.7
WFAN	N/T	2.7	2.9	3.3	2.5	WUSN	country	3.4	4.1	4.3	4.2
WYNY	country	2.0	1.8	2.3	2.4	WMAQ	N/T	2.0	2.1	2.3	3.9
WNCN	classical	1.1	1.1	1.4	1.7	WXRJ	album	4.0	3.3	3.7	3.2
WLIB	N/T	1.2	.9	1.4	1.6	WLUP	N/T	3.4	2.9	3.0	3.0
WQXR-AM-FM	classical	1.4	1.4	1.2	1.5	WNJA	adult alt	2.8	2.9	3.4	2.5
WNEW	adult std	1.8	2.1	1.6	1.4	WJMK	oldies	2.3	2.5	1.9	2.3
WSKQ-FM	Spanish	1.0	1.5	1.1	1.4	WKQX	AC	3.3	3.4	2.6	2.3
WFME	religious	.4	.3	1.2	1.0	WJJD	adult std	2.6	2.4	2.8	2.2
LOS ANGELES—(2)											
KHIS-AM-FM	top 40	7.1	6.2	6.2	5.9	WYJZ	top 40	3.4	3.3	2.6	2.2
KKBT	urban	3.9	6.0	6.3	5.6	WLS	N/T	1.6	2.6	1.9	1.8
KLOS	album	4.8	5.4	4.8	5.5	WBEZ	noncommercial	1.1	1.0	1.4	1.7
KOST	AC	5.0	4.8	5.3	5.3	WBTX	AC	2.9	2.0	1.9	1.7
KABC	N/T	5.0	4.3	5.1	5.1	WFR	AC	1.9	1.5	1.3	1.6
KPWR	top 40/dance	7.0	6.1	5.9	5.1	WLIT	AC	1.3	1.4	1.6	1.5
KROQ	modern	4.3	4.5	4.2	4.2	WMBI-FM	religious	.9	1.0	1.1	1.5
KFWB	N/T	2.5	3.3	2.6	3.9	WFBT	classical	1.2	1.6	1.0	1.4
KNX	N/T	2.5	2.2	2.7	3.5	WOJO	Spanish	1.1	1.0	1.4	1.2
KTLV	adult alt	3.9	3.2	2.9	3.3	SAN FRANCISCO—(4)					
KQZZ	top 40	4.3	4.0	4.2	3.2	KGO	N/T	6.6	6.8	8.0	9.0
KBIG	AC	2.1	2.6	2.4	2.9	KMEL	top 40/dance	8.4	9.1	7.9	7.4
KLSX	cls rock	2.7	2.0	2.4	2.6	KCBS	N/T	4.3	3.5	3.7	5.0
KWKW	Spanish	2.1	2.3	2.0	2.5	KITS	modern	2.9	3.8	4.1	3.9
KRTH	oldies	2.2	2.2	1.8	2.3	KSDJ	urban	3.8	3.8	4.1	3.6
KFI	N/T	2.9	2.9	3.3	2.3	KQED	N/T	.9	.9	.9	3.3
KXEZ	oldies	2.4	1.8	1.8	2.0	KIOJ	AC	3.9	3.3	3.5	3.2
KMPG	adult std	2.5	2.1	2.3	1.9	KFRG	adult std	2.8	2.8	2.7	3.1
KTTQ	Spanish	1.2	1.5	1.0	1.7	KSAN	country	2.8	2.6	3.9	3.1
KALI	oldies	1.8	2.3	1.8	1.7	KBXL-AM-FM	adult alt	2.5	2.2	3.1	3.0
KODJ	oldies	1.8	2.3	1.8	1.7	KOIT-AM-FM	AC	4.0	2.5	2.7	2.9
						WKME	album	1.6	2.2	2.1	2.9
						KROR	album	3.6	4.5	3.2	2.8
						KOME	album	2.6	2.4	2.3	2.7

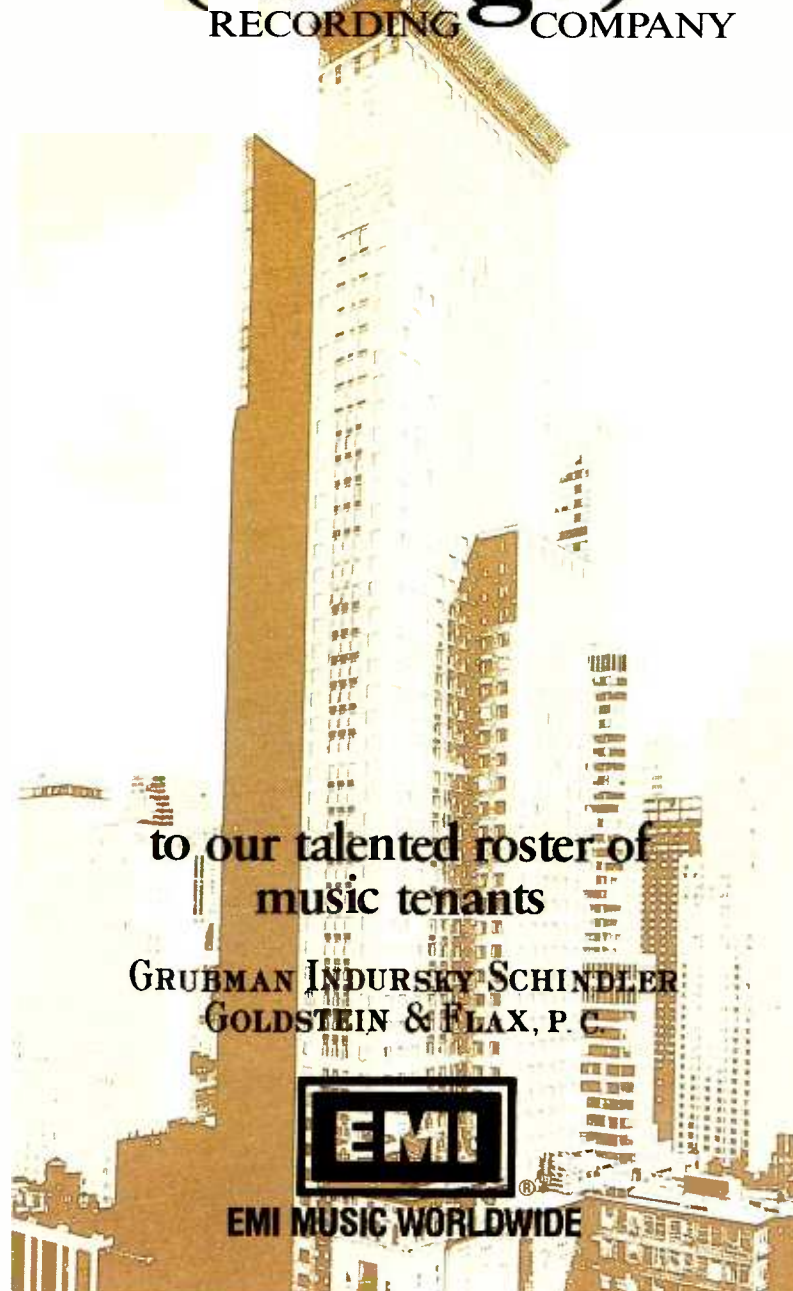
Call	Format	Sp '90	Su '90	Fa '90	W '91	Call	Format	Sp '90	Su '90	Fa '90	W '91
KNBR	N/T	2.4	4.2	2.3	2.4	KYUW	N/T	7.2	5.0	6.2	9.0
KABL-AM-FM	AC	1.7	2.4	2.4	2.1	WUSL	urban	9.0	10.3	11.8	9.0
KXXX-FM	top 40	2.9	2.7	3.5	2.1	WIOQ	top 40	7.6	7.0	7.4	7.8
KFOG	album	2.6	2.5	2.3	1.9	WMMR	album	9.1	8.2	8.5	7.8
KHQT	top 40/dance	2.4	2.1	2.1	1.8	WEGX	top 40	5.9	6.4	4.8	6.1
KKHI-AM-FM	classical	2.1	1.4	2.1	1.8	WYSP	cls rock	5.5	7.2	5.9	6.0
KKSF	adult alt	2.4	1.6	2.6	1.7	WDOB	N/T	4.2	3.5	3.9	5.2
KBAY	easy	1.6	1.2	1.1	1.6	WPEN	adult std	4.2	5.4	4.3	4.5
KDFC-AM-FM	classical	2.0	1.3	1.1	1.6	WDAS-FM	urban	4.4	4.7	4.5	4.4
KBRG	Spanish	1.3	.8	.7	1.4	WEAZ-FM	AC	4.9	2.9	4.0	4.4
KDBQ/KDBQ	AC	.6	.3	1.8	1.3	WXTU	country	4.0	4.3	3.8	4.2
KNEW	country	1.2	1.0	.4	1.3	WXTU	AC	2.3	2.2	2.6	3.0
KYA	oldies	1.9	1.1	1.3	1.2	WMGK	oldies	3.4	3.4	3.8	2.7
KIOI	Spanish	1.1	.4	1.0	1.1	WFLN	classical	2.5	2.3	2.4	2.5
KSFO	oldies	1.9	3.1	2.2	1.1	WIP	N/T	2.0	2.4	3.5	2.5
KARA	oldies	1.2	1.1	1.0	1.0	WKSZ	AC	2.8	2.5	2.8	2.4
KLOK	Spanish	.7	.4	.5	1.0	WRTI	jazz	1.5	1.3	1.3	1.4
PHILADELPHIA—(5)											
KYW	N/T	7.2	5.0	6.2	9.0	WUOL	oldies	3.9	3.4	.6	1.3
WUSL	urban	9.0	10.3	11.8	9.0	WHAT	N/T	.7	.2	.9	1.2
WIOQ	top 40	7.6	7.0	7.4	7.8	WHYY	noncommercial	1.0	1.5	1.2	1.1
WMMR	album	9.1	8.2	8.5	7.8	DETROIT—(6)					
WEGX	top 40	5.9	6.4	4.8	6.1	WJR	AC	7.6	7.5	7.6	7.9
WYSP	cls rock	5.5	7.2	5.9	6.0	WJLB	urban	9.6	10.1	7.9	7.2
WDOB	N/T	4.2	3.5	3.9	5.2	WHYT	top 40	7.1	7.2	6.9	6.5
WPEN	adult std	4.2	5.4	4.3	4.5	WJZZ	adult alt	5.0	4.8	5.1	6.4
WDAS-FM	urban	4.4	4.7	4.5	4.4	WDFX	top 40	5.2	5.9	5.2	5.9
WEAZ-FM	AC	4.9	2.9	4.0	4.4	WWJ	N/T	4.0	3.8	5.2	5.4
WXTU	country	4.0	4.3	3.8	4.2	WWWW	country	4.5	4.7	5.7	5.3
WYXR	AC	2.3	2.2	2.6	3.0	WRIF	album	4.1	5.1	5.1	4.3
WMGK	oldies	3.4	3.4	3.8	2.7	WCSX	cls rock	4.7	3.6	3.9	3.8
WFLN	classical	2.5	2.3	2.4	2.5	WKQI	top 40	3.7	3.5	3.5	3.8
WIP	N/T	2.0	2.4	3.5	2.5	WNIC	AC	4.2	4.1	4.3	3.8
WKSZ	AC	2.8	2.5	2.8	2.4	WXYT	N/T	4.1	3.4	3.6	3.8
WRTI	jazz	1.5	1.3	1.3	1.4	WLLZ	album	4.8	5.1	4.1	3.3
WUOL	oldies	3.9	3.4	.6	1.3	WJOI	easy	2.6	3.3	2.9	3.2
WHAT	N/T	.7	.2	.9	1.2	WLTI	AC	3.5	3.4	2.9	3.2
WHYY	noncommercial	1.0	1.5	1.2	1.1	CKLW	adult std	2.8	1.9	1.9	2.6
SPRINGFIELD—(6)											
WJR	AC	7.6	7.5	7.6	7.9	WMXD	urban	.6	.8	2.8	2.4
WJLB	urban	9.6	10.1	7.9	7.2	WQRS	classical	1.4	1.6	2.1	2.0
WHYT	top 40	7.1	7.2	6.9	6.5	(Continued on page 21)					
WJZZ	adult alt	5.0	4.8	5.1	6.4						
WDFX	top 40	5.2	5.9	5.2	5.9						
WWJ	N/T	4.0	3.8	5.2	5.4						
WWWW	country	4.5	4.7	5.7	5.3						
WRIF	album	4.1	5.1	5.1	4.3						
WCSX	cls rock	4.7	3.6	3.9	3.8						
WKQI	top 40	3.7	3.5	3.5	3.8						
WNIC	AC	4.2	4.1	4.3	3.8						
WXYT	N/T	4.1	3.4	3.6	3.8						
WLLZ	album	4.8	5.1	4.1	3.3						
WJOI	easy	2.6	3.3	2.9	3.2						

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A Building in Concert With the Business of Music

CARNEGIE HALL TOWER

93Q

Houston

P.D.: Dene Hallam

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George Michael, Mother's Pride

Celine Dion, Where Does My Heart Beat

Whitney Houston, All The Man That I N

Mariah Carey, Someday

Urban Dance Squad, Deeper Shade Of So

UB40, Here I Am (Come And Take Me)

Timmy T., One More Try

Gloria Estefan, Coming Out Of The Dar

Damn Yankees, High Enough

The Cure, Close To Me

Sting, All This Time

Tara Kemp, Hold You Tight

INXS, Disappear

Stevie B, I'll Be By Your Side

Nelson, After The Rain

Alas, Waiting For Love

Book Of Love, Alice Everyday

Enigma, Sadness Part 1

Tesla, Signs

C&C Music Factory Feat. Freedom Willi

L.L. Cool J, Around The Way Girl

World On Edge, Still Beating

Rick Astley, Cry For Help

Styx, Show Me The Way

Roxette, Joyride

Will To Power, I'm Not In Love

Amy Grant, Baby Baby

Janet Jackson, State Of The World

Divinyls, I Touch Myself

Rod Stewart, Rhythm Of My Heart

EMF, Unbelievable

Keedy, Save Some Love

Tevin Campbell, Round And Round

Whitney Houston, All The Man That I N

Latour, People Are Still

Cathy Dennis, Touch Me (All Night Lon

C&C Music Factory Feat. Freedom Willi

Bingo Boys Featuring Princessa, How T

93Q

San Francisco

P.D.: Keith Naftaly

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Guy, Let's Chill

Digital Underground, Same Song

Tara Kemp, Hold You Tight

Hi-Five, I Like The Way (The Kissing

Michelle, Something In My Heart

Rude Boys, Written All Over Your Face

Monie Love, It's A Shame (My Sister)

Salt-N-Pepa, Do You Want Me

Enigma, Sadness Part 1

Tracie Spencer, This House

Alexander O'Neal, All True Man

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

Ralph Tresvant, Stone Cold Gentleman

Anita Baker, Fairytale

C&C Music Factory Feat. Freedom Willi

Harriet, Temple Of Love

Dee-Lite, E.S.P.

Lisette Melendez, Together Forever

Chubb Rock, Treat Em Right

D.J. Quik, Born And Raised In Compton

Another Bad Creation, Isha

Mariah Carey, I Don't Wanna Cry

Sheila E., Sex Cymbal

Johnny Gill, Wrap My Body Tight

Daisy Dee, Crazy

Gang Starr, Who's Gonna Take The Weig

Whitney Houston, I've Been Thinking About

The Family Stand, Sweet Liberation

Bingo Boys Featuring Princessa, How T

Color Me Badd, I Wanna Sex U Right

AfterShock, Going Through The Motions

Riff, My Heart Is Failing Me

Amy Grant, Baby Baby

Trilogy, Love Me Forever Or Love Me N

Jasmine Guy, Another Like My Lover

Cathy Dennis, Touch Me (All Night Lon

Gloria Estefan, Coming Out Of The Dar

SILVER

92PRO-FM

Providence

P.D.: Paul Cannon

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Mariah Carey, Someday

Whitney Houston, All The Man That I N

L.L. Cool J, Around The Way Girl

Celine Dion, Where Does My Heart Beat

Gloria Estefan, Coming Out Of The Dar

Madonna, Rescue Me

After 7, Heat Of The Moment

Maxi Priest, Just A Little Bit Longer

Timmy T., One More Try

Tracie Spencer, This House

Tara Kemp, Hold You Tight

Janet Jackson, State Of The World

Another Bad Creation, Isha

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

Londonbeat, I've Been Thinking About

Oleta Adams, Get Here

Rick Astley, Cry For Help

Robert Palmer, Mercy Mercy Me (The Ec

Gerardo, Rico Suave

Alas, Waiting For Love

The Cover Girls, Funk Boutique

Cathy Dennis, Touch Me (All Night Lon

Bingo Boys Featuring Princessa, How T

Enigma, Sadness Part 1

Timmy T., One More Try

Rod Stewart, Rhythm Of My Heart

Lisette Melendez, Together Forever

The Party, That's Why

Extreme, More Than Words

Tevin Campbell, Round And Round

Roxette, Joyride

C&C Music Factory Feat. Freedom Willi

Nelson, More Than Ever

Rude Boys, Written All Over Your Face

Alexander O'Neal, All True Man

96TIC-FM

Hartford

P.D.: Tom Mitchell

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Madonna, Rescue Me

Timmy T., One More Try

Tara Kemp, Hold You Tight

Londonbeat, I've Been Thinking About

Gloria Estefan, Coming Out Of The Dar

Lisette Melendez, Together Forever

Enigma, Sadness Part 1

Janet Jackson, State Of The World

Mariah Carey, Someday

Sting, All This Time

Another Bad Creation, Isha

Wilson Phillips, You're In Love

Stevie B, I'll Be By Your Side

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

Whitney Houston, All The Man That I N

Bingo Boys Featuring Princessa, How T

Tevin Campbell, Round And Round

C&C Music Factory Feat. Freedom Willi

Celine Dion, Where Does My Heart Beat

Vanilla Ice, I Love You

Gerardo, Rico Suave

Alexander O'Neal, All True Man

Cathy Dennis, Touch Me (All Night Lon

Ralph Tresvant, Stone Cold Gentleman

Rick Astley, Cry For Help

106.5

Cleveland

P.D.: Cat Thomas

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Mariah Carey, Someday

Styx, Show Me The Way

Timmy T., One More Try

Whitney Houston, All The Man That I N

Gloria Estefan, Coming Out Of The Dar

Celine Dion, Where Does My Heart Beat

Londonbeat, I've Been Thinking About

Tracie Spencer, This House

Janet Jackson, State Of The World

Wilson Phillips, You're In Love

Stevie B, I'll Be By Your Side

Tesla, Signs

Enigma, Sadness Part 1

Oleta Adams, Get Here

Tevin Campbell, Round And Round

Rod Stewart, Rhythm Of My Heart

Cathy Dennis, Touch Me (All Night Lon

Extreme, More Than Words

Divinyls, I Touch Myself

106.5

Cincinnati

P.D.: Dave Allen

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Styx, Show Me The Way

Celine Dion, Where Does My Heart Beat

Whitney Houston, All The Man That I N

Janet Jackson, Love Will Never Do (Wi

Wilson Phillips, You're In Love

Mariah Carey, Someday

Alas, Waiting For Love

Bad Company, If You Needed Somebody

Donny Osmond, Sure Lookin

Damn Yankees, High Enough

Warrant, I Saw Red

Surface, The First Time

Tara Kemp, Hold You Tight

Tesla, Signs

Winger, Miles Away

The Outfield, For You

Gloria Estefan, Coming Out Of The Dar

Janet Jackson, State Of The World

Sing, All This Time

Madonna, Rescue Me

Tevin Campbell, Round And Round

Rick Astley, Cry For Help

Tracie Spencer, This House

Amy Grant, Baby Baby

Stevie B, I'll Be By Your Side

The Black Crowes, She Talks To Angels

Londonbeat, I've Been Thinking About

Robert Palmer, Mercy Mercy Me (The Ec

Cathy Dennis, Touch Me (All Night Lon

Rod Stewart, Rhythm Of My Heart

The Triplets, You Don't Have To Go Ho

Roxette, Joyride

The Escape Club, Call It Poison

Keedy, Save Some Love

Gerardo, Rico Suave

106.5

Milwaukee

P.D.: Mike Berlak

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Celine Dion, Where Does My Heart Beat

Whitney Houston, All The Man That I N

Styx, Show Me The Way

Stevie B, Because I Love You (The Pos

King, All This Time

Timmy T., One More Try

Surface, The First Time

Bette Midler, From A Distance

Elton John, You Gotta Love Someone

Damn Yankees, High Enough

Rod Stewart, Rhythm Of My Heart

Janet Jackson, Love Will Never Do (Wi

Gloria Estefan, Coming Out Of The Dar

Mariah Carey, Someday

Alas, Waiting For Love

Londonbeat, I've Been Thinking About

Joryl Kid, I'm Not In Love

Daryl Hall, Don't Hold Bac

Roxette, Joyride

Wilson Phillips, Impulsive

Keedy, Save Some Love

Robert Palmer, Mercy Mercy Me (The Ec

Chicago, Chasin' The Wind

Mariah Carey, Love Takes Time

Voices That Care

Rick Astley, Cry For Help

Rod Stewart, Rhythm Of My Heart

Amy Grant, Baby Baby

Oleta Adams, Get Here

106.5

St. Louis

P.D.: Lyndon Abell

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Chicago, Chasin' The Wind

Gloria Estefan, Coming Out Of The Dar

Wilson Phillips, You're In Love

Roxette, Joyride

Alas, Waiting For Love

Styx, Show Me The Way

Timmy T., One More Try

Rod Stewart, Rhythm Of My Heart

Londonbeat, I've Been Thinking About

Tesla, Signs

Sussana Hoffs, My Side Of The Bed

106.5

Dallas

P.D.: Frank Miniaci

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Timmy T., One More Try

C&C Music Factory Feat. Freedom Willi

Surface, The First Time

Styx, Show Me The Way

Celine Dion, Where Does My Heart Beat

Damn Yankees, High Enough

Mariah Carey, Someday

Gloria Estefan, Coming Out Of The Dar

Bette Midler, From A Distance

Urban Dance Squad, Deeper Shade Of So

Janet Jackson, Love Will Never Do (Wi

Madonna, Rescue Me

Bad Company, If You Needed Somebody

Mariah Carey, Love Takes Time

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

Londonbeat, I've Been Thinking About

Amy Grant, Baby Baby

Janet Jackson, State Of The World

Wilson Phillips, You're In Love

Tracie Spencer, This House

Enigma, Sadness Part 1

Gerardo, Rico Suave

Roxette, Joyride

Nelson, More Than Ever

Tara Kemp, Hold You Tight

Lisette Melendez, Together Forever

Stevie B, I'll Be By Your Side

Keedy, Save Some Love

The Rembrandts, Just The Way It Is, B

Cause And Effect, If You Think You Know

C&C Music Factory Feat. Freedom Willi

Oleta Adams, Get Here

99.5

Houston

P.D.: Steve Wyrostock

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Mariah Carey, Someday

Madonna, Rescue Me

Tara Kemp, Hold You Tight

Enigma, Sadness Part 1

Tracie Spencer, This House

UB40, Here I Am (Come And Take Me)

Sting, All This Time

George Michael, Mother's Pride

Janet Jackson, State Of The World

Gloria Estefan, Coming Out Of The Dar

Wilson Phillips, You're In Love

Whitney Houston, All The Man That I N

Book Of Love, Alice Everyday

Rick Astley, Cry For Help

Divinyls, I Touch Myself

The Rembrandts, Just The Way It Is, B

Robert Palmer, Mercy Mercy Me (The Ec

The Escape Club, Call It Poison

Happy Mondays, Step On

Tracie Spencer, This House

Oleta Adams, Get Here

Jellyfish, Baby's Coming Back

Bingo Boys Featuring Princessa, How T

Tevin Campbell, Round And Round

Amy Grant, Baby Baby

C&C Music Factory Feat. Freedom Willi

Keedy, Save Some Love

99.5

San Diego

P.D.: Kevin Weatherly

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Enigma, Sadness Part 1

Mariah Carey, Someday

Another Bad Creation, Isha

Whitney Houston, All The Man That I N

Celine Dion, Where Does My Heart Beat

Lisette Melendez, Together Forever

Salt-N-Pepa, Do You Want Me

Tracie Spencer, This House

Tara Kemp, Hold You Tight

Divinyls, I Touch Myself

Gerardo, Rico Suave

Londonbeat, I've Been Thinking About

Tevin Campbell, Round And Round

Michelle, Something In My Heart

Guy, Let's Chill

Digital Underground, Same Song

Amy Grant, Baby Baby

Hi-Five, I Like The Way (The Kissing

Timmy T., One More Try

Gloria Estefan, Coming Out Of The Dar

Janet Jackson, State Of The World

Oleta Adams, Get Here

C&C Music Factory Feat. Freedom Willi

Monie Love, It's A Shame (My Sister)

Chris Isaak, Wicked Game

Daisy Dee, Crazy

Color Me Badd, I Wanna Sex You Up

Bingo Boys Featuring Princessa, How T

Harriet, Temple Of Love

Cathy Dennis, Touch Me (All Night Lon

Dee-Lite, E.S.P.

UB40, Here I Am (Come And Take Me)

Rude Boys, Written All Over Your Face

Ralph Tresvant, Stone Cold Gentleman

Riff, My Heart Is Failing Me

Alexander O'Neal, All True Man

Stevie B, I'll Be By Your Side

99.5

Atlanta

P.D.: Mike Roberts

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Guy, Let's Chill

LeVert, All Season

Rude Boys, Written All Over Your Face

Johnny Gill, Wrap My Body Tight

Hi-Five, I Like The Way (The Kissing

Whitney Houston, All The Man That I

Anita Baker, Fairytale

En Vogue, You Don't Have To Worry

Mariah Carey, Someday

Bell Biv DeVoe, When Will I See You Smile

C&C Music Factory Feat. Freedom Willi

Pebbles, Love Makes Things Happen

O'Jays, Don't Let Me Down

Alexander O'Neal, All True Man

Ralph Tresvant, Stone Cold Gentleman

Freddie Jackson, Do Me Again

Troop, I Will Always Love You

Teddy Pendergrass, It Should've Been You

Janet Jackson, State Of The World

Caron Wheeler, Blue (Is The Colour Of

Surface, All I Want Is You

Jasmine Guy, Another Like My Lover

Diana Ross & Al B. Sure!, No Matter What

Gerard Alston, Getting Back Into Love

Richard Rogers, Spread A Little Love

Thelma Houston, High

Dimples, They're Tryin' To Take Your Job

Tony Terry, With You

99.5

Riverside

P.D.: Larry Martino

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Guy, Let's Chill

Timmy T., One More Try

Keith Sweat, I'll Give All My Love To

Michelle, Something In My Heart

Mariah Carey, Someday

Tara Kemp, Hold You Tight

Ralph Tresvant, Stone Cold Gentleman

Hi-Five, I Like The Way (The Kissing

Rude Boys, Written All Over Your Face

Toni Tonit, I'll Never Rain In

Amy Grant, Baby Baby

99.5

Seattle

P.D.: Casey Keating

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Heat Is Rising Over Performance Royalty As NAB Takes 1st Shot At Proposed Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—The fight over sound-recording performance-royalty legislation—which would mean radio stations would have to pay record companies for airplay—could become one of the biggest legislative battles facing broadcasters this year.

The opening skirmishes, via white-paper comments, at the FCC and the Copyright Office in the last few months escalated March 8 when Eddie Fritts, president of the National Assn. of Broadcasters, fired another salvo at the record industry.

Fritts sent a formal letter of opposition to Rep. Jack Brooks, chairman

WASHINGTON ROUNDUP

of the House Judiciary Committee, where the performance-right-royalty bill will be heard after the Recording Industry Assn. of America's sponsor introduces it the next month.

In the letter, Fritts reminds chairman Brooks that broadcasters already pay about \$300 million annually in music copyright fees.

Both industries fought this battle more than a decade ago, with the broadcasters eventually defeating efforts to change the copyright law.

But with the advent of digital audio broadcasting, and the RIAA now worried about future control of distribution and CD-quality home copying, the battle lines have been redrawn.

Fritts said that when Congress revised the Copyright Act in 1976, "it recognized that a balance existed between the benefits broadcasters realized from airing sound recordings, and the tremendous benefits they provided to record companies by way of free exposure or advertising of sound recordings."

Fritts says there is no new evidence to show that the recording industry is "in dire straits" without a performance royalty. The RIAA says (Continued on page 20)

NEW-ARTIST GLUT, STATION WARS, RANDY TRAVIS AMONG CRS TOPICS

(Continued from page 14)

sure was whether product was actually stocked. With the decline of the country single, many country hits are not available for purchase until several weeks or even months into their life-cycle when an album is issued.

With most country labels not issuing singles commercially, they now have a real challenge in getting albums out fast enough to meet demand when songs break on the radio. DuBois noted that the rapid rise of new artists means his album-release schedule "is now carved in mud" and that Pam Tillis' new album had been moved up by a month when her hit "Don't Tell Me What To Do" took off.

Yet the radio folks blame retail for the situation. WPOC Baltimore PD Bob Moody was applauded when he told the audience, "The next time you get a 'When you play it, say it' letter from a retailer, tell them, 'I'll play it if you'll stock it.'"

Similarly, while MCA's Shelia Shipley could—at a video panel—reel off a number of artists, including McBride & the Ride, Patty Loveless, and Marsha Thornton, whose careers had been boosted by country video, she felt labels had a problem getting a video hit stocked at retail "when buyers still watch [airplay] charts."

● Station Wars: Squabbles over artist endorsements, concert co-pro-

motors, and the like are now something that bookers, agents, and label people "go through daily," according to Tony Conway of Buddy Lee Attractions. The result is that one station in a market may be given "welcomes" status on a concert while another gets the "presents" on the same print ad. Label and management people say their problem is frequently at the promoter level, and that they often do not hear about such problems until it is too late to solve them.

So while WCMS Norfolk, Va., PD Mike Meehan declared at length that he saw crosstown WGH-FM as "a flank attack," not direct competition, he also refused a phone interview with Clint Black upon learning that WGH was also getting one. But KKAT's Marks noted that his rival, KSOP, bought most of the country shows in his market. With KKAT still the format leader, he said, "the battle for dominance hasn't been fought from the concert stage."

TRAVIS SNIT

The biggest shocker at CRS had nothing to do with programming. It happened at the opening session when Randy Travis, who performed with Vern Gosdin and Tammy Wynette, launched into an abrupt attack

on claims by the National Examiner tabloid that he was gay. Travis quickly added, "It could have been worse, they could have said I wasn't country." He also told the gathering that if the tabloid's anonymous sources were present, they should "pray that I don't find out who you are."

If that was meant to quash discussion of the issue, it instead made Travis' pronouncement the topic of hallway chatter for days afterward. Travis' sex life, never before the subject of convention panels, became one the next day at the formatics session when, amid a list of serious questions, PDs were asked out loud, and on a printed handout, "Do you believe Randy Travis?" (It did not specify what they might or might not believe him about.) While only a third or so of the room answered, two-thirds of those people indicated by a show of hands that they *did not* believe Travis.

CRS attendance was down slightly from last year's record 1,400 conventioners to about 1,300 in this recession year. Ironically, while many of last year's panels were attacked as too soft or being thinly disguised product plugs, there was near-unanimous praise for this year's sessions.

CRS ATTENDEES TUNE INTO PANELS ON RADIO PROGRAMMING, FORMATICS

(Continued from page 14)

WGTY York, Pa., PD John Pellegrini's strategy of putting them next to last.

● Coming out of stops: Where last year's formatics panelists were unanimous on wanting to kick off a music sweep with a power gold, there were a few PDs this time who thought that coming out of a stop with, say, Garth Brooks' "Two Of A Kind" might be OK, especially as something to tease beforehand. WIL St. Louis PD Ray Massie said he felt the purpose of the first song

in a set was to "reinstitute energy to the station" and that familiarity was not as important as tempo. Still, three-quarters of the room opted for something "highly recognizable" out of stops.

● Processing: Consultant Charlie Cook, noting that "they don't put ugly girls on the cover of Cosmo and Vogue," was in favor of making stations as loud as possible. But Massie noted that WIL was "the quietest station in town" and had "the highest time-spent-listening in town." Most audience members fell into the "natural processing" camp.

● Talking intros: Three-quarters of the PDs in attendance noted that they talked intros, despite WMZQ Washington, D.C., PD Gary McCartie's comments that it was "the No. 1 complaint listeners have" and that

listeners who heard otherwise identical airchecks of stations chose the one that didn't talk over intros by a 4:1 margin. Massie was applauded when he pointed out the No. 2 complaint was when songs were not identified.

PDs also tended to agree that the Persian Gulf war, despite its deleterious effects on other music formats, worked to country radio's advantage. Don Langford told the session that his KRAK Sacramento, Calif., had been aggressive with Gulf news, and managed to add shares. Where the all-news station in most cities had received a substantial boost from the Gulf war, Langford claimed that N/T KFBK "didn't take any of my audience."

SEAN ROSS

Billboard.

FOR WEEK ENDING MARCH 23, 1991

Hot Adult Contemporary

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of radio playlists.					
1	1	2	9	★ ★ NO. 1 ★ ★ COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN 2 weeks at No. 1
2	3	4	7	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
3	2	1	14	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
4	5	7	10	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES
5	6	6	9	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
6	8	11	7	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
7	4	3	16	SHOW ME THE WAY A&M 1536	◆ STYX
8	7	5	22	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
9	15	19	6	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
10	13	15	9	ALL THIS TIME A&M 1541	◆ STING
11	9	10	12	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
12	12	12	12	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAK
13	10	9	19	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
14	11	8	20	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
15	16	17	9	CHASIN' THE WIND REPRISE 4-19466	◆ CHICAGO
16	19	22	5	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
17	17	16	9	NIGHT AND DAY ATLANTIC 4-87825	◆ BETTE MIDLER
18	21	33	3	BABY BABY A&M 1549	◆ AMY GRANT
19	14	13	14	ALWAYS COME BACK ATLANTIC 4-87776	NATASHA'S BROTHER/R. CAPPELLI
20	18	14	17	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
21	20	21	6	WAITING FOR LOVE EMI 50337	◆ ALIAS
22	22	25	6	FOREVER'S AS FAR AS I'LL GO RCA 2706	ALABAMA
★ ★ ★ POWER PICK ★ ★ ★					
23	42	—	2	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
24	24	18	15	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
25	45	—	2	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
26	23	20	21	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2758/RCA	◆ STEVIE B
27	28	32	6	CRYING IN THE RAIN WARNER BROS. 4-19547	◆ A-HA
28	25	23	10	WAITING FOR THAT DAY COLUMBIA 38-73663	GEORGE MICHAEL
29	33	39	4	MY SIDE OF THE BED COLUMBIA 38-73529	◆ SUSANNA HOFFS
30	27	29	28	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
31	34	47	3	I'LL BE BY YOUR SIDE LMR 2758/RCA	STEVIE B
32	40	—	2	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
33	29	30	25	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
34	36	49	3	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
35	32	26	19	CRAZY IN LOVE REPRISE 7-19504	KENNY ROGERS
36	37	37	11	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	◆ JANET JACKSON
37	35	35	21	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
38	26	24	10	LOVE MAKES THINGS HAPPEN MCA 53973	◆ PEBBLES
39	31	28	19	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) GEFFEN 4-19659	◆ CHER
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
40	NEW ▶	1		TEMPLE OF LOVE EAST WEST 4-98863	◆ HARRIET
41	38	31	25	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
42	NEW ▶	1		HOLDING ME TONIGHT ARISTA LP CUT	◆ CARLY SIMON
43	47	46	24	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
44	41	42	23	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
45	39	27	20	NEW YORK MINUTE GEFFEN 4-19660	DON HENLEY
46	43	36	24	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
47	46	41	4	MOTHER'S PRIDE COLUMBIA 38-73663	GEORGE MICHAEL
48	30	34	8	I CAN'T TELL YOU WHY ELEKTRA 4-64908	HOWARD HEWETT
49	48	38	21	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
50	44	40	6	I WILL BE HERE VIRGIN 4-98869	◆ STEVE WINWOOD

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1991, Billboard/BPI Communications, Inc.

The One That Wants To Hear From You
BILLBOARD RADIO
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WYTZ Pt. 12: Now, "Hell" Is For Chi-Town; Boyce To WJR; World Music Gets An FM

AS PART OF ITS current format-change stunting, top 40/dance outlet WYTZ Chicago has dropped its longtime Z95 handle and is currently known as "Hell 94.7." Liners include "Your Radio Is Catching Hell," "Chicago's Going To Hell," and "An Evil Opportunity Offender." Life in Hell will last at least until this weekend, when WYTZ unveils its new van, "Hell On Wheels," at a St. Patrick's Day parade. An employee in a nun's habit will hand out CDs and tapes.

PGMG: NOW, A WORLD MUSIC STATION

Santa Fe, N.M., which recently went from three adult alternative outlets to none, will get some relief June 1. Former KLSK owner Bill Simms and PD Jack Kolkmeier will bring back the former KMIO as KIOT (The Coyote) and run a "contemporary world music" format with artists like Ali Farka Toure and Augustus Pablo.

Former KHOW Denver ND Phil Boyce is now PD at full-service AC WJR Detroit. Veteran Philly programmer Roy Laurence is the new PD at oldies WKLR Indianapolis, replacing Simon Jeffries. He last consulted country WXTA Erie, Pa.

Morning man Sandy Beach is named PD at AC WMJQ (Majic 102) Buffalo, N.Y., replacing Hank Nevins. He last programmed legendary crosstown top 40 WKBW (now WWKB). Morning-show producer Rob Lucas is named APD. Roger Christian moves from overnights to middays.

WBZZ (B94) Pittsburgh PD Danny Clayton returns to WKTI Milwaukee as PD. Mike Berlak becomes OM. John Roberts is now solo as interim OM of B94. Steve Chick has been upped from APD/MD to PD at oldies WSHO/WSHQ

Albany, N.Y. Production director Walt Fritz is now APD/MD.

At top 40 CKOI Montreal, APD Andre St. Armand is upped to PD. Bob DeBord stays on as promotion director. Night jock Lucien Francoeur moves to afternoons. Across town, French AC CKLM, which went dark several weeks ago, returns with French-language oldies. P.M. driver Jack Dumesnil is upped to PD.

Album WRNO New Orleans picks up Satellite Music Network's Z-Rock as a full-time format. Michael Costello remains PD. Midday jock Steve Savage goes to country rival WNOE



by Sean Ross with
Craig Rosen & Phyllis Stark

for weekends. Morning man Captain Humble exits.

Country WBEY Annapolis, Md., will make its long-anticipated change to hard rock targeting Baltimore March 25, when it becomes WHVY (Underground 103.1). Derek Alan, who programmed the former Baltimore noncommercial outlet that used the WHVY calls, will be PD and do afternoons with MD Karen Aylor. Mudman from WMID Atlantic City, N.J., will do mornings with Krystal Kyle. Michael Lee from WQMF Louisville, Ky., joins for middays. Former KNAC Los Angeles jock Scorchin' Scotty will do nights. Carl

Harangozo from WQHT New York is production director. At sister AC WYRE, Ray Hoffman remains PD. Chuck Burrows joins for mornings from Drake-Chenault. Whit Rardin from WBEY will do afternoons.

Kevin Morrison (404-907-8526) is out as PD of R&B/oldies WIGO Atlanta. GM Al Parks will handle those duties. At crosstown gospel WYZE, C.T. Taylor, previously a weekender at rival WAOK, is the new PD/mornings, replacing the late Jerry Thompson. Urban KDAY Los Angeles, long rumored to be going business news, has applied for the calls KBLA, which belonged to the predecessor of KROQ.

OM Tom Devoe adds PD stripes at country WCTK Providence, R.I., assuming duties previously held by Dan Meaney. Rob Lipshutz, last PD of album KXFX Santa Rosa, Calif., joins Harris Communications as programming associate. Album WAVF Charleston, S.C., OM Steve Kosbau is now PD at album KAZY Denver, replacing Brian Taylor.

After several months as simulcast AC, WSSH-AM Boston has gone Spanish. Tony Molina, who programmed the bartered Spanish format on crosstown WBIV brings that programming across town. WBIV will go Spanish/religious. OM Jim Sartorius is out at top 40 KRBE Houston. Late-nighter Suzy Waud leaves radio to manage a club in her hometown of Columbus, Ohio.

P.M. driver Tim Meadows is upped to PD at top 40 WKSI Greensboro, N.C., replacing Greg Stevens. PD/morning man Tom Rivers is out at oldies KISS San Antonio, Texas.

21-year-old country AM WTOD Toledo, Ohio, adds an FM simulcast partner—Unistar oldies outlet WRED. Bob McGee returns to the

newslines...

JAY GUYTHER has been named VP of sales and marketing, radio station services, for Arbitron, replacing Rhody Bosley. Guyther was southern division manager for radio station services.

STEPPING DOWN: George Duffy as COO of Shamrock Communications; no replacement is named. Also, Bob Reich as president of TK Communications. CEO John Tenaglia assumes his duties.

DARREL GOODIN is named station manager and VP/sales for WWKB/WKSE Buffalo, N.Y., replacing Ken Casseri, who joins crosstown WGR-AM-FM as GSM. He was VP/GM at WTRG Raleigh, N.C.

WAYNE BROWN, GSM of WCBS New York, is the new president/GM of WGIV/WPEG Charlotte, N.C., replacing Chester Williams, who left to pursue station ownership last October.

GROUP W radio chairman Dick Harris has retired after 25 years with the company. President Jim Thompson assumes operating control of the radio group. No new chairman will be named.

station for nights. Part-timer Charlie Dark is upped to overnights. Across town, WWWM-AM goes from simulcast AC to Unistar/CNN.

Former AC WOJY-FM Youngstown, Ohio, returns to the air as rock-leaning country outlet WAXF (95.9 Wax). KSON San Diego swing jock Ed Hill is PD/middays. Ken Lovejoy from KSIT Rock Springs, Wyo., joins for mornings. Shadow Summers from crosstown oldies WBBG is p.m. driver. Sledge McCabe from WWCD Columbus, Ohio, does nights as S.T.

PD Peter Stewart (501-851-8837) and morning partner Anthony "The Butler" Hassey are out at top 40/dance KZOU Little Rock, Ark., which has also dropped its "Zoo 98" moniker and gone more mainstream. Tom Mikkelsen steps down as PD of oldies KGOR Omaha, Neb., but remains p.m. driver. Across town, WKZW (KZ93) Peoria, Ill., PD Keith Edwards is the new PD of top 40 KQKQ, replacing Drew Bentley.

Promotion director/midday jock Tom Thomas is now PD at top 40 KQCR (Q101) Cedar Rapids, Iowa,

replacing Gary Dixon (319-393-9595). Carla Davis goes from overnights to middays. Daryl Bryant joins for nights from KKRQ Iowa City, replacing Mark Johansson, who goes to KUDL Kansas City, Mo.

PD Roshon Vance is out at WMGL (Jazz 101.7) Charleston, S.C. Also gone are night jock Lisa Austin, overnights Kenneth Point, and promotion director Deena Frooman. ND Jack Steele moves to middays. Midday host Drew May is now MD.

After simulcasting AC WNYR for a while, WOLF Syracuse, N.Y., returns to the urban format it did in the mid-'80s. Butch Charles, who was PD back then, is GM. Kenny Dees, overnights at top 40 rival WNTQ (93Q), is PD/mornings.

Longtime full-service AC station WFTQ Worcester, Mass., is now simulcasting album WAAF. PD/morning man Steve LeVelle is out. ND Rob Sachs goes to FSA WSTC Stamford, Conn., in the same capacity. Album rocker KFMG Albuquerque, N.M., becomes AC KAMX (Mix 107.9). PD Mark Steven, MD P.J. Story, Troy Duran, and Maryanne Dupree are out.

Album WONE-FM Akron, Ohio, PD Harve Allen is upped to OM. Wendy Miller from AC WYFM Youngstown, Ohio, joins for middays, replacing Deeya McKay. Adult alternative KBZE Colorado Springs, Colo., goes to SMN country. KLPX Tucson, Ariz., MD Kate Collins is the PD at new album outlet KSKE-FM Vail, Colo.

Simulcast country AM KAYC Beaumont, Texas, picks up SMN's Traditional C&W format. N/T KFON Austin, Texas, is again simulcasting AC KKMJ. Simulcast AC KGTO Tulsa, Okla., adds Unistar's AM Only. KEYF Spokane, Wash., drops adult alternative for oldies. Oldies WVAL St. Cloud, Minn., is simulcasting album WHMH.

At urban/AC WKWQ Columbia, S.C., market veteran Johnny Green is PD, replacing Stevie Byrd. Melissa Summers goes from middays to p.m. drive. Dwayne Gore exits. Urban/AC outlet WIQN Columbus, Ga., reclaims its old WPNX calls and country format. At album sister WVRK, Lane Gray joins for mornings from AC WKTK Gainesville, Fla.

Assistance in preparing this column was provided by Gil Asakawa, Caryn Bruce, and Larry LeBlanc.

PEOPLE: LEE RETURNS TO S.F.; HARPER & GANNON REUNITED

WQHT (Hot 97) New York p.m. driver Bill Lee returns to San Francisco as the morning man at KMEL. He replaces John London who will join urban KKBK Los Angeles next month. Jeff Thomas moves from swing to p.m. drive at WQHT. Also, p.m. driver Mark Gunn joins mornings at San Francisco's KSOL. Russ Allen goes from middays to afternoons. Renee from KHQT San Jose, Calif., joins KSOL for middays.

Back in L.A., Shana returns to middays at classic rock KLSX, replacing Suzie Who, who segues to rival KQLZ (Pirate Radio) for middays as Suzie Cruz. Also new to KQLZ are p.m. driver Jeff Jensen from WYNF Tampa, Fla., and Tawn Mastry (nights) from rival KNAC. Former KNAC morning man Gonzo Greg joins KCAL Riverside, Calif., for swing.

Mike Miller, morning man at the now-defunct WLOL Minneapolis, goes across town to N/T WCCO for full-time swing, replacing Paul Stagg. Mike Woodley from KCBS San Francisco joins for evening sports talk. WHUR Washington, D.C., morning man Gerry Bledsoe is out. Partner Candy Shannon is solo for now. Also, WHUR's Derek McGinty goes to noncommercial WAMU as a talk host.

Urban WHQT (Hot 105) Miami night jock Steven Grey was arrested March 10 after allegedly trying to buy stolen police radios from undercover sheriff's deputies. Grey and a WHQT phone operator, whose name was not released because

he is a juvenile, were among four people arrested in a sting operation. He is suspended while the station investigates.

Steve Gannon returns to the morning show at AC WNIC Detroit, reuniting him with PD/morning man Jim Harper, his partner in the early '80s. Chris Edmonds moves to afternoons. Lew Roberts is out. Across town, midday host Isaah Murray moves to mornings at urban WMXD, switching shifts with PD Paul Christy.

After several months as acting MD, John Gray gets the official nod at top 40 KKBQ (93Q) Houston. Michelle Mercer, formerly corporate programming assistant for Emmis Broadcasting, is the new MD at AC WBMX Boston. Across town, former WCDJ host Anne Williams resurfaces in part-time at AC WMJX.

MD Andrea Pentrack is out at top 40/dance KSFM Sacramento, Calif. Weekender Todd Fowler is now MD at album WRIF Detroit. P.M. driver Mary Ellen Kowalski adds MD duties at AC WQAL (Q104) Cleveland. Carolyn Carr from Metro Traffic is Q104's new ND.

WHTZ (Z100) New York weekender Scott Gables joins WYST-FM (92 Star) Baltimore for nights as Danny Ocean, replacing Ted Douglas. Also, p.m. driver Bernie Lucas is now APD/morning producer. Lauren Bach joins for weekends from WZYQ (Z104) Frederick, Md. Curt "Pigpen" Cruz goes to nights at top 40 WGTZ (Z93) Dayton, Ohio, from overnights at WPXR

Davenport, Iowa.

Justin Taylor goes from middays at AC WMGF (Magic 107.7) Orlando, Fla., to mornings at crosstown rock/AC WMMO. P.M. driver Ric Peterson switches places with morning team Dan Wilmoth & Karen Evans at AC CKFM Montreal. Former KGSR Austin, Texas, PD Bill Harman joins album WRLT Nashville as production director/middays, replacing Liz Cavanaugh.

Top 40 WKBQ St. Louis programming assistant Kevin Morton joins Impact Records as Midwest rep. RD Tina McMann is upped to MD at album WUFX Buffalo, N.Y. Suzanne Snowden returns to radio for nights at AC WWDE (2WD) Norfolk, Va. She was last at WJIM-FM Lansing, Mich.

At country KHAK Cedar Rapids, Iowa, Dawn Johnson goes from nights to middays. Bob James, from overnights, replaces her. Promotion director Suzan Glaza comes off the air. Allison Harte goes from nights at album WLAV Grand Rapids, Mich., to rival WKLQ, where she and Mike Conrad become a night team.

In the tradition of the KHJ Los Angeles and KFRC San Francisco reunions, Mel Philips is organizing a 1992 celebration of what would be WRKO Boston's 25th anniversary as a top 40 station. Call J.J. Jordan at 214-475-9380. Night jock Dave Anton is named assistant MD/afternoons at suburban Chicago AC WCBR. Todd Ellis moves to nights.

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	1	4	3	HIGHWIRE COLUMBIA 38-73742	ROLLING STONES 2 weeks at No. 1
2	2	1	10	SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES
3	3	3	9	SILENT LUCIDITY EMI 50345	QUEENSRYCHE
4	5	8	5	CALL IT ROCK N' ROLL CAPITOL 44676	GREAT WHITE
5	4	6	8	BITTER TEARS ATLANTIC 4-87760	INXS
6	7	9	4	IF YOU DON'T START DRINKIN' EMI LP CUT	GEORGE THOROGOOD
7	8	16	3	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M.
8	15	—	2	LAYING DOWN THE LAW ATLANTIC LP CUT	THE LAW
9	12	15	6	STRANGER STRANGER ATCO LP CUT	BAD COMPANY
10	14	21	7	THE SOUL CAGES A&M LP CUT	STING
11	13	18	6	HEARTBREAK STATION MERCURY 878 796-4	CINDERELLA
12	10	11	9	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
13	6	2	10	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
14	11	13	6	HOW MUCH IS ENOUGH IMPACT 54028	THE FIXX
15	23	—	2	RHYTHM OF MY HEART WARNER BROS. 4-19336	ROD STEWART
16	9	5	10	ALL THIS TIME A&M 1541	STING
17	16	17	10	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE
18	25	50	3	DECISION OR COLLISION WARNER BROS. LP CUT	ZZ TOP
19	26	48	3	SENSIBLE SHOES WARNER BROS. LP CUT	DAVID LEE ROTH
20	21	24	7	GOOD TEXAN EPIC 34-73673	VAUGHAN BROTHERS
21	27	27	7	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
22	28	38	3	ARE YOU READY ATCO LP CUT	AC/DC
23	19	22	8	RIVER OF LOVE ELEKTRA LP CUT	LYNCH MOB
24	20	19	10	DON'T BELIEVE HER MERCURY 878 798-4	SCORPIONS
25	29	29	5	UNCLE TOM'S CABIN COLUMBIA 38-73644	WARRANT
				★★★ POWER TRACK ★★★	
26	45	—	2	TRADEMARK CAPITOL LP CUT	ERIC JOHNSON
27	30	25	7	RIDE THE WIND ENIGMA 44616/CAPITOL	POISON
28	31	23	18	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
29	17	7	9	HEADLONG HOLLYWOOD 4-64920/ELEKTRA	QUEEN
30	38	—	2	INNUENDO HOLLYWOOD LP CUT/ELEKTRA	QUEEN
31	32	32	4	BAD REPUTATION WARNER BROS. LP CUT	DAMN YANKEES
32	35	28	8	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
				★★★ FLASHMAKER ★★★	
33	NEW ▶	1		SEE THE LIGHTS A&M 1553	SIMPLE MINDS
34	22	20	10	EASY COME EASY GO ATLANTIC 4-87773	WINGER
35	18	10	9	ROCKET O' LOVE CHARISMA 4-98856	THE KNACK
36	36	41	5	IN YOUR ARMS DGC 19003	LITTLE CAESAR
37	40	42	5	SAVED BY LOVE CHARISMA LP CUT	RIK EMMETT
38	39	46	4	MORE THAN WORDS A&M 1552	EXTREME
39	24	12	14	GIVE IT UP WARNER BROS. 4-19470	ZZ TOP
40	42	—	2	PARADISE Geffen LP CUT	TESLA
41	NEW ▶	1		DEDICATION MERCURY LP CUT	THIN LIZZY
42	34	26	10	I'LL NEVER LET YOU GO MCA 53801	STEELHEART
43	46	44	6	BURNING TIMBER ATCO LP CUT	THE REMBRANDTS
44	43	40	4	VALENTINE RYKO LP CUT	NILS LOFGREN
45	49	47	4	I DO YOU SBK 07344	KINGOFTHEHILL
46	48	49	3	WILBURY TWIST WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
47	NEW ▶	1		I TOUCH MYSELF VIRGIN 4-91397	DIVINYLS
48	33	14	10	A LIL' AIN'T ENOUGH WARNER BROS. LP CUT	DAVID LEE ROTH
49	NEW ▶	1		LOVE TO BURN REPRISE LP CUT	NEIL YOUNG & CRAZY HORSE
50	37	30	6	MOVIN' ON CHARISMA LP CUT	GARY MOORE

○ 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

WASHINGTON ROUNDUP

(Continued from page 18)

the industry's financial success should have nothing to do with it.

RIAA officials also note that broadcasters want a similar payment from cable operators. Says Hilary Rosen, RIAA's government affairs VP, "They want the cable people to pay them for retransmission of their signal. We're pleased they understand about being paid for use of their product. We'll be pointing this out on the Hill."

RIAA also wants to convince Congress a performance right for sound recordings is needed in U.S. copyright law because other countries have such a provision, and to deny them protection accorded our sound recordings would cause problems on the international trade scene.

Fritts also dismisses that argument in his letter to Brooks: "To overturn the domestic balances," he wrote, "would be somewhat akin to the tail wagging the dog."

Rosen comments that NAB does not know enough about the bill's language to offer criticism on the trade/protection angle: "They haven't even seen the bill."

Fritts' letter closes with the following remarks: "I hope you will agree that those who advocate changes in our copyright laws that would impose such an onerous financial burden on the broadcast industry bear a very heavy burden [of proof]. The RIAA has failed to meet that burden."

NAB is hoping that when push comes to shove, Congress will pay more heed to their local broadcasters than to a nonailing record industry. But on the Judiciary's Intellectual Property Subcommittee, where such legislation would first have to pass, five of the 16 members represent states with major-label companies as constituents, and an equal proportion sit on the full committee.

TEMPERS FLARE AT SPECTRUM HEARING

House Telecommunications Subcommittee chairman Ed Markey, D-Mass., made it clear to administration officials at a March 12 hearing on redistribution and possible auction of much-needed spectrum (including DAB use) that he would not look kindly on a threat to kill the Dingell-Markey spectrum bill (Billboard, March 9) if the administration fails in its attempt to use the military-to-civil redistribution of the spectrum as an opportunity to raise revenue.

At the second hearing on the spectrum-shift bill, H.R. 531, Markey told Janice Obuchowski of the National Telecommunications and Information Administration that the public interest had not been served when a similar bill was killed by the administration when the auction scheme received thumbs-down by lawmakers, and that the U.S. is losing ground to other countries as a result.


Markey suggested that the administration work with Congress to make sure the reallocation bill passes, and then, in a separate action, debate the auction proposal, which broadcasters and some lawmakers say would simply be a sale to the highest bidder. Several lawmakers on the Senate side have also voiced similar complaints about the Senate companion bill.

360'S

Illuminated

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Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	1	5	3	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M. 2 weeks at No. 1
2	4	3	7	I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS
3	5	6	6	UNBELIEVABLE EMI 56209	EMF
4	2	1	10	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
5	3	2	10	THIS LOVE RCA 2754	DANIEL ASH
6	8	12	6	VALERIE LOVES ME MERCURY LP CUT	MATERIAL ISSUE
7	6	4	9	WHEN IT BEGAN SIRE LP CUT/REPRISE	THE REPLACEMENTS
8	9	9	6	REACH THE ROCK I.R.S. LP CUT	HAVANA 3 A.M.
9	20	—	2	OUR FRANK SIRE LP CUT/REPRISE	MORRISSEY
10	7	7	7	SADENESS PART 1 CHARISMA 4-98864	ENIGMA
11	10	10	5	HOW MUCH IS ENOUGH IMPACT 54028/MCA	THE FIXX
12	14	15	7	DRIVE THAT FAST A&M LP CUT	KITCHENS OF DISTINCTION
13	12	11	7	X,Y & ZEE RCA 2763	POP WILL EAT ITSELF
14	15	16	5	NATIVE SON SIRE LP CUT/WARNER BROS.	THE JUDYBATS
15	19	25	3	UNREAL WORLD EPIC LP CUT	THE GODFATHERS
16	17	20	6	NOVEMBER COMES ARISTA LP CUT	THE HOLLOW MEN
17	18	18	4	DETONATION BOULEVARD ELEKTRA LP CUT	SISTERS OF MERCY
18	11	8	10	ALL THIS TIME A&M 1541	STING
19	NEW ▶	1		SEE THE LIGHTS A&M 1553	SIMPLE MINDS
20	13	14	8	BITTER TEARS ATLANTIC 4-87760	INXS
21	21	—	2	THE PERSON YOU ARE SIRE LP CUT/REPRISE	JOHN WESLEY HARDING
22	25	—	2	THE SOUL CAGES A&M LP CUT	STING
23	16	13	8	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
24	30	30	4	DE-LUXE 4.A.D LP CUT/REPRISE	LUSH
25	24	23	5	BED OF ROSES EPIC LP CUT	SCREAMING TREES
26	22	24	8	GREY MATTER ATLANTIC LP CUT	AN EMOTIONAL FISH
27	NEW ▶	1		ROSE OF JERICHO ATLANTIC LP CUT	ELEVENTH DREAM DAY
28	NEW ▶	1		HIGHWIRE COLUMBIA 38-73742	ROLLING STONES
29	NEW ▶	1		INTERNATIONAL BRIGHT YOUNG THING SBK LP CUT	JESUS JONES
30	NEW ▶	1		BOB'S YER UNCLE ELEKTRA LP CUT	HAPPY MONDAYS

○ 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. Keep On Loving You, REO Speedwagon, EPIC
2. Woman, John Lennon, GEFEN
3. The Best Of Times, Styx, A&M
4. 9 To 5, Dolly Parton, RCA
5. Crying, Don McLean, MILLENNIUM
6. Rapture, Blondie, CHRYSALIS
7. Hello Again, Neil Diamond, CAPITOL
8. The Winner Takes It All, Abba, ATLANTIC
9. I Love A Rainy Night, Eddie Rabbitt, ELEKTRA
10. What Kind Of Fool, Barbra Streisand & Barry Gibb, COLUMBIA

POP SINGLES—20 Years Ago

1. Me And Bobby McGee, Janis Joplin, COLUMBIA
2. She's A Lady, Tom Jones, PARROT
3. Just My Imagination (Running Away With Me), Temptations, GORDY
4. One Bad Apple, Osmonds, MGM
5. For All We Know, Carpenters, A&M
6. Proud Mary, Ike & Tina Turner, LIBERTY
7. Doesn't Somebody Want To Be Wanted, Partridge Family, BELL
8. What's Going On, Marvin Gaye, TAMLA
9. Help Me Make It Through The Night, Sammi Smith, MEGA
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. Moving Pictures, Rush, MERCURY
9. Captured, Journey, COLUMBIA
10. Guilty, Barbra Streisand, COLUMBIA

TOP ALBUMS—20 Years Ago

1. Pearl, Janis Joplin, COLUMBIA
2. Soundtrack, Love Story, PARAMOUNT
3. Various Artists, Jesus Christ Superstar, DECCA
4. Chicago III, COLUMBIA
5. Cry Of Love, Jimi Hendrix, REPRISE
6. Abraxas, Santana, COLUMBIA
7. Love Story, Andy Williams, COLUMBIA
8. Tumbleweed Connection, Elton John, UNI
9. All Things Must Pass, George Harrison, APPLE
10. Stony End, Barbra Streisand, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. Angel Flying Too Close To The Ground, Willie Nelson, COLUMBIA
2. Wandering Eyes, Ronnie McDowell, EPIC
3. Texas Women, Hank Williams Jr., ELEKTRA/CORB
4. Thirty-Nine And Holding, Jerry Lee Lewis, ELEKTRA
5. Drifter, Sylvia, RCA
6. You're The Reason God Made Oklahoma, David Frizzell & Shelly West, WARNER/VIVA
7. Old Flame, Alabama, RCA
8. Guitar Man, Elvis Presley, RCA
9. If Drinkin' Don't Kill Me (Your Memory Will), George Jones, EPIC
10. Cryin', Don McLean, MILLENNIUM

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. Sukiyaki, A Taste Of Honey, CAPITOL
8. I Ain't Gonna Stand For It, Stevie Wonder, TAMLA
9. Being With You, Smokey Robinson, TAMLA
10. Together, Tierra, BOARDWALK

Promoters Share Their Proven Gimmicks: Bumper Stickers, Velcro Wall, Salsa Pool

NEW YORK—Looking for some great promotion ideas to borrow? Here, some experienced promotion directors talk about their favorite promotions and why they were so successful.

WBBM-FM (B96) Chicago marketing director **Dan Kieley's** favorite was last year when B96 distributed 2 million bumper stickers through retail accounts, van stops, and at the Taste of Chicago fair. B96 spent all last summer pulling over stickered cars and giving the driver cash. Kieley estimates that the promotion cost "a couple of hundred thousand dollars and increased our awareness on the streets... now every other car in Chicago has our bumper sticker."

Kieley's favorite sales promotion was the Doritos salsa splash, where B96's morning team wore custom-made 6-foot Doritos costumes (one regular, one nacho cheese) and dove down a sliding board into a pool filled with 500,000 gallons of salsa. Kieley estimates that more than 3,000 people turned out to watch.

WKBB (Q106.5) St. Louis promotions director **Todd Goodrich's** "most talked about sales promotion" was the wall of Velcro, co-sponsored by Pepsi. The station brought a Velcro-covered wall to a local shopping mall and let listeners dress in a Velcro suit and jump from a trampoline onto the wall while the station broadcast live.

Top 40 **WHTZ (Z100)** New York promotion director **Marty Wall** organized the world premiere of Madonna's "Who's That Girl" film in Times Square. **Scott Shannon**, then PD/morning man, did a live interview with **Madonna** at the event, which drew an estimated 100,000 people. Wall says there were 33 TV news stories on the event, all mentioning Z100's call letters. Many reports said the promotion rivaled the annual New Year's Eve celebration in Times Square.

WAVA Washington, D.C.'s **Mazda** Miata giveaway was director of

marketing **Michele Snyder's** favorite promotion because "we captured people's imagination and excitement. I like giving away a lifestyle item rather than cash." The station gave away six cars in a four-month period and, although Snyder says she can't be sure if it affected the ratings, she says "research showed that people knew about the promotion [and] we had a great book."



by Phyllis Stark

Last fall, classic rock **WGFX** Nashville hosted the "tour de Fox" promotion, which involved visiting various towns in the listening area to spotlight recycling programs. It netted the station an award from the Earth Communications Office. Promotion director **Ann Buchman** says it increased the awareness of the station so much that "we have been getting client business from it ever since."

CRS WINNERS

Nine stations received promotion awards at the annual Country Radio Seminar, March 6-9 in Nashville. In the large-market category, first-place honors went to **KMPS** Seattle for its annual summer Weenie Fest. **WMZQ** Washington, D.C., took second place, while **KNEW** San Francisco was awarded third-place honors.

The medium-market first-place winner was **WSM** Nashville. **WTQR** Winston-Salem, N.C., took second place, while **WQQM** Madison, Wis., won third place. In the small-market category, **KXIA** (Kix 101) Marshalltown, Iowa, took first place for its waterbed races. **KDUZ** Hutchinson, Minn., won second place, and **WLCO** Sandusky, Ohio, was third.

RADIO

IDEA MILL: GIVING THE GREEN

In addition to its annual live St. Patrick's Day broadcast from Tavern on the Green, set for March 15, top 40 **WHTZ (Z100)** New York ran a Miller Lite promotion. Listeners heard 14 clues to the location of a green Lite can hidden somewhere in the city. The first listener to call with the location was to win \$5,000. All weekend Z100 planned to "give away the green."

KIIS Los Angeles, meanwhile, tied in with New Line Cinema to promote green of another sort, the new Teenage Mutant Ninja Turtles film, set to be released Sunday (17). **KIIS'** morning-show broadcast March 15 was to feature all dyed green food and green, nonalcoholic beer, followed by the "green honey money dip," where listeners cover themselves in green honey before climbing into a cash-filled Jacuzzi.

"Crucified By The FCC" is the title of **Howard Stern's** soon-to-be-released album, which includes outtakes, bits, and the now infamous Christmas broadcast that got Infinity Broadcasting slapped with a \$6,000 FCC fine. The compilation, which runs more than two hours, is being sold in CD or cassette form for \$29.95, exclusively through Stern's 800 number.

WSHE Miami made every Friday in March "free Frey day." Every hour the station gave away tickets to the March 29 **Glen Frey** concert and a certificate for free french fries at a local restaurant.

PRO-MOTIONS

Joe Lidios from urban **KHYS** Houston joins similarly formatted **WVEE (V103)** Atlanta as promotion director... **Sean Michaels** has been upped from promotions director to director of marketing at top 40 **WMXF (Mix 96)** Fayetteville, N.C.

Assistance in preparing this column was provided by **Debbie Holey** in Nashville.

WINTER '91 BIRCHES

(Continued from page 14)

Call	Format	'90	'90	'90	'91
WOMC	oldies	2.4	3.0	2.2	1.8
WKSG	oldies	2.5	1.7	2.0	1.4
WCXI	country	1.0	.7	.8	1.3
WGPR	urban	1.7	2.0	1.4	1.3
WDET	modern	1.3	1.5	1.6	1.1
WMUZ	religious	.6	.6	.8	1.1
WASHINGTON, D.C.—(7)					
WPGC-FM	urban	10.7	10.4	10.8	11.8
WKYS	urban	6.2	6.7	6.9	6.4
WMZQ-AM-FM	country	5.8	6.2	5.9	5.2
WAVA	top 40	5.7	5.5	4.9	4.6
WWDC-FM	album	4.5	4.2	4.2	4.5
WMAL	N/T	4.5	4.3	4.5	4.3
WTOP	N/T	3.3	3.1	2.9	4.2
WHUR	urban	4.1	4.3	4.4	3.9
WCXR	cls rock	4.6	4.1	3.1	3.8
WGAY	easy	4.5	4.9	5.0	3.8
WRQX	top 40	3.9	3.3	3.4	3.8
WMMJ	urban	3.2	2.6	2.9	3.1
WLTT	AC	3.4	2.9	2.3	3.0
WWRC	N/T	2.3	1.9	1.5	2.8
WGSN-AM-FM	classical	3.0	1.6	2.9	2.7
WASH	AC	2.4	3.5	3.9	2.6
WHFS	modern	3.0	2.6	1.6	2.6
WAMU	noncommercial	1.9	2.0	2.6	2.5
WXTA	oldies	2.6	2.4	2.8	2.4
WETA	classical	1.6	2.6	2.0	2.2
WYNY	album	1.3	1.8	1.0	1.8
WJFK	album	2.1	1.6	3.1	1.7
WJZE	jazz	1.0	1.3	1.5	1.7
WOL	oldies	1.2	1.0	1.0	1.4
WYCB	religious	2.2	1.1	1.5	1.1
BOSTON—(9)					
WZOU	top 40	9.9	9.7	9.2	10.5
WXKS-FM	top 40	8.7	8.4	8.0	7.1
WBCN	album	6.3	7.3	6.7	6.8
WBZ	AC	5.1	5.1	5.2	6.5
WRKO	N/T	5.8	6.9	6.3	6.5

Call	Format	'90	'90	'90	'91
WODS	oldies	3.6	4.4	4.3	4.3
WMJX	AC	3.8	3.1	3.0	4.2
WEI	N/T	3.4	2.8	2.8	4.1
WSSH-FM	AC	4.2	2.7	3.5	4.1
WZLX	cls rock	3.5	5.0	5.1	4.1
WHDH	N/T	4.4	3.2	4.6	3.7
WVBF	AC	2.5	2.2	2.8	3.5
WAAF	album	3.4	3.3	4.0	3.2
WCJO	adult alt	3.4	3.7	2.6	3.1
WBUR	noncommercial	1.8	2.4	2.2	2.8
WBOS	album	1.6	1.7	1.6	2.1
WFNX	modern	2.2	1.9	1.6	2.0
WROR	AC	3.0	2.6	3.5	1.9
WPLM-FM	adult std	1.4	1.1	1.5	1.9
WCRB	classical	1.4	1.2	1.8	1.7
WCGY	album	2.6	2.0	1.8	1.4
WGBH	noncommercial	2.0	1.7	2.1	1.4
WILD	urban	1.9	2.7	2.0	1.2
SAN DIEGO—(15)					
XETRA-FM	modern	6.6	7.5	7.1	8.4
KKLQ-AM-FM	top 40	14.4	9.8	9.0	8.1
KGB	album	7.1	8.2	6.4	7.9
KSON-AM-FM	country	8.5	7.1	8.1	7.9
XHTZ	top 40/dance	3.0	4.1	5.2	7.3
KSDO	N/T	3.7	4.7	4.3	6.5
KFMB-FM	AC	4.9	4.9	4.6	5.9
KIFM	AC	5.1	6.0	5.9	4.5
KIFM	adult alt	4.0	2.4	3.2	3.5
KPMG-FM	album	1.5	2.1	2.4	2.8
KPOP	adult std	1.5	1.9	2.6	2.8
KSDO-FM	cls rock	2.5	2.4	3.1	2.8
KJQY	AC	3.9	3.7	5.7	2.7
KCBQ-FM	oldies	3.8	2.4	2.9	2.5
KYXY	AC	3.3	4.2	4.2	2.4
XETRA	N/T	.6	1.0	1.0	2.1
KPBS-FM	classical	1.0	1.1	1.4	1.8
KFSD	classical	2.7	3.0	2.7	1.7
XHLTN	Spanish	.6	1.7	1.3	1.6

Call	Format	'90	'90	'90	'91
KNX	N/T	.7	.9	.8	1.5
KFI	N/T	1.1	1.0	1.0	1.3
KECR-FM	religious	.2	.6	.4	1.1
KYY	AC	2.9	1.3	1.6	1.1
KCBQ	oldies	.8	1.2	1.2	1.0
XHRM	urban	3.1	3.1	1.6	1.0
SAN JOSE, CALIF.—(30)					
KGO	N/T	7.1	8.3	8.0	9.9
KOME	album	8.0	6.9	6.0	6.5
KJSJ	album	4.3	7.3	5.9	6.4
KHOT	top 40/dance	8.6	8.0	8.4	6.1
KBY	easy	5.1	3.1	3.7	4.4
KMEL	top 40/dance	3.6	3.5	4.5	4.3
KCBS	N/T	2.9	2.8	3.9	4.2
KITS	modern	2.9	3.4	4.5	3.8
KARA	oldies	4.3	4.0	3.3	3.7
KBRG	Spanish	2.0	1.5	2.1	3.5
KRTY	country	1.3	2.3	2.0	3.4
KQED	N/T	1.9	1.6	2.0	3.0
KEZR	AC	3.3	3.7	3.4	2.9
KSAN	country	3.1	1.6	3.1	2.8
KWSS	top 40	3.1	2.4	2.5	2.6
KLIV	adult std	1.4	1.2	1.0	2.1
KOIT-AM-FM	AC	3.0	1.3	2.1	1.8
KBLX-FM	AC	1.0	1.4	1.2	1.7
KIOI	AC	3.1	2.6	1.4	1.7
KSQL	urban	1.8	3.4	1.7	1.5
KXXX-FM	top 40	1.5	2.1	1.5	1.5
KKSF	adult alt	2.1	1.6	2.5	1.3
KNBR	N/T	2.0	3.9	2.0	1.3
KYA	oldies	1.1	.7	1.4	1.3
KDBK/KDBQ	AC	.8	.6	1.3	1.2
KFOG	album	1.4	1.8	2.1	1.1
KFRK	adult std	1.0	.8	1.2	1.1
KLOK	Spanish	1.7	1.1	.9	1.1
KSFO	oldies	1.0	1.8	1.5	1.1



Hot Hits in Tokyo

Week of March 3, 1991

1. Cry For Help, Rick Astley
2. All This Time, Sting
3. All The Man That I Need, Whitney Houston
4. All True Man, Alexander O'Neal
5. Gonna Make You Sweat, C & C Music Factory
6. Don't Hold Back Your Love, Daryl Hall & John Oates
7. Love Will Never Do, Janet Jackson
8. Because I Love You, Stevie B
9. Someday, Mariah Carey
10. Coming Out Of The Dark, Gloria Estefan

11. Being Boring, Pet Shop Boys
12. Too Much Kissing, Senseless Things
13. Let's Go Round Again, Yell
14. Show Me The Way, Styx
15. The Girl From Ipanema, Lio
16. A Lil' Ain't Enough, David Lee Roth
17. Innuendo, Queen
18. Around The Way Girl, L.L. Cool J
19. Here Comes The Hammer, M.C. Hammer
20. For Tomorrow, Silje

21. I Don't Know Anybody Else, Black Box
22. Get Here, Oleta Adams
23. Ponta De Lanza Africano, Umababarauma
24. Keep On Running, The Real Milli Vanilli
25. The First Time, Surface
26. Fearless, The Neville Brothers
27. Rescue Me, Madonna
28. My Side Of The Bed, Susanna Hoffs
29. This Must Be Heaven, Omar Chander
30. Try Me, Jasmine Guy

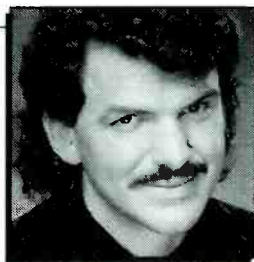
31. High Enough, Damn Yankees
32. Joyride, Roxette
33. Chasin' The Wind, Chicago
34. Love Makes Things Happen, Pebbles
35. Just Another Dream, Cathy Dennis
36. Waiting For Love, Allas
37. Give, Jupiter Project
38. Temple Of Love, Harriet
39. Public Servant, Todd Rundgren
40. Move (Dance All Night), Slam Slam

41. High, Thelma Houston
42. I'm Not In Love, Will To Power
43. Do The Bartman, The Simpsons
44. Sensitivity, Ralph Tresvant
45. Everlasting Love, Reimi
46. Stone Cold Gentleman, Ralph Tresvant
47. Madonna, Mitsu Koshi
48. Waiting For That Day, George Michael
49. Peeping Tom, Kome Kome Club
50. Love Story Wa Totsuzenni, Kazumasa Oda



Billboard's PD of the week

Steve Douglas
KXXR Kansas City, Mo.



INTERVIEWS LIKE THIS ONE usually end with the obligatory stroke for a PD's parent company. This plug, which may or may not be heartfelt, usually contains a line about all the resources the owner has pumped into the station.

So here's Steve Douglas, PD of KXXR (X106) Kansas City, Mo., on owner Olympia Broadcasting's commitment to X106's new top 40/dance format last June: "It was very difficult. The company was and is in Chapter 11... We had a promotional budget in the hundreds of dollars each month. We were able to purchase a very minimal amount of TV time when we made the switch.

"We were burdened with the problem of making budget cuts several months into the new format. We had to cut two full-time air staffers, plus some off-air people... When you're launching a format and you're told you have to fire people, it's pretty difficult, especially when you want to get everybody motivated."

The last time KXXR was featured here was early 1989 when it was one of the stations that put rock 40 back on the map. Since then, however, most of Olympia's publicity has been for its financial problems, and rock 40 hasn't been doing that well itself.

By last summer, Douglas says, "we knew we had to make some changes because [top 40 rival] KBEQ [Q104] was walking away with it." There wasn't enough product to stay rock 40. There wasn't enough money to go head to head with KBEQ. And there were more shares available between Q104 and urban KPRS (Hot 103) than there were between KBEQ, album KYYS, and KXXR. So just as KBKC had done four years earlier, KXXR went dance. By the fall Arbitron, it was up 3.0-4.4 while KBEQ was off 6.8-5.1.

Douglas started in radio in 1976 and spent eight years in Minneapolis radio—first at WDCY, then at KDWB-FM, before becoming one of the original KXXR staffers in 1988. Having been exposed to the Minneapolis Scene, Douglas says that he and his staff—all of whom had worked mainstream top 40 before—were comfortable when KXXR went dance.

Presentationally, KXXR as a top 40/dance station bears some resemblance to KXXR as a top 40/rock station. The first KXXR was famous for its "attitude liners," something that became a major part of most subsequent rock 40s. The new KXXR also uses liners like "If your boss isn't letting you listen, quit" and the recently introduced "We jam. They suck."

Since KXXR has a policy of not attacking KPRS on the air—"It's the oldest black station in the country. They have quite an allegiance. We'll get what we can from them and I'm not going to bag them for that reason," Douglas says—the "they" refers to Q104. KXXR runs WFLZ Tampa, Fla.-like liners trying to

send listeners to Q104 during its stopsets. It also pounds a "21-in-a-row" image against Q104's "four in a row with no talk."

"When we came on, Q104 felt we weren't going to have any impact," Douglas claims. "They had a 10.1 and they were pretty slow during the day. I think they felt that if they came out against us, they'd lose some of their upper demos to one of the five ACs in town. They had a terrible rap for being late on music... [Now] they're playing some records like Gerardo, Enigma, and Tevin Campbell that I don't think they would have played without us."

This is KXXR in middays: Madonna, "Cherish"; C&C Music Factory, "Gonna Make You Sweat"; After 7, "Ready Or Not"; Mariah Carey, "Someday"; Amy Grant, "Baby Baby"; Exposé, "When I Looked At Him"; Glenn Medeiros, "She Ain't Worth It"; Timmy T, "One More Try"; Alexander O'Neal, "All True Man"; and Culture Beat, "I Like You."

It is important to note that X106's biggest success thus far has been as a thorn in Q104's side. In the first winter trend, KXXR was off 4.3-3.9—something Douglas attributes to the Gulf war—while KBEQ recovered slightly 5.1-5.3. KPRS, meanwhile, remains well ahead of both, going 7.3-7.2. The situation is a near reversal of 1986, when KBKC managed to cut KPRS in half, but couldn't get near Q104. Eventually new owner Gannett took it to mainstream top 40, then, several years later, to its present oldies format.

But Douglas says X106 is making more money as a four-share churban than it was as a four-share rock 40. "We're looking at March and April as the first two months in the black since I can remember. KXXR was always in the red because of the amount we spent in promotion. We had a much bigger staff. We were doing TV, billboards, everything from buttons to balloons. We were sponsoring racing motorcycles."

What lies ahead for X106? "We're hoping to get sold so we can have some damn money. I get a feeling that we're probably closer now than we ever have been. There's been plenty of tire-kickers," Douglas says.

But despite rumors that Q104 has tried to hire him away, Douglas says he's pleased enough with the station's momentum to stay put. "We put on a track show every month and each one has outdone the other one... We're so street-hip that we always draw a huge turnout for public appearances and club dates."

"We're going right by the book, beating Q104 in nights first, then building backward. There isn't a person in the building that isn't excited about the direction of the radio station. I have people stop me and other staffers on the street and that never happened when we were rock 40. Once we get into the summer, we're going to go through the roof." SEAN ROSS

Public Sampling Radio Shows Via Batch Of Retail Releases

LOS ANGELES—With exclusive live concert recordings by rock's biggest names, radio shows such as **DIR Broadcasting's "King Biscuit Flower Hour"** and **Westwood One's "In Concert"** series are hot items on the collectors' market.

Now, however, some radio shows—"King Biscuit," **American Public Radio's "Mountain Stage,"** and the **British Broadcasting Corp.'s "Peel Sessions"**—are being made available to the public at retail (Billboard, March 16). In addition, radio documentaries have also appeared on the consumer market. Warner/Reprise's **"Lifelines: The Jimi Hendrix Story,"** a four-CD set released in late 1990, was in fact the WW1 special **"Jimi Hendrix: Live & Unreleased,"** which ran on Labor Day, 1988.

Los Angeles-based Blue Plate Music is releasing **"The Best Of Mountain Stage, Vol. I,"** which features live performances taped for the **West Virginia Public Radio** show. "Mountain Stage" executive producer **Andy Ridenour** says he "was surprised and flattered to have someone else think 'Mountain Stage' was a viable product." Ridenour was also pleased that artists such as Daniel Lanois and Rick Danko gave the green light for the commercial release of their performances. "Those folks certainly didn't need to be on CD, but they did it," he says.

While the show, which is heard on about 110 APR affiliates, will receive only modest financial gains from the release of **"The Best Of Mountain Stage, Vol. I,"** Ridenour says it will likely reap a lot of promotional benefit from the record's release.

However, don't expect to see the commercial release of many more radio programs. As WW1 VP/programming **Gary Landis** explains, program suppliers own the programs but don't own the music performances, which are usually licensed for broadcast use only. According to Landis, renegotiating for commercial rights would be quite expensive and usually infeasible. "What you see happening in recent months is certainly not the norm," he says.

There are exceptions, however, like the Hendrix show. "If the situation were to arise, it would be strictly on an ancillary basis," Landis says. "As a general rule, our job is to produce quality radio shows for stations and national radio audiences."

There are times, however, when artists make agreements in advance to have a syndicator record material for a live album. That was the case with the Who's 1990 live album, **"Join Together,"** which lists both WW1 and DIR Broadcasting in the credits.

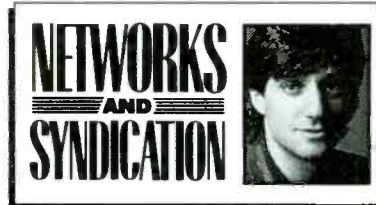
AROUND THE INDUSTRY

CBS Radio Networks is now feeding the 90-second daily **"Entertainment Update,"** hosted by Entertainment Weekly broadcast correspondent **Lisa Karlin**, formerly of WABC New York... **KPOP San Diego** personality **Lee Mirabal** has been tapped to host NBC Talknet's late-weeknight shift, replacing **Neil Myers**.

WW1 is set to capitalize on the resurgence of classic-rock acts with up-

coming specials. **"The Bob Dylan Bootleg Tapes"** is a three-hour special set to air in May. WW1's **Elliot Mintz**, who has had a longtime professional relationship with Dylan, will host the show, which will include an exclusive interview, previously unreleased live performances, demos, and studio outtakes. The special coincides with the release of Columbia Records' **"Bob Dylan: The Bootleg Series, Volumes 1-3 (Rare & Unreleased) 1961-1991."**

For Labor Day, WW1 will set its sights on the Doors in a special featuring interviews with surviving



by Craig Rosen

band members Ray Manzarek, Robby Krieger, and John Densmore, and Jim Morrison biographer Danny Sugerman. WW1 also plans to simulcast the Doors' **"Soft Parade"** video with MTV, and will feature interviews with film maker Oliver Stone and actor Val Kilmer on a special edition of **"Off The Record With Mary Turner"** focusing on the film **"The Doors."**

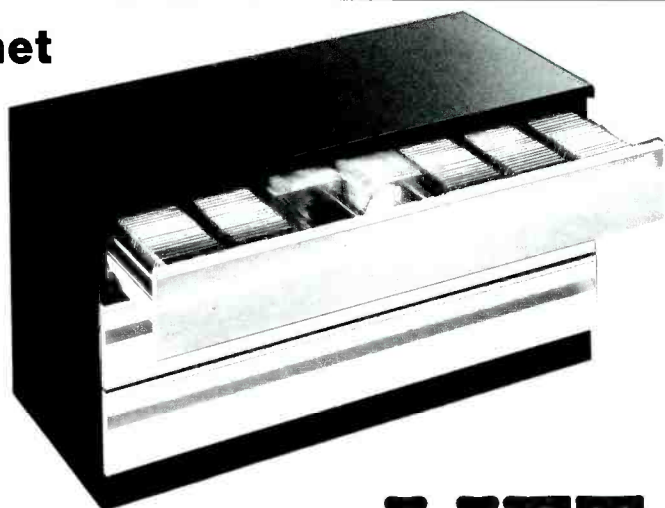
New York-based **Track Marketing Associates' "Soho Natural Sessions"** is now the **"Maxwell House Coffee House Sessions."** The 30-minute program, hosted by Smithereens singer/songwriter **Pat DiNizio**, is distributed weekly to more than 160 college radio stations, 10 times during each semester. The show, featuring interviews and live performances, is produced by **Rob Stevens**, who has worked on WW1's **"Lost Lennon Tapes."**



Martin Honored. KNIX Phoenix morning man W. Steven Martin, left, is honored by the Country Music Foundation for his community service and fund-raising efforts. The presentation is made in the office of Arizona Gov. Rose Mofford, right.

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FOR WEEK ENDING MARCH 23, 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	2	4	8	EPMD RAL 47067/COLUMBIA (9.98 EQ) 1 week at No. 1	BUSINESS AS USUAL
2	1	1	17	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
3	3	2	17	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
④	5	5	16	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT
5	4	3	17	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
6	6	8	38	MARIAH CAREY ▲ ⁴ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
7	7	12	7	DIGITAL UNDERGROUND TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE
8	8	7	25	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
⑨	15	18	6	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
10	9	6	12	ICE CUBE ● PRIORITY 7230* (6.98)	KILL AT WILL
11	13	13	11	C&C MUSIC FACTORY ● COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
12	10	10	51	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON
⑬	16	19	18	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
14	12	9	15	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
15	11	11	54	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
16	14	14	39	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
17	18	17	31	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
⑱	20	22	5	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
19	17	15	17	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
⑳	21	25	16	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
21	19	16	44	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
⑳	23	23	18	SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR
23	22	27	7	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
⑳	26	30	18	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
⑳	25	20	47	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
26	24	21	25	PEBBLES MCA 10025 (9.98)	ALWAYS
27	29	29	26	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
28	27	28	17	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
⑳	36	43	5	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
⑳	48	67	3	ANOTHER BAD CREATION MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
31	28	26	20	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!
⑳	38	39	18	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
⑳	33	33	18	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
34	30	24	31	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME
35	37	35	32	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
36	31	31	18	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
37	32	32	35	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
38	35	36	32	BLACK BOX RCA 2221 (9.98)	DREAMLAND
39	40	38	25	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
40	39	37	23	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
⑳	46	58	3	BWP NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES
42	34	34	77	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
43	41	41	64	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
44	42	46	11	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
45	43	44	48	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
46	44	40	17	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
⑳	55	76	5	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
⑳	58	66	5	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS
49	47	45	21	CANDYMAN ● EPIC 46947* (9.98 EQ)	AIN'T NO SHAME IN MY GAME

50	45	47	8	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
51	50	42	16	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
52	51	50	22	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS
53	54	48	24	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
⑤④	60	68	20	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
55	49	53	7	DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE
56	53	51	12	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
⑤⑦	61	52	30	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
58	52	49	10	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
⑤⑨	63	54	23	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
60	59	60	7	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
61	56	55	17	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
62	57	57	9	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE-WHO
63	62	63	9	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
⑥④	68	74	5	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
65	64	56	30	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
⑥⑥	70	78	4	GERARDO INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO
⑥⑦	79	—	2	ONE CAUSE ONE EFFECT BUST IT 94847/CAPITOL (9.98)	DROP THE AXXE
⑥⑧	72	80	4	MAGGOTRON JAMARC 9003/PANDISC (9.98)	BASS PLANET PARANOIA
69	66	65	22	CARON WHEELER EMI 93497 (9.98)	UK BLAK
70	69	62	24	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
71	65	64	24	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
⑦②	88	81	14	MOVEMENT EX COLUMBIA 46894 (9.98 EQ)	MOVEMENT EX
73	73	75	5	THE MALEMAN MUSCLE SHOALS 2207/MALACO (8.98)	FIRST CLASS MALE
74	76	83	15	GERALD ALBRIGHT ATLANTIC 82087* (9.98)	DREAM COME TRUE
75	75	82	4	STETSASONIC TOMMY BOY 1024 (9.98)	BLOOD, SWEAT & NO TEARS
76	83	86	28	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
77	67	72	6	M.C. TWIST LETHAL BEAT 104 (8.98)	BAD INFLUENCE
78	81	88	4	LAKIM SHABAZZ TUFF CITY 0571 (8.98)	THE LOST TRIBE OF SHABAZZ
79	74	71	9	MARVIN GAYE MOTOWN 6311* (39.98)	MARVIN GAYE COLLECTION
80	80	69	14	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
⑧①	89	84	21	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
82	77	73	21	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
83	71	59	27	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
⑧④	RE-ENTRY	26		N.W.A ● RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
⑧⑤	NEW ►	1		GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
86	86	95	11	CRIMINAL NATION COLD ROCK 70240/NASTYMIX (8.98)	RELEASE THE PRESSURE
87	91	92	41	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
⑧⑧	NEW ►	1		VARIOUS ARTISTS PANDISC 8813 (9.98)	MIAMI BASS WARS VOL. II
⑧⑨	NEW ►	1		KID CAPRI COLD CHILLIN' 26474/WARNER BROS. (9.98)	THE TAPE
90	78	61	8	2 IN A ROOM CHARISMA 91594* (9.98)	WIGGLE IT
91	96	—	2	GRANDDADDY I.U. COLD CHILLIN' 26341/REPRISE (9.98)	SMOOTH ASSASSIN
92	93	93	16	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
⑨③	100	96	37	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
94	84	70	41	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
95	95	97	18	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
96	85	77	10	VARIOUS ARTISTS PRIORITY 7993 (9.98)	EXPLICIT RAP
97	94	—	2	AMERICA'S MOST WANTED TRIAD 007 (8.98)	CRIMINALS
98	82	87	32	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
99	98	—	2	PROFESSOR X 4TH & B'WAY 444 033/ISLAND (9.98)	YEARS OF THE 9, ON THE BLACKHAND SIDE
100	92	—	42	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN

○ 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.

BILLBOARD'S RHYTHM & BLUES CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING RHYTHM & BLUES SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Rhythm & Blues Singles, 1948-present
- Top Ten Rhythm & Blues, 1948-present
- Top Rhythm & Blues Singles Of The Year, 1946-present
- Number One Rhythm & Blues Albums, 1964-present
- Top Ten Rhythm & Blues Albums, 1964-present
- Top Rhythm & Blues Album Of The Year, 1965-present

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY
Also available: Thematic and customized artist research. Call (212) 536-5051

O'Jays Get Emotional On New Album Veteran Group Aims For Enduring Respect

■ BY GERRIE E. SUMMERS

NEW YORK—They have been recording for more than 33 years, during which time they have amassed eight No. 1 R&B singles, numerous top 10 pop hits, gold and platinum albums, and several nominations for Grammys and American Music Awards.

In 1990, the O'Jays finally picked up an AMA for favorite R&B group or duo—their first. And nobody noticed.

So says Eddie Levert as he looks back at a career filled with nearly as many disappointments as successes. "We've been nominated several times early in our career for Grammys and AMAs, but when we finally won one, everybody played us like, 'We don't care,'" says Levert.

Throughout the '70s, the O'Jays garnered a string of hits on Philadelphia International Records, including "Back Stabbers," "Love Train," and "For The Love Of Money." They suffered and survived the illness and death of O'Jays member William Powell in 1975, and, with Sammy Strain joining Walter Williams and Levert, kept pushing through the close of the decade with three No. 1 R&B singles: "Livin' For The Weekend/Stairway To Heaven," "Message In Our Music," "Darlin', Darlin' Baby," and the big pop hit "Use Ta Be My Girl." Still, lasting recognition has been elusive.

"It's almost like everybody thought we didn't deserve [the AMA]. We deserved it 10 years ago. Now they finally gave it to us and nobody paid attention," says

'We've been able to adapt and endure disappointments. But you keep hanging in there'

Levert.

"It fueled us to the point of saying we're going to go in here and produce one of the greatest albums we've ever done to show people that we are real and that they shouldn't downplay us like this," adds Williams.

The O'Jays' current album on EMI, "Emotionally Yours," brings the group into the '90s without sacrificing the great O'Jays signature sound. The album, packed with potential hits, includes the first single, "Don't Let Me Down"; "Lies," with a rap by Gerald Levert; "Respect," featuring label mate the Jaz, who guested on 1989's "Have You Had Your Love Today?"; and the ballad "Keep On Loving Me," all produced by Levert, Williams, Terry Stubbs, and Dwain Mitchell. There are also two versions of the follow-up single, the Bob Dylan-

penned title track. The R&B version was produced by Narada Michael Walden, while the all-star-choir gospel version was produced by Ron Fair, the album's executive producer.

"They didn't think the gospel version would take to radio and sustain all the way through as a single, so we figured we'd cover our behind by doing an R&B version as well," says Williams.

Glynice Coleman, EMI senior VP of black music marketing and promotion, says the label will target AC, urban, and top 40 formats and believes both versions of the song will do well. Prior to the album's release, Coleman's goal was to saturate the market with the O'Jays through fliers and ads in trade, tip sheet, and consumer publications. "The first of the

(Continued on page 28)



Can We Talk? Columbia recording act Surface paid a visit to the set of "The Joan Rivers Show" recently to sing its No. 1 hit "The First Time" from the album "3 Deep." Surrounding Rivers, from left, are David "Pic" Conley, David Townsend, and Bernard Jackson.

The Rude Boys Charm Their Audience

■ BY JANINE McADAMS

NEW YORK—The Rude Boys, the vocal quartet named for a button Prince has been photographed wearing, have charmed R&B listeners with their second single, "Written All Over Your Face" (Atlantic), which scored the No. 1 position on the Hot R&B Singles chart. And Atlantic's Richard Nash, senior VP, black music pro-

motion, says the single—which took 18 weeks to hit No. 1—is headed for similar success at pop radio.

"This is the longest developing single on the chart," says Nash. "We had to keep the markets that went out early on the record as well as cultivate new stations. But this record does not have a high burnout factor. This will get airplay in recurrent status later on; right now we still have another bright week on it... This record is selling so big, now crossover [top 40] stations are picking up on it. Our pop division believes they can bring it all the way home."

The Cleveland-based group was discovered singing in a local club by Levert's Gerald Levert and Marc Gordon, whose Trevel Productions produced the group's debut "Rude Awakening" album. Members Edward Lee "Buddy" Banks, Larry Marcus, Melvin Sephus, and Joe'l Little III are no older than 26, but each has several years' performing experience.

Banks was part of a local group called the Latest that had regional hits and opened shows for Average White Band, Kool & the Gang, the Dazz Band, and others. Marcus, a classically trained guitarist, played with the Dazz Band, and honed his skills as a writer (he wrote and/or co-wrote about half of the album). Little formed a gospel group at 16 that included Banks and Sephus and later won talent contests. And Sephus began performing in cabaret shows at age 6.

"We're not inexperienced," says Little, who explains that the group's name was initially a source of confusion. Some thought the name meant a rap act. "Everything rude doesn't have to be bad," he says.

The group's Cleveland club act

so impressed Gerald Levert that he leapt onstage with the group to perform, and later got it its deal with Atlantic.

"He's great," says Marcus of Levert, who takes a turn at the mike on "Written All Over Your Face." "He's a teacher, yet he

'"Written All Over Your Face" is the longest developing single on the chart'

gives us room to do things."

"Written" is the act's follow-up to the up-tempo "Come On Let's Do It," which failed to spark the group initially. Says Little: "Radio loved it but we didn't get sales, and the DJs liked it for the positive approach that we took."

Nash says the key to building the group's second single was research. "The sales research we got back, the feedback from radio in the markets that went on it first was nothing but positive," he says. "The record generated instant phones... With the release of this single, we didn't make an extensive product outlay in a lot of markets, but those sold out and were reordered immediately." Nash adds that the album, released in November, is close to 300,000 units sold.

With "Written All Over Your Face" riding high, the outlook is positive for the next single, "Heaven," another ballad. Nash says it will be released at the end of the month. Tentative tour plans include a likely slot with Levert and another major act this summer.

ARTIST DEVELOPMENTS

HEAVIES SEE THE LIGHT

While hip-hop styles have clearly been influenced by the R&B of the '70s, the vibrant funk and jazz fusion work of the same era is becoming the musical base for several new bands from the U.K. The Brand New Heavies, who have already made an impact on their homeland, are now receiving critical acclaim in the U.S. with the release of their debut album on Delicious Vinyl. On a short stateside promotional tour, the group performed at a special showcase in Los Angeles to favorable reviews, suggesting that its potent brand of horn-laden, jazz-tinged funk—reminiscent of the J.B.'s—will be well received.

"The band really began with three of us: myself, [bassist] Andrew Levy, and [guitarist] Simon Bartholomew," says drummer/keyboardist Jan Kincaid. "We all lived in the same area in London and we played various instruments in school. I'd say we were all influenced by artists like James Brown and Miles Davis and groups like Tower Of Power, Kool & the Gang, Pleasure, and Earth, Wind & Fire, as well as a lot of the music that came out on the Blue Note label in the '70s."

The original trio performed at var-

ious nightspots in and around London, which led to a 12-inch deal with Cooltempo Records in the U.K. "We came out when the whole rare-groove scene was developing in Britain," says Kincaid, referring to the strong interest created a few years back by club DJs and music fans in the U.K. centered around hard-to-find '70s tracks by American jazz and funk artists. "The Brand New Heavies were one of the first live bands to perform that kind of music: We augmented the basic trio with different musicians along the way and we started to gain a strong reputation for our shows."

Signing with the independent Acid Jazz label in London, the group released its debut album last June. Paul Moshay, national marketing director of Delicious Vinyl, who heard the group's initial 1987 single, was responsible for licensing the album and working closely with the band to make changes to the original British package prior to its U.S. release. "We rerecorded four of the vocal tracks with N'Dea Davenport, a solo artist on Delicious Vinyl, and added one new song to the album," says Moshay, who adds that after the next album by the group, the Brand New Heavies will be signed directly

to Delicious Vinyl in the U.S.

Atlanta-born Davenport, whose credits include touring stints with Al Jarreau and Sheena Easton, is featured on four cuts, including the first single, "Dream Come True." She says there was instant rapport when she met the group members. "We share a lot of the same musical influences. As far as I'm concerned, this group is like a breath of fresh air on the music scene."

Kincaid says the group plans a spring minitour of clubs and colleges. The group's audience, says Kincaid, "tends to be a cross-section of people in their 30s who grew up on jazz/funk along with younger music buyers who are discovering this kind of music for the first time."

According to Moshay, the label is "positioning the group as a live soul band with diverse appeal. Their music straddles so many different areas. We're servicing college radio across the board, promoting the album on rap shows, and working intensely with urban radio on 'Dream Come True.'"

CHANDLER'S CHANCE

"After couples see me perform, I

(Continued on page 28)

innocence

From the Debut Album

belief



It's happenin' on the dance floor,
in the alleys, on the streets...
and NOW on the radio!!
The steaming new single
let's push it
(perfect for your spring book)

The bold new sound of the new black music division on...


Chrysalis.

cooltempo

CHUBB ROCK

TREAT 'EM RIGHT

NOT JUST A "1 RAP RECORD"

2	RAP CHART	35	DANCE CHART
38	R&B SINGLES	16	DANCE SALES CHART
24	R&B ALBUMS	20	R&B SALES CHART

FROM THE EP TREAT 'EM RIGHT (FEP 9063)

**THE NEW ALBUM
"THE ONE" (SEL 21640)
AVAILABLE SOON!**

16 WEST 22ND STREET • NYC 10011

SELECT RECORDS

Billboard. FOR WEEK ENDING MARCH 23, 1991

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	14	★ ★ NO. 1 ★ ★ LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE 1 week at No. 1
2	1	1	11	TREAT 'EM RIGHT SELECT 62358 (M) (T)	◆ CHUBB ROCK
3	5	6	8	RICO SUAVE INTERSCOPE 0-96401/EAST WEST (C) (T)	◆ GERARDO
4	3	4	11	MELT IN YOUR MOUTH EPIC 34-73652 (C) (M) (T)	◆ CANDYMAN
5	7	7	12	WAKE UP ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN
6	13	11	14	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
7	11	15	5	MIND BLOWIN' RUTHLESS 0-96406/ATLANTIC (C) (T)	THE D.O.C.
8	12	19	4	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791 (C) (CD) (M) (T)	◆ MONIE LOVE
9	4	2	12	GOLD DIGGER RAL 44-73633/COLUMBIA (C) (CD) (M) (T)	◆ EPMD
10	6	5	9	JUST TO GET A REP CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR
11	9	14	6	CHANGE THE STYLE ◆ SON OF BAZERK/NO SELF CONTROL SOUL 53989/MCA (C) (M) (T)	
12	10	12	6	DO YOU WANT ME NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA
13	16	22	4	I GOT TO HAVE IT ◆ ED O.G. & DA BULLDOGS PWL AMERICA 878 881/MERCURY (M) (T)	
14	21	23	3	BORN AND RAISED IN COMPTON PROFILE 7323 (T)	◆ DJ QUIK
15	15	21	6	PEACHFUZZ ELEKTRA 0-66591 (M) (T)	◆ K.M.D.
16	8	10	7	COME ON, LET'S MOVE IT PROFILE 7322 (C) (T)	◆ SPECIAL ED
17	17	17	7	DANCE ALL NIGHT EFFECT 708*/LUKE (C) (M)	◆ POISON CLAN
18	28	—	2	DADDY'S LITTLE GIRL DEF JAM 44-73697/COLUMBIA (C) (T)	◆ NIKKI D
19	20	18	7	HERE COMES THE HAMMER CAPITOL 15585 (C) (T)	◆ M.C. HAMMER
20	22	28	4	ONEOVDA BIGBOIZ ◆ KWAME & A NEW BEGINNING ATLANTIC 0-86104 (C) (T)	
21	23	29	3	SHORT BUT FUNKY JIVE 1429/RCA (M) (T)	◆ TOO SHORT
22	NEW	1		IT'S AUTOMATIC VIOIOUS BASE/D.J. MAGIC MIKE CHEETAH x	
23	25	27	3	WILD SIDE M.C. JR. CAS BOSSMAN 1004 (C) (M) (T)	
24	14	9	17	AROUND THE WAY GIRL ◆ L.L. COOL J DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	
25	19	8	11	CAN I KICK IT ◆ A TRIBE CALLED QUEST JIVE 1400/RCA (C) (T)	
26	29	—	2	ALL ABOUT RED ◆ REDHEAD KINGPIN VIRGIN 0-96375 (C) (T)	
27	26	20	21	I'LL DO 4 U ◆ FATHER M.C. UPTOWN 53912/MCA (C) (M) (T)	
28	NEW	1		WHIP IT BABY MARIO NASTY MIX 74005 (C) (T)	
29	NEW	1		NEW JACK HUSTLER (NINO'S THEME) ◆ ICE-T GIANT 0-21845/WARNER BROS. (C) (M) (T)	
30	27	30	7	BURN BABY BURN ◆ 2 BLACK 2 STRONG CLAPPERS 3016/IN EFFECT (M) (T)	

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

R&B

ARTIST DEVELOPMENTS

(Continued from page 24)

want them to go home and make mad, passionate love!" So says Omar Chandler, whose debut album on MCA clearly demonstrates his no-holds-barred singing style, which he acknowledges was strongly influenced by Teddy Pendergrass.

The New York-born vocalist, who secured first prize at the Apollo Theatre's famed Amateur Night in 1983 with a then-unknown Teddy Riley, was signed to the label after tying with David Peaston on "Showtime At The Apollo" in 1987.

"My manager, Davey Simmons, knew Timmy Regisford [then East Coast A&R executive for MCA], and after he saw the show, he signed me in 1988," he says.

The process of recording Chandler's debut album was interrupted when Regisford joined Motown and Chandler had to await the appointment of a New York-based A&R executive to oversee the project. "There were times when I felt a sense of frustration," Chandler says, "because I just wanted a record out there. It got to the point where I'd actually turn around when I saw someone coming my way in the street who I knew was going to ask the question, 'When's your album coming out?'"

Chandler did not sit idly by, however. He was featured on Rob Base's 1989 hit "Joy And Pain," toured for six months with Base, and lent vocal support to projects by reggae artist Shelly Thunder and Motown rapper Rich Nice. When MCA appointed Wendy Credle to its East Coast office, Chandler's debut became an immediate priority. "I was real glad to see her. Within two or three weeks, we were listening to tapes of songs for my album and talking about producers," he says.

Chandler worked on the project with Keith Sweat and Lionel Job, Timmy Allen, Loris Holland and Fritz Cadet, and a number of developing producers. Aside from the initial single, "Do You Really Want It," the album includes "Better World," one of three songs Chandler co-wrote, and a cover of Brainstorm's late-'70s hit "This Must Be Heaven," as a duet with Audrey Wheeler. This track is likely to be the second single in light of heavy East Coast airplay.

According to Credle, the label is

"excited about breaking our first new artist for 1991. We're not only promoting an album but developing a career that will be around for a long time." Credle adds that MCA is in the process of setting up a promotional tour for Chandler and is in the development stages of preparing a video for "This Must Be

Heaven."

Chandler says that although there was a delay between the completion of his album and its release, "I now realize that there's strength in waiting. There aren't too many other male vocalists with albums out right now so the timing's worked in my favor."



Keeping Up With Jones. Writer, producer, and Virgin recording artist Kipper Jones, second from right, takes time out from producing Vanessa Williams' upcoming album to celebrate being named best new R&B male by USA Today. Congratulating Kipper, from left, are LaRonda Washington, coordinator, creative services, EMI Music Publishing; Jeff Forman, director of creative services, Warner/Chappell Music; Rodney Gordy, president of Avatar Publishing Group (Jones' publisher); and Stacy Leib, director of repertoire, Virgin Music.



Chrysalis.

IT'S HAPPENIN' ON THE DANCE FLOORS, IN THE ALLEYS, IN THE STREETS!
IT'S THE BOLD SOUND OF THE NEW BLACK MUSIC DIVISION ON
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RHYTHMIC INFLUENCE WITH A MENTAL CONTACT

Laquan

SWING BLUE, SWEAT BLACK

THE NEW SINGLE AND VIDEO FROM HIS 4TH & B'WAY ALBUM

notes of a native son

"Midtempo funk and jazz-funk, played primarily by live musicians, carry the somber rhymes of what may be the most serious 16-year-old in Los Angeles."

—NY Times



4TH & B'WAY, AN ISLAND RECORDS, INC. COMPANY





SOMETHING'S GOT TO GIVE: Take a look at last week's Hot R&B Singles chart. The top five records were all bulleted. When this happens, it is rare that all of those records will be able to gain the necessary points to retain bulleted status and/or move up the chart. This week's chart is a classic example.

"I Like The Way (The Kissing Game)" by **Hi-Five** (Jive) handily earns the top spot. It has reports from the entire radio panel: Fifty-three stations list it at No. 1. It also ranks No. 1 in its retail ranking.

"Do Me Again" by **Freddie Jackson** (Capitol) moves effortlessly 7-4 with reports from 109 stations, with 83 showing upward movement. It gains its first No. 1 report as it jumps 8-1 at WBLX-FM Mobile, Ala. This week's retail-point increases pull the record's rank up 10-6, positioning it nicely as it heads to the top of the chart.

Singles by the **O'Jays** and **Mariah Carey** did not survive the crunch. Both gained approximately three-fourths of the points needed for a bullet. "Don't Let Me Down" by the O'Jays (EMI) has reports from 109 stations. (In the second week on the chart, this single had reports from all but three stations. Two weeks ago, two stations came on board. The last station that we were waiting for was KJMZ Dallas.) At any rate, 16 stations listed No. 1 reports and its overall rank at both radio and retail is No. 2.

"Someday" by Carey (Columbia) ranks at No. 3 in radio points and at No. 4 in retail points. Nine of the 108 radio reporters listed it at No. 1, with 71 stations indicating upward movement.

"All True Man" by **Alexander O'Neal** (Tabu) hits a radio wall and moves down in rank 5-7. It is held at No. 5 on the chart by an increase in retail points; it moves up 8-5.

JUST THE FACTS, MA'AM: Moving up 10-6, "Wrap My Body Tight" by **Johnny Gill** (Motown) gets the largest radio-point increase in the top 10. It is on 109 stations and 94 show significant upward movement. It is top five on 20 stations. It ranks No. 6 overall for radio; however, retail ranking lags, even though it moves up 12-9. Radio has responded well to Giant Records' first artist release, "Hold You Tight" by **Tara Kemp**. It is new at No. 11 at WHUR Washington, D.C., and is now on 109 stations. Even though it moved up in its retail rank, this week's point increases were dangerously weak for this part of the chart. Two record labels have singles for sale on this tune. Giant Records offers a cassette single and a vinyl 7-inch. Big Beat Records retained the rights to sell a maxicassette and a 12-inch vinyl single. "Let's Chill" by **Guy** (MCA) continues to warm radio with reports from 109 stations, gaining WWMJ Washington, D.C., and KBLK Tulsa, Okla. It has No. 1 reports from stations including WAMO Pittsburgh; WHQT Miami; WWDW Columbia, S.C.; WJMH Greensboro, N.C.; WZHT Montgomery, Ala.; WJMI Jackson, Miss.; KHYS Houston; and WGZB Louisville, Ky. Its retail rank lags 10 places behind radio, since it has only been available as a single for about five weeks—Note the number of weeks on the chart. "Stone Cold Gentleman" by **Ralph Tresvant** (MCA) appears to be fairing slightly better—radio ranks at No. 10 and retail ranks at No. 13. It has reports from 103 stations. It gets three radio adds: WCDX Richmond, Va., KBLK Tulsa, Okla., and WMVP Milwaukee.

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 CHART
YOUR LOVE — PART 2 KEITH SWEAT VINTERTAINMENT	9	10	24	43	46
NAKED NIKKI RICHARDS ATLANTIC	5	13	21	39	39
STRIKE IT UP BLACK BOX RCA	1	9	24	34	34
IF MY BROTHER'S IN TROUBLE JEFFREY OSBORNE ARISTA	4	10	17	31	93
A HEART IS A HOUSE... THE DELLS VIRGIN	5	4	21	30	32
IT'S SOMETHIN' LALAH HATHAWAY VIRGIN	2	7	18	27	56
WHAT COMES NATURALLY SHEENA EASTON MCA	4	7	12	23	24
WITH YOU TONY TERRY EPIC	1	5	14	20	44
HERE WE GO C&C MUSIC FACTORY COLUMBIA	6	3	10	19	80
MY OLD FRIEND NAJEE EMI	1	6	12	19	20

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

Hot R&B Singles Sales & Airplay™

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

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	1	1	2	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	1
2	4	DON'T LET ME DOWN	O'JAYS	2	2	3	DON'T LET ME DOWN	O'JAYS	2
3	3	ALL SEASON	LEVERT	10	3	4	SOMEDAY	MARIAH CAREY	3
4	7	SOMEDAY	MARIAH CAREY	3	4	6	LET'S CHILL	GUY	9
5	8	ALL TRUE MAN	ALEXANDER O'NEAL	5	5	7	DO ME AGAIN	FREDDIE JACKSON	4
6	10	DO ME AGAIN	FREDDIE JACKSON	4	6	8	WRAP MY BODY TIGHT	JOHNNY GILL	6
7	1	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	7	7	5	ALL TRUE MAN	ALEXANDER O'NEAL	5
8	9	HOLD YOU TIGHT	TARA KEMP	8	8	1	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	7
9	12	WRAP MY BODY TIGHT	JOHNNY GILL	6	9	9	HOLD YOU TIGHT	TARA KEMP	8
10	11	GOLD DIGGER	EPMD	14	10	12	STONE COLD GENTLEMAN	RALPH TRESVANT	11
11	5	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	15	11	13	ANOTHER LIKE MY LOVER	JASMINE GUY	12
12	13	HERE COMES THE HAMMER	M.C. HAMMER	24	12	15	GETTING BACK INTO LOVE	GERALD ALSTON	13
13	16	STONE COLD GENTLEMAN	RALPH TRESVANT	11	13	14	SAME SONG	DIGITAL UNDERGROUND	—
14	20	LET'S CHILL	GUY	9	14	17	IS IT GOOD TO YOU	WHISPERS	18
15	17	ANOTHER LIKE MY LOVER	JASMINE GUY	12	15	18	IT'S A SHAME (MY SISTER)	MONIE LOVE	16
16	19	ALL OF ME	BIG DADDY KANE FEATURING BARRY WHITE	17	16	10	ALL SEASON	LEVERT	10
17	18	GETTING BACK INTO LOVE	GERALD ALSTON	13	17	20	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	19
18	24	IT'S A SHAME (MY SISTER)	MONIE LOVE	16	18	21	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	20
19	6	THIS HOUSE	TRACIE SPENCER	30	19	22	WHATEVER YOU WANT	TONY! TON!! TONE!	26
20	23	TREAT 'EM RIGHT	CHUBB ROCK	38	20	19	ALL OF ME	BIG DADDY KANE FEATURING BARRY WHITE	17
21	30	TEMPLE OF LOVE	HARRIET	21	21	11	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	15
22	27	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	22	22	27	ALL I WANT IS YOU	SURFACE	31
23	29	MY HEART IS FAILING ME	RIFF	23	23	26	STATE OF THE WORLD	JANET JACKSON	—
24	34	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	19	24	33	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	29
25	33	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	20	25	28	TEMPLE OF LOVE	HARRIET	21
26	35	IS IT GOOD TO YOU	WHISPERS	18	26	29	TELL ME	THE WOOTEN BROTHERS	25
27	15	SOMETHING IN MY HEART	MICHELLE	35	27	23	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	22
28	21	IESHA	ANOTHER BAD CREATION	43	28	36	BACKYARD	PEBBLES (WITH SALT-N-PEPA)	34
29	40	SPARK OF LOVE	SPECIAL GENERATION	32	29	35	THANX 4 THE FUNK	THE BOYS	28
30	—	I'M DREAMIN'	CHRISTOPHER WILLIAMS	27	30	38	I'M DREAMIN'	CHRISTOPHER WILLIAMS	27
31	37	THANX 4 THE FUNK	THE BOYS	28	31	34	CALL ME	PHIL PERRY	33
32	26	GET HERE	OLETA ADAMS	53	32	40	MY HEART IS FAILING ME	RIFF	23
33	—	TELL ME	THE WOOTEN BROTHERS	25	33	37	BLUE (IS THE COLOUR OF PAIN)	CARON WHEELER	37
34	38	SHORT BUT FUNKY	TOO SHORT	36	34	—	CHEAP TALK	LOOSE ENDS	40
35	36	DANCE ALL NIGHT	POISON CLAN	52	35	—	CONTRIBUTION	MICA PARIS	42
36	—	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	29	36	—	SERIOUS	LA RUE	45
37	22	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	47	37	30	GOLD DIGGER	EPMD	14
38	31	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	56	38	—	SEX CYMBAL	SHEILA E.	44
39	14	FAIRY TALES	ANITA BAKER	39	39	—	IF MY BROTHER'S IN TROUBLE	JEFFREY OSBORNE	49
40	32	DO YOU WANT ME	SALT-N-PEPA	41	40	—	HERE WE GO	C&C MUSIC FACTORY	46

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		Smac, ASCAP/Behind Bars, ASCAP)		59 PATIENCE (Gradington, ASCAP/Ronnie Onyx, ASCAP)	
96 AIN'T FOUND THE RIGHT ONE YET (Big City, ASCAP/Syco 'M' Up, ASCAP)	24 HERE COMES THE HAMMER (Bust-It, BMI) CLM	46 HERE WE GO (Virgin, ASCAP/Cole-Cliviles, ASCAP/RBG-Dome, ASCAP) HL	71 HIGH (Virgin Songs, BMI/Bufalo Music Factory, BMI)	80 READY OR NOT (Crystal Isle, BMI/Baby Ann, BMI/Bubba Gee, BMI)	85 SADENESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin, ASCAP)
63 AIN'T NO SUNSHINE (Interior, BMI)	8 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)	81 I CAN'T TELL YOU WHY (Jedrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM	93 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL	45 SERIOUS (Gradington, ASCAP/Ronnie Onyx, ASCAP)	44 SEX CYMBAL (Sister Fate, ASCAP/Peter Michael, ASCAP/Rapsodies & Melodies, ASCAP/7th Street, ASCAP)
31 ALL I WANT IS YOU (Colgems-EMI, ASCAP/Multi Culler, ASCAP)	43 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)	49 IF MY BROTHER'S IN TROUBLE (Virgin, ASCAP/Copyright Control)	1 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	50 SHE'S DOPE! (Hip City, BMI)	36 SHORT BUT FUNKY (Willesden, BMI)
75 ALL NIGHT BLUE (Muscle Shoats, BMI)	48 I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)	56 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Sony, ASCAP/Maestro B., ASCAP) WBM	89 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL	3 SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI) HL	35 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
17 ALL OF ME (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM	49 IF MY BROTHER'S IN TROUBLE (Virgin, ASCAP/Copyright Control)	27 I'M DREAMIN' (FROM NEW JACK CITY) (H-Naja, BMI/La Sab, BMI)	18 IS IT GOOD TO YOU (Azian, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)	77 SPACE IN MY HEART (Level Vibes, ASCAP/Colgems-EMI, ASCAP)	32 SPREAD A LITTLE LOVE (SLB, ASCAP/Misam, ASCAP)
10 ALL SEASON (Trycap, BMI/Willesden, BMI)	16 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP	18 IS IT GOOD TO YOU (Azian, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)	65 IT'S SOMETHIN' (Irving, ASCAP/Foster Frees, BMI/Almo, ASCAP/Rutland Road, ASCAP)	11 STONE COLD GENTLEMAN (Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP) HL	70 STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP)
15 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	29 IT SHOULD'VE BEEN YOU (Ted-On, BMI)	72 JUST US TWO (EMI April, ASCAP/Midnight Magnet, ASCAP/Reesongs, ASCAP)	83 I WANNA COME BACK HOME (Dillard, BMI/Rainbow, ASCAP)	28 THANX 4 THE FUNK (Buff Man, BMI/Kipteez, ASCAP/Pecot, ASCAP/Virgin Songs, BMI/Virgin, ASCAP)	82 THROUGH (Soul II Soul Mad, ASCAP/Virgin, ASCAP)
5 ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	51 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Irving, ASCAP/Def Jam, ASCAP) CPP	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	57 I WILL ALWAYS LOVE YOU (Disguise, ASCAP/Platinum Gold, ASCAP/Diva One, ASCAP)	11 STONE COLD GENTLEMAN (Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP) HL	79 TREAT 'EM RIGHT (ADRA, BMI/Getaladofatso, BMI/Howie Tee, BMI)
12 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP)	91 DO YOU STILL DREAM ABOUT ME (Avid One, ASCAP/Glen Davis Int'l, BMI)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	72 JUST US TWO (EMI April, ASCAP/Midnight Magnet, ASCAP/Reesongs, ASCAP)	21 TEMPLE OF LOVE (H.R.M., BMI/BMG, BMI/Crayfish, ASCAP/Warner Chappell, ASCAP) WBM/HL	86 TRIALS OF THE HEART (Triple Star, BMI)
22 ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco Mix Club, ASCAP/WB, ASCAP) WBM	41 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	28 THANX 4 THE FUNK (Buff Man, BMI/Kipteez, ASCAP/Pecot, ASCAP/Virgin Songs, BMI/Virgin, ASCAP)	94 WHAT COMES NATURALLY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/Nick Mundy, BMI/G.G. Loves Music, BMI)
74 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	76 FACES (Protoons, ASCAP/Rush-Groove, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	26 WHATEVER IT TAKES (Said, BMI)	69 WHATEVER YOU WANT (Tony Toni Tone, ASCAP/Pri, ASCAP)
34 BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP)	39 FAIRY TALES (Ali Baker's, BMI/Delvon, BMI/Monteque/Virgin, BMI) CPP	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	47 WHEN WILL I SEE YOU SMILE AGAIN? (Not Listed)	38 WHIP IT BABY (Rumrunner, BMI/Hey Skimo, BMI/Ujima, ASCAP/Locked Up, BMI)
100 BETTER PART OF ME (EMI April, ASCAP/Colgems-EMI, ASCAP)	53 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	66 WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)	61 WORK IT (LIKE A) 9 TO 5 (Lane Brane, BMI/Ensign, BMI/Blue Peach, BMI/Toe Knee Hangs, ASCAP/Ackee Polygram Island, ASCAP)
37 BLUE (IS THE COLOUR OF PAIN) (MCA, ASCAP/Virgin, ASCAP/Orange Tree, ASCAP/EMI Blackwood, BMI)	13 GETTING BACK INTO LOVE (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	6 WRAP MY BODY TIGHT (Flyte Tyme, ASCAP)	7 WRITTEN ALL OVER YOUR FACE (Trycap, BMI/Rude News, BMI)
33 CALL ME (Pundit, BMI)	14 GOLD DIGGER (Pariken, ASCAP/Full Keel, BMI/Bert Reid, BMI/Ron Miller, ASCAP/Bridgeport, BMI)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	78 YOU DON'T HAVE TO WORRY (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP	64 YOUR LOVE - PART 2 (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP)
40 CHEAP TALK (MCA, ASCAP/BMG, ASCAP)	55 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Cliviles, ASCAP) HL	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)		
98 COME ON, LET'S MOVE IT (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)	84 HEAD OVER HEELS (Shaman Drum, BMI/Sun Face, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)		
60 COMING OUT OF THE DARK (Foreign Imported, BMI) CPP	80 A HEART IS A HOUSE FOR LOVE (FROM FIVE HEARTBEATS) (TCF, ASCAP/EMI April, ASCAP/Smic	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	99 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)		

HOT DANCE MUSIC™

CLUB PLAY					COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.		
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
★ ★ No. 1 ★ ★							
①	2	4	7	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG	1 week at No. 1	◆ CATHY DENNIS	
②	4	7	5	HOW TO DANCE ATLANTIC 0-86083		◆ BINGO BOYS	
③	5	6	7	IT'S A SHAME WARNER BROS. 0-21791		MONIE LOVE	
④	7	11	5	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA		◆ LONDONBEAT	
5	1	2	9	SOMEDAY COLUMBIA 44-73560		◆ MARIAH CAREY	
⑥	14	42	3	HERE WE GO COLUMBIA 38-73690		◆ C&C MUSIC FACTORY	
7	3	1	9	SADENESS PART 1 CHARISMA 0-96395		◆ ENIGMA	
⑧	22	50	3	STRIKE IT UP RCA 2792-1-RD		BLACK BOX	
⑨	9	12	8	ALL WE GOT REPRISE 0-21734/WARNER BROS.		MICHAEL MCDONALD	
⑩	15	39	3	RESCUE ME SIRE 0-19490/WARNER BROS.		MADONNA	
⑪	11	15	6	KID GET HYPED RCA 2769-1-RD		DESKEE	
⑫	12	16	6	DO YOU WANNA DANCE CARDIAC 3-4008		◆ BROTHER MAKES 3	
13	6	5	10	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP		
14	8	13	8	YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX		◆ CAUSE & EFFECT	
⑮	18	22	5	WHERE LOVE LIVES ARISTA IMPORT		ALISON LIMMERICK	
⑯	20	23	5	ANTHEM RCA 2775-1-RD		N-JOI	
17	17	17	7	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT		◆ TARA KEMP	
⑰	24	36	3	UNBELIEVABLE EMI V-56209		◆ EMF	
19	19	20	6	SERIOUSLY EMI V-56204		◆ PET SHOP BOYS	
20	23	25	6	HOW LONG TOMMY BOY TB-966		INFORMATION SOCIETY	
⑳	29	30	4	NAIVE WAX TRAX 9160		KMFDM/THRILL KILL KULT	
22	10	3	10	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS		
23	13	10	5	UMBABARAUMA ELEKTRA 0-66583		AMBITIOUS LOVERS	
★ ★ ★ POWER PICK ★ ★ ★							
⑳	33	—	2	STATE OF THE WORLD A&M PROMO		JANET JACKSON	
㉑	30	37	4	SAME SONG TOMMY BOY PROMO		DIGITAL UNDERGROUND	
26	27	33	4	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.		BOOK OF LOVE	
27	16	8	10	FUNK BOUTIQUE EPIC 49-73650		THE COVER GIRLS	
28	26	32	8	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400		TRILOGY	
29	21	9	10	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER		
⑳	44	—	2	ELVIS IS DEAD EPIC 49-73677		LIVING COLOUR	
⑳	43	—	2	X,Y & ZEE RCA 2763	◆ POP WILL EAT ITSELF		
32	31	29	5	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER		
33	39	41	4	LUV DANCIN' STRICTLY RHYTHM SR-1227	THE UNDERGROUND SOLUTION FEAT. JASMINE		
34	37	47	3	MOVIN' QUALITY VL-15157-1		LEE MARROW	
35	40	40	6	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK		
36	38	44	3	MADE UP MY MIND MERCURY 878 785-1	◆ SAFIRE		
⑳	45	—	2	THIS LOVE RCA 2754	◆ DANIEL ASH		
38	28	18	12	PSYCHE OUT MUTE 0-66579	◆ MEAT BEAT MANIFESTO		
39	42	38	8	TOGETHER FOREVER COLUMBIA 44-73630	◆ LISETTE MELENDEZ		
40	25	19	14	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V		
★ ★ ★ HOT SHOT DEBUT ★ ★ ★							
⑳	NEW ►		1	MOTHER UNIVERSE BIG LEE 879545-1/PLG		THE SOUP DRAGONS	
42	35	26	8	DRINK ON ME PROFILE PRO-7321	◆ TEULE		
⑳	NEW ►		1	SHE'S GOT ME GOIN' CRAZY CUTTING/CHARISMA 0-96384	2 IN A ROOM		
⑳	NEW ►		1	SUPERFICIAL PEOPLE ATLANTIC 0-86077	◆ TEN CITY		
⑳	NEW ►		1	SAME SUN SAME SKY RCA 2771-1-RD	TONY MORAN		
46	46	46	6	HOUSEWORKS COOLTEMPO V-23645/CHRYSLIS	JAZZ GOT SOUL		
47	36	27	11	WHITE RABBIT MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA		
⑳	NEW ►		1	IN THE END OF IT ALL ZYX IMPORT	OUTDOOR THEATER		
49	32	24	12	GOOD TIME RADIKAL RECORDS RAD-1	S.I.N. FEATURING CLAUDJA BARRY		
50	34	14	18	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER		

12-INCH SINGLES SALES					TITLE		ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					LABEL & NUMBER/DISTRIBUTING LABEL		
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	★ ★ No. 1 ★ ★			
①	2	4	6	SADENESS PART 1 CHARISMA 0-96395		1 week at No. 1	◆ ENIGMA
2	3	5	11	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650		THE COVER GIRLS	
3	1	3	8	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT		◆ TARA KEMP	
④	6	9	5	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992		◆ LONDONBEAT	
⑤	7	13	5	HOW TO DANCE ATLANTIC 0-86083		◆ BINGO BOYS	
★★★HOT SHOT DEBUT★★★							
⑥	NEW►		1	RESCUE ME SIRE 0-19490/WARNER BROS.		MADONNA	
⑦	21	—	2	HERE WE GO COLUMBIA 38-73690		◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS	
⑧	13	18	5	MADE UP MY MIND MERCURY 878 785-1		◆ SAFIRE	
9	5	6	14	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141		◆ SHAWN CHRISTOPHER	
⑩	12	16	5	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.		BOOK OF LOVE	
11	9	8	9	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756		◆ JOHNNY GILL	
⑫	22	34	3	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1		◆ CATHY DENNIS	
13	4	1	14	JEALOUSY MERCURY 878 663-1		◆ THE ADVENTURES OF STEVIE V	
14	11	11	10	TOGETHER FOREVER COLUMBIA 44-73630		◆ LISETTE MELENDEZ	
⑮	15	21	5	DO YOU WANT ME NEXT PLATEAU NP-50137		◆ SALT-N-PEPA	
⑯	17	22	7	TREAT 'EM RIGHT SELECT 62358		◆ CHUBB ROCK	
⑰	18	27	4	SERIOUSLY/BEING BORING EMI V-56204		◆ PET SHOP BOYS	
18	8	7	11	SOMEDAY COLUMBIA 44-73560		◆ MARIAH CAREY	
⑰	20	23	6	RICO SUAVE INTERSCOPE 0-98871/ATLANTIC		◆ GERARDO	
20	16	20	6	WHAT'S IT GONNA BE ATLANTIC 0-86099		◆ JELLYBEAN FEATURING NIKI HARIS	
⑰	23	25	5	ALL TRUE MAN TABU 45-73626/EPIC		◆ ALEXANDER O'NEAL	
★★★POWER PICK★★★							
⑰	28	30	4	OO YOU WANNA DANCE CARDIAC 3-4008		◆ BROTHER MAKES 3	
23	26	26	8	THE ROOF IS ON FIRE/...AND PARTY TSR 865		◆ WESTBAM	
24	14	14	7	WHEN WILL I SEE YOU SMILE AGAIN? MCA 53999		◆ BELL BIV DEVOE	
25	19	12	19	GONNA MAKE YOU SWEAT COLUMBIA 44-73605		◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS	
26	30	29	6	THIS HOUSE CAPITOL V-15649		◆ TRACIE SPENCER	
⑰	NEW►		1	STRIKE IT UP RCA 2792-1-RD		BLACK BOX	
⑰	35	42	3	SITUATION '91 (REMIX) SIRE 0-29950/WARNER BROS.		YAZ	
⑰	36	40	3	SHE'S GOT ME GOING CRAZY CUTTING 0-96384/CHARISMA		2 IN A ROOM	
30	31	31	8	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400		TRILOGY	
31	10	2	14	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592		◆ DEEE-LITE	
32	34	36	4	KID GET HYPED RCA 2769-1-RD		DESKEE	
33	25	19	15	IESHA MOTOWN 4747		◆ ANOTHER BAD CREATION	
⑰	NEW►		1	ALL WE GOT REPRISE 0-21734/WARNER BROS.		MICHAEL MCDONALD	
35	39	37	4	WHITE RABBIT/DANCE RIGHT BACK MEGATONE HOUSE 181		DAVID DIEBOLD/KIM CATALUNA	
⑰	NEW►		1	DANGEROUS ON THE DANCEFLOOR RCA 1253		MUSTO AND BONES FEATURING PCP	
⑰	NEW►		1	UNBELIEVABLE EMI V-56209		◆ EMF	
38	24	15	12	WHAT TIME IS LOVE WAX TRAX 9157		◆ KLF	
⑰	NEW►		1	LET'S CHILL UPTOWN 54051/MCA		◆ GUY	
⑰	46	—	2	THANX 4 THE FUNK MOTOWN 4758		THE BOYS	
41	40	45	3	USE IT UP AND WEAR IT OUT CHARISMA 0-98870		PAT & MICK	
42	27	10	17	I DON'T KNOW ANYBODY ELSE RCA 2735-1		◆ BLACK BOX	
43	29	17	15	I LIKE YOU EPIC 49-73600		◆ CULTURE BEAT	
⑷	44	—	2	LISA BABY UPTOWN 54009/MCA		FATHER M.C.	
⑷	NEW►		1	CRAZY LMR 2790-1-RD/RCA		DAISY DEE	
46	43	—	2	ANTHEM RCA 2725-1-RD		N-JOI	
47	41	39	3	NAIVE/DAYS OF SWINE AND ROSES WAX TRAX 9160		KMFDM/THRILL KILL KULT	
48	45	—	2	I LIKE THE WAY (THE KISSING GAME) JIVE 1424/RCA		◆ HI-FIVE	
49	32	32	5	PSYCHE OUT ELEKTRA 0-66579		◆ MEAT BEAT MANIFESTO	
50	47	—	2	HOW LONG TOMMY BOY TB-966		INFORMATION SOCIETY	

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

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Riding High On The Wave Of Hot New Releases

HOUSECLEANING: As always, we're practically drowning in noteworthy new releases. Seems like a fine time to dive into this month's music roundup...

SINGLES SPREE: After simmering for several weeks on test pressing in select regional venues, MCA is preparing a national push for "Tonight" by **Those Guys** (aka production team the **Basement Boys**). Featuring vocal bits by **Eleanor Mills**, this delicious, deep-baked houser sports a speaker-blowing bass line and jazzy piano/keyboard fills. Pop-geared jocks should find the string-laced A-side



by Larry Flick

mix irresistible, while tougher "Reverse" version on the flip should do the trick for more adventurous types.

The folks at New York-based indie **Nu Groove Records** have been working overtime lately preparing a couple of tasty treats that promise to keep the club underground buzzing in the coming weeks.

First there's "Hard Haus," from producer/DJ **Basil**, a sparse and moody deep-houser that is fueled with free-associated sax lines and spacious keyboards.

Totally loose and liberating is "Secret Code" from **Jazz Documents** (aka **Rheji Burrell**). Here the ambient house concept is stripped of its electronic pretensions and is replaced with organic jazz and disco instrumentation. Quite inspiring.

While we're cruising through the New York indie/underground scene, our pals over at **Strictly Rhythm** have unleashed a pair of gems to be aware of.

Fans of the **Underground Solution** gem "Luv Dancin'" are advised to jump onto "Lose Control" by the **Rhythm Factor**. Producer/DJ **Roger S.** (who gets our vote as the person to watch for in dance music over the

(Continued on next page)

Hot Dance Breakouts

CLUB PLAY

1. **LOOSE FIT HAPPY MONDAYS** ELEKTRA
2. **THE PARALLAX VIEW A SPLIT** SECOND ANTLER
3. **THAT'S WHY THE PARTY** ELEKTRA
4. **RECONSIDER OSCRE** RCA
5. **BITTER TEARS** INXS ATLANTIC

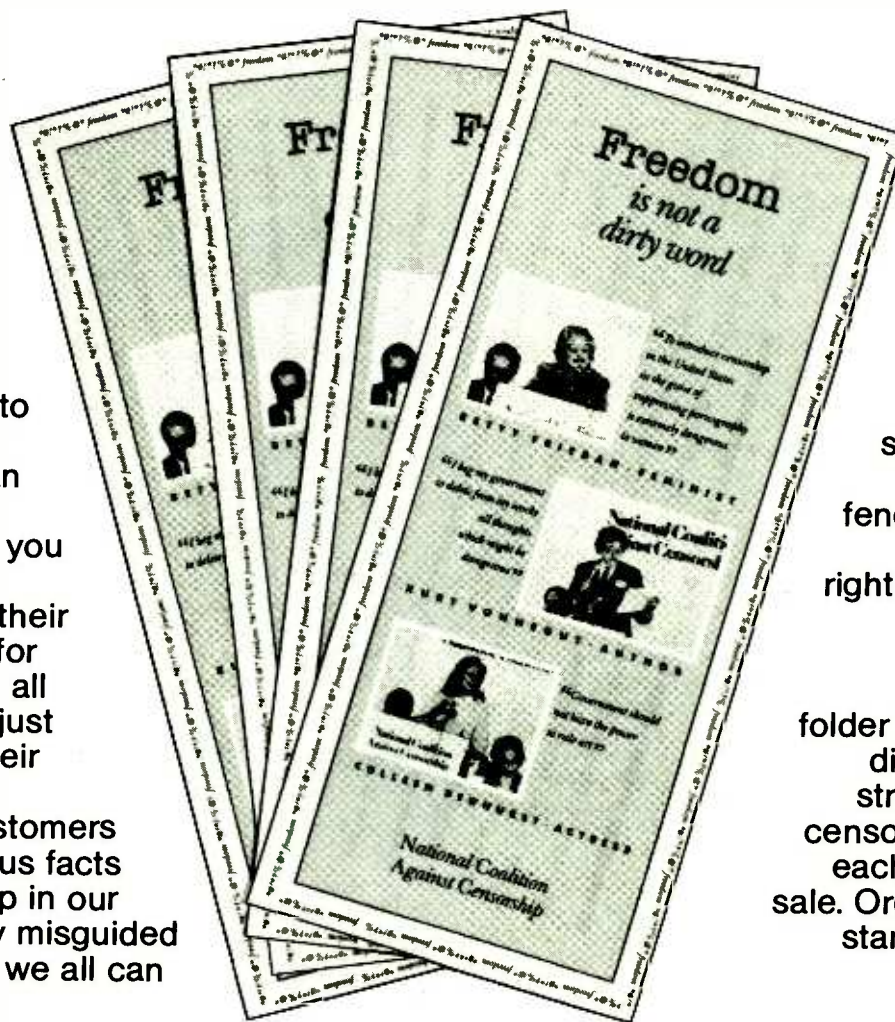
12" SINGLES SALES

1. **SEX CYMBAL** SHEILA E. WARNER BROS.
2. **WHAT IS SADNESS** DEVICE ARISTA
3. **WHATEVER YOU WANT** TONY! TON!! TONE! WING
4. **I GOT TO HAVE IT** ED O.G. & THE BULLDOGS PWL AMERICA
5. **BLUE (IS THE COLOUR OF PAIN)** CARON WHEELER EMI

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

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Phone: 212/724-1500
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DANCE TRAX

(Continued from preceding page)

next two years) is at the helm here, constructing a loose and low-key house groove, replete with divalike sound bites. Also be sure to check out the sparse and trippy "Phase 1" on the flip. Fab.

Todd Terry returns under the guise of **Static** with "The Native Dance," a percussive, sample-laden house jam. Beats here tow a harsh and pounding line, giving jocks a fine segue either into or out of peak-hour sets.

Finally available in domestic form is "Relax Your Soul" by **Fun 4 Fun** (**Radikal**, New York). Refreshed with new mixes by **Mark Kamins** and **Jurgen Korduletsch**, the house-'n'-sample dub has been a fave via **Logic Records** in Germany for a couple of months now. A fun and invigorating rave that deserves immediate programming.

Also noteworthy from **Radikal** is a dramatic hip-hop/soul rendition of the **Sade** nugget "Why Can't We Live Together" by **Kordak**. Perfect for early-evening sets.

We're pleased to note that trend-setting act **Deee-Lite** has opted for "E.S.P." as the third single from "World Clique" (**Elektra**). The cut (our personal fave from the album) has been slightly retooled by the act, with a few samples and beats added to the mix. Cute and catchy enough to do the trick at radio as well.

One of the quirkier tunes now breaking out of the Chicago club circuit is "People Are Still Having Sex" by **LaTour** (**Smash**). A hypnotic techno beat is topped with a detached male voice reporting the frequency at which folks continue to fornicate. Industrialists will find "Mark's Missionary Mix" by **Mark Picchiotti** most useful, while "Mo's Sleazy Mix" by **Maurice Joshua** will please house enthusiasts.

Freestyle fans should take note of "Without You (I'll Never Be The Same)" by **Simon** (**Clubhouse**,

Brooklyn, N.Y.). Remixer **Omar Santana** kicks in urban/hip-hop vibes without sacrificing the tune's infectious melody or Simon's charming vocal. A fine contender for radio action.

Atco act **Soho** returns with "Freaky," taken from its debut disc, "Goddess." Remixer **Francois Kervorkian** has embellished the track's rousing funk foundation with programmable house colors. Should be equally appealing to mainstreamers and alternative-leaning jocks alike.

To fill your monthly quota of camp, seek out the **Pet Shop Boys'** house-/NRG interpretation of U2's "Where The Streets Have No Name" (**EMI**). Woven with bits of **Frankie Valli's** "Can't Take My Eyes Off You," the song (not available on the current "Behavior" set) has been remodeled for U.S. consumption by **David Morales**, who provides a beefier bass than the original U.K. version produced and mixed by the duo with **Julian Mendelsohn**. Loads o' fun.

By the by, the **Pet Shop Boys** are about to embark on their first-ever concert tour of the U.S. The kickoff date is Tuesday (19) at the Knight Center in Miami. If last year's highly theatrical jaunt through Europe is any indication, the show will be an eye-popping affair.

ALBUM NOTES: With "Progress" (**Big Life/Mercury**), **Junior Reid** offers what may be the most potent blend of pure world-beat rhythms and pop hooks issued this year.

Though the ex-member of **Black Uhuru** has periodically flirted with U.S. club acceptance (as with last year's international smash "One Blood"), he seems poised to finally knock down the barriers keeping world beat and reggae music out of mainstream clubs. Besides its insinuating rhythms and thought-provoking lyrics, what is most striking about this set is how Reid interweaves elements of contemporary pop and dance culture into his music without compromising his heritage or integrity. Best singles bets are "Actions Speak Louder Than Words," which is splashed with R&B/hip-hop colors; "Rumors," with its subversive house inflections; and "Johnny Johnny," which conjures up images of rasta-hip **Sly Stone**.

Also worth keeping an eye (and ear) open for in the coming weeks is

"The Roof Is On Fire" by **West Bam** (**TSR**, Glendale, Calif.). Named after the German techno wunderkind's recent hit single, the album packs a seemingly bottomless array of scratches and samples into a synth-smart house context. Although the next single has yet to be chosen, we're hoping for the frenetic "Monkey Town," which comes complete with squealing chimp sound bites and a thrashing and harsh beat. Also jammin' is the funky "Alarm Clock" and "Hold Me Back."

THE DIVA'S CORNER: If you have not yet sampled "Contribution" (**Island**) by U.K. soul chanteuse **Mica Paris**, you are missing out on one of the year's true vocal delights.

Paris confidently sprawls out over a series of songs that hang on a more club-hip tip this time, without totally abandoning the retro-R&B/jazz tone that made her 1989 debut, "So Good," sparkle. We can't get enough of lush slow-movers "South Of The Border" and "Truth & Honesty," as well as the title track, recently remodeled with quiet house elements by **Morales**.

Victoria Wilson-James turned heads last year as the vocalist on the **Soul II Soul** hit "A Dream's A Dream." Now she's ready to establish her own identity with "Perseverance" (**Epic**). Leading off with the swaggering first single, "Through," this well-crafted collection is rich with layers of R&B, funk, and African musical influences and intelligent lyrics. Most striking is how Wilson-James sidesteps vocal acrobatics in favor of subtle phrasing. Next logical singles choices are the percussive,

swing-slanted "Bright Lights" and hip-hop "One World."

Coming on with an assertive Italo-disco attitude similar to **Black Box** is **Oscare** with "Reconsider" (**RCA**). Already a hit among import-savvy jocks, the original cut has been infused with a more muscular bass line thanks to remixers **Frank DeWulf** and **Tony Humphries**.

MOVE TO THIS: **RCA Records** offers what is easily one of the creatively strongest entries into the current compilation-album craze. "Decoded & Danced-Up Rhythms Of deConstruction" is a collection of hits from the European deConstruction label.

While we're still quite high on the **Arista** "Dance Now!" set, there's a more underground, experimental edge here that gets the blood flowing. The problem is that there is little for radio to dip into—with the exception of a remix of **Black Box's** "Fantasy."

Among the gems are the R&B-intoned "Freaky Dreamer," glistening with gorgeous vocals by **Rowetta**, the spacy, techno-house dub "Future F.J.P." by **Liaisons D.**, and "Talk To Me" by **ColourSound Featuring Sihoban**, with its tribal house beats and jagged vocals. Essential.

ON THE IMPORT TIP: Currently a fave among such key U.K. spinners as **Kiss-FM's Danny Rampling** and **Eastern Bloc's Justin Robertson** is "My Love" by **Colapase** (**Citybeat**, U.K.). Here we have a percussive hip-houser that is doused with nice piano lines and smooth, disco-fied backing vocals. Try to sit this one out.

FROM LEFT OF CENTER: Sometimes you never know where you're going to find a dance floor gem. Take, for example, "Radio Song" from the new **R.E.M.** disc "Out Of Time." Singer **Michael Stipe** sounds convincingly funky next to guest rapper **KRS-One**, who himself lays down some nifty rhymes within the song's rock/funk context. Although we're not a big fan of rock tracks being remixed for club exploitation, there is already a tough enough groove here to justify it.

And while we're at it... begging for a DNA-style remix is femme folkie **Phranc's** a cappella rendition of the **Beach Boys** classic "Surfer Girl." The tune is featured on the new (and quite fab) "Positively Phranc" album (**Island**), with lovely harmonies provided by former **Golden Palomino** **Syd Straw**. Together they transform this light and fluffy tune into a bittersweet lesbian ode that could send club punters into a tailspin given the right treatment. C'mon guys, be brave.

Merging jangly guitars with a funk-flavored bass line and hip-hop drums is "Drive That Fast" by U.K. trio **Kitchens Of Distinction** (**A&M**). Singer/bassist **Patrick Fitzgerald's** emotive but restrained vocals hold up nicely within the song's busy arrangement. It's a fitting introduction to the band's fine "Strange Free World" album. Other tunes ripe for picking are "Railwayed" and "Gorgeous Love." All are excellent for alternative-minded programmers.

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

Quark, Atlantic Team For Ooscha Release 'Experiment' Aimed At Aiding Flow Of 12-Inch Product

NEW YORK—When New York-based indie Quark Records issues "Ich Will Diech (I Want You)" by German singer Ooscha next week, it will have the promotional support of the Atlantic Records dance department.

Sources are calling the project an experiment in solving the imminent problem of keeping commercial 12-inch product flowing after the label makes its transition away from pressing vinyl.

Although **Joey Carvello**, Atlantic's director of dance music, insists there are no plans for the label to stop manufacturing 12-inch vinyl at present, he says that releasing singles through independent labels could be a viable means of keeping the format alive in the future.

The Ooscha single is something that Carvello says Atlantic was initially interested in signing directly.

"Because of the flow of product we have coming up, we decided that it would be best to pass it on to someone else," he says. "[The track] was too good to risk letting go unnoticed."

Carvello brought the record to **Curtis Urbina**, president of Quark, who was immediately interested in releasing it. A deal was struck in which Atlantic would pay for the

recording of the project, and Quark would cover pressing costs. Both labels will promote it to clubs and crossover radio.

Carvello says that if the single is a hit, Atlantic may pick Ooscha up for an album. He is cautious to give out further information, giv-

en the "experimental nature" of the project.

"Let's just say that the powers that be here are aware of what's going on and will likely be watching to see where the single goes," he says. "Beyond that, it's unclear where this will all lead."



A 'Booked' Party. Atco artist **Tricia Leigh Fisher** performed at a recent party celebrating the opening of the film "Book Of Love," in which Fisher appears. Providing instrumental support, from left, are her co-stars **Keith Coogan** and **Aeryk Egan**.

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Talent

R.E.M. Clocks In With 'Out Of Time' Manager Holt Is In Sync With Band

■ BY THOM DUFFY

NEW YORK—It's been 10 years now since the ringing indie single "Radio Free Europe" signaled the arrival of R.E.M.—a decade that has seen this Athens, Ga., quartet emerge as the most admired, most successful (and possibly the most imitated) act on the U.S. alternative pop scene.



HOLT

R.E.M. has long since come up from the underground—scoring its first gold disc with the 1986 album "Lifes Rich Pageant," a top 10 hit in 1987 with "The One I Love" from the platinum-selling "Document," and a second platinum disc with "Green" in 1988, which marked

R.E.M.'s move from I.R.S. Records to Warner Bros.

On the new album, "Out Of Time," released March 12, the R.E.M. foursome—singer and lyricist Michael Stipe, guitarist Peter Buck, bassist Mike Mills, and drummer Bill Berry—again explore their alternative instincts and again emerge with gems of chart-ready rock'n'roll. The first single, "Losing My Religion," already has topped the Modern Rock Tracks chart and hit top 10 on the Album Rock Tracks list.

If that alternative/mainstream balance has remained a constant in R.E.M.'s creative career, the presence of manager Jefferson Holt has been a similar fixture in the band's business dealings. Such is Holt's place in R.E.M. that he—and band attorney Bertis Downs—are credited as members of the group on the

liner notes for "Out Of Time."

(However, Holt quickly cautions, "Be very, very thankful that the fifth and sixth members of the band don't perform.")

On the eve of a European promotional swing for "Out Of Time," Holt offered his perspective on R.E.M. and management's place in the band's unique career, a role he discusses with characteristic humor and modesty. Ask his part in the creative process for "Out Of Time," for instance, and he reaches for a cinematic metaphor. Think of a chase scene, Holt suggests, where a car careens off the road and knocks over a fruit and vegeta-

(Continued on page 35)



Vagabond Settles In With EMI. Rod Stewart, whose new Warner Bros. album, "Vagabond Heart," is due March 26, has signed a worldwide publishing and administration deal with EMI Music. With the single "Rhythm Of My Heart" rising on the Hot 100, Stewart is scheduled to begin a European tour this spring, with U.S. dates beginning in September. Pictured, from left, are Randy Phillips, Stewart's manager, from Stiefel Phillips Entertainment; Irwin Robinson, president and CEO, EMI Music; Martin Bandier, vice chairman, EMI Music; Stewart; Charles Koppelman, chairman and CEO, EMI Music; Theresa Santisi, chief financial officer and senior VP, EMI Music; and Arnold Stiefel, Stewart's manager, Stiefel Phillips Entertainment.

South By Southwest Confab Plans To Explore New Terrain

■ BY MOIRA MCCORMICK

CHICAGO—An expanded seminar program, a spotlight on international talent, and the ninth annual Austin Music Awards are among the expected highlights of the fifth annual South By Southwest Music & Media Conference, March 20-24 at the Hyatt Regency in Austin, Texas.

Approximately 3,000 attendees are projected to turn out for this year's SXSW, according to conference director Roland Swenson. The 1990 head count was 2,400, he says.

SXSW is hosted by the Austin Chronicle and BMI. Other sponsors include Pepsi, KLBK-FM, KXAN-TV, and more than 20 regional arts and entertainment magazines. The registration fee is \$175, which in-

cludes admission to all SXSW events—most notably the SXSW Music Festival '91, in which 450 acts will showcase in 24 area clubs over the four nights (Music Festival passes alone can be purchased for \$25). The keynote speaker for the conference is Rosanne Cash.

More than 60 seminars, including panel discussions, intensive sessions, and workshops, are scheduled for SXSW '91, an increase of 20 meetings over last year, according to Swenson. New panel topics include Tejano music, the state of country music, and the role of the music business in social issues.

The SXSW Music Festival '91 offers "more across-the-board styles" than in previous years, according to SXSW co-director Louis

(Continued on page 36)

Sting Sings For Rain Forest Benefit With Jobim Raises \$250,000

■ BY MELINDA NEWMAN

NEW YORK—Sting and Brazil's Antonio Carlos Jobim raised an estimated \$250,000 for The Rainforest Foundation with a benefit concert and dinner here March 10.

Patrons paid as much as \$25,000 for a package of 36 seats for the show, dinner, and extras, down to \$35 for a single ticket to the Carnegie Hall concert. The foundation, which works with the Indians in Brazil to protect the rain forest and the rights of its inhabitants, spends its money on political action, raising public awareness, and medical care for rain forest tribes.

The three-hour, sold-out show opened with Sting and his band, in

black-tie, playing a 45-minute acoustic set that stressed his jazz leanings more than the rock side he is showing on his current tour.

He was followed by Elton John, who performed two tunes alone on the piano and was then joined by Sting for "Come Down In Time" from "Tumbleweed Connection."

Prior to an intermission, contemporary Brazilian singers Caetano Veloso and Gilberto Gil performed together and separately.

After the brief pause, Sting and his wife, Trudie Styler, who sits on the Rainforest Foundation's U.S. Board of Directors along with Sting, Susie Field, Gil Friesen, and others, introduced a short film about the rain for-

(Continued on page 36)

Benatar's New 'True Love' Is The Blues; Whitney's Welcome-Home; SXSW Fest Picks

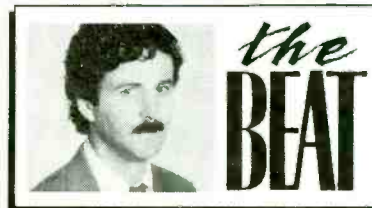
CAN HOT BLUES break a cold streak? Pat Benatar has good reason to think so. After giving her best shot to straight-on rock'n'roll for more than a decade—with disappointing results in recent years—Benatar has taken a sharp creative turn into up-tempo blues on "True Love," her new Chrysalis Records release, due April 9. The album follows a move in the past year by Benatar and husband/producer Neil Giraldo to the Gold Mountain Management roster of Danny Goldberg—a man whose clients belie F. Scott Fitzgerald's maxim that there are no second acts in American lives. Staging second acts for artists others have dismissed has become something of Goldberg's specialty. "It's something I've personally experienced a lot with Bonnie Raitt, Belinda Carlisle, and the Allman Brothers," he says. "And, as a member of the baby-boom generation, watching [artists like] Paul Simon and Don Henley."

When Benatar and Giraldo conceived what they called their "jump blues" record, Goldberg embraced the idea and—after adjusting to the surprise—so did Chrysalis U.S.A. vice chairman Joe Kiener and label president John Sykes. "The A&R strategy [in the past] was trying too much to recapture the early albums, and not enough trying to move forward," says Goldberg. But Chrysalis—under its new leadership—gave Benatar room to move, room to grow.

While "True Love" departs from the album-rock mainstream of past Benatar hits like "Hit Me With Your Best Shot," the hard-edged, barreling blues of the first single, the B.B. King tune "Payin' The Cost To Be The Boss," won't sound out of place at album-rock outlets. "She's still in a medium her old fans can find really accessible," says Goldberg.

Chrysalis has a full-fledged launch for the album planned, with prerelease appearances by Benatar on "The Arsenio Hall Show" and at the National Assn. of Recording Merchandisers convention, a commitment from VH-1 to feature the singer as its artist of the month in May, and an AC and top 40 promotion planned for the album's title track.

"She is a great, world-class singer," Goldberg enthuses. But Chrysalis also saw Benatar's bottom-line potential when her greatest-hits collection, "Best Shots," went gold in 1989 with little promotion. "That was a real eye-opener," Goldberg says. "Pat still has a tremendous reservoir of good will out there."



by Thom Duffy

OH SAY, CAN YOU HEAR: Home Box Office will present Whitney Houston in her first televised concert, March 31 at 9 p.m. EST live from the Norfolk Naval Air station. The 90-minute performance will honor troops coming home from the Persian Gulf. Houston's recording of the "The Star Spangled Banner" has hit the top 30 on the Hot 100 Singles chart. Like HBO's Madonna special last year, the broadcast will not be repeated.

WITH MORE than 450 acts at 26 venues slated for this year's South By Southwest Music Festival March 21-24 in Austin, Texas (see story, this page), how can a conscientious club-hopper cope? The Beat suggests one first catch the unsigned or indie-label artists. You're certain to have other opportunities to see major-label acts. Then, consider the picks below. The SXSW program will offer venue and showtime details as well as its valuable bio blurbs on every act. (New Music Seminar, take note.) Here are some names to look for:

On Thursday (21): the Rhythm Kings from Austin; Greg Trooper from Boston; Chris Gaffney & Cold Hard Facts from Costa Mesa, Calif.; the Jody Grind from Atlanta; the Skeletons from Springfield, Mo.; Brave Combo from Denton, Texas; Face Of Concern, Nashville; Flat Duo Jets, Chapel Hill, N.C. On Friday (22): Bill Morrissey, Newmarket, N.H.; Lonesome Val, New York; Two Nice Girls, Austin; the Neighborhoods, Boston; Uncle Tupelo, Belleville, Ill.; Jim Dickinson & Delta X, Hernando, Miss.; the David Halley Band, Austin; Big Car, Austin. On Saturday (23): Jon Dee Graham, Los Angeles; Those Melvins, Norwalk, Conn.; the Shams, New York; Tiny Lights, Hoboken, N.J.; the Blazers, East Los Angeles; Kelvynator, New York. And on March 24: the Wishniaks, Philadelphia; and New Potato Caboose, Washington, D.C. And that, of course, is just for starters.

THE ICEMAN COMETH: Looking to stem growing press references to SBK wunderkind Vanilla Ice as the "Iceman," an attorney for Impressions co-founder Jerry Butler notes that Butler has that moniker trademarked. For Albert Collins' new disc, "Iceman," Charisma/Point Blank Records added a cover sticker acknowledging Butler's permission for use of the name.

(Continued on next page)

Billboard Spotlights



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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THE BEAT

(Continued from preceding page)

ON THE LINE: The Beat hears several major U.S. label execs were overseas recently wooing the **Waterboys'** **Mike Scott**, who hasn't decided yet whether to re-sign with Ensign Records in the U.K., which is handled by Chrysalis in the U.S. ... **Hard Corps**, the rap/metal act that caused such a buzz at this year's Nashville Extravaganza showcase (The Beat, Jan. 26), has been signed by **Ted Fields** and **Jimmy Iovine** at Interscope Records after bids by at least three other majors. The band is represented by **David Preschel** of Brusco/Pace management in Atlanta. **Ira Jaffe** at NEM Entertainment has the band's publishing ... **Tim Collins** of Collins Management, whose roster includes **Aerosmith**, has announced the promotion of **Keith Garde** to VP of the firm. His work includes directing and "The Making Of 'Pump'" home video ... **Mike Flanagan** has been named talent buyer for the Hampton Beach Casino in New Hampshire.

ON THE ROAD: **Warrant** was forced to cancel its European tour opening for **David Lee Roth** when lead singer **Jani Lane**, during his staged leap into the audience at a March 4 show in Birmingham, England, stumbled, fell, and fractured two ribs. Lane has returned to the U.S. to recuperate ... **Paul Simon** isn't the only major arena tour this year from the BCL Entertainment Corp. BCL's theatrical division is staging an arena presentation of the Broadway hit "Cats," opening Friday (22) in Winston-Salem, N.C. ... **Cinderella** will open its "Heartbreak Station" tour April 25 in Green Bay, Wis., with **Nelson** as opening act ... The seventh annual Reggae Sunsplash tour, produced by Synergy Productions and booked by the **William Morris Agency**, will open with a three-city Japanese tour May 5-10 before heading May 11 to Honolulu and points west. On the bill: **Maxi Priest**, **Dennis Brown**, **Shinehead**, **Andrew Tosh**, **Carlene Davis**, **Little Lennie**, the **A-Team**, and **Tommy Cowan** ... While in Cleveland on their current tour, the guys in **ZZ Top** paid a visit and paid tribute to **Agora Ballroom** founder **Hank Lo Conti** on the 25th anniversary of the club, one of the first northern venues to book the Texas trio. Back in '72, the band played three opening sets for \$200.

This week's Beat was prepared with the assistance of Chris Morris in Los Angeles.

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Warner/Chappell Wraps Up Extensive Reference Guide

AND THAT'S NOT ALL FOLKS: Putting together a music publisher's reference series to encourage A&R, TV, or jingles usage of one's catalog is not a new idea, but no one has yet quite matched the effort—two years in the making at a cost of at least \$1 million—of a Warner/Chappell reference guide/CD compilation. A mere compilation it's not, but a truly massive undertaking by pop-song authority Alan Warner, who has done this sort of thing a number of times. Warner has selected a goodly sampling of 725 songs (in full versions) over the span of 28 CDs. With some 800,000 copyrights to deal with, not all songs of merit made this reference, so it's likely that the series will continue on.

The coverage goes back, as far as pop songs are concerned, to 1918, while country songs start in 1941 and R&B music is charted from 1943.

All listings are extensively referenced and cross-referenced. For instance, indexed sections contain extensive information about many of the selections, ranging from listings of writers and lyric samples to historic profiles, including prominent uses of the songs over the years in theatrical shows and movies, as well as all U.S. recordings of the compositions.

In announcing word of the reference series at a press bash in L.A., Warner/Chappell also made note of its top 10 licensed copyrights in 1990, a list that indicates that the oldies are still good money-earners. The list, in order of income: "As Time Goes By," "Cherish," "Happy Birthday," "Like A Prayer," "One Moment In Time," "Rhapsody In Blue," "Smooth Criminal," "Someone To Watch Over Me," "The Wind Beneath My Wings," and "Winter Wonderland."

PEGGY'S SELLING: Peggy Lee is putting her music-publishing company, Denslow Music, on the block, says her manager, Robert Fitzpatrick. The catalog contains hundreds of songs she penned with Quincy Jones, Duke Ellington, Count Basie, and Sammy Cahn, among others.

CATCHING GOLD: A Grammy award can call attention to lots of things that might otherwise be the province of a few devotees. Take, for instance, Julie Gold's performance of one of her own songs (it's not Grammy winner "From A Distance") on a compilation CD, "On A Winter's Night," from Providence, R.I.-based North Star Records. The song, "Heaven," was produced by Christine Lavin, the folk singer who sat next to Gold

when she got the best-song Grammy as the writer of you-know-what.

FIRST GERMAN SONG FEST: The German pop song is getting a new public platform through the first German song festival, to be held in Berlin Aug. 31. The event will later be shown on national TV channel ZDF.

The festival, to be held at the International Funkausstellung in Berlin, is the brainchild of former GEMA president Prof. Erich Schulze and Manfred Zunkeller, managing director of the German record companies' trade association.

Main sponsors of the event are ZDF and the record companies' and music publishers' trade groups.



by Irv Lichtman

BEST BOOKS:

"Writing about pop music is one of

the finest ways you can critique the culture in which we live," said Charles Shaar Murray, author of "Crosstown Traffic: Jimi Hendrix," as he received one of the three Ralph J. Gleason Music Book Awards bestowed Feb. 28 by BMI, Rolling Stone, and New York Univ. The first-place Gleason award went to "As Thousands Cheer: The Life Of Irving Berlin," by Laurence Bergreen. Second-place honors went to Fred Dannen's much-talked-about "Hit Men," and Murray's Hendrix bio placed third.

FOR THE RECORDER: CPP/Belwin has acquired the Hargail Music Catalog, said to be the largest out for recorder print music in the U.S. For CPP/Belwin, states Sandy Feldstein, president/CEO, the acquisition adds more clout for the company in the field because of its current holdings in the field with the Belwin and Kalmus units. Feldstein notes that Hargail also makes publications for other instruments, such as its folk anthology books and the Henze guitar series. With works in the Hargail catalog by Peter Mennin, Norman Dello Joio, Lucas Foss, Ned Rorem, and Bergsma, CPP/Belwin also enhances its series-music catalog in the vocal, keyboard, and instrumental areas.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Music Publications:

1. Phil Collins, Serious Hits ... Live!
2. Grateful Dead, Without A Net
3. Megadeth, Selections from 2 Albums (guitar tab)
4. ZZ Top Complete, Vol. 1
5. The Wind Beneath My Wings & 50 Adult Contemporary Hits

R.E.M.'S MANAGER KEEPS THINGS TICKING

(Continued from page 33)

ble stand. "Bert and I," he says, "are like the guys trying to catch the tomatoes and apples."

R.E.M. and its associates are still based in Athens and the small-town setting reflects a spirit and working style the band has kept on its rise to platinum status. "We all feel like the cast of 'The Andy Griffith Show,'" says Holt. "It has a family feel to it."

But key to "Out Of Time" are family visitors. For the first time, outside musicians are prominently featured: rapper KRS-One (Kris Parker) on "Radio Song," Kate Pierson of the B-52's on backing vocals, and Peter Holsapple and Kidd Jordan on several tracks. The album, again produced by Scott Litt, is warmly accented with strings, horns, organ, pedal steel, and more.

"Bertis and I have always taken our cues from what the band wanted to do," says Holt. "I have never been in a situation where I have to think strategically about the

band's career. They intuitively know. And they've been at this long enough that I don't need to explain the financial side to them."

It made sense, for example, for the band to launch an extensive worldwide tour for "Green" in 1988 after signing a worldwide deal with

'Be very thankful the 5th and 6th members don't perform'

Warner Bros., says Holt.

But R.E.M. does not plan to tour behind "Out Of Time," he says. "It's 10 years and they wanted to break the [studio-tour] cycle. And once again that intuition seems to have paid off. They're really happy about it. We'll tour again when they want to. And when they do, it will mean a happy band—and a happy audience."

Warner Bros. accepted that deci-

sion amiably, according to Holt. And the label, despite its size, has proven a comfortable match for R.E.M. "I know it sounds like I'm saying this for print, but the people at Warner have been great, and that goes for England, Australia, and, especially, New Zealand," says Holt. "Obviously, there are a lot of people and you have to work hard to make sure everyone knows what's going on. But from what I understand, oddly enough, the weird sort of way we operate happens to dovetail perfectly with the idiosyncrasies" at Warner Bros.

"I wish that I could say these things are part of a master plan," says Holt of R.E.M.'s creative and career moves. "They're not. Most of what we do is the simple result of four individuals that make decisions as a group. My perspective is simply to plug into what their wishes are. And at this point in the band's career, we've proven that the band doing what they want to do is successful."

TALENT IN ACTION

GLORIA ESTEFAN
Miami Arena, Miami

ONE YEAR AFTER suffering a serious back injury in a near-fatal bus accident, Gloria Estefan returned to the stage March 1 and launched her seven-month world tour with a splashy, triumphant performance that delighted the 12,000 hometown fans who filled the Miami Arena.

After months of grueling physical therapy, the petite vocalist looked muscular and fit as she sang—live, no less—and hopped through several rigorous choreographed routines with her four backing dancers.

Though the incessantly slushy pre-concert coverage by the local media often stamped Estefan's show as a treacly performer/fan reunion, the fast-paced, two-hour fiesta could not have been a classier affair.

Early in her concert—the first of four Miami shows—the Cuban-born chanteuse briefly halted the stage-side proceedings to offer heartfelt thanks in both English and Spanish to her adoring throng; after that, she never looked back.

Supported by the snappy eight-man Miami Sound Machine, along with a five-person vocal corps led by fiery newcomer Jon Secada and Betty Wright, Estefan parlayed a musical wager that came up with one winner after another, be they well-known favorites "Get On Your Feet" and "Here We Are" or R&B-flavored material from her latest Epic Records release, "Into The Light."

Estefan's brassy Latin pop/R&B blend was complemented by an eye-opening stage production.

Equally glaring, however, were Estefan's garish outfits. But clothes don't make the woman, as Estefan convincingly demonstrated throughout her warm, hard-working set, punctuated by a pulpit-shaking version of her latest single, "Coming Out Of The Dark."

JOHN LANNERT

R.E.M. Is 'Boxed' In No Alternative Yet, Says Manager

NEW YORK—R.E.M. is a prominent member of Ban The Box, the coalition seeking an alternative to the excess packaging of the CD longbox. The group repeatedly has shown its concern for environmental matters, from promoting Greenpeace on its last U.S. tour to sending fan-club members copies of "50 Simple Things To Do To Save The Earth."

But the compact disc of "Out Of Time," the band's new Warner Bros. release, will be sold in a longbox, a decision manager Jefferson Holt says recognizes not only the lack of an industry consensus on the packaging issue but the hard-ship ad hoc alternatives cause, particularly to independent retailers.

"Unfortunately, with this release, we did not feel there was a viable alternative," says Holt. "A lot of people in the industry say retail can deal with it. Maybe the big chains can handle anything but the

mom-and-pop stores don't have theft-prevention [systems] and they're the ones that get hurt."

While such artists as Raffi and Peter Gabriel have distributed CDs in a jewel box alone and Sting's "The Soul Cages" is sold in the multipanel DigiTrak (Billboard, Dec. 1, 1990), Holt says, "We realized that Warner Bros., at this point, was not ready for another option."

"In facing this situation, we tried to make the best of a bad situation," he continues. The longbox for "Out Of Time" is, in fact, partially reusable. It contains a postcard that buyers can send for information on Rock The Vote, the music-industry campaign to increase voter registration.

"We're hoping that by the time the next R.E.M. release comes along there will be some industry consensus" on packaging, says Holt.

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Queensryche Reigns At N'west Awards

NEW YORK—Queensryche, riding in the top 20 on the pop albums chart with the platinum album "Empire," was named group of the year at the 1991 NAMA Northwest Music Awards bestowed March 3 at the Moore Theater in Seattle. The EMI Records act also was voted best metal group, the album "Empire" was named best metal recording, and band members Chris DeGarmo, Geoff Tate, and Michael Wilton were chosen best songwriters by the members of the Northwest Arena Music Assn. and industry executives.

Ann and Nancy Wilson of Heart were voted artists of the year while Heart also won in the adult-contemporary group and record categories

and Heart's "All I Wanna Do Is Make Love To You" was named best single. Fellow Northwest native Robert Cray and his band were named best blues group and Cray's "Midnight Stroll" was voted best blues recording. David Lanz's "Skyline Fire-dance" was named best new-age recording and Lanz was chosen best new-age artist.

With the Seattle area emerging as one of the nation's strongest centers of new talent (Billboard, Aug. 18, 1990), several new national artists from the region were honored. The Posies' "Golden Blunders" was named song of the year and a clip of the track was named best video. Soundgarden was voted best rock

group. Sir Mix-A-Lot won for best rap group and best rap recording. The new-artist award, in a tie vote, went to Kriston Barry and Kid Sensation. My Sister's Machine was chosen best new group.

Other genre honors went to Bo-chinche, best world/ethnic group; Nirvana, best alternative rock group; Duffy Bishop & the Rhythm Dogs, best R&B group; Kenny G, best jazz group; Ranch Romance, best country group; Total Experience Gospel Choir, best religious group; Capping Day, best acoustic group; and the Main Attraction, best vocal group. Diane Schuur was voted best female vocalist and Chris Cornell was chosen best male vocalist.

THOM DUFFY

NEW SEMINARS, SHOWCASES SLATED FOR SXSW '91

(Continued from page 33)

Meyers, who is the music festival's director. "We're doing a Tejano showcase, there's more folk and bluegrass, we've doubled the heavy-metal acts, and added more Louisiana, ethnic, reggae, and world-beat music. We've kind of cut back on the alternative rock format, which is dominant at most other conferences, and concentrated more on what makes us different. Now there are more showcase opportunities for the Rounders, the Sugarhills, the Flying Fishes."

Major-label acts lined up for the Music Festival include Bob Mould, the Gunbunnies, Dash Rip Rock, the Jody Grind, Tish Hinojosa, and the duo of Peter Holsapple and Chris Stamey, former band mates in the dB's, who have a new RNA Records album, "Mavericks." In addition, Tex-Mex supergroup the Texas Tornados is scheduled to headline the Austin Music Awards Wednesday (20).

Approximately two-dozen international acts are showcasing as well, up from last year's half-dozen, according to Meyers. "We've been attending the overseas conferences like MIDEAM and Berlin Independence Days," he says, "and it's starting to bear fruit."

RAIN FOREST BENEFIT

(Continued from page 33)

est. Next came a rambling, passionate speech by Amazon Indian Chief Raoni in his native tongue that was finally interrupted by his interpreter, who read a one-minute translation of his 10-minute speech.

The rest of the evening belonged to Jobim, Brazil's bossa nova king, who performed for nearly an hour with five female singers and a band. He profusely praised Sting, saying the singer was "very nice and very generous . . . but sometimes a little naive to help the Indians. It's not always so easy to do." He then welcomed Sting out to sing the Jobim standard "How Insensitive."

The night ended on a slightly scattered note as all the performers gathered onstage to good-naturedly bumble through an obviously unrehearsed version of Jobim's best known number, "The Girl From Ipanema," before heading for Tavern on the Green for a night of supper and samba.

Artists from England, Ireland, France, the Netherlands, Finland, Sweden, Germany, and Canada are expected to showcase. The French government is involved in bringing over three Parisian bands—Les Garçons Bouchers, the Roadrunners and the Happy Drivers—from the alternative production company Boucherie Productions, for a special showcase. According to Marie-

Claude Nouy, music coordinator for the cultural service office of the French Embassy in New York—which is working on this project in conjunction with the French Music Office and other French music agencies—the government has been exporting French music for some time, but only recently has it stepped up its efforts for rock.

NEW ON THE CHARTS

Firehouse, a rock'n'roll quartet from North Carolina, sets out to prove that the genre is still hot at top 40 radio with its first single, "Don't Treat Me Bad." The song, which is taken from the group's debut disc on Epic Records, broke at album rock radio two months ago and is now steadily climbing the Hot 100 Singles chart.

Members of the band are lead vocalist C.J. Snare, guitarist Bill Leverty, bassist Perry Richardson, and drummer Michael Foster, who have been playing together in the South since 1988. After creating a spark around their home base in a local band known as White Heat, the band mates flew to L.A. and recorded a demo, produced by Slaughter's Dana Strum and Mark Slaughter.

An independently released single from that tape, "Home Is Where The Heart Is," was subsequently added at a few top 40 rock stations in Virginia, North Carolina, and South Carolina.

Epic A&R VP Michael Caplan heard about the band's regional success, caught a live show, and

wound up offering it a deal. "When I saw them I couldn't believe how good they were live," he says. "They have four-part harmony that's scary. They all play well live and they're excellent writers, which sets them apart from other top 40 rock bands."


After releasing "Firehouse" last fall, Epic sent the track "Stumble And Tumble" to metal radio only. It took the band more than six months to generate interest at pop outlets. Caplan concedes that a backlash against rock at top 40 is partially to blame: "It's been slow for rock but it's all pretty cyclical. It looks like things are turning around now. All of a sudden top 40 is deluged with ballads and dance records and that now they are demanding more rock."

The powerhouse ballad "Love Of A Lifetime" has tentatively been chosen as a second single and the band will follow its current club round with a major summer tour. Firehouse is managed by Fair's of North Caldwell, N.J. Booking is by Premier Talent in New York.

JIM RICHLIANO



FIREHOUSE. Pictured, from left, are Michael Foster; C.J. Snare; Perry Richardson; and Bill Leverty.

<div>  BOXSCORE TOP CONCERT GROSSES </div>					
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP THE BLACK CROWES	Carrier Dome Syracuse Univ. Syracuse, N.Y.	Feb. 9	\$379,386 \$21	19,741 22,100	Metropolitan Entertainment
INXS THE SOUP DRAGONS	Maple Leaf Gardens Toronto	March 9	\$341,617 (\$390,810 Canadian) \$30	13,027 15,800	Concert Prods. International
STING CONCRETE BLONDE	Capitol Centre Landover, Md.	March 7	\$332,978 \$22.50	14,799 sellout	I.M.P. (Seth Hurwitz)
PAUL SIMON	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	March 7	\$318,808 \$27.50	12,241 13,130	Concert Prods. International USA Ron Delsener Enterprises
STING CONCRETE BLONDE VINX	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	March 6	\$317,688 \$22.50/\$20	14,200 15,000	Ron Delsener Enterprises Larry Vaughn Enterprises
PAUL SIMON	Hartford Civic Center Hartford, Conn.	March 6	\$303,683 \$25	13,131 14,842	Concert Prods. International USA Cross Country Concerts
INXS THE SOUP DRAGONS	Meadowlands Arena East Rutherford, N.J.	Feb. 21	\$291,341 \$22.50/\$20	14,220 17,760	Metropolitan Entertainment
STING CONCRETE BLONDE	Miami Arena Miami	Feb. 27	\$290,543 \$22.50	13,110 sellout	Fantasma Prods.
BELL BIV DEVOE JOHNNY GILL KEITH SWEAT	Bradley Center Milwaukee	Feb. 28	\$273,450 \$22.50	12,696 13,000	A.H. Enterprises
CLINT BLACK MERLE HAGGARD LORRIE MORGAN	Arena, Fort Worth/Tarrant County Convention Center Fort Worth, Texas	March 1	\$257,420 \$19.50	13,676 sellout	Beaver Prods.
PAUL SIMON	Civic Arena Pittsburgh	March 10	\$246,925 \$25	10,606 12,359	Concert Prods. International USA DiCesare-Engler Prods.
BELL BIV DEVOE JOHNNY GILL KEITH SWEAT	Mid-South Coliseum Memphis	March 3	\$224,370 \$22.50	10,631 11,000	A.H. Enterprises
ZZ TOP THE BLACK CROWES	Cincinnati Riverfront Coliseum Cincinnati	March 2	\$218,879 \$20.50	11,346 sellout	Beaver Prods. Mid-South Concerts
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	March 9	\$218,200 \$25	8,917 sellout	Beaver Prods.
NEIL YOUNG & CRAZY HORSE SONIC YOUTH SOCIAL DISTORTION	Meadowlands Arena East Rutherford, N.J.	Feb. 24	\$213,368 \$22.50/\$20	10,492 14,953	Metropolitan Entertainment
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN	Hirsch Memorial Coliseum Louisiana State Fairgrounds Shreveport, La.	March 10	\$210,700 \$25	8,701 sellout	Beaver Prods.
CLINT BLACK MERLE HAGGARD LORRIE MORGAN	Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	March 3	\$208,218 \$19	11,746 sellout	Beaver Prods.
BELL BIV DEVOE JOHNNY GILL KEITH SWEAT	San Diego Sports Arena San Diego	Feb. 25	\$203,427 \$22.50	9,762 11,340	A.H. Enterprises
BELL BIV DEVOE JOHNNY GILL KEITH SWEAT	St. Louis Arena St. Louis	March 2	\$201,944 \$22.50	9,577 11,000	A.H. Enterprises
KENNY ROGERS LARRY GATLIN & THE GATLIN BROTHERS PATTY LOWELLES	Civic Arena Pittsburgh	March 6	\$193,047 \$25/\$18.75	10,359 16,049	North American Tours
MICHAEL W. SMITH D.C. TALK	Palace of Auburn Hills Auburn Hills, Mich.	March 2	\$189,660 \$17.50/\$12.50	13,153 sellout	Cellar Door Prods.
CLINT BLACK MERLE HAGGARD LORRIE MORGAN	Hilton Coliseum Iowa State Univ. Ames, Iowa	March 6	\$188,589 \$18.50	10,547 sellout	Beaver Prods.
STING CONCRETE BLONDE	Sun Dome Univ. of South Florida Tampa, Fla.	Feb. 26	\$177,827 \$21.50	8,454 sellout	Fantasma Prods.
CLINT BLACK MERLE HAGGARD CARLENE CARTER	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	March 2	\$176,842 \$18.50	9,778 sellout	Beaver Prods. Mid-South Concerts
IRON MAIDEN ANTHRAX	Rosemont Horizon Rosemont, Ill.	March 4	\$167,940 \$22.50	7,464 11,445	Jam Prods.

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Billboard® Home Video

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Minn. Dealers 'Fight Back' Against Anti-Porn Groups

■ BY EARL PAIGE

LOS ANGELES—Independent video retailers in Minnesota are beginning to coordinate their efforts to combat what they say are well-organized anti-pornography groups in 60 communities around the state, and are "taking a stand and fighting back," in the words of one leader.

One factor galvanizing Minnesota retailers is that several of the smut-busters are focusing on more than just hardcore adult films. "These various groups all have lists that contain regular movies they consider too violent or otherwise objectionable," says Ted Engen, president of Video Buyers Group in Minneapolis, and among the most outspoken retailers involved in the issue. Engen adds, however, that so far no litigation or criminal prosecutions have been brought involving R-rated or other nonadult product.

Other video dealers mention titles on anti-pornography groups' lists such as "Dirty Dancing" and even the Roadrunner cartoon series; the former because one of the characters in the movie obtains an abortion and the latter because it is alleged to be too violent.

Dealers in the state say both the "Friday The 13th" series and the "Nightmare On Elm Street" films are on the hit lists of various pressure groups as well, though once again, no law enforcement agency has focused on such titles.

Minnesota dealers complain that much of the anti-porn activity in their state is being orchestrated from outside, specifically by the Tupelo, Miss.-based American Family Assn., the group that recently launched a petition drive against Blockbuster Video asking that the chain remove from its shelves movies rated NC-17 (Billboard, Jan. 26).

AFA director of public relations Allen Wildmon disputes any direct connection between his organization and the numerous pressure groups now scouring Minnesota.

The AFA has only seven chapters in Minnesota, Wildmon says, although he adds, "we will help anyone who wants help." He acknowledges he is familiar with some of the most active Minnesota groups, such as SOAP (Stamp Out Area Pornography), the Bren League, and the East Side Cleanup Committee.

Wildmon also confirms contentions by Minnesota dealers that the campaign involves titles other than purely adult films. "We are primarily concerned with adult and sex movies, but yes, we did get very involved in

Freddy Krueger movies," he says, referring to the "Nightmare On Elm Street" series. The AFA, Wildmon says, is encouraging retailers to remove the tapes and any collateral merchandise from their stores.

One of the most sensational cases now under way in Minnesota concerns Showtime Video, a six-store chain based in Cambridge, a northern suburb of Minneapolis. The chain, owned by Kathy and Steve Davis, has been slapped with obscenity charges relating to three adult titles, "Blond Heat," "So Many Men, So Little Time," and "Naughty Ladies."

Cambridge police officials executed a search warrant at one Cambridge location in January, seizing computer discs containing customer rental records, other store records, and bags of garbage. The movies themselves were not seized, however, as the store owners claim they no longer carried the titles in question.

Attorney J.K. Ivey, of the Minneapolis law firm Meshbesh & Pierce that represents Showtime Video, declines to comment on specifics of the case, but Engen acknowledges that "we brought a lawsuit there against the police chief," charging that the search of the store exceeded the terms of the warrant and was unconstitutional. Showtime Video is a member of Engen's buying group.

Yet another case receiving wide media coverage in Minneapolis is in Rochester, where Valhalla Video, a single store, has been indicted by a county grand jury, in a June 1989 case that at one point involved six defendants.

Valhalla Video is the only remaining defendant in the year-and-a-half-

(Continued on page 43)

Strong Rental Slate Set For 2nd Qtr.

(Continued from page 5)

ed "Sibling Rivalry" with Kirstie Alley, the David Puttnam-produced "Memphis Belle," and the critically acclaimed "Miller's Crossing," produced and directed by Ethan and Joel Cohen.

Also in the offing are high-profile box-office disappointments such as MCA/Universal's "Havana" with Robert Redford, Nelson's "Texasville" with Jeff Bridges and Cybill Shepherd, and Warner's Bernardo Bertolucci-directed "The Sheltering Sky." Typically such titles fare better at the home video counter.

In the foreign-film category, Republic Home Video's March 28 release of the Alejandro Jodorowsky-directed "Santa Sangre"—which made a number of film critics' 1990 top 10 lists—is expected to make a strong second quarter rental presence.

While the April and May lineup appears to be pretty well set, June is still firming up. HBO Video is planning to release the highly acclaimed "The Grifters" with Anjelica Huston in June, but no other major titles have been confirmed thus far.

Informed trade speculation indicates, however, that June may also see such titles as "The Russia House" from MGM/UA Home Video, "Edward Scissorhands" from CBS/Fox, and "The Rookie" from Warner Home Video. Other candidates: MCA/Universal's "Kindergarten Cop," RCA/Columbia Pictures Home Video's "Look Who's Talking Too," CBS/Fox Video's "Come See The Paradise," and possibly Warner's "GoodFellas."

In some instances, titles tentatively slated for June may be pushed back depending on the re-

sults of the upcoming Academy Awards.

"GoodFellas," for example, may earn director Martin Scorsese an Oscar for best director, or best picture. In such an instance, that film's home video release may be pushed back to allow for a revamped marketing campaign, according to a source at Warner Bros.

While direct-to-sell-through appears slim in the second-quarter, some software suppliers will be focusing on catalog pushes and promotions to keep that end of the busi-

ness vibrant.

CATALOG PROMOTIONS

Some, such as MCA/Universal Pictures Home Video, have taken to the airwaves promoting \$19.95 recent catalog, a relatively new phenomenon for the industry. Still other suppliers are stepping up their use of consumer print to push catalog.

On the rental side, the "previously viewed" sell-off trend will be heightened in the wake of "Dick Tracy," "Ghost," and "Presumed Innocent."

(Continued on page 44)

Second-Quarter Hot Video Releases

Title	Label	Order Cutoff	Street Date
"Miller's Crossing"	CBS/Fox	March 12	April 4
"Funny About Love"	Paramount	March 19	April 4
"Bride Of The Reanimator"	LIVE	March 19	April 11
"Child's Play 2"	MCA/Universal	March 19	April 11
"Memphis Belle"	Warner	March 21	April 3
"Tune In Tomorrow"	HBO Video	March 21	April 10
"Sibling Rivalry"	Nelson Ent.	March 25	April 11
"Marked For Death"	CBS/Fox	March 26	April 18
"Welcome Home, Roxy Carmichael"	Paramount	March 26	April 18
"The Bonfire Of The Vanities"	Warner	March 27	April 17
"Night Of The Living Dead"	RCA/Columbia	March 28	April 17
"Graffiti Bridge"	Warner	April 4	April 24
"Rocky V"	MGM/UA	April 4	April 24
"Texasville"	Nelson Ent.	April 8	April 25
"Graveyard Shift"	Paramount	April 9	May 2
"Avalon"	RCA/Columbia	April 11	May 1
"Mama, There's A Man In Your Bed"	HBO Video	April 11	May 1
"Descending Angel"	HBO Video	April 11	May 1
"The Jungle Book"	Walt Disney	April 16	May 3
"The Sheltering Sky"	Warner	April 18	May 1
"Three Men And A Little Lady"	Walt Disney	April 23	May 8
"Mr. Destiny"	Walt Disney	April 23	May 8
"Havana"	MCA/Universal	April 23	May 9
"Predator 2"	CBS/Fox	April 23	May 16
"Quigley Down Under"	MGM/UA	April 25	May 15
"Jacob's Ladder"	LIVE	April 30	May 23
"Mermaids"	Orion	May 6	May 23
"The Grifters"	HBO Video	n/a	June 5
"Howling VI"	LIVE	June 4	June 27



Last Licks. One of the Bushwackers gives Coliseum Video president Howard Farber a good licking at the recent Toy Fair, where Hasbro Toys announced it would renew its sponsorship of Coliseum's Worldwide Wrestling Federation videos for a second year. Hasbro began running spots for its WWF action figures on Coliseum videos in 1990. Also pictured is Hasbro associate VP of marketing Steve Rodyn.

L.A. Store A Blockbuster; Vid Assn. Looks To Keillor

BLOCKBUSTER'S BIGGEST: Right now it's just store manager **John Reed** and some construction workers, but soon it will be a landmark on Lankershim Boulevard, north of the MCA Universal complex: a huge store with a 40-foot ceiling. And on top of the store, a tower that will feature the ubiquitous **Blockbuster Video** torn ticket. Located in a former Ralph's grocery, the unit is the latest in the Los Angeles market from **Blockbuster Entertainment** franchisee **UI Video**. With all that upper ceiling



by Earl Paige

space, Reed is building large 3D scenes, the first the familiar "Hollywood" sign in letters two feet tall plastered on a replica mountainside. "We didn't make the mountain all that permanent. Who knows what the next manager might want up there?" Reed says studios are vying for spots in which to build famous movie scenes like the set from "Singin' In The Rain," already erected. Yet another novel motif is the use of street signposts to offer directions to various genres. UI, placing a great emphasis on service and suggested selling, will flood the store with an astonishing number of staff people—15 in fact. Reed believes the price will be \$3.50 for the usual three evenings but with a \$1 credit if the movie is returned after the first day. The new store is located directly across from highly aggressive **Odyssey Video**, promising some exciting marketing jousts. Odyssey has historically featured 99-cent rental on Tuesday and Thursday. However, Reed doesn't believe Blockbuster stores threaten other dealers. "The mistake they make when we come in is focusing on us so much. If they keep doing their thing and optimize the opportunities with their own customer base, we won't affect them."

PRICE POINT: What's happening down in Texas? **Herb Wiener**, co-owner of **Home Video Plus Music** in Austin, says, "It's all over the radio and in the papers. Blockbuster is \$2 for three evenings. They have seven stores here. And **HEB Video Central** is going with \$1.50 for new

releases for one day but \$1.50 for five days on catalog. It's not just in Austin either, it's San Antonio and San Marcus." A Blockbuster spokesperson in Austin confirmed the price and says "it's a special. It's something we're trying." No official from HEB was available to confirm that chain's offer. Wiener says his chain is basically \$2.99 for three evenings but adds, "We offer a choice, another price. They can pay \$2.50 if they keep the movie just one day."

FREE RIDE: Just concluding a scratch-off cross promotion with fast-food chain **El Pollo Loco**, West Coast chain

Wherehouse Entertainment is about ready to kick in a second phase on a tie-in with **Chevrolet** dealerships. A test drive is good for 12 free \$2.50-value movie rentals. Soon the event will switch to the store level for a sweepstakes, with five cars to be given away.

DRAWING THE LINE: Minnesota **Video Software Dealers Assn.** members embroiled in an anti-pornography battle are taking a cue from the Allied challenge to Iraq. "They drew a line in the sand and we're drawing the line in Cambridge," says **Minnesota Chapter** director **Ted Engen** of a Minneapolis suburb and scene of one court battle involving a besieged retailer (see separate story, page 37). Engen says the chapter is wary of revealing its tactics. One move in the works is the effort to get noted author **Garrison Keillor** to do a special First Amendment video for the chapter; the **Michigan Chapter** previously had Keillor do one. Meanwhile, some stern language is contained in the chapter invitation to a briefing meeting where members will be told what they can do about "right-wing groups that are trying to dictate what we can or cannot carry in our stores. If you are confident that you can make it in the video business carrying only films rated PG-13 and below or you have the resources to pay thousands of dollars in legal fees, this meeting will probably be a waste of your time."

Top Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
1	1	21	PRETTY WOMAN	★ ★ NO. 1 ★ ★ Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	2	4	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
3	3	43	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
4	4	4	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
5	5	25	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
6	7	3	MICHAEL JORDAN'S PLAYGROUND	CBS Video 2858	Michael Jordan	1990	NR	19.98
7	6	4	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
8	14	3	WHITNEY HOUSTON: THE STAR SPANGLED BANNER	Arista Records Inc. 6 West Home Video 5720	Whitney Houston	1991	NR	7.98
9	10	22	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
10	8	4	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
11	11	23	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
12	9	4	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
13	13	4	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
14	18	4	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
15	25	2	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
16	16	18	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
17	12	12	MADONNA: JUSTIFY MY LOVE ▲ ⁸	Warner Reprise Video 38224	Madonna	1990	NR	9.98
18	20	235	THE SOUND OF MUSIC ▲ ◆	Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
19	24	27	ALL DOGS GO TO HEAVEN ◇	MGM/UA Home Video M301868	Animated	1989	G	24.98
20	19	23	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
21	17	16	MADONNA: THE IMMACULATE COLLECTION ▲ ⁴	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
22	26	112	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
23	28	18	M.C. HAMMER: HAMMER TIME ▲ ⁴	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
24	15	12	PLAY THAT FUNKY MUSIC WHITE BOY ▲ ⁴	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
25	21	22	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
26	27	19	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
27	23	5	MARIAH CAREY: THE FIRST VISION	SMV Enterprises 19V-49072	Mariah Carey	1990	NR	19.98
28	22	131	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
29	NEW ▶		THE STORY OF GENESIS	PolyGram Music Video 440 082 769-3	Genesis	1991	NR	19.95
30	33	2	PLAYBOY VIDEO CENTERFOLD: JULIE CLARKE	Playboy Video HBO Video 591	Julie Clarke	1991	NR	19.99
31	30	26	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
32	NEW ▶		BLACK RAIN	Paramount Pictures Paramount Home Video 32220	Michael Douglas Andy Garcia	1989	R	19.95
33	32	10	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
34	RE-ENTRY		KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1989	NR	19.98
35	38	47	DIE HARD	Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
36	RE-ENTRY		TEEN MUTANT NINJA TURTLES: ATTACK ...	Family Home Entertainment 27344	Animated	1989	NR	14.95
37	RE-ENTRY		PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
38	36	3	SEA OF LOVE	Universal City Studios MCA/Universal Home Video 80883	Al Pacino Ellen Barkin	1989	R	19.95
39	40	9	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98
40	39	24	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95

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

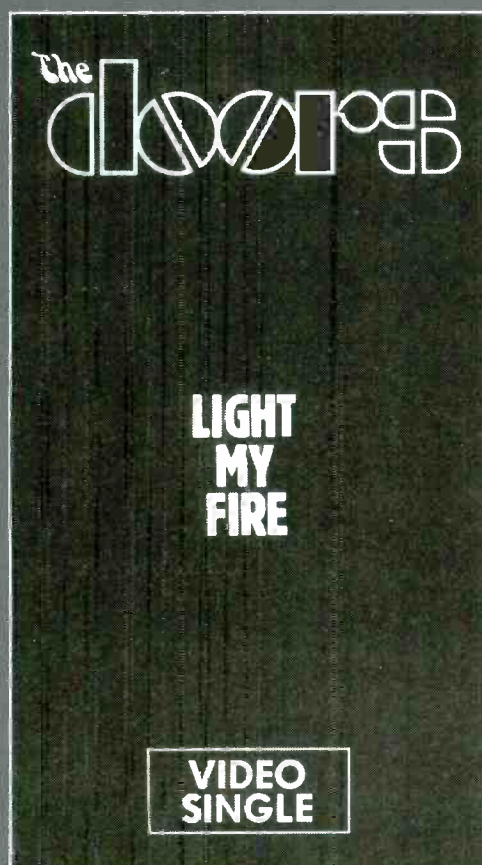
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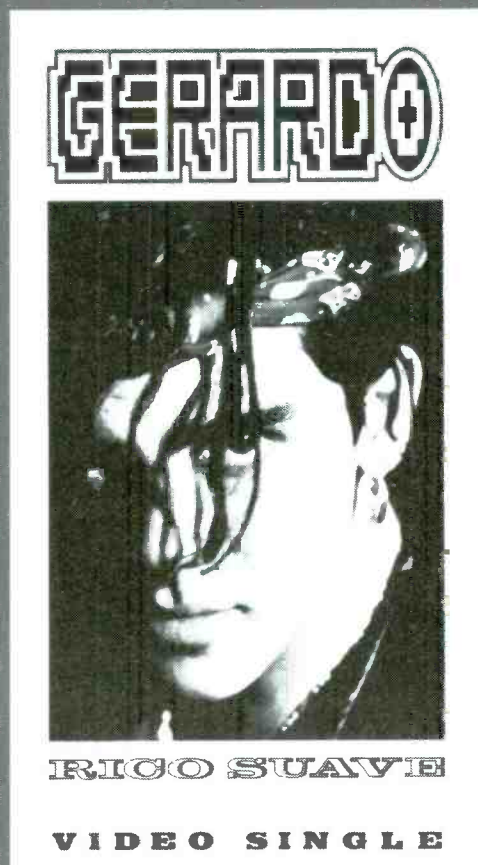
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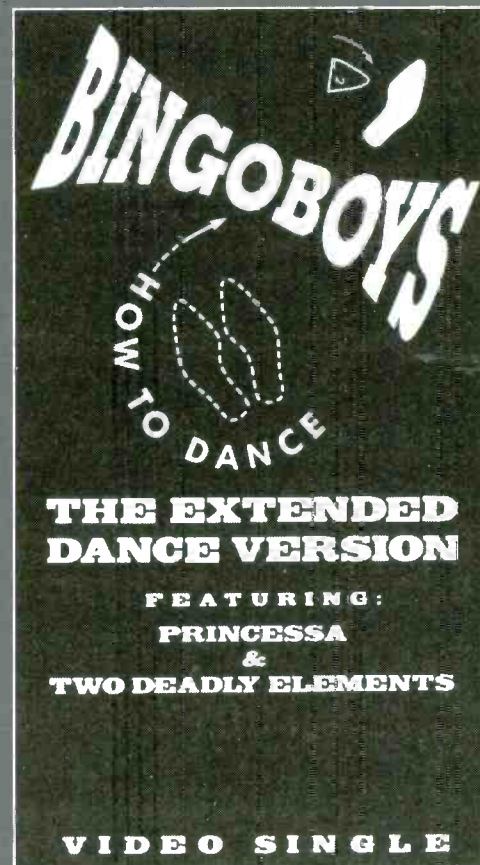
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(50214)



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Full Moon Getting Full-Scale Push From Paramount

■ BY JIM McCULLAUGH

LOS ANGELES—Borrowing a page from the record industry, Paramount Home Video plans to take a very high-profile "brand-label" approach as it extends its exclusive Full Moon Entertainment distribution pact.

Full Moon, headed by Charles Band and known for its sci-fi/horror/fantasy features, now expects to produce 11 more full-length feature films. The two companies began a two-year distribution arrangement in 1988, which was renewed one year ago. The newer deal will see Paramount distributing a total of 26 Full Moon titles.

At the marketing core of the deal extension, according to Eric Doctorow, executive VP of Paramount Home Video, is a novel effort to back each feature with national TV and print advertising, in addition to custom-made, in-store retailing material. Typically, lesser-profile films do not get that type of treatment.

"The structure of the deal," says Band, "is exactly like a custom distribution deal in the record business. The advantage for both Paramount and us is that Full Moon is closest to the product, while Paramount has the distribution muscle. It's a tremendous marriage. There's also the advantage of continuity in building a brand label. We're the only label specializing in the fantasy genre. That was the intent from the beginning."

The deal also comes at a time when other independent suppliers are struggling to crack the 15,000-unit mark on smaller titles with limited or no theatrical exposure.

"There's no question that our average of 35,000 units on the first five titles is more than double what many other independents are able to do on smaller pictures with no theatrical release. I'm proud of the numbers," says Band. He adds that "Puppet Master II" has shipped 47,000-48,000 units.

Support elements for upcoming titles will include specially created spots on MTV, ABC, NBC, and Fox. Print ads will be placed in such specialty publications as Cinefantastique, Fangoria, and Gorezone, as well as in each issue of a new Full Moon comic-book line.

Full Moon is also creating product exposure through such vehicles as Videozone, a new "video magazine" segment that debuted on the recent release of "Puppet Master II" and will now appear on each Full Moon release. Videozone contains behind-the-scenes segments, interviews, and information about merchandise.

Additionally, Moonstone Records is being created to house soundtrack albums to Full Moon films, while the Full Moon Fan Club's quarterly newsletter, Moonflash, will aggressively cross-promote.

Moonstone Records will release soundtracks from such titles as "Meridian—Kiss Of The Beast," a compilation from the "Puppet Master" series, and "The Pit And The Pendulum." Band says final details on a soundtrack distribution deal with a

(Continued on page 44)

It's the biggest thing to happen to video since *The Civil War*. It's *The Astronomers*. A PBS video collection so bold, so daring, so exciting, so well promoted, it's sure to send your profits skyrocketing.

Five years in the making, *The Astronomers* cost more than \$5 million to produce, with \$1 million in special effects alone. And what's really incredible is that PBS will be promoting this anxiously awaited series for weeks, but won't even air the first episode of the six-part series till April. However, you can offer *The Astronomers* to your customers as early as next month. They can buy the videos individually or as a set, making this the kind of sell-through opportunity that you find every few zillion aeons or so.



PBS HOME VIDEO
Enriching your world.

ORDER NOW AND WAIT
FOR THE BIG BANG.

Sony Music Vid Expanding With Children's Line

NEW YORK—Sony Music Video Enterprises will kick off an ambitious strategy to expand its horizons beyond longform music videos in April with the release of "Jungle Book," the first title on its newly inaugurated SMV Children's Library label.

The 30-minute "Jungle Book," based on the Rudyard Kipling story, hits stores April 9, about a month before Disney Home Video's feature-length animated "Jungle Book." The SMV title will list for \$12.98.

"Jungle Book" is actually part of what SMV calls the Original Animated Classics Collection, one of several planned collections that will ultimately comprise SMV Children's Library, according to senior VP of sales and marketing Al Reuben. Other programming not included in the Original Animated Classics Collection will eventually be released under the Children's Library label.

'This year our goal is to do 50 music videos & 35 other programs'

Reuben, a former Vestron executive who served under current SMV president Jon Peisinger, says pricing for future children's product is uncertain. "We think \$12.98 for 30 minutes of SP-duplicated, quality, four-color animation is a fair price, but as you know, there is a lot of low-end product in the marketplace," Reuben says. "Like anyone else, we'll have to respond to a competitive marketplace."

SMV Children's Library is just one of several labels focusing on specific product categories. SMV is planning to transform the company from an exclusively music video supplier to a broad-based special-interest supplier.

"Our goal is to do a full line of children's programs, documentaries, self-help, fitness—in effect anything you see in a video store that's not a movie," Reuben says.

SMV's next nonmusic releases will include the nine inaugural titles in its Sports & Fitness Library, led by a baseball instructional tape featuring World Series champion Cincinnati Reds manager Lou Piniella.

The Sports & Fitness line is slated to be released May 7. In addition to the Piniella tape, the May 7 release will include a tennis how-to with Andre Agassi, the first two volumes of a planned 12-volume series of boxing tapes in conjunction with promoter Bob Arum, and the five-volume "Great Golf Courses Of The World" featuring Jack Nicklaus.

"Last fiscal year we released 35 music videos," Reuben says. "This year our goal is to do 50 music videos and 35 other types of programs."

Currently, SMV releases product twice a month and Reuben says the goal is to include music and nonmusic programming in each release.

PAUL SWEETING

THE ASTRONOMERS

PRE-BOOK: MARCH 20
STREET DATE: APRIL 11

Thanks to advances in computer, satellite and observational technology, we've learned more about the universe in the last decade than in the last several centuries combined. Consequently, there are a lot of people out there anxiously awaiting the arrival of not just one or two of these programs,



This is the six-cassette Collector's Edition (PBS #282) that sells for only \$129.95. The cassettes can also be purchased individually for only \$19.95.

discount coupons for the purchase of a telescope and a subscription to *Omni* magazine, to name but a few.

The set, including the extras, is only \$129.95 and makes

a great gift for just about anyone.

So what exactly are these videos about? Each, narrated by Richard Chamberlain, tackles a slightly different astronomical topic. **Where Is the Rest of the Universe?** probes the mystery of dark matter. Then there's the title-tells-all **Searching for Black Holes**, and **A Window to Creation**, which



but the whole nine yards—or six videocassettes, depending on how you look at it.

The videos can be bought individually for \$19.95. But when your customers buy the full six-cassette Collector's Edition, they get



Get a free telescope with each floor display you buy. Use it to attract attention to the display and to make your own astronomical discoveries. Just send Pacific Arts a copy of your invoice for (PBS #283).

more than an amazing series of videos. They get a lot of other things that will make them feel as though a black hole full of valuable space and science gifts has just emptied itself in their laps. These will include things like "Your Personal Guide to the Night Sky,"

dives into the big bang theory. **Waves of the Future** explores the phenomena of gravity waves, while **Stardust** investigates the famous supernova explosion of '87. And last, but certainly not least, **Prospecting for Planets** probes one of the most often asked questions in astronomy: Is anyone out there?

To join our dealer locator program, call 1-800-538-5856.

Then sit back, relax and wait for a sales explosion that will make the big bang seem like a little static electricity.



This 24-piece floor display holds two Collector's Editions and two of each of the other individual videos. (PBS #283)

Exclusively distributed by Pacific Arts Video. Quality video programming since 1974. © 1991 Pacific Arts Video Publishing. PBS Home Video selections are intended for consumer use. Institutions, schools and libraries should contact PBS Video at 1-800-222-5796.

You Can Spend A Night With 'Living Dead,' 'Captain Planet'

This biweekly column is provided as a guide through the wilderness of unfamiliar feature video titles.

● **"Welcome Home, Roxy Carmichael" (1990), Paramount Home Video, prebooks Tuesday (19).**

This film was released in theaters the week before "Edward Scissorhands," so it got unjustly overlooked by Winona Ryder fans. Which is really a shame, because Ryder was just OK in "Edward Scissorhands," but in this one she's brilliant, giving a performance that surely would have gotten her an Academy Award nomination had anyone seen it. She plays the town rebel, just one of many locals whose hopes and dreams all hang on the return of their folk hero, Roxy Carmichael. It's a splendid portrait of small-town life, full of quirky characters and outrageous plot lines. One

wouldn't imagine that what's essentially an updated rewrite of "Waiting For Godot" could be this fascinating and entertaining. Rent it with "Welcome To The Five And Dime, Jimmy Dean, Jimmy Dean."

● **"Tune In Tomorrow . . ." (1990), HBO Video, prebooks Thursday (21).**

In this witty, sophisticated, and incredibly clever period piece, Peter Falk plays a writer of radio dramas who ruthlessly manipulates the lives of those around him in order to tape their conversations and rewrite them into his shows. The film cuts back and forth between the real-life romance between a young writer (Keanu Reeves) and his Aunt Julia (Barbara Hershey) and Falk's imaginary, overblown versions of the same events. This hat trick is pulled off with dexterity by director Jon Amiel, making this one of the best comedies of this or any year. Rent it with "Radio Days."

● **"Night Of The Living Dead" (1990), RCA/Columbia, prebooks 3/28.**

In 1968, George Romero made the original black-and-white version of "Night Of The Living Dead" in a Pittsburgh parking lot for \$130,000. It went on to make millions for its distributor but not one penny for its creator, who has been understandably pissed off all these years. Now Romero has achieved perfect vengeance with this updated, full-color, and vastly improved version of his cult classic. It still tells the horrifying tale of a group of strangers trapped in a farmhouse besieged by zombies, but there's a fantastic coda that decidedly upgrades the story. Fans who dig the original should see this, and store owners with a conscience should remove the original from their shelves and only rent this one—with the Rome-

ro sequels "Day Of The Dead" and "Dawn Of The Dead."

● **"Illusion Travels By Streetcar" (1953), Connoisseur Video Collection, prebooks Thursday (21).**

This ancient obscure classic shows Luis Buñuel in one of his lighter modes. A couple of drunks steal a streetcar and give us a tour of Mexico City that's fun and off-the-wall. Rent it with "Discreet Charm Of The Bourgeoisie."

● **"Firehead" (1990), A.I.P., prebooks Wednesday (20).**

Ivan Tigor is a Russian defector with the unique telekinetic ability to shoot light from his eyes and blow things up. Naturally, the Russians

want him to demolish American weapons factories. Just as logically, the Americans also want him to blow up American weapons factories so

they've got an excuse to start World War III and revitalize the weapons industry. Yeah, right. Bad guy Christopher Plummer gnaws the scenery with relish, and good guy Chris Lemmon has inherited a sizable amount of father Jack's patented form of amiability. It's all ridiculous fun in the action mode, but considering how fast the world situation is changing, these are certainly the worst possible times to make a political thriller. Rent it with "Rambo III."

● **"Captain Planet And The Planeteers" (1990), Turner Home Entertainment, prebooks Monday (18).**

Will kids get behind a gang of superheroes who want to rid the world of oil spills rather than rabid adolescent hamsters from space? Ted Turner thinks so, and this self-righteous cartoon has got just the right combination of action and proselytizing to entertain children while making their parents feel good about letting them watch it. See it with "CNN."

● **"Graffiti Bridge" (1990), Warner Home Video, prebooks 4/4.**

So awful that it surely breaks new records as the portrait of an overgrown ego. Writer/director/godhead Prince tries to lay claim to some sort of spiritual high ground as a good club owner who does battle with a bad club owner, but he comes off as the rock'n'roll Jimmy Swaggart. Prince is the good guy because he snarls more and dresses weirder. The film is utterly self-absorbed and embarrassing except for the music, which is great. Buy the CD and spare yourself the dialog, or rent it with the successful "Purple Rain" to understand why anyone let Prince make this in the first place.



by Michael Dare

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store rental reports.			Year of Release	Rating
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★				
1	2	3	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
2	1	5	DIE HARD 2: DIE HARDER	Fox Video 1850	Bruce Willis Bonnie Bedelia	1990	R
3	3	4	DAYS OF THUNDER	Paramount Pictures Paramount Home Video 32123	Tom Cruise Robert Duvall	1990	PG-13
4	4	3	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
5	5	5	NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	R
6	6	5	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG
7	9	2	AIR AMERICA	Live Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
8	7	7	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG
9	8	8	YOUNG GUNS II	Morgan Creek Fox Video 1902	Emilio Estevez Kiefer Sutherland	1990	PG-13
10	10	10	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
11	11	4	TAKING CARE OF BUSINESS	Hollywood Pictures Hollywood Home Video	Jim Belushi Charles Grodin	1990	R
12	16	2	QUICK CHANGE	Warner Bros. Inc. Warner Home Video 12004	Bill Murray Geena Davis	1991	R
13	NEW ►		THE TWO JAKES	Paramount Pictures Paramount Home Video 1854	Jack Nicholson Harvey Keitel	1990	R
14	13	16	BIRD ON A WIRE ◇	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
15	NEW ►		DEATH WARRANT	MGM/UA Home Video M902170	Jean-Claude Van Damme	1990	R
16	12	3	THE WITCHES	Warner Bros. Inc. Warner Home Video 671	Anjelica Huston	1990	PG
17	21	3	I COME IN PEACE	Media Home Entertainment M012752	Dolph Lundgren	1990	R
18	NEW ►		STATE OF GRACE	Orion Pictures Orion Home Video 8760	Sean Penn Gary Oldman	1990	R
19	14	4	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG
20	15	11	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	PG
21	17	21	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
22	18	11	ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990	R
23	19	4	HARDWARE	HBO Video 90375	Dylan McDermott Stacey Travis	1990	R
24	20	8	DELTA FORCE 2	Media Home Entertainment M012458	Chuck Norris	1990	R
25	23	19	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
26	22	16	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
27	24	7	MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 81013	Denzel Washington Spike Lee	1990	R
28	NEW ►		ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
29	30	3	MR. FROST	SVS, Inc. M0748	Jeff Goldblum	1990	R
30	25	6	THE LEMON SISTERS	Miramax Films HBO Video 90326	Diane Keaton Carol Kane	1990	PG-13
31	28	15	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
32	26	9	THE ADVENTURES OF FORD FAIRLANE	Fox Video 1840	Andrew Dice Clay	1990	R
33	32	16	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
34	38	7	REPOSSESSED	Live Home Video 68919	Linda Blair Leslie Nielsen	1990	PG-13
35	27	17	BACK TO THE FUTURE PART III ◇	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
36	39	2	CHICAGO JOE AND THE SHOWGIRL	Live Home Video 68934	Kiefer Sutherland Emily Lloyd	1990	R
37	34	11	LAST EXIT TO BROOKLYN	Neue Constantin Film RCA/Columbia Home Video 90633	Stephen Lang Jennifer Jason Leigh	1990	R
38	35	12	GHOST DAD ◆	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG
39	37	16	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R
40	29	18	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R

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

NEWSLINE

Paramount's 'Ghost' Stands Chance Of Transcending Home-Vid Records

Distributors and retailers, apparently unphased by the higher wholesale tag on Paramount Home Video's "Ghost," are purchasing record numbers of the cassette. One published trade report had the title, which arrives in stores Thursday (21) and prebooked March 6, weighing in at 595,000 units. But several key distributors and retail accounts figure the title could well surpass that number, cracking the 600,000-unit barrier, making it the all-time rental champ by a 20%-25% margin over its nearest competitors. While the title, which has netted more than \$210 million at the box office, figured to rack up impressive numbers, Paramount is backing it with a substantial advertising and promotional campaign, as well as a trailer on each tape encouraging sales of used copies. The tape may also benefit from a somewhat unexpected Oscar nomination for best picture of the year. Last year, Paramount Home Video upped the wholesale price of "The Hunt For Red October," and reported sales of 436,000 units, despite dealer threats of boycotts in protest of the higher price tag. More recently, such titles as Buena Vista Home Video's "Dick Tracy" and CBS/Fox Video's "Die Hard 2: Die Harder" have easily broken the 500,000-unit barrier. One retail executive notes that with such massive penetration of "Ghost," consumer rental expectations could be satisfied within two weekends.

LIVE Claims 4 Of 8 Best Sellers In 4th Qtr.

LIVE Home Video says it logged four of the eight top-selling videos of the most recent fourth quarter. Quoting an Alexander & Associates study as its source, LIVE claims that "Teenage Mutant Ninja Turtles—The Movie" came in at No. 2, behind "Pretty Woman," while "Total Recall," "Rudolph The Red-Nosed Reindeer," and "Frosty The Snowman" were Nos. 6-8, respectively. According to a LIVE press release, the studio sold 6.7 million units on "Turtles," with 5.3 million going to sell-through and 1.4 to rental. For "Total Recall," the sell-through figure was 1.9 million units, while rental titles totaled 1 million. The titles were backed by marketing campaigns of \$20 million and \$8 million, respectively.

Disney Releases Longform 'Party Tilyadrop'

Hollywood Records Music Video will release its first title, "The Party Tilyadrop Tour," April 19 via Buena Vista Home Video. Priced at \$14.98, the 25-minute longform features videoclips from the teen sensations The Party, live performances from their recent tour with Vanilla Ice, and behind-the-scenes footage. Hollywood Records will back the title with an extensive publicity campaign and a countertop display designed to stimulate impulse purchases.

A*Vision, TDK In Cross-Promo Music Vid Offered To Tape Buyers

NEW YORK—A*Vision Entertainment, the music video division of Atlantic Records, has launched a co-promotion with TDK Electronics Corp., as part of a broader strategy on the part of A*Vision to exploit its music-video catalog for promotional and premium uses.

A*Vision president Stuart Hersch explains that customers who buy specially marked TDK audiotape multipacks can send away for a free 30-minute video containing about seven clips from artists in a particular genre. The rap compilation features such acts as MC Lyte, Kwamé, and K Solo; the heavy-metal tape shows Winger, Baton Rouge, and the Electric Boys, among others; a "Video Dance Party" cassette contains clips from the likes of Debbie Gibson, En Vogue, and Michelle; and a hot-new-artists video spotlights the Rembrandts, Redd Kross, and the Lemonheads.

According to Hersch, the tapes should be in stores sometime in April. They will be available for a \$1 postage-and-handling charge. If the videos were sold at retail, he says, they would cost \$14.95 each.

The agreement between A*Vision and TDK calls for the music-video label to manufacture the custom cas-

ettes and then sell them to TDK at cost, says Hersch.

"We recognized that our product is highly targeted to a specific demographic," he adds, "which is what advertisers are looking for. It makes a lot of sense for us, the advertisers, and the groups to hit that targeted demo, so we're working with the advertisers and the bands that want to do it."

Hersch says A*Vision "will absolutely customize tapes. We assume that an advertiser wants something customized for his audience, like a custom tailor, and we're happy to do that."

A*Vision is also exploring premium/promotion campaigns with various advertisers, including Time-Life Entertainment Marketing, for its NASCAR auto-racing video series. Hersch says, "NASCAR obviously has a lot of sponsors that are tied in to the races. The sponsors, needless to say, would like to be tied in some fashion to the video, and Time-Life is working with a variety of the advertisers on in-store promotions and premiums." Hersch notes that discussions are preliminary, and that "nothing has been firmed up."

PAUL VERNA

MINN. VID DEALERS 'FIGHTING BACK'

(Continued from page 37)

old case and defense attorney Ross Muier says a pretrial hearing is scheduled for April 1.

"We have sent a message to these [anti-pornography] groups that we are not going to sit back and do nothing," Engen says of the Cambridge case. "Minnesota is extremely well organized in terms of video stores. Our company alone has 168 members representing 250 stores."

The national trade group, Video Software Dealers Assn., is also a growing factor, says Engen, as is its local chapter, which held emergency meetings in four cities recently (Billboard, Feb. 13).

"We are now aligned with the American Library Assn., the American Booksellers Assn., these kinds of groups also involved in First Amendment protection," he says.

In the wake of the VSDA meetings, the chapter is registering itself as a lobbyist, something no other chapter has attempted, says Pat Erickson, president of the Minnesota VSDA chapter and of Minneapolis store At Your Leisure.

One matter in which the chapter is

likely to get involved in its new capacity as a lobbying organization, according to Greg Eagle, chapter secretary and director of operations at franchise firm Mr. Movies, is a new bill in the state legislature to update existing obscenity statutes by adding rental to the list of proscribed means of disseminating obscene materials.

Eagle is hopeful Minnesota can now network with chapters elsewhere and is in touch with Barry

Freilich, owner of a Florida store, head of a chapter there, and a speaker at chapter meetings.

VBG's Engen is reluctant to discuss specifics of his groups' strategy in public. "We would love to let people know what's going on, but we don't want to give out too much information because what it's going to do as we go into these battles, it's going to give too much information to our opposition," he says.

VIDEO PEOPLE

Don Keefer is named director of public relations at Warner Home Video, handling press relations for the domestic operation. Incumbent PR director Mike Finnegan will handle in-house editorial, scheduling, and programming.

Stephen Garwood is named director of sales for Rhino Home Video. Previously, he was VP of sales at Image Entertainment.

Emily Hill becomes Detroit division controller for Allied Film & Video. Also at Allied, Joe Cicalo is named video maintenance engineer.

David Butler is named director of sales for the Western region at Coliseum Video.

Billboard.

FOR WEEK ENDING MARCH 23, 1991

Top Special Interest Video Sales™					Top Special Interest Video Sales™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
			★★ NO. 1 ★★					★★ NO. 1 ★★	
1	1	3	MICHAEL JORDAN'S PLAYGROUND CBS Video 2858	19.98	1	2	29	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616	19.98
2	4	83	MICHAEL JORDAN: COME FLY WITH ME ◇ CBS Video 2173	19.98	2	3	21	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
3	2	84	DAZZLING DUNKS AND BASKETBALL BLOOPERS ◇ CBS Video 2229	14.98	3	1	219	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	5	29	BASEBALL CARD COLLECTING JCI Video 8212	9.95	4	5	219	CALLANETICS ◇ MCA/Universal Home Video 80429	24.95
5	RE-ENTRY		NBA SHOWMEN: THE SPECTACULAR GUARDS CBS Video 2383	14.98	5	4	111	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
6	12	206	AUTOMATIC GOLF ▲ ◇ Simitar Ent. Inc. VA 39	14.95	6	6	9	KATHY SMITH'S WEIGHT-LOSS WORKOUT Fox Hills Video M0323732	19.98
7	RE-ENTRY		NBA AWESOME ENDINGS CBS Video 2422	14.98	7	7	123	KATHY SMITH'S FAT-BURNING WORKOUT ◇ Fox Hills Video FH1059	19.98
8	RE-ENTRY		NBA SUPERSTARS CBS Video 2288	14.98	8	9	61	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ Fox Hills Video M032466	19.98
9	RE-ENTRY		ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS Video 2423	14.98	9	8	219	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
10	3	15	WAYNE GRETZKY: ABOVE & BEYOND Live Home Video 68942	19.95	10	10	7	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
11	9	5	NASCAR VIDEO MAGAZINE: VOL. 1 A*Vision Entertainment 3-50184	16.98	11	20	73	BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892	24.95
12	NEW		HISTORY OF THE NBA CBS Video 2857	19.98	12	19	118	SUPER CALLANETICS ◇ MCA/Universal Home Video 80809	24.95
13	8	3	N.Y. GIANTS 1990 VIDEO YEARBOOK NFL Films Video	19.98	13	14	120	KATHY SMITH'S STARTING OUT ◇ Fox Hills Video FH1027	19.98
14	7	34	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95	14	17	146	START UP WITH JANE FONDA Warner Home Video 077	19.95
15	17	13	GOLF YOUR WAY Sports Marketing Group	23.99	15	11	205	JANE FONDA'S NEW WORKOUT ◇ Warner Home Video 069	29.98
16	RE-ENTRY		LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 1 Paramount Home Video 12623	19.95	16	12	41	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
17	11	83	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0025	14.99	17	RE-ENTRY		KATHY SMITH'S WINNING WORKOUT Fox Hills Video FH1012	19.98
18	RE-ENTRY		LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video 12624	19.95	18	RE-ENTRY		BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
19	14	3	COACHING HOCKEY Kartes Video Communications	14.95	19	16	104	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
20	10	6	NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99	20	NEW		SANDY DUNCAN: THE 5 MINUTE WORKOUT Wood Knapp Video WK1113	19.95

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

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)	8,893,306	1,586 5,607	3	58,125,470
2	New Jack City (Warner Bros.)	7,039,622	862 8,167	—	7,039,622
3	The Hard Way (Universal)	6,301,470	1,622 3,885	—	6,301,470
4	Sleeping With the Enemy (Fox)	6,080,682	1,522 3,995	4	61,808,003
5	The Doors (Tri-Star)	6,013,980	1,204 4,995	1	18,087,300
6	Dances With Wolves (Orion)	3,381,254	1,572 2,151	17	127,243,233
7	Home Alone (20th Century Fox)	3,315,651	1,590 2,085	16	245,880,904
8	Shipwrecked (Buena Vista)	3,042,659	1,393 2,184	1	7,621,285
9	King Ralph (Universal)	2,972,060	1,820 1,820	3	23,800,775
10	L.A. Story (Tri-Star)	1,567,223	929 1,687	4	22,777,904
11	He Said, She Said (Paramount)	1,387,285	870 1,595	2	7,718,618
12	Awakenings (Columbia)	986,300	725 1,360	11	45,719,982
13	Scenes From A Mall (Buena Vista)	943,988	1,231 1,231	2	8,525,558
14	Kindergarten Cop (Universal)	904,960	707 1,280	11	82,066,290
15	White Fang (Buena Vista)	887,693	914 971	7	30,063,329
16	Mr. & Mrs. Bridge (Miramax)	739,025	256 2,887	15	3,839,440
17	Green Card (Buena Vista)	706,675	500 1,413	11	26,207,409
18	The Neverending Story II (Warner Bros.)	612,500	836 734	4	14,856,828
19	Heroes Always Been Cowboys (Goldwyn)	567,486	678 837	1	2,298,020
20	Three Men And A Little Lady (Buena Vista)	529,746	447 1,185	15	68,361,614
21	Edward Scissorhands (Fox)	494,595	553 894	13	52,374,417
22	Misery (Columbia)	387,645	394 984	14	56,976,502
23	Hamlet (Warner Bros.)	375,533	296 1,269	11	18,218,851
24	Once Around (Universal)	351,400	251 1,400	7	13,990,710
25	Look Who's Talking Too (Tri-Star)	342,472	356 962	12	45,135,920
26	The Grifters (Miramax)	338,904	147 2,305	7	11,688,652
27	Ghost (Paramount)	297,524	288 1,033	34	215,765,396
28	Warlock (Tnmark)	288,117	175 1,646	8	5,063,858
29	American Ninja 4 (Cannon)	277,462	171 1,622	—	277,462
30	Mermals (Orion)	258,671	323 801	12	34,209,918
31	Cyrano de Bergerac (Orion Classics)	234,278	55 4,260	16	3,502,778
32	GoodFellas (Warner Bros.)	206,339	141 1,463	24	43,372,502
33	The Godfather Part III (Paramount)	201,515	128 1,574	11	65,300,091
34	Rescuers Down Under (Buena Vista)	151,102	320 472	16	27,072,157
35	Alice (Orion)	149,999	84 1,786	11	6,491,675
36	Nothing But Trouble (Warner Bros.)	144,721	239 605	3	7,787,292
37	Not Without My Daughter (MGM/UA)	125,793	146 862	8	13,993,018
38	Reversal of Fortune (Warner Bros.)	121,635	153 795	—	137,971
39	The Field (Avenue)	101,192	38 2,662	11	900,822
40	Lionheart (Universal)	99,050	283 350	8	22,165,720

HOME VIDEO

FULL MOON HAS FULL SLATE OF RELEASES

(Continued from page 40)

record company entity are being ironed out.

The debut issue of the Full Moon comic-book line, which focused on "Puppet Master," has shipped more than 60,000 copies, according to Paramount. Each monthly issue will feature three full-color ads for Full

Moon products. Upcoming issues will be devoted to such titles as "Subspecies," "Dollman," and "Arcade."

Retailers, as well as consumers, will also be solicited to join the Full Moon Retailer Fan Club.

"We're receiving about 500 fan letters a week," says Band, "and a lot of them are being generated by the Videozine magazine that follows each picture. There's a groundswell of grass-root fans. We can see that real Full Moon fans are being developed. We've also resisted the temptation to just go out and acquire films but rather to make them ourselves and stay true to our formula. It's paying off."

Band also notes that Full Moon is able to keep its budgets on each pic-

ture in line, which, in turn, he says, helps to create profitability on the cassettes that much more quickly.

Full Moon is also in the process of developing four games for the Nintendo video-game system, including "Puppet Master."

Scheduled Full Moon releases in 1991 include "The Pit And The Pendulum," "Subspecies," "Trancers II," "Dollman," "Puppet Master III," "Netherworld," and "Bad Channels."

Scheduled for 1992 are "Arcade," "Whispers & Shadows," "Shadow Over Innsmouth," "Dangerous Toys," and "Hybrids."

Band also notes that about 30 Full Moon full-time staffers are involved in all the label's ancillary marketing activities.

VID RENTALS

(Continued from page 37)

All three are directly encouraging customers to buy previously viewed copies, the latter two with featurettes at the head of the cassette.

While retailers and distributors agree that the second-quarter titles appear to be a pickup from a lackluster December and an anemic first quarter, not everyone is enthused.

"I don't see the excitement right now," says Tower Video's John Thrasher, who, like other dealers, notes that rental remains "soft."

"Frankly, I'm a little depressed," he says. "We haven't had the kind of titles we had last year at this time. There are some good titles to get the quarter going, beginning with 'Ghost' and 'Presumed Innocent.' But I'm hearing more of a buzz about current theatrical with 'Silence Of The Lambs' and 'Dances With Wolves' than I am with what's being announced for home video. Yes, there are some good films in the second quarter but not enough to really get excited about."

"The problem, I think, is that the timing is somehow wrong. We're getting into spring and outside activities. The studios are hitting the retailers during one of the softest periods for rentals. Some of these titles should have been dropped into the first quarter."

LACK OF SELL-THROUGH

Thrasher, like other retailers, says he is also disappointed about the lack of major sell-through activity.

"I don't want to beat a dead horse but I'm disappointed," he says. "And because there's only 'Ducktales' and 'Jungle Book' out there at sell-through, you won't see any big advertising to stir up excitement. Even the pre-street date advertising the studios do on A rental titles is not creating the kind of excitement it should. I continue to see a softening in the rental market every step of the way. What this business really needs right now is a bona fide sell-through hit. But it doesn't look like that is going to happen until the fourth quarter."

Thrasher notes that MCA/Universal Pictures Home Video is "making a big impact" on the sell-through side with its TV campaign for \$19.95 catalog, particularly on such titles as "Field Of Dreams."

"But apart from MCA, you get the feeling that no one else is all that interested in stimulating catalog sales. There's an opportunity there but not many studios are taking advantage of it."

"The studios appear to be backing away from their sell-through commitment. And the mixed message the consumer is getting is not healthy. You had 'Pretty Woman' available last Christmas at \$19.95. But now you have to tell that same customer that 'Ghost' is \$100."

Billboard.

FOR WEEK ENDING MARCH 23, 1991

Top Kid Video

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	3	3	★ ★ NO. 1 ★ ★ ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019	1991	12.99
2	1	43	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
3	4	3	ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020	1991	12.99
4	2	25	PETER PAN Walt Disney Home Video 960	1953	24.99
5	5	3	ROCKY & BULLWINKLE: VOL. III Buena Vista Home Video 1021	1991	12.99
6	7	3	ROCKY & BULLWINKLE: VOL. IV Buena Vista Home Video 1022	1991	12.99
7	9	3	ROCKY & BULLWINKLE: VOL. VI Buena Vista Home Video 1024	1991	12.99
8	8	3	ROCKY & BULLWINKLE: VOL. V Buena Vista Home Video 1023	1991	12.99
9	6	27	ALL DOGS GO TO HEAVEN ◇ MGM/UA Home Video M301868	1989	24.98
10	10	75	BAMBI Walt Disney Home Video 942	1942	26.99
11	11	127	CINDERELLA Walt Disney Home Video 410	1950	26.99
12	12	29	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
13	14	9	TEEN MUTANT NINJA TURTLES: ATTACK... Family Home Entertainment 27344	1989	14.95
14	13	19	JETSONS: THE MOVIE ◇ Universal City Studios/MCA/Universal Home Video 80977	1990	22.95
15	17	286	DUMBO ◇ Walt Disney Home Video 24	1941	29.95
16	15	133	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
17	18	231	ALICE IN WONDERLAND ◇ Walt Disney Home Video 36	1951	29.95
18	19	81	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
19	16	77	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
20	24	155	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
21	20	165	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
22	23	50	TEEN MUTANT NINJA TURTLES: COWABUNGA... Family Home Entertainment 27319	1990	14.95
23	NEW		RESCUE RANGERS: DANGER RANGER Walt Disney Home Video	1991	12.99
24	NEW		DISNEY'S SING ALONG SONGS: I LOVE TO LAUGH Walt Disney Home Video	1991	12.99
25	NEW		RESCUE RANGERS: SUPER SLEUTHS Walt Disney Home Video	1991	12.99

◆ 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.

Maxell's BQ videotape for 1-inch VTRs, available in C-5, C-30, C-60, C-90, C-120, and C-180 minute lengths.

Inside Technicolor Videocassette Inc.'s duplication facility in Newbury Park, Calif.

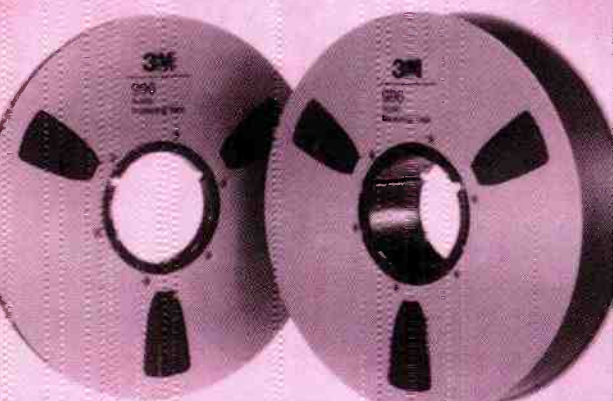
Spotlight

With Material Costs Up, Buying the Best Tape at the Best Price Remains the Leading Decision-Making Factor for Duplicators—and, Along With Quality, the Key Selling Points for Suppliers.

PRO

TAPE & A/V

DUPLICATION



3M's 996 series Audio Mastering Tape can record at operating level +9 with a signal to noise ratio of 79.5, and features improved output without sacrificing print levels.

Sunkyoung's corporate headquarters facility includes a state-of-the-art technical center to ensure product quality at the source, to develop technical support to its customers, and new products for the U.S. market.



By SUSAN NUNZIATA

Choosing tape is one of the most critical aspects faced by operators of audio and video duplication facilities, and choosing the right supplier requires finding the right balance of quality, service, and price.

With the advent of new high-speed video duplication systems and digital bin masters for audio duplication, additional demands are being placed on existing tape formulations and many manufacturers are testing out new formulations.

Most duplicators have only two or three suppliers that they use regularly, although new suppliers, and new formulations from old suppliers, are often examined.

"In choosing vendors, everything is price driven," says George McClellan, electronic services manager with Sonopress, the Weaverville, N.C.-based plant which duplicates most of BMG's cassette material. "You buy the best you can afford; that's the position we're coming from. It's been an ongoing process. We're constantly looking for suppliers of tape that can give us the quality of tape required at the best price."

"If you're looking at an equilateral triangle for choosing tape, its sides are service, quality, and price," adds the facility's Charlie Johnson, manager of quality assurance. "It's like a three-legged stool; each is extremely important. We have a balanced viewpoint. We want good quality tape, we want it at a good price, and we want it when we need it."

Most audio duplication plants examine four to five new tape formulations a year, either from their regular suppliers or from other manufacturers, and the process could take anywhere from one month to six.

In the past several months, there has been a rash of cobalt formulations for audio duplication, and many facilities are closely watching progress in that tape type.

There are very few formal industry standards for audio and video tape, and most plants have their own sets of

(Continued on page P-14)



Rising Costs Pinch Profits, But CD-Quality Sound Market Extends Audiotape Upside

Just as their videotape counterparts are peering anxiously over their shoulders at the troubling economy, professional tape suppliers on the audio side, confronted by rising costs and already exposed in terms of investment in technological advancements, are warily eyeing the flat sales being reported by the music chains and the way compact disc is overtaking the cassette album.

For the present, things are not too ominous. Possibly more insulated from any effects of the war and somewhat removed from the recession, pro audiotape suppliers continue to ride what some business people today would call an incredible increase, to hear Mike Ingalls, national marketing manager at Sunkyoung talk. "We're up 14% for 1990, and that's all three of our tapes," he says of pancakes in chrome, premium ferric, and SH ferric.

Further buoying things is the increasing insistence by customers on better quality, an expression of the whole compact-disc boom that is even carrying over into areas like spoken word, says Ingalls. "The self-help, language instruction, and books on tape categories have gone out of sight." There's no way to really track how incredible it is, he indicates, and adds, "what is really significant, we're seeing them use our music tape for what is a voice grade product."

If there are problems looming, audio manufacturers, again like Sunkyoung, are trusting that better communications throughout the industry and especially with customers, can forestall any disturbing surprises. In a program announced in late 1990, Sunkyoung is publishing a technical bulletin, conducting technical seminars, and increasing personal service. Joe Kempler, technical director, described the initial three-day seminar as including

QC inspection procedures, precision tape testing, methods of optimizing sound quality, tape properties and specifications, among other topics of interest and concern to duplicators.

One note of caution mentioned by more than one supplier, a factor not especially related to the war or the economy, is simply the rise in costs, as Bob Herman, market development manager at 3M, explains. "I think we're all really kind of wondering how 1991 is going to play out because as manufacturers we're all being hit by raw material increases. So much of the products we make are dependent on petro chemicals, which are going up dramatically. And we have to ship the product around just like everybody else, we have to get the raw material in and ship product back out and transportation costs have gone up. So we see costs rising and we know costs are rising for our customers." What manufacturers hope for, 3M included, are products that can offer customers savings, if not short term at least over the long haul. In the same vein, not everything is abandoned when new technologies come along, as with analog in the wake of digital audiotape. As an example, the new 3M 996 analog mastering tape is bias compatible with 3M 226 and other industry products, allowing for continued use of equipment without major adjustments.

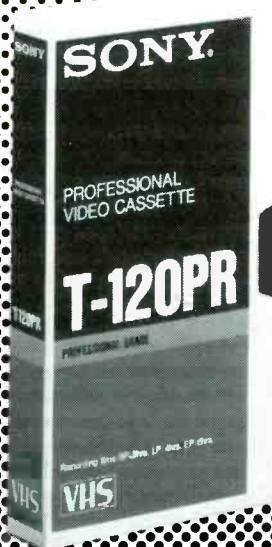
The product has executives at the company euphoric. "This is the most important and most striking analog introduction since Dolby SR," boasts Don Rushin, marketing director, 3M audio/video & specialty products division. Stating that 3M 996 "is the first analog audio mastering tape to come close to digital sound," Rushin goes on to describe characteristics: able to record at operating level +9 with virtually no distortion; signal to

(Continued on page P-10)



TOP: Fuji's ST-30, ST-60 and ST-120 H471S Master Quality SVHS videotape. ABOVE: Fuji's 5, 10, 20, and 30 minute H321E Betacam tape.

Sony's Professional T-120 VHS Cassette in the PR Series.



Maxell's prototype of a hi-vision half-inch, metal-coated TV tape designed for use with HDTV.

In any other year, professional videotape suppliers would be emphasizing technological breakthroughs, marketing innovations, and new applications that mean plus volume, and all these are fair enough boasts, except that there's a war just ended and then there's the faltering economy—both of which factors combine to make business forecasting tricky.

"I certainly am surprised that sales are still strong," says Bob Herman, market development manager, 3M professional audio/video & special products division. "I would think if we hadn't had the event in the Mideast and just the recession, tape would be a leading economic indicator. That is, whenever there is a recession I would think tape would be probably the first thing cut out of a budget because you can always re-use tape. Conversely, when the economy starts to improve, one of the first things you add back is tape so that we tend to lead—you're not seeing that right now. At least we're not, and we don't see it in the industry. We keep thinking, okay, the hammer is going to come. It may come later this year."

Herman and others may well be right, but there is a lot of momentum in blank videotape sales according to the International Tape/Disc Assn. The slowdown some expect may not come so soon. The newest ITA statistics report a dramatic 45% increase in videotape pancake unit sales and almost as dramatic an increase in dollar volume, a 37% jump. The increase for the latest reporting period is 167 million units compared to 115 million in 1988; \$230 million compared to \$168 million (measurements are in T-120 cassette equivalents).

Although budgets can be affected significantly, as Herman suggests, various segments of the broad professional market are booming, among them corporate vid-

TV War, Corporate Clients and Movie Rentals Help Sustain Blank Videotape Sales Momentum

eo. It is such a burgeoning segment of the pro market that it, too, looks like a bulwark, according to Tom Daly, product manager, professional products, at Fuji. "Corporate is probably the fastest growing segment of the business."

Over the next four years there's going to be explosive growth. The corporate account uses all types of tape. Sometimes the corporate customer doesn't have the large budget as some of the high-end production or high-end broadcast so they'll dabble in formats like SVHS or 8mm or 3/4-inch or maybe sometimes Betacam and shy away from some of the more expensive like a D-2 or a 1-inch.

Professional videotape is an application-driven business and all the various formats and formulations do become a problem, Daly continues, hoping Fuji with its double coating has at least made life a little more simple for many users. "When you talk about the professional video market now you talk about all the different formats, 1-inch, D-2, Betacam, BetacamSP, SVHS, on and on." Offering one example, he says, "If you're with a production facility it can be a little mindboggling and expensive, so Fuji took an established format and with double coating, its own proprietary development, the application is for conventional duplication systems. You don't have to run out and get ready for a whole new formulation like metal, or metal particle."

All the same, application is the name of the pro game and suppliers are eager enough to go in many directions as with Sony and Hi8, a new miniature 8mm format ideal for field acquisition and other applications, explains Andrew Mougis, VP sales, professional tape division, Sony. Though compact, Sony HMPX, an advanced metal particle tape, can produce images with 400 lines of horizontal

(Continued on page P-12)

The New Boss at BASF is...

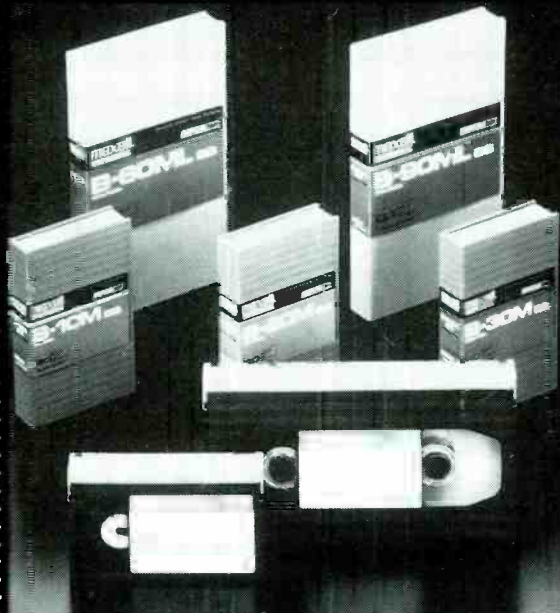
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T H E C U S T O M E R

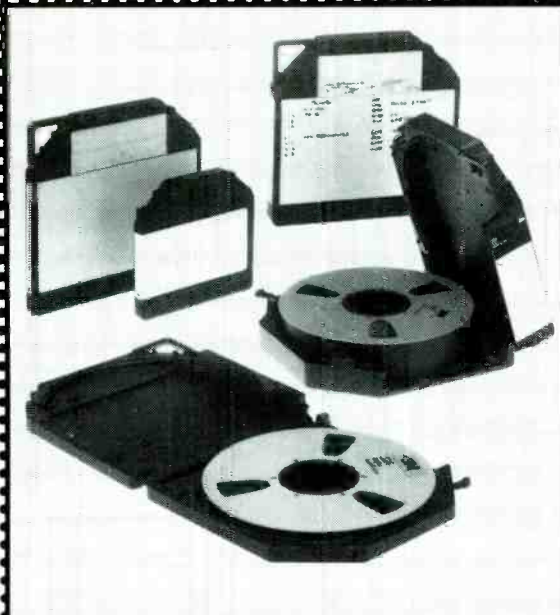


BASF

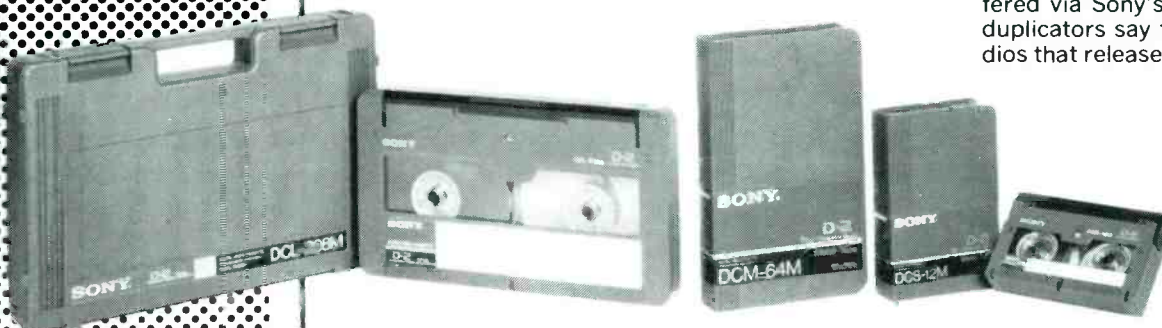
We Work For You



TOP: Maxell's Betacam SP 1/2-inch videotape, now in a large size, uses ultra-fine Ceramic Armor Metal Particles. **ABOVE:** Maxell's D-2 composite digital videocassette delivers a low error rate and high reliability through generations of recordings.



3M's plastic, moisture-resistant TapeCare Library Box stores 996 Analog Mastering Tape, 275 Digital Audio Tape, 800 series mastering tapes and logging tapes, and comes in a variety of sizes.



Sony's D-2 Digital Video Tape line. Sony D-2 tapes are available in small (DCS) cassettes (32-min. and under), medium (DCM) (94 min. and under), and large (including 208-min. length).

If there's a single word for new technology in the pro-tape market, it's digital. But digital means different things to different people, and not all agree that it's the wave of the future for the consumer. While consumers are increasingly embracing the digital compact disc market (EIA estimates put CD player penetration in about 25% of all U.S. households), the market still belongs to analog tape.

But, analog tape is going through a metamorphosis fueled by competition from the compact disc and the market it has created for pristine-sounding musical product. With vinyl all but dead, and CDs not yet the dominant format, analog tape is blessed with the fact that there's no other real alternative for music delivery that has wide consumer acceptance. "What that means," says Joseph Kempler, technical director for Sunkyoung Magnetic/America, "is that producers and labels must insist on an increase in quality of the analog cassette at the duplication level to keep consumers loyal to the format."

Kempler says that pressure at the duplication level has rippled through to tape manufacturers who in turn are responding with better grade tapes. "We're working on new tape formulations for duplicators that will make the best use of the digital master audio duplication and tapeless digital bins' capability of reproducing the full dynamic range of sounds, including those higher frequencies that are difficult to record on analog cassettes." The same holds true at the Fuji camp, where product manager Tom Daly says "the challenge is to not keep introducing entirely new formats, but to improve the formats we already have so consumers don't have to constantly upgrade their hardware."

One hardware upgrade that may not happen at the

TECH WARS: Analog Nears CD Quality, CDs Increase Penetration, and DAT Gets the Boot

By KEN JOY

consumer level is the move to DAT. Mired in political controversy since its inception, DAT stalled long enough in the retail channel to allow the digital compact disc to take hold, and appears doomed as a consumer format. "If DAT hadn't had its problems with its initial introduction," says Michael Thomas of Shape Inc., "I think it would have started moving into the market four years ago and

would now own 30%-40% of the marketplace with players under \$300. But, it didn't happen, and we don't know if it ever really will."

Sunkyoung's Kempler concurs: "As far as DAT goes, it's a dud with consumers. Philip's planned digital cassette [DCC] might have a chance, but won't be ready for the market for two long years." Those two long years, according to most industry analysts, will be a very telling time for analog and digital tape, as well as the CD, with most predicting the compact disc to emerge the true king of the hill, while DAT—once predicted to own 15%-20% of the marketplace by 1993—finds its true niche in computer and industrial business applications. For the time being, there's a great deal of posturing for DAT in the industry. There's even a buzz of anticipation as the hardware appears on the horizon, and positive statements are being made by hardware manufacturers and music producers. But most will agree it's a game of hurry-up-and-wait in the U.S. while the Japanese appear to be on a hell-bent path of marketing and promotion aimed at consumers. "We'll see in the next six to nine months what DAT will really do in the market," says Thomas. "We'd be thrilled if it just does half of what the Japanese predict it will do. We have the capacity to sell about 10 times the DAT product we're currently selling within 60 days if the market should take off."

(Continued on page P-13)

Duplicators Hold Prices in Wake of Higher Raw Material Costs; Business Moderate Overall

There's good news and bad news for both video and audio duplicators: The bad news is that the recent war in the Persian Gulf is hiking the cost of raw materials (oil bi-products) used to produce tape and shells. The good news is that what would normally be a flat post-Christmas sales period for prerecorded product was kept alive by consumers who were looking for inexpensive home entertainment as an alternative to non-stop war coverage by the media.

Cost increases are moderate, and duplicators say they are holding prices to their customers, and eating the difference in hopes that oil prices and the competition for petroleum-based bi-products will stabilize, and they'll return to business as usual in the not-too-distant future. "I see little impact from the war," says Frank Russomanno, 3M's sales/marketing manager for the duplicator market. "I think we're more positively impacted by the recession where the entertainment industry normally fares a little better. We see a trend where video rentals will be up, which in turn will translate to more orders to duplicators, who'll in turn by more blank product from us."

While Russomanno's mood is cautiously optimistic,

he's quick to point out that the pro tape and duplication industries are not recession-proof. "We're only up 7% in unit sales over this period last year," he says, "but that could be due more to the fact that we don't have a 'Batman' pushing 13 million copies into the market like we did last year."

The main challenge facing the video duplication business is whether or not to gear up for high-speed duplication for non-theatrical videos being duplicated in the extended-play mode. Currently, it's estimated that less than 10% of all domestic video duplication is done in high-speed mode due to a lack of acceptable picture quality for product—mainly theatrical—that demands output in standard play. "We are seeing substantial improvements in that area, though," says Don Helgesen, executive VP of Technicolor Videocassette Inc. "There's been greater attention paid to slitting accuracy and cleanliness in the duplication process, as well as improvements in the electrical characteristics of copy tape, especially with regard to extended play."

The duplication industry has been taking a long, hard look at the high-speed duplication solutions being offered via Sony's Sprinter and Dupont's TMD, but most duplicators say the jury's still out as to whether the studios that release theatrical product will ever fully move to

(Continued on page P-6)

MAXELL ANNOUNCES A BREAKTHROUGH IN METAL TAPE PERFORMANCE: CERAMIC ARMOR PARTICLE COATING.

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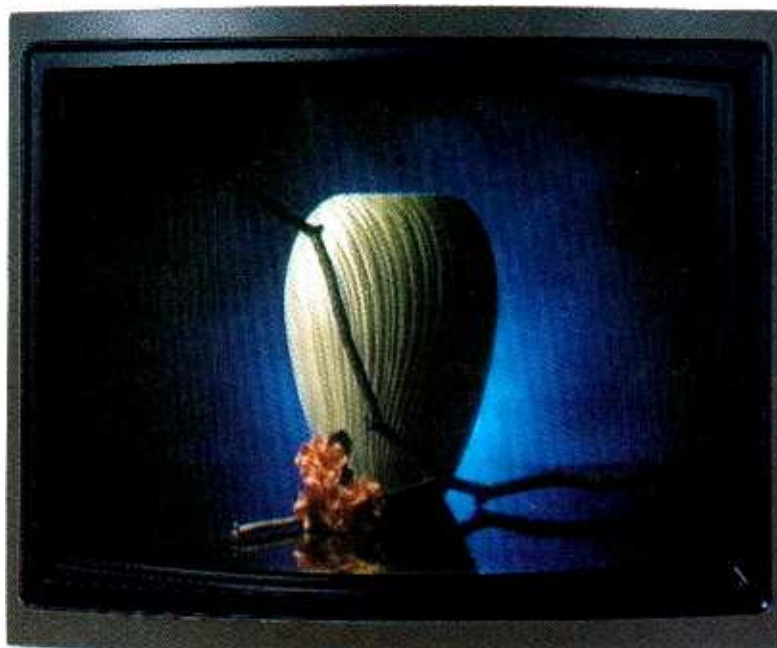
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THE APPROACH WE TOOK

By adding a ceramic armor layer at the first stage of magnetic particle production, Maxell



An unretouched photo shows that Maxell Ceramic Armor Metal Particle Technology delivers the full potential of Betacam SP.®

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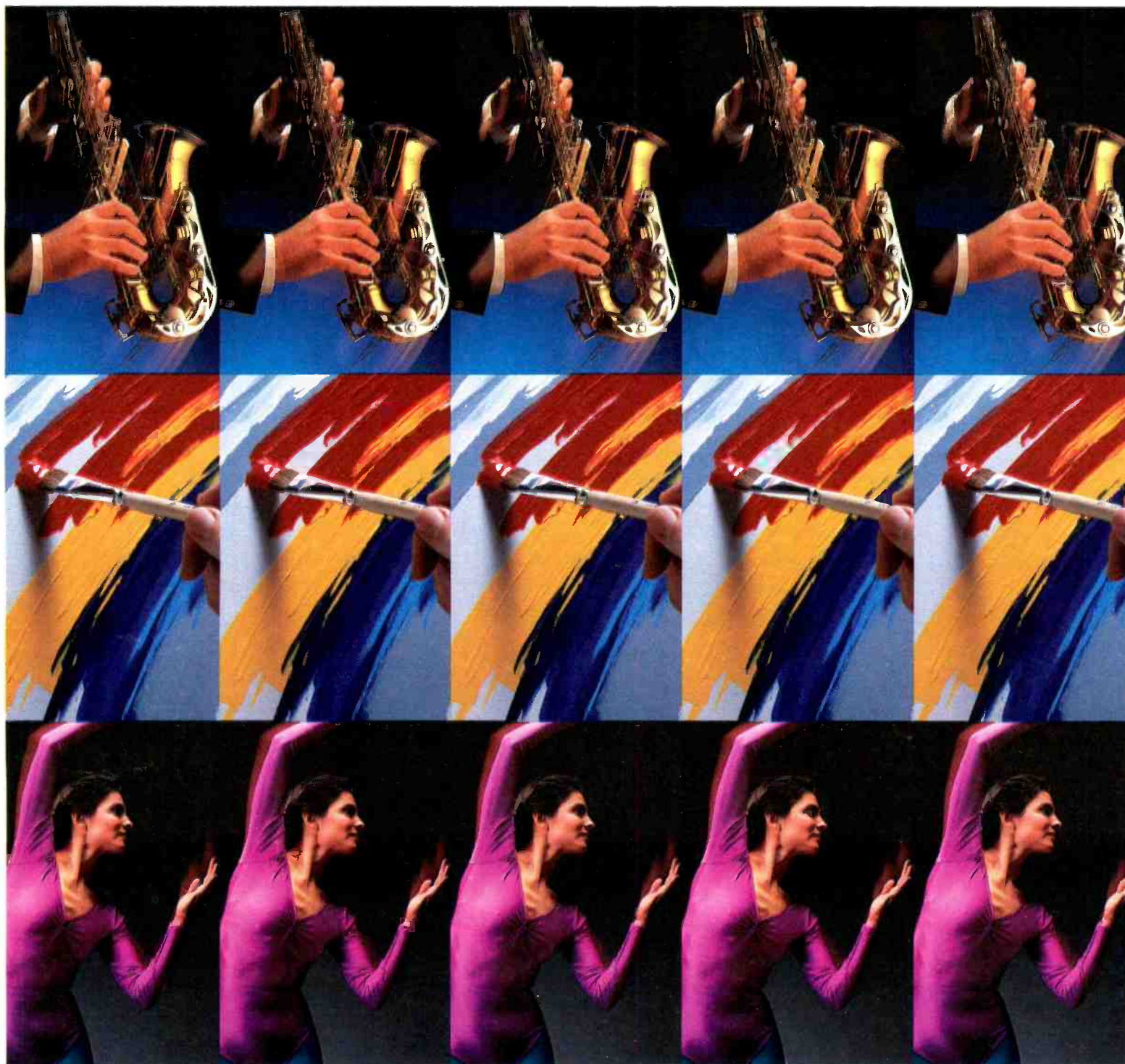
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DUPLICATORS

(Continued from page P-4)

the process. One obstacle is quality. Analysts say high-speed duplication is fine for video product being sent out as premiums and promotional items, but not quite up to critical standards for theatrical material. Secondly, the economics of the higher capacity process have just not proven themselves to be as advantageous as they were once expected to be. "We're hoping to spur the studios toward the high-speed process with a new double-coated tape formulation that provides a dedicated layer of tape each for video and audio," says Tom Daly, professional videotape product manager for Fuji magnetics products division. "We're finding this tape gives a much cleaner output on high-speed systems, and have gotten reports back from duplicators who've tested it, saying there's a dynamic difference in high-speed copies."

When and if the majors do move to high-speed over real time, the move is expected to be slow and calculated. "I think high-speed will eventually emerge as the duplication method of choice," says Helgesen. "But it's going to be gradual, not revolutionary, and will most likely begin with large orders for extended-play material." Extended play, say many duplicators, is the mode of the day for nearly all premium and promotion videos being duplicated, because the price point doesn't warrant the additional tape needed for standard play, or the end user is not as discriminating about the audio and video quality of the piece. "We're seeing a huge growth in premium and budget videos," says Helgesen, "that we think is going to put high-speed on the map, and force the equipment makers to continually improve the product so as to grab the theatrical market as well."

Regardless of the duplication
(Continued on opposite page)

'We're seeing a huge growth in premium and budget videos that we think is going to put high-speed on the map, and force the equipment makers to continually improve the product so as to grab the theatrical market as well.'

DON HELGESEN,
Technicolor



DUPLICATORS

(Continued from opposite page)

methods used, industry pundits agree that the demand for better duplication tapes will only increase. "As the business expands beyond theatrical into premium, how-to's and shorter runs, I think the people who own the titles are going to want higher quality tapes," says Russomanno. "3M is working on tapes that are specifically optimized for the Sprinter and TMD systems, because both have their own unique demands for tape, but as an industry we're all in a mode to improve the quality of the stock for the sake of the art."

Art aside, there appears to be a booming business looming in the "short-run" market where

'As the business expands beyond theatrical into premium, how-to's and shorter runs, I think the people who own the titles are going to want higher quality tapes . . . As an industry we're all in a mode to improve the quality of the stock for the sake of the art.'

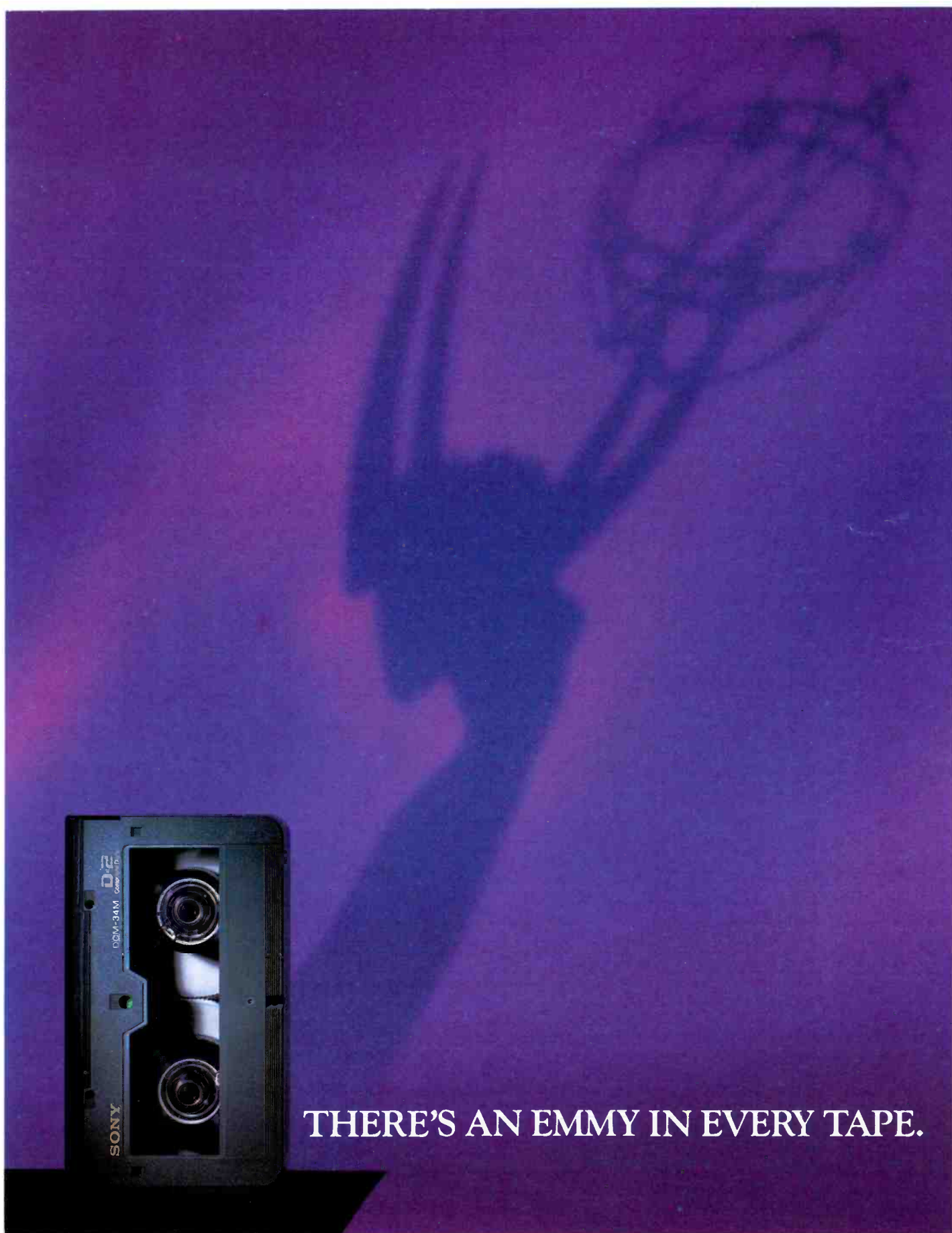
**FRANK RUSSOMANNO,
3M**

companies and colleges are beginning to produce video "catalogs" touting their offerings, and inventive producers are starting to release video "magazines" wrapped around a corporate sponsor, and sold in bookstores next to print magazines.

"The applications for video are growing so rapidly that the industry is doing well overall," says Daly. "Fuji's challenge, as with all tape manufacturers, is to make the best possible product for current and future hardware formats, while improving the performance of existing hardware through better formulated tapes."

Better tape is definitely the order of the day, according to Michael Thomas, COO of Shape Inc. "Some of the older high-speed duplicating systems were more forgiving of inferior tape, but not so with the newer systems. As duplicating trends move toward high-speed, tape manufacturers are going to have to produce the goods that will deliver good copies, or they're going to get hurt."

KEN JOY



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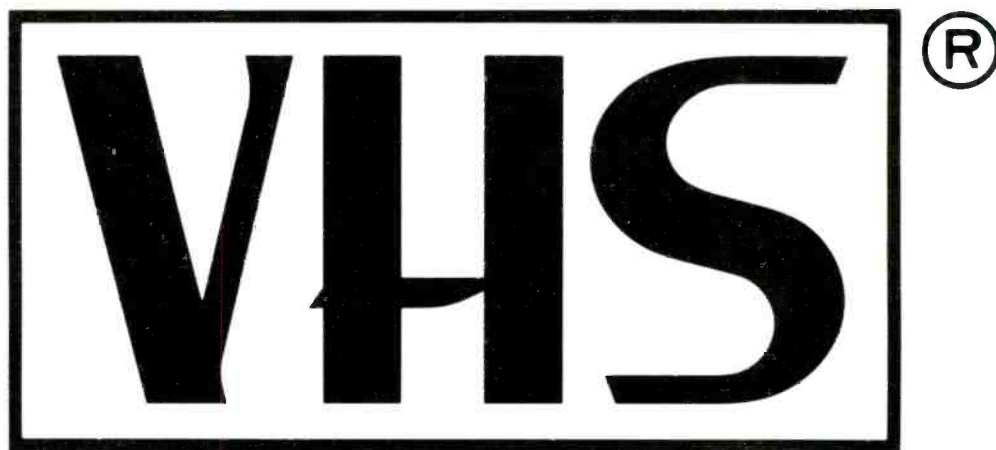
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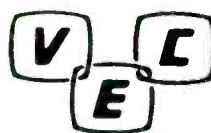
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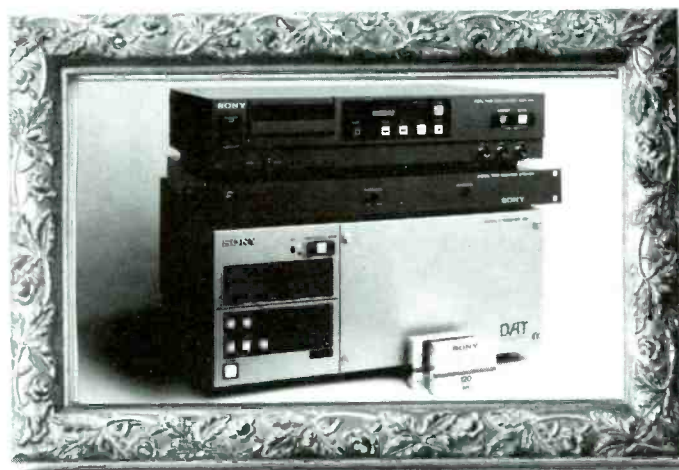
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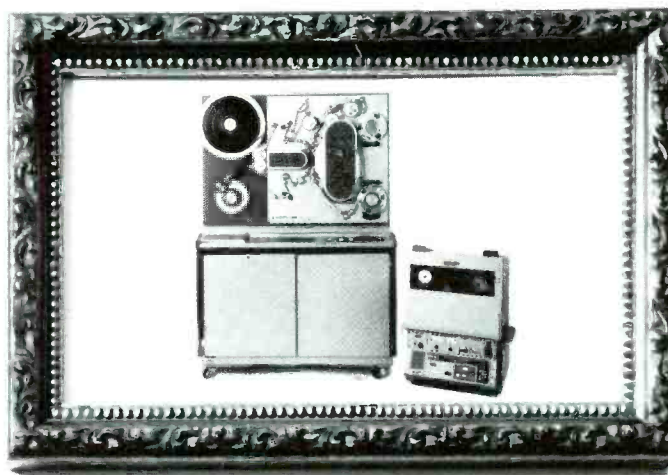
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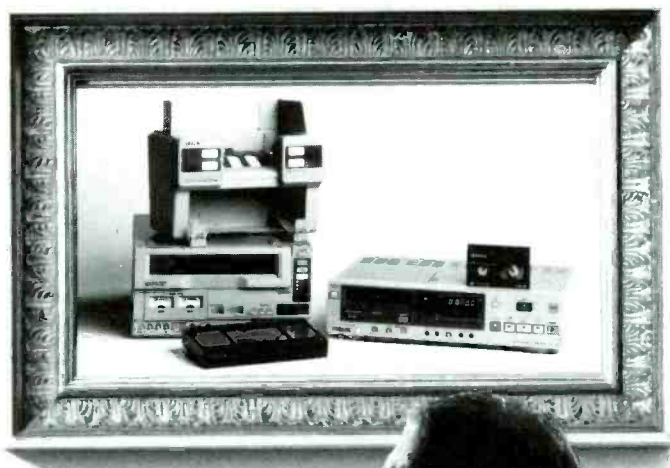
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AUDIOTAPE

(Continued from page P-2)

noise ratio 79.5; offers maximum output levels of 14.0 dB.

Technological improvements in tape, of course, mirror those in the equipment, as pointed out by Doug Booth, national industrial sales manager at TDK. In detailing TDK's pancake lineup, he points to Telarc's use of the American Media DAAD (digital audio analog duplication). This replaces running masters with a tapeless 16-bit digital master; each high-speed slave receives a consistent signal never degraded.

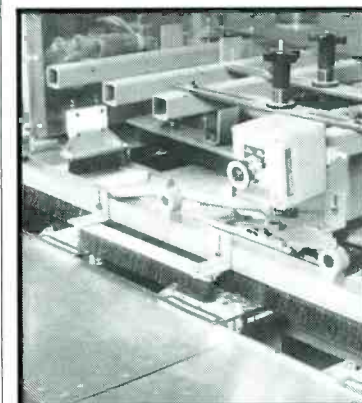
The TDK pancake lineup consists of: APA-X60 and APA-X90, the equivalent of TDK's SA consumer tape; APX-X60 and APX-X90 dual-coated high-bias; and APM-X60 and APM-X90, a metal particle product.

Although DAT has grown painfully slowly it is becoming more and more useful to professionals for both field and studio work, says Booth, who offers some of the considerations in making this type of product. In addition to a highly refined Super Finavinz pure-metal particle, TDK developed a new high-durability three-dimensional compound binder. TDK has DAT in 60-minute, 90-minute, and 120-minute increments.

Also emphasizing DAT is Maxell with its R-120DM digital audiotape for duplicators, according to Jim Ringwood, GM of the professional/industrial division. "Recent start-up sales indicate that DAT has definitely begun to make inroads in the U.S.," he says. "The immense popularity of digital-sound technology demands that studios become more sophisticated," Ringwood emphasizes.

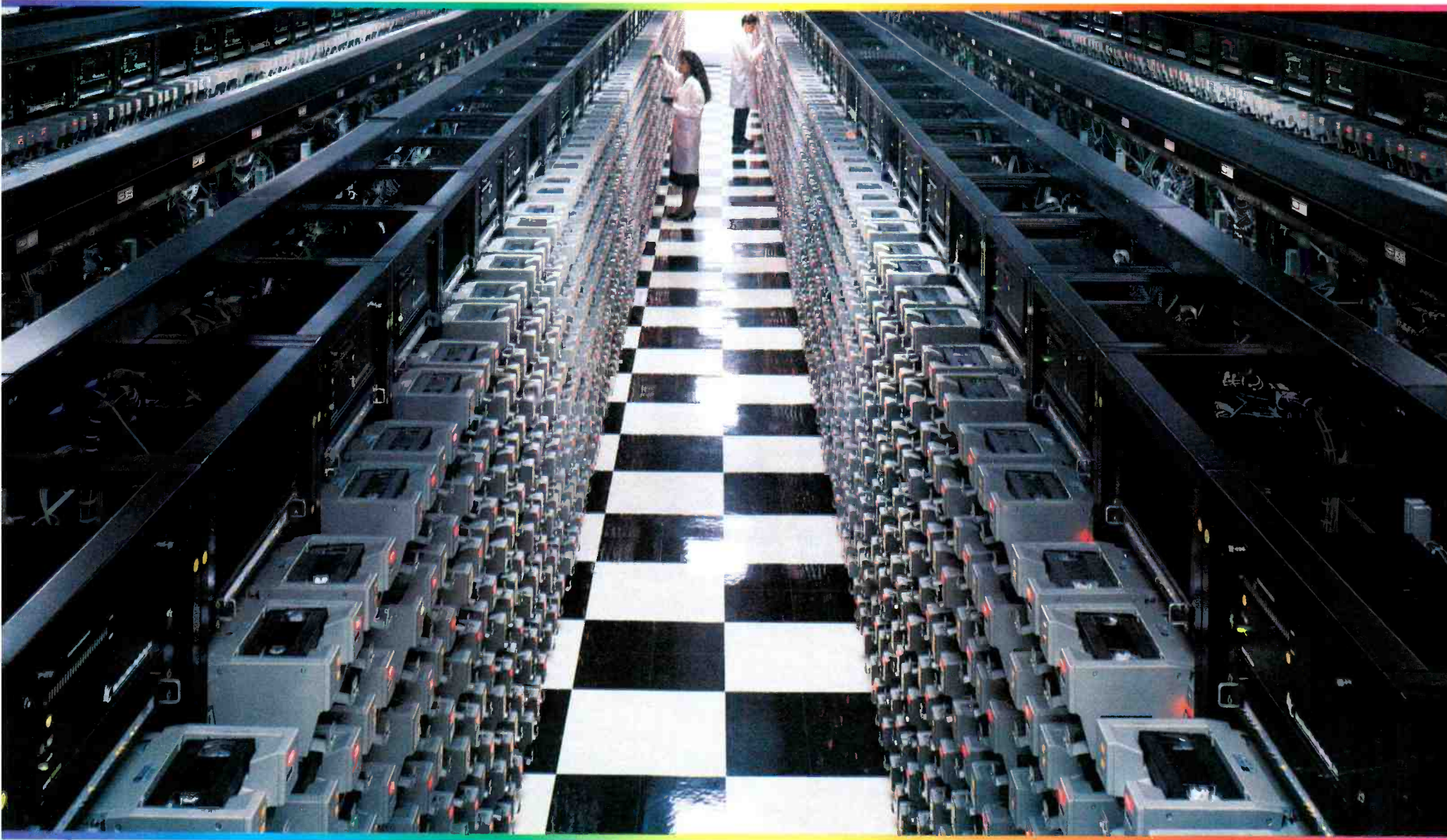
Maxell is also bowing a 3/4-inch DAT mastering tape in hard cases that provide a dust-free environment plus protection from heat and shock. Key characteristics include a magnetic layer supported by a proprietary binder system with a tensilized polyester base film that dramatically increases the tape's strength, Ringwood notes.

EARL PAIGE



Monitoring duplication at Technicolor's Newbury, Calif. facility.

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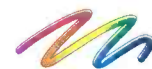
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VIDEOTAPE

(Continued from page P-2)

resolution. Sony has also introduced a 208-minute D-2 suitable for broadcasters. "Professional Hi8 videotape offers the convenience of the compact 8mm video format with powerful capabilities," says Mougis.

In much the same light, Maxell's professional/industrial division is showcasing a series of Betacam product, specifically for use with systems like ENG or EFP. "The ever-changing market in the professional video business has created more of a demand for Betacam than ever before," says Jim Ringwood, Maxell GM, professional/industrial division.

Showing a lot of its wares at the upcoming National Assn. of Broadcasters convention, Maxell is also bowing a 1/2-inch cassette specifically for the Betacam SP machines. The Betacam SP employs ultra-fine ceramic armor metal particles. "As Hi-Vision systems are already being employed for such applications as television commercials, we realize the potential for tremendous growth in this area," Ringwood says.

Other new items from Maxell this year include a 1-inch metal

videotape for use with HDTV (hi-definition TV) digital VTR. Conforming to the studio production standard adopted by SMPTE and BTA, Maxell's HDTV tape records the entire HDTV signal up to 30MHz at a data rate of 1.188 Gbits/sec.

Yet another new tape is Maxell's BQ, with a bridge-type binder that creates a tough magnetic layer. The tape fully endures running in various modes such as still, slow, and search. Also geared for extensive use and difficult applications is another new tape, the D-2 Composite Digital Videocassette, developed for digital VTR use and based on SMPTE D-2 format, the D-2 Composite uses a composite video signal to simplify replacing a current VCR.

Refreshing but not surprising for anyone following the environmental wrangles prerecorded music retailers are into is TDK's fully recyclable video pancake packaging—a collapsible metal container and an aluminum hub, both of which are easily stored in bulk for pick-up by TDK.

"We've been using this approach internally for some time, because it just makes sense not to waste packaging and not to add to the environmental crisis," says Doug Booth, TDK national industrial sales manager.

Two more TDK introductions are the CM (color master Super VHS) and the VM (visual master standard VHS), offering a wide range of professional and industrial uses. Pointing out how products like these dramatically extend the pro market, Booth says, "We supply cassettes to state-of-the-art surveillance systems around the country. In such systems, our VM tape is run at extremely low speeds, 24-hours on a single T-120, which really beats the stuffing out of a tape."

For the duplication market, one that continues to grow even though there seem to be fewer "Batman" type monster sellers these days, TDK offers an array of items: Standard-Base VPRS4998ET (1/2-inch, 16,334 feet); Thin-Base VPRT6246ET (1/2-inch, 8,108 feet); TMD Master MM-4TA (1/2-inch, 1,312 feet); and TMD Copy VPC-S4998UT (1/2-inch, 16,334 feet).

In forecasting the duplication market, Daly at Fuji says, "You don't want to call the tape duplication market recession-proof, but if people don't want to spend a lot of money they'll stay home and rent a video, or purchase a video, and maybe tape a lot more off TV, so even though times are tough out there financially we're finding that the tape duplication por-



Sony's P6-120 HMPX Hi8 Metal-P pro videotape.

tion is still growing at a fairly respectable pace in spite of all the economic talk—10%-12% growth."

Stepping back to view the whole pro market, Herman at 3M observes, "We're seeing pretty strong growth in professional right now. When we look at the overall whole market together, the market is still growing. We still see that happening now. And maybe it's because the whole recession issue hasn't trickled through our industry enough yet, certainly there are segments of our industry that are hurting."

"We're aware, and it's no secret, that the broadcast TV industry is hurting financially but it doesn't translate to us yet because their tape sales are up—right now that's the only segment where in the future there's the potential for that business to tail off a little bit."

Recently, the Mideast conflict

boosted tape sold to news broadcasting firms and even local station business is up because they do so much more videotaping, so that pro tape marketers are hardpressed to make broad forecasts. Herman says, "If the economy does turn bad we may see some cutbacks in the business and industry sectors, but we're not seeing that yet. Also, our customers, the production and post-production houses, they're seeing the corporate sector get more involved in video. I think what's happening is that corporate video is still growing. There are still a lot of companies that haven't utilized video in the corporate world, and so if there's a downturn from the recession standpoint the fact that this market is still growing kind of buffers that a little bit. How long it can sustain like that, who knows."

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TECH WARS

(Continued from page P-4)

Meanwhile, those with a stake in the analog market see several years of healthy growth ahead for the format, all the while admitting that the format is on borrowed time at best. Depending upon whose diagnosis you subscribe to, the analog cassette will either be completely gone by the end of the decade, or will still be alive and kicking well past the year 2000. "I think the analog-tape business will still be with us for another eight years, five at least," says Thomas. Some, like Morris Ballen, president of Disc Makers, aren't so sure the analog-cassette business can be written off that quickly. "Look at how long it took the clumsy vinyl format to die off," he says, adding that it's still not completely dead, but only off about 40%

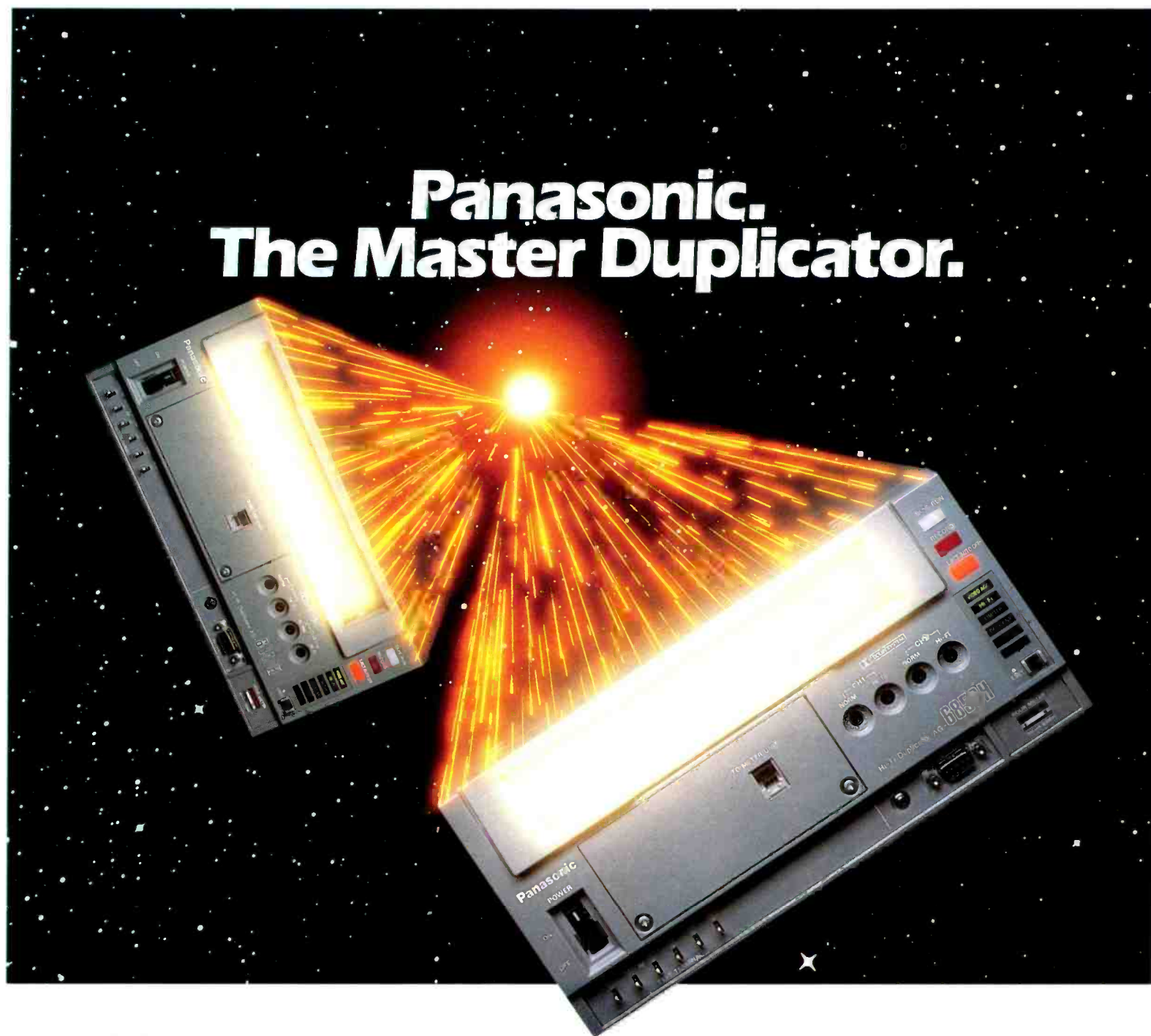
'The challenge is to not keep introducing entirely new formats, but to improve the formats we already have so consumers don't have to constantly upgrade their hardware.'

TOM DALY
Fuji Magnetics

from its peak due to a remaining viability in certain market segments like dance clubs. "You have to take into account the enormous installed base of cassette players the world over, as well as consumers who have remained loyal to it as they've watched the format evolve and improve over the years."

It's those "improvements" in tape and shell quality, as well as improvements in duplication through the use of Solid State Bin Master technology from companies like DAAD and Tape-matic, that Ballen and others feel will forestall the demise of analog tape, and perhaps save the format from extinction altogether by giving consumers what they want—CD-like quality in an inexpensive analog product. "Most of the majors are switching to the Solid State Bin Master, and consumers are really going to be able to tell the difference in sound quality," he says. "It really does rival the CD."

The continually-improved analog cassette, in fact, will probably keep DAT—which many feel doesn't offer enough of an advantage over compact discs to (Continued on page P-16)



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SUPPLIERS

(Continued from page P-1)

criteria by which they judge new tapes and inspect incoming shipments.

Incoming tape is carefully examined at most plants, with random sampling taken from batches before use to check for electrical and mechanical characteristics.

If a batch of tape does not

meet a plant's requirements it is returned, but most duplicators note that, in recent years, the frequency of batch returns has gotten much lower as improvements in quality were made.

Generally, between one and three batches of tape are returned by duplicators each year, usually for mechanical problems such as poor winds, bad tape hubs, faulty slitting, or shedding.

At MCA Records, the duplication plant, Uni Manufacturing, and the recording studio, MCA

Recording, both play a role in approving new tapes. Samples are submitted to plants, where they are evaluated for mechanical attributes. The tape is then sent to the recording studio where it is evaluated for overall audio quality.

Sample tapes are made featuring various different musical styles in an attempt to cover all the various demands that can be placed on the tape.

While low-noise, high-output tapes are always looked for, MCA Recording Studios VP of recording & quality assurance Gene Wooley notes that there are some characteristics that become more apparent with certain styles of music.

"With classical we're very concerned with low noise for quiet passages; that also applies to jazz. In rock'n'roll there's always energy and it's

'We're very critical as far as acceptance ratio. We're looking for

specific tolerances, and these can't vary.'

FRANK WOJCIECHOWSKI
Uni Distribution

constant," says Wooley. "The noise factor is not as great with rock because it's usually covered by music, so there we're very concerned about the energy content on rock'n'roll."

At MCA's Uni Distribution plant in Gloversville, N.Y., incoming tapes are randomly inspected by pulling sample pancakes from a shipment and examining them for electrical and mechanical specifications, according to Frank Wojciechowski, manager, manufacturing/duplication.

Tape is brought into a storage facility where it is allowed to acclimatize for 24 hours before

(Continued on opposite page)

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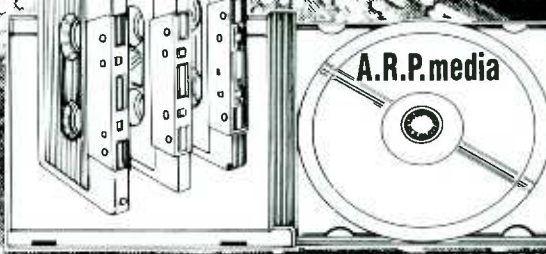
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SUPPLIERS

(Continued from opposite page)

examination. Visual inspection of sample pancakes looks for edge damage and loose winds. Next, frequency response, azimuth consistency, and tape handling on the duplication slave is examined.

"We're very critical as far as acceptance ratio," says Wojciechowski. "We're looking for specific tolerances, and these can't vary."

At Capitol/EMI Music Inc.'s manufacturing plant in Jacksonville, Ill., the requirements are somewhat unique since the facility features specially modified Gauss duplication equipment, according to Peter Boyce, director of cassette quality control. However, the basic criteria for tape testing are similar to other plants.

"We check for bias voltage points, saturation points, maximum output level, electrical response, consistency from the inside to the middle to the out-

At Sonopress, like many other plants, the process for examining new tapes begins in purchasing, where pricing and availability are discussed. Then, center line samples are requested and the plant tests for a variety of characteristics, including maximum output level (MOL), sound pressure level, edge characteristics, distortion, wow and flutter, and sensitivity at all frequencies, according to Charlie Johnson.

The plant also looks for what is termed "runability" characteristics, which indicate how a tape will perform on equipment. These characteristics include shedding, tape wipes, and head lifts as they compare against a standard tape regularly run in the facility. The condition of the incoming pancakes is also examined for winds, which are important for the loading process.

"If everything passes muster at that point we then request small quantities, 3,000-5,000 pancakes, and we do a production trial run on a specific slave and look at any kind of general problems we might have, paying particular attention to how the

'As a duplicating operation we have the responsibility to try to tell our clients and the producers what tape works best with our equipment for both the in-process working and in the consumer's hands.'

GEORGE MCCLELLAN, Sonopress

side of the pancake," says Boyce. "We look for consistency from pancake to pancake and batch to batch."

Boyce also tests for any physical problems, such as shedding and winding, before approving a tape for use.

For the most part, the decision of which tape to use is left up to the duplicator. In some cases, however, a client will specify a particular type of tape.

At Electro-Sound, an independent duplicator in Hauppauge, N.Y., approximately 40%-50% of its total production is on tape that has been specified by a client.

"If they specify something we've never used before we tell them before we use it that we have to test it extensively," says Bob Barone, president of Electro-Sound. "Before I'm comfortable with a tape and its physical parameters, I'd have to run it for several months and have several different skids come in."

Most plants will offer advice about a customer's tape decision. "As a duplicating operation we have the responsibility to try to tell our clients and the producers what tape works best with our equipment for both the in-process working and in the consumer's hands," says McClellan.

music is sitting in real tests, the cleanliness characteristics, and how it handles from the duplication operator and loader operator standpoint," says Johnson.

Most duplicators agree with Johnson: "Consistency is probably the key attribute to magnetic tape. I'll trade a little performance if it's consistent performance."

There are two ways that Sonopress checks incoming products. Certified suppliers—those whose statistical monitoring process closely resembles Sonopress' process—provide information on statistical process control checks made on the new formulation at the tape manufacturing facility. Sonopress monitors those tests, then spot-checks the tape supplier's work to make sure the process charts are accurate.

If a vendor has not yet been certified, the plant conducts incoming spot-checks of products against a centerline sample sent by the vendor. "This should be the center of the process," says McClellan, "And if we deviate 1 or 2 dB beyond that center line we agree that we can send back the product."

All batches of incoming tape at Sonopress are looked at for sensitivity, noise figures, and bias characteristics, among other.

(Continued on page P-16)

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TECH WARS

(Continued from page P-13)

warrant the expensive hardware—from ever becoming a staple in the consumer marketplace. "In the next 24 months," says Ballen, "DAT will be staring a radically improved analog cassette and an increasingly popu-

lar compact disc in the face, and it probably won't stand a chance." If anything, analysts say, the move from analog tape to digital tape will be one of a migratory path, where digital tape will be "backwards compatible" with analog-tape systems, allowing consumers to make the move to digital hardware when they need to replace their old analog gear. "Remember the move from 78 rpm rec-

ords to stereo hi-fi LPs?" Ballen asks. "The records were still compatible and could be played on any turntable, they just sounded better on a new stereo. Digital tape in standard audio cassette shells will probably move to the consumer in the same way, and they'll eventually upgrade their gear to take advantage of the full reproductive capabilities that digital tape offers."

"For now," says Kempler, "our challenge is to continually improve the analog cassette tape itself, and the way in which we duplicate it. All of us are looking at major expenditures in money and effort for R&D, because we have to make the analog product as good as it can be, all the while preparing ourselves to move into the digital arena in the not too distant future."

SUPPLIERS

(Continued from page P-15)

er attributes, which are then compared back to the original center-line cut that the manufacturer supplied to the plant. Each particular duplicator slave is individually biased and equalized for a certain brand and type of tape, says Johnson, noting that although many manufacturers claim that tape is bias compatible, "if you want the best performance you have to be very specific."

At Resolution, a video duplication facility in Burlington, Vt., the tape selection process involves people from the purchasing, technical, and marketing departments. "In tape, we have an open vendor policy," says company president Bill Schubart. "Anybody can solicit our business, and to do that they have to submit one pancake initially."

The pancake of half-inch videotape is received in purchasing, goes to technical services where it is checked and reported upon. If it passes inspection, the purchasing department negotiates price and, if a price is agreed upon, a full shipment is ordered.

"It's easy to clear one pancake," says Schubart. "If the skid runs and we like the price, it goes to marketing. Their role is to have input on the image of the tape with the clients. If it clears that, they become a qualified vendor."

Currently the plant has three suppliers and Jim Driscoll, director of engineering, is responsible for keeping a close watch on new product in the marketplace.

"It's an ongoing process," says Driscoll. "We're constantly looking at new stock every day. There's a constant change in market on pricing, and we'll win and lose a job on a penny. In a duplication house, the name of the game is watching your vendors and watching your raw materials."

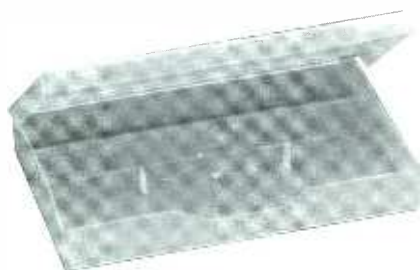
The plant has a list of 20 mechanical and electrical criteria which a new tape must meet before being approved. Among those are dropout rates, creased tape, and jamming.

"We've been checking product over 5-10 years so we know what our numbers are for all these things," says Driscoll. "They're our numbers, not industrywide, and we reject more tape in-house than the industry does from numbers I've heard."

As technology advances, quality tape will become increasingly important, according to most duplicators.

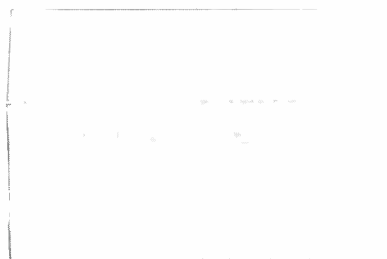
"Tape is an area we're going to concentrate more on in the future," says Boyce. "It's going to become one of those points that's going to be more critical, especially with the digital world coming. Anyone running analog has to keep a close eye on what's happening in the digital world and be ready to jump on it, and tape's going to be one of the major factors."

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Pro Audio

EUROSOUNDS

One of an occasional series on the European professional audio industry, this week's column was compiled by Gary Hopkins in the U.K.

FRANCE

THERE WERE APPROXIMATELY 6,500 participants at the **Audio Engineering Society Convention** in Paris last month, according to official figures released by the society.

Attendance was up by 400 over the last AES in Paris, despite concerns about traveling brought on by the Persian Gulf war. Approximately 2,500 French participants turned out for the meet. There were 211 participants from the U.S., about 140 of which were exhibitors and 19 were press, and a handful of Japanese attendees.

A survey taken at the convention shows that 84% of the 100 companies questioned hope to move into new markets during the next 12 months. Ninety-five percent of the respondents said they intend to introduce new products in the next 12 months, 82% predict an increase in turnover, and only 2% expect to have to make staff redundant.

U.K.

CUSTOM HOUSE HAS INTRODUCED the **Sound Directory**, a new live sound installation service in the U.K. offering "mail order" PA systems.

Aimed at the \$4,000-\$20,000 installation market, the directory is the brainchild of **Anthony Walker**, former owner of **Millband Electronics**. Clients look through the book, place an order, and an approved team of installers arrives to install the equipment.

"The accent is on giving business to small installers, with us acting as a systems house and giving guarantees to the installers and the end users," says Walker. During the next 18 months he hopes to appoint 120 authorized dealers in the U.K., with plans to expand the concept onto the continent.

MUSIC MANUFACTURERS, IN BEDFORD, the U.K.'s only company offering integrated cassette, vinyl, and CD manufacturing, has gone into receivership.

The company, with an annual turnover of \$3 million, ceased trading after a series of refinancings during the last year failed to gain better financial results.

OMNITEC CIRCUITS HAS CLOSED DOWN after signing an agreement 12 months ago to produce and market **Outboard Electronics'** moving fader automation system.

According to Outboard managing director **Robin Whittaker**, "It's just a bump, the fader will continue come what may. It's a great opportunity to turn disaster into a solid future." The decision comes just as full production of the fader was about to have started.

HILL AUDIO, THE U.K. MIXING CONSOLE manufacturer, supplied a 48/48 format desk—the largest ever sold by the company—to Dutch facility **Future Sound**. The **Concept 8400** is fitted with **Audio Kinetics Reflex** automation. The dedicated monitor section in the center of the desk enables it to have 96 inputs on mixdown.

COLIN SANDERS, FOUNDER OF **Solid State Logic**, announced the appointment of **John Jeffrey** as managing director of **SSL**. Jeffrey is chairman of **Digital Audio Research** and has held other **Carlton Communications** directorships.

In turn, Sanders now becomes chairman of the **Carlton Audio Group**, responsible for overseeing future development of audio products with the parent company.

TAPE ONE, THE LONDON-BASED mastering facility, has purchased a **CEDAR** sound-restoration system. According to Tape One managing director **Bill Foster**, the move is to help the company "broaden out from Tape One's existing base in the record industry."

U.K. INSTALLATION COMPANY **Elliot Bros.** has formed a new company with **Mike Novak** of **Electromusic**. Dubbed **Elliot Bros. & Novak Electromusic**, the firm will specialize in on-site design and installation, with **Elliot Bros.** concentrating on broadcast installations.

GERMANY

AT A SPECIAL CONFERENCE in Germany, **Professor Dietzer Seitzer** of the **Frauenhofer Institute** said that the last technical obstacles concerning **Digital Audio Broadcasting** had been solved, and that it was hoped that the "replacement" for FM technology should be commercially available by 1995.

DAB has been undergoing extensive research in Europe, funded by such companies as **Philips** and the **BBC**. Seitzer revealed that reception in car radios of the high-quality signal could now be obtained "glitch free." The main task between now and 1995, he said, is to develop a chip that could be part of any car radio or hi-fi.

Digital Audio Settling In At Studios Biz Getting 'Familiar' With The Technology

■ BY HOWARD MASSEY

This is the first of a two-part series on digital audio.

NEW YORK—The advent of digital audio has inarguably had enormous impact on the recording industry. In fact, some feel that no single event since the invention of the phonograph record itself has had more impact.

Approximately 60% of the 61 recording studios surveyed for a recent study on digital technology said they utilize some type of digital audio recording/editing system, and 28% said they were considering purchasing a system in 1991. In addition, all 61 respondents reported that they are using **DAT** machines.

The establishment of the CD in the consumer marketplace has meant that artists, producers, and engineers alike have had to greatly raise the standard of recorded sound in the face of the cruel honesty with which the format reveals every audio flaw. But the use of digital technology in the recording process has grown only in recent years, and hard-disc digital recording is still considered the medium of the future, according to industry observers.

"The digital audio 'revolution' was predicted about 10 years ago," says **Andreas Koch** of **Studer/Editech** (maker of the **Dyaxis** system). "However, sales of digital audio equipment were not significant until only three or four years ago, when digital tape recorders offered equivalent or even better sonic quality than their analog counterparts."

Koch notes that acceptance of hard-disc recorders is still somewhat slow because users are hesitant to switch from a tape-based environment to a computer workstation. He notes that hard-disc workstations, which integrate many different functions, serve to bring existing audio and video markets closer together, and that the demand for these products is growing steadily.

"I think it is more appropriate to talk about a digital 'evolution' rather than 'revolution,'" says Koch.

Manufacturers agree that market acceptance of new technology takes time. "If you've perfected one way of working over the years, you don't want to risk that by rushing headlong into the unknown," says **Colin Pringle** of **Solid State Logic**, manufacturer of **ScreenSound**. "It's that process of familiarization which is going on at the moment."

STUDIO RECONFIGURATION

Most experts in the industry see the marketplace as having changed radically in the last few years, as the traditional studio markets are reconfigured.

"Smaller studios have given way to the era of the home or semiprofessional project studio, while major studios are increasingly adding the capability of handling audio for video," says **Woody Moran**, VP of **IMC's** **Akai** division, maker of the **A-DAM**

system.

David Prentice, sales engineer at **Audiotechniques**, a New York pro audio dealer, contends that, despite the effects of the recession, the studio marketplace is not shrinking, it is adapting. "What's happened is simply less centralization of equipment," he says. "Yes, there are fewer large for-hire studios around today, but the total amount of recording going on has not diminished."

A byproduct of realignment in the recording studio marketplace is a certain amount of confusion, particular-

'Speed of operation is the main thing'

ly regarding the relatively new technology of digital audio.

There are already an extraordinary number of digital audio recording/editing systems on the market; at the 89th **Audio Engineering Society Convention** last September, no fewer than 54 manufacturers presented variations on the singular theme of digital audio systems.

These systems range in price from just less than \$3,000 to more than \$250,000; clearly, each is aimed at a specific market and is optimized for a specific usage.

Probably the single most popular product in the project studio market is a Macintosh-based two-track system called **Sound Tools**, manufactured by **Digidesign**. Reports are that close to 4,000 of these systems have already been sold and the company has already announced plans to market a low-cost multitrack digital audio system later this year.

"There's a high level of frustration out there with what it takes to get a digital audio recording/editing system up and running," says **Peter Gotcher**, president of **Digidesign**. "We believe the answer is to put all the hardware under the control of easy-to-use software."

There has been a sharp break point in price between two-track and multitrack systems. However, this differentiation in price may be changed by the recent entrance of such electronic-music-instrument manufacturers as **Akai**, **Yamaha**, **Korg**, **Alesis**, and **Roland** into the digital audio market.

Akai already manufactures the **A-**

DAM system in 12-, 24-, and 36-track versions, and **Yamaha** has announced its **DMR8** eight-track digital mixer/recorder. **Korg** and **Alesis** have both unveiled future plans for eight-track digital audio systems, and **Roland's** new **Pro Audio/Video Division** announced that it will ship its **DM-80** hard-disc recorder by the middle of this year.

Recent surveys indicate that many professional facilities are now relying much more on audio-for-video postproduction work, and a number of digital audio systems are optimized for this function.

As might be expected, these systems tend to be quite a bit more powerful, and, therefore, considerably more expensive, than their project studio counterparts.

'PHASE II'

Probably the most popular of these are the **New England Digital Synclavier** and **Post Pro** systems. **Ted Pine**, marketing director for **NED**, feels that the industry is now in "phase II" in the evolution of digital audio technology.

"In the first phase, pioneers were attracted to digital audio because it offered more creative options," says Pine. "Now, largely because of the economy, the name of the game is price/performance. Features are part of the consideration but speed of operation is the main thing."

Pine notes performance often takes precedence over price and that studio owners today commonly ask whether equipment will pay for itself.

Other large-scale postproduction digital audio systems are offered by manufacturers of mixing consoles, tape recorders, and signal processors. These include **SSL's** **ScreenSound**, **Otari's** **DDR10**, **Studer/Editech's** **Dyaxis**, **Lexicon's** **Opus**, **AMS's** **Audiofile**, **AKG's** **DSE 7000**, and **Symetrix's** **DPR44**.

"It's obvious that no single workstation can be all things to all people," says **Dane Butcher**, president of **Symetrix**. "However, we now see literally hundreds of companies locking to picture that simply were not doing it several years ago. In our estimate, this market is especially interested in speed and ease of use. In addition, workstation customers are becoming

(Continued on next page)

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 16,1991)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONTEMPORARY	RAP
TITLE Artist/ Producer (Label)	SOMEDAY Mariah Carey/ R.Wake (Columbia)	WRITTEN ALL OVER YOUR FACE Rude Boys/ L.Marcus; J.Salamone (Atlantic)	I'D LOVE YOU ALL OVER AGAIN Alan Jackson/ K.Stegall; S.Hendricks (Arista)	COMING OUT OF THE DARK Gloria Estefan/ E.Estefan,Jr.; J.Casas; C.Ostwald (Epic)	TREAT 'EM RIGHT Chubb Rock H.Tee (Select)
RECORDING STUDIO(S) Engineer(s)	COVE CITY Bob Cadway	RIGHT TRACK Peter Tokar	OMNISOUND Chris Hammond; Scott Hendricks	CRESCENT MOON Eric Schilling	HOWIE'S CRIBB Howie Tee
RECORDING CONSOLE(S)	Neve 8068	SSL 4000 G Series/ SSL 4064 E Series G Computer	Trident	Neve VR 60	AHB System 8
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-820	JH 24	Otari 24	Mitsubishi X-850	Tascam MSR 16
STUDIO MONITOR(S)	Westlake BBSM5 Urei 813B	Yamaha NS10 Westlake TMS	Tannoy Gold Series	Yamaha NS10 Quested	Electro-Voice MS 802
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 467	Ampex 446
MIXDOWN STUDIO(S) Engineer(s)	SKYLINE Bob Cadway	RIGHT TRACK Peter Tokar	MASTERMIX Scott Hendricks	CRESCENT MOON Eric Schilling Phil Ramone	HOWIE'S CRIBB Howie Tee
CONSOLE(S)	SSL 4000 G Series	Trident	Calrec	Neve VR 60	AHB System 8
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800	JH 24	Otari	Mitsubishi X-850	Tascam 32
STUDIO MONITOR(S)	Westlake BBSM5 UREI 813B	Yamaha NS10M Westlake TM5	Custom	Quested Yamaha NS10	Electro-Voice MS 802
MASTER TAPE	Ampex 456	Ampex 467	Ampex 456	Ampex 467	Ampex 446
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	ATLANTIC Dennis King	MASTERMIX Hank Williams	MASTERDISK Bob Ludwig	FRANKFORD WAYNE Michael Sarsfield
PRIMARY CD REPLICATOR (ALBUM)	CBS Manufacturing	WEA Manufacturing	Discronics	Sony Manufacturing	Disc Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Ultra 4	WEA Manufacturing	Sonopress	Sony Manufacturing	Hauptpauge Tape Manufacturing

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NEW PRODUCTS AND SERVICES

Console-ation. The Megas range of consoles for stage, studio, and mix applications was introduced by Soundtracs, Surbiton, U.K. The Studio board, right, is one of several models in the line, the first made in the company's new automated production facility in Scotland. Delivery is slated to begin this month.



The Hendrix Experience. Amek, in Salford, England, launched the Hendrix multipurpose, multitrack console based on the technology and concepts of the Mozart but with a lower price range. Standard configuration is 40 in-line dual-path input channels with eight stereo returns. Inputs feature four-band parametric EQ with swept pass filters, 24 buss routing, 12 aux busses, and multimode panning.



The Ultimection. Solid State Logic, based in Begbroke, England, bowed Ultimection, its new console automation system with three operation modes: dedicated VCA; dedicated moving fader; or a combination of both VCA and fader automation. Released for the G Series console, the first Ultimection system—on an 80-channel SL 4000 G Series—was purchased by The Enterprise Recording Studios, Burbank, Calif.

DIGITAL AUDIO SETTLING IN AT STUDIOS
(Continued from preceding page)

increasingly demanding in terms of audio quality." Joel Silverman, Lexicon's director of sales and marketing, adds, "There's never going to be a universal 'studio in a box'-type system because people's needs are so different. We see this in the computer industry, where there are many different kinds of computer platforms, each optimized for a particular usage."

A number of new companies are springing up to enter the digital audio sweepstakes. Among them is Digital Dynamics, which offers the Pro-Disk digital audio system available in

configurations up to 64 tracks. "The digital audio workstation is a classic case of a product creating a market and fueling its growth," says Digital Dynamics' marketing director, Jim McAward. "The role of the manufacturer is simply to provide the recording engineer with better and better tools, which enable him or her to better satisfy the current and future demand for audio quality."

Howard Massey is president of On The Right Wavelength, a consulting company offering professional services to the music industry.

ITA Seminar To Focus On Change In Biz Landscape

NEW YORK—"Business In The '90s" will be the focus of the ITA's 21st annual Seminar, March 20-24 at the Loews Ventana Canyon Resort in Tucson, Ariz.

Other key issues to be explored include the impact of the digital compact cassette and the current and future status of high-speed and EP video duplication. In addition, an open meeting will be held Wednesday (20) to discuss preliminary ITA standards on duplicating VHS videocassettes.

The effects of mergers and acquisitions, dealing with emerging and competing technologies, and the impact of environmental issues on the industry are all part of conducting business in the '90s and will be discussed by panelists at the seminar.

In addition, three in-depth sessions will focus on DCC, including a technical session comparing the new format with DAT, CD, and analog cassettes, and a discussion of adapting current high-speed analog duplication equipment to duplicate DCC cassettes.

The record-company view on DCC will also be presented in a panel featuring Joel Schoenfeld, senior VP/general counsel with BMG Music Worldwide; Ralph Cousino, VP/technology department, Capitol-EMI Music Worldwide; Dennis Drake, VP of studio and technical operations, PolyGram; and session chairman Ed Outwater, VP of quality assurance, Warner Bros. Records.

Len Feldman, president, Leonard Feldman Electronic Labs, will lead the DCC technical evaluation session, while Gerry Wirtz, senior product manager, hardware and software, with Philips Consumer Electronics, will demonstrate the format and discuss duplication in a session with Michael Grubbs, director of marketing, Tandy Electronics Marketing.

"What's Happening With High Speed Video Duplication And Duplication In EP" will be presented in two subsessions, one featuring duplicators and the other equipment manufacturers.

The duplicators' panel includes William Smith, president of Allied Film & Video; Don Helgesen, executive VP, Technicolor Videocassette America Inc.; David Cuyler, executive VP, Rank Video Services America; and John Roth, chairman/CEO West Coast Duplicating Inc.

The equipment manufacturers' panel features John Carey, VP of sales and marketing, Otari Corp., maker of the TMD high-speed video duplicator; Philip Stack, president, direct markets, business and professional group, Sony Corp. of America, which makes the Sprinter high-speed video duplicator; and George Currie, national sales manager, duplication, Panasonic-audio/video systems/broadcast group, which makes real-time duplicating slaves.

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Retail

Muze Inc. Debuts In-Store Info System

■ BY ED CHRISTMAN

NEW YORK—It is not often that a company in the radio industry thinks it can help music retailers become better merchants. But that is exactly what Digital Radio Network is hoping it will accomplish when retailers sign up to install the company's MUZE system, a computerized database containing information on some 50,000 albums.

Muze Inc., Digital Radio Network's sister company, will introduce its MUZE system at the National Assn. of Recording Merchandisers annual convention March 22-25 in San Francisco.

With MUZE on the selling floor, a shopper, using a touch-screen computer with colorful graphics, can search through the database by performer, song title, and album title, as well as specialized music genre, such as blues, reggae, and soundtracks, in order to find information pertinent to the buy decision. The system, which carries the slogan "Your expert music guide," is so user-friendly

that customers can operate it with hardly any instruction.

"We are offering retailers a pure information tool in the form of a computerized catalog," says Paul F. Zullo, one of three principals in the Brooklyn, N.Y.-based company. "Our system gives infor-

or reproductions of album artwork so that it will be displayed along with other information on the album.

"The more the consumer knows, the more he will buy," Zullo says.

At the end of January, the company placed its first system, as a

'The main thing MUZE does is identify product when you only have one piece of information'

mation that is often hard to get a hold of on a timely basis. It lets the consumer identify recordings that they are searching for. It allows the consumer to know product better. We think it will increase sales for the retailer."

In calling up an album, a customer will see song titles, pertinent record-company information, length, spars code, guest artists, producer, release date, information about sound quality, review ratings from such magazines as Q, Rolling Stone, and Downbeat, and other notes on the recording. The company also is inputting full-col-

test, in the downtown store of Tower Records in Manhattan.

"We are finding that the most frequent use at this point is for songs, which makes sense because we are in a song-driven business," says Jack Naiditch, who joined the company as a principal in 1989. For instance, the very first person to use MUZE in Tower was a shopper wanting to buy an instrumental that he had just heard on the radio, which he thought was called "White Cliffs Of Dover." That title was inputted, and MUZE listed 12 versions, but all by traditional artists ranging from Glenn Miller to Rosemary Clooney, none of whom seemed likely to be performing a rock instrumental. Then, the customer input just "Cliffs Of Dover," and came up with the name of Eric Johnson, a guitar virtuoso whose current album is titled "Ah Via Musicom." The result: The customer was satisfied because he found the album he was looking for and the store manager was happy because he didn't lose the sale.

MAKING THE SALE

"The main thing that MUZE does is identify product when you only have one piece of information," he continues. "That is a sale instead of having an employer just shaking his head and telling the customer he doesn't know what the song is or who does it."

Other times, adds the company's third principal, Trevor Huxley, the shopper knows what he wants but still has questions on the product. "We help move them to the purchase commitment," he says. "People come in with very varied interests and it's hard to have em-

ployees that are experts in all genres."

Digital Radio Network was formed to launch the CD Hotline by Huxley and Zullo, who spent 10 years in radio, as, among other jobs, VP/GM at New York-based DIR Broadcasting, where he was producer of the "King Biscuit Flower Hour."

"We started CD Hotline in 1986 on the realization that the CD would overtake the other configurations as the dominant format," Huxley says. In the beginning, most shoppers bought whatever CDs were out, regardless of who they were by, he adds. As more CDs were released, questions arose over whether the discs contained the original tracks or whether the tracks had been remastered.

The CD Hotline, a toll-free 800 number, was offered on New York station WXRK (K-Rock) to answer whatever questions listeners asked.

In return for the CD Hotline service, WXRK provided Digital Radio Network with free air time, which it in turn sold to advertisers.

"By the beginning of 1989 the basic catalog was on CD, so we became a music hotline," Naiditch says. Today, listeners from about 100 stations still dial 800-CD-INFO1, and in New York 212-486-8484, seeking music information. The hotline, which is open from noon until 8 p.m. EST Wednesdays through Sundays, employs more than 20 people, who are experts in various areas of music, to take phone calls and answer questions.

"When people call up, we answer most questions, and those that can't be answered right away we research and call back the listener," Zullo says. "That has helped evolve the database."

The pop database contains information on 30,000 albums, while the classical component contains 20,000 CDs. "In the classical portion, we have recommendations," he says. "After all, there are some 200 recordings of Beethoven No. 9."

Classical music lovers can sort the database by composer, conduc-

(Continued on page 67)

Spec's Saw Revenue Rise During 2nd Qtr.

NEW YORK—Spec's Music & Video generated net earnings of \$1.2 million, or 23 cents a share, on revenues of \$18.8 million during the company's second fiscal quarter, which ended Jan. 31.

Overall, sales increased 25% and earnings were up 12% over the numbers posted by the 57-unit chain during the same period in fiscal 1990.

Craig Bibb, an analyst with New York-based PaineWebber, says Spec's "numbers are in line with expectations. If anything, the top line seemed to be a little bit better than I thought it would be. Also, same-store sales were pretty good because it looked like it would be softer."

Spec's, based in Miami, reported that stores open for more than a year increased revenues during the second fiscal quarter by 4% over the volume rung up during the same time frame in fiscal 1990.

"Management continues to look for ways to cut costs at the corporate level," Bibb says. "The stock continues to look undervalued." At the end of trading March 1, it closed at \$4.50.

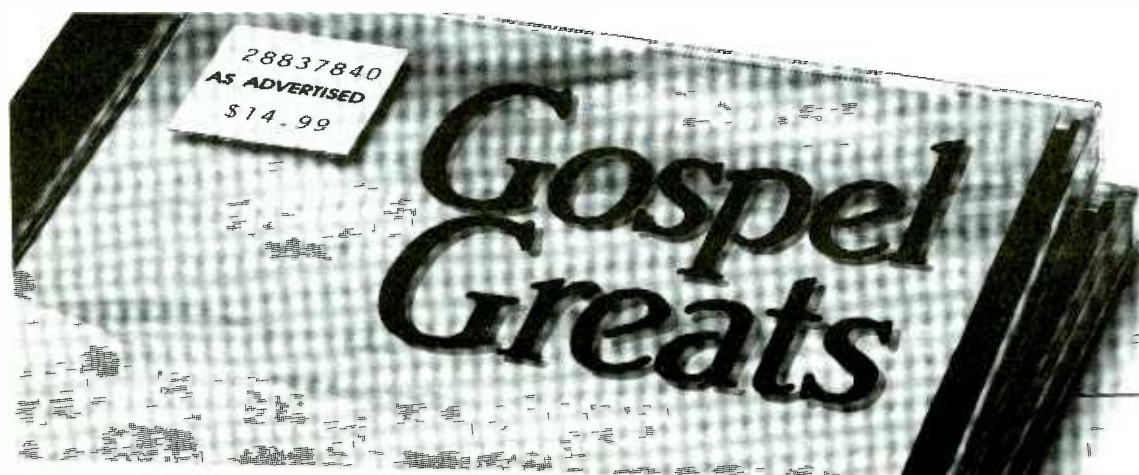
For the first half of fiscal 1991, the company's sales rose to about \$31 million, a 25% increase over the year-earlier period, while net earnings slipped slightly to \$1.182 million from the previous year's \$1.187 million.

During the first six months of 1991, Spec's opened five new stores, relocated two outlets, and closed three units. Spec's is not looking to add more stores during the current fiscal year, although management adds that it will not turn down real estate bargains that come its way.

ED CHRISTMAN



He Can Manage. Matt Engle, center, manager of Record Shop in Las Vegas, is named manager of the year for the Sausalito, Calif.-based chain. Presenting Engle with \$500 and a commemorative plaque are VP/GM Michael Meyer, left, and supervisor Larry Schrupp.



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ALBUM RELEASES

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

POP/ROCK

THE BLESSING
Prince Of The Deep Water
CD MCA MCAD-10070
CA MCAC-10070

GOODBYE MR. MACKENZIE
CD Radioactive RARD-10174
CA RARC-10174

SUE MEDLEY
CD Mercury 848479-2
CA 848479-4

PHRANC
Positively Phranc
CD Island 422848282-2
CA 422848282-4

TYKETTO
Don't Come Easy
CD DGC 2-24317
CA 4-24317

COUNTRY

BRENDA LEE
CD Warner Bros. 2-26439
CA 4-26439

KATHY MATTEA
Time Passes By
CD Mercury 846975-2
CA 846975-4

EDDIE RABBITT
All Time Greatest Hits
CD Warner Bros. 2-26467
CA 4-26467

T.G. SHEPPARD
All The Greatest Hits
CD Warner Bros. 2-26468
CA 4-26468

GEORGE STRAIT
Chill Of An Early Fall
CD MCA MCAD-10204
CA MCAC-10204

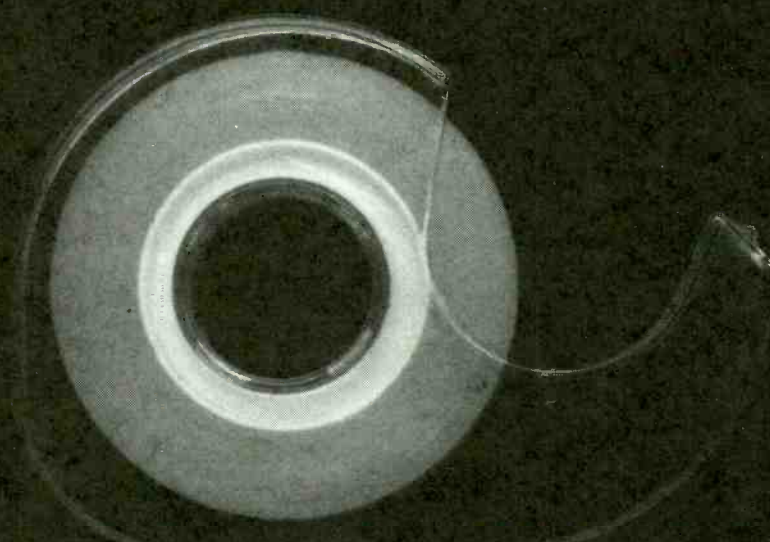
VARIOUS ARTISTS
Favorite Country Duets
CD Warner Bros. 2-26469
CA 4-26469

VARIOUS ARTISTS
Honky Tonk Country
CD Warner Bros. 2-26470
CA 4-26470

VARIOUS ARTISTS
Rockin' Country
CD Warner Bros. 2-26471

(Continued on next page)

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Sony Music Distrib, AGI, Queens Group In Race To Perfect Alternate CD Packaging

PACKAGING DERBY: It's beginning to look like a three-horse race for the compact disc's longbox replacement. So far, the only alternative packages being tested in the marketplace are the open-jewel-box CD package, sponsored by Sony Music Distribution, and AGI's DigiTrak, which is basically an elongated package that folds down into the DigiPak, à la Sting's "The Soul Cages." The Queens Group, meanwhile, will have its alternative package—a smaller longbox, which, among other features, uses 43% less board—gracing the debut album of Island act the Blue Runners, which will be in stores April 16.

If the DigiTrak wins the industry's acceptance, it may find as many critics among consumers as the longbox now does. The January issue of the *International CD Exchange* newsletter, published in Santa Monica, Calif., claims that music buffs tend to be anti-DigiPak.

Gary Rosenowitz, owner of Smash Compact Discs in New York's East Village, agrees. "The campaign by the [Ban The Box coalition] has backfired," he complains. "We are throwing out the

longbox but we may lose the jewel box as well." Rosenowitz questions the DigiPak's durability. "A couple of years ago, the Prince album 'Around The World In A Day' was released in a stupid cardboard cov-

RETAIL TRACK



by Geoff Mayfield & Ed Christman

er," he reminds. "It was a flat, horrible thing, and now my copy looks like a piece of garbage."

Rosenowitz predicts the same thing will happen with the DigiPak, and points to another potential DigiPak shortcoming: "You can't stack it the way you can jewel boxes." In the belief that the real music fan

prefers the jewel box, Rosenowitz has placed a sign in his store, urging customers to write letters to A&M, Sting's label, to protest the DigiPak.

Music buffs, however, are not united on this issue. Richy Vesecky, East Coast coordinator of artist development for Virgin Records, dislikes the jewel box and hopes the industry switches to the DigiPak.

"I find the jewel box hard to store and clumsy to handle," he complains. "The jewel box gets smudged and scratched real easy. The hinges are always breaking, and I don't want to spend an extra \$1 or so to replace it every time that happens. Also, the CD booklet, which is the only thing I like about the jewel box, eventually always gets ripped because of the difficulty in sliding it in and out of the jewel box. The hard DigiPak cardboard stays in better shape than the booklet."

Vesecky thinks, however, that the DigiPak is not without its own problems. "It takes [up] about as much space as the jewel box," he says. "Also, it doesn't provide as much information as the CD book-

(Continued on next page)

ALBUM RELEASES

(Continued from preceding page)

CA 4-26471

GOSPEL

PHILIP BAILEY
The Best Of Philip Bailey
CD Word EK-77004
CA ET-77004
LP E-77004

R&B

BOOGIE DOWN PRODUCTIONS
Boogie Down Productions Live
CD Jive 1425-2-J13
CA 1425-4-J9

K-9 POSSE
On A Different Trip
CD Arista ARCD-8665
CA ARC-8665
LP AL-8665

WHODINI
Bag-A-Trix
CD MCA MCAD-10201
CA MCAC-10201

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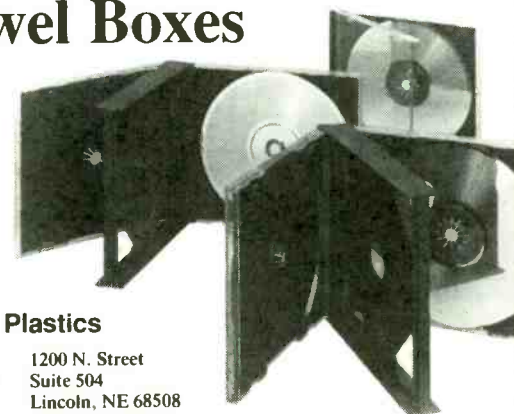
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RETAIL TRACK

(Continued from preceding page)

let. But they can work that out by putting a booklet inside the Digi-Pak."

As the industry moves away from the longbox, look for this debate to heat up even more.

RELATED NOTE: Rykodisc chief financial officer and Ban The Box co-founder **Rob Simonds** cried foul last year when this column accused him of being married to the jewel box, but the more we read his comments on alternative packaging, the more we wonder if Ban The Box should consider changing its name to Ban Everything But The Jewel Box.

To be fair, though, Simonds has explained that a move to jewel-box-only merchandising could probably happen quicker than the time it would take to develop a "perfect" alternative that would satisfy all parties, and that the adoption of jewel-box-only schemes would not rule out the possibility of implementing an improved package at a later date.

FINAL VINYL: Gus Joannides—who operates Sound City in Brooklyn, N.Y., and is about to open a store under the same name in Astoria, N.Y.—wants to know if the record industry will make good on its stated goal to accomplish an orderly phase-out of vinyl configurations. While most of the distributors have given direct accounts until April 29 to return vinyl, he complains that many one-stops, without giving any notice, stopped taking it back in January, leaving independent retailers like Joannides holding the bag.

SON ALSO RISES: Maybe selling entertainment products is in the genes. **Craig Keith** has been named director of video sales and marketing at the Chicago branch of **M.S. Distributing**. If his surname sounds familiar, there's reason, because he is the son of **Art Keith**, the longtime Chitown mainstay who is Midwest marketing manager for **EMI**. We bet papa is proud... **PGD's** director of national sales, **Joseph DeMeo**, has

moved over to Island to become senior director of national sales.

OLETA MEETS OPRAH: Mercury's senior VP of sales, **Jeff Brody**, reports he was ecstatic about **Oleta Adams'** appearance on "The Oprah Winfrey Show" March 5. Sure, he enjoyed her performance. But even better, the day after the show orders totaling 50,000 came in for her current album, "Circle Of One."

MARKETING MOVES: Cheetah Records, the Orlando, Fla.-based la-

bel that sports **D.J. Magic Mike** and **Vicious Base**, among others, is trying to boost sales of its maxicassette singles by lowering the suggested list price to \$3.49 from \$4.99. The reduced mark, of course, is the suggested list that most major labels place on regular-length cassette singles. **Tom Reich**, the label's president, explains that independent retailers make up a large component of his account base, and that he hopes to get the attention of chains with the new price.

(Continued on next page)



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INDI Is Onna Roll; A Landmark Merger; An Important Name Change

NETWORKING NEWS: The Independent National Distributors Inc. network has signed an exclusive distribution pact with New York-based **Onna Roll Records**. And it is on a roll with the dance track "What I'm Feelin'" by Nas-T Boyz. The single is burning up playlists at dance radio in New York and Miami, and recently cracked test rotation at New York's

WPLJ. Once upon a time, the Bronx, N.Y.-based Nas-T Boyz burned up the dance floor as professional male strippers... **Harvey Rosen**, VP of operations at Long Island City, N.Y.'s **Landmark Distributors Inc.**, is now regional branch manager of Landmark's Atlanta operation, as well. He takes over in the wake of **Todd Van Gorp's** departure to Long

Island City's **Malverne Distributors Inc.** and the **INDI** web. Rosen remains based in Landmark's New York office; he'll manage both regional branches from there. Meanwhile, Landmark and its partner, **Impact Distributors** of Schiller Park, Ill., are set to merge under the single Landmark title very soon, according to Impact—and soon to be Landmark—president **Burt Goldstein**... **Hollis, N.Y.'s Important Record Distributors Inc.** is set for a name change in the near future, says president **Barry Kobrin**. Look for the company under the new title **R.E.D. Inc.**, short for **Relativity Entertainment Distribution Inc.**

CARDIAC ARREST: New York dance label **Cardiac Records** is set to release its first full-length albums this spring, starting with the highly anticipated **Queen Mother Rage** release, "Vanglorious Law." Members of **X-Clan** produced the album, set to hit stores in April.

In late April/early May, look for **Definition Of Sound's** crossover album, "Love And Life: A Journey With The Chameleons," licensed from the U.K.'s **Circa** label. "It's gonna explode, everyone is really hyped," says Cardiac's director of sales, **Jim Parham**. The 12-inch single, "Now Is Tomorrow," was recently added at key dance outlets in Chicago and New York, with video commitments from such programs as MTV's "Street Party," "Yo! MTV Raps," and Fox TV's "Pump It Up."

Up to this point, Cardiac has scored on the singles scene, touting success with **Definition Of Sound**, **Brother Makes 3**, and **Kicking Back**. Apparently, now's the time to test the album waters.

DAT'S ALL, FOLKS: Two San Francisco-based bands are targeting the

Priority Records recently acquired the **EPMD** back catalog from New York's **Sleeping Bag Records**.

Priority has reissued and rereleased the platinum-selling EPMD debut, "Strictly Business," and the gold-certified follow-up, "Unfinished Business." Anyone seeking sampling licenses or publishing clearances from these releases should contact **Stephen Drath** in Priority's L.A. office... Funky spelling: Oops, Grass Route regrets the bogus spelling of the name of Priority's new **Fonke Socialists** as it appeared here Feb. 23. Come on, ask me to spell antidisestablishmentarianism... **Joey Welz**, who gained fame with **Bill Haley & The Comets**, is now president/director of A&R at the newly reactivated **Caprice International Records** of Lancaster, Pa. **Gerry Granahan**, formerly of **Dicky Doo & The Don'ts**, is CEO. New Caprice signings include such AC artists as **Charlie Quintal** and **Dennis Michael**, country act **Joel Curtis**, and top 40 artists **Robyn Roxx** and **Daniel Cowan**, to name a few... Newly formed New Orleans label **Tipitina's**, named for the Big Easy's legendary blues club, takes off with **Marva Wright's** R&B debut, "Heart Breakin' Woman." "Tipitina's In Person," a compilation featuring the club's most revered performers, follows up.

GRASS ROUTE



by Deborah Russell

hi-tech crowd in promoting their independent debut, which is available only in the DAT format. The **Cylinder Effect** and **Forever Endeavor**, operating under the single moniker **My Evil Twin** for their self-produced album, "Phrenology," are marketing a DAT-only cassette for \$12.99 through a consignment deal with **Tower Records' Jones Street** store in San Francisco.

"In a sense we're limiting our sales potential," says the Cylinder Effect's **Dylan Magierek**. "But we figure that people with DAT players don't have any music to play on them. This way, we get in on the market before anyone else does. It can almost work as an impulse buy."

SEEDS & SPROUTS: L.A.-based

RETAIL TRACK

(Continued from preceding page)

"Most independent labels [list] cassette singles for \$2.99 and maxicassettes for \$4.99," he says. "But the difference in the cost in manufacturing the cassette and maxicassette is about 10 cents." Reich says that on the first day Cheetah lowered maxicassettes to the \$3.49 list, the label was rewarded. "The 12-inch single and the maxicassette had been about dead-even" in sales, he says. "On the day we announced the price change, the maxicassette outsold the 12-inch by four times as many units."

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Music Video



Slippery Slopes. VH-1 sponsored a Feb. 23 performance by the Allman Brothers Band during the American Airlines Celebrity Ski for Cystic Fibrosis in Crested Butte, Colo. Butch Trucks and Gregg Allman of the band are flanked by VH-1 president Ed Bennett, left, and Leslye Schaefer, senior VP of marketing and promotions, VH-1. (Photo: Max Cottrell)

Steve Vai Takes Turn Behind The Camera Guitarist Now Directs, Produces His Own Music Vids

■ BY MELINDA NEWMAN

NEW YORK—"I'm a control freak," admits Steve Vai. Not only does the guitarist produce his own records and co-manage his career, he directs and produces his own music videos.

"It just made sense to me to do my videos," says Vai, who studiously learned the video-making craft before diving in. He compares the process with learning how to produce his own albums. "When I started in the music business I started with outside producers, but then I knew what I wanted and how to get it. With music videos, I'd done a lot of videos with Alcatrazz, Frank Zappa, Whitesnake, and David Lee Roth, so I'd worked with a lot of directors and producers. The easiest time that I ever had making a video was with Whitesnake when we made the live video for 'Now You're Gone' with Wayne Isham. He was absolutely incredible. I've had some of the most miserable experiences in my life making videos and this one was great."

When it came time to make the first video for his solo album, "Passion And Warfare" on Relativity Records, Vai knew he was not ready to take on a project totally by himself. He also knew he had to earn the label's trust before taking on a project himself since it

was splitting the cost of the videos.

"I had to prove myself," he says. "The record companies aren't just going to give an artist the ball."

Vai and Relativity chose Ralph Ziman, who has also done clips for Faith No More and David Cassidy, among others, to direct the video for "The Audience Is Listening," based on a concept by Vai.

"I relinquished the directing to someone else, but I wrote the

'I had to prove myself. The record companies aren't just going to give an artist the ball'

whole thing. That was learning experience one," Vai says.

He then took on directing chores, under the watchful eye of Propaganda Films, for the next clip, "I Would Love To." The \$160,000 concept video featured three girls at a slumber party talking about their favorite rock stars when Vai comes on the television. Through lots of special effects, the girls end up in the set and Vai ends up, most of his clothes torn off, on the living room floor. The clever video wound up in the top five in a year-end European poll.

"I expected to get a lot of disrespect and no cooperation from the crew [since they probably thought I was just some artist indulging myself], but I had a great production team. Everyone was really cooperative and we did a three-day shoot in one day. I also edited the clip myself."

Spurred on by the success of "I Would Love To," Vai decided to take on the role of producer and director for his next clip, "For The Love Of God."

'Nick Jr. Rocks!' To Roll In Summer Shelley Duvall To Guide Kid-Vid Program

■ BY MELINDA NEWMAN

NEW YORK—Kid vid is toddling its way toward Nickelodeon. Starting in July, the children's cable channel will debut "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, Nickelodeon hopes to elicit original work by mainstream acts.

Actress Shelley Duvall will serve as executive producer of "Nick Jr. Rocks!," working with record companies and recording artists and their managers to develop videos for the channel.

Duvall has been a pioneer in children's programming. She has won Ace Awards for her creation of such children's series as "Faerie Tale Theatre" and "Shelley Duvall's Tall Tales And Legends." One of the

'The kids marketplace is taking off in a big way in home video'

keys to the shows' successes has been her persuasive ability to draw top actors and artists, including Mick Jagger, ZZ Top, Bobby Brown, Cyndi Lauper, and Little Richard, to the projects.

"Nick Jr. Rocks!" will bow with eight videos in July, the majority of them new productions, according to Geraldine Laybourne, president of Nickelodeon/Nick At Nite. Starting with a 30-minute slot during Nickelodeon's 9 a.m.-2 p.m. daily Nick Jr. daypart, "Nick Jr. Rocks!" will expand as more product becomes available. Its goal is to have 36 videos by the end of the first year.

Unlike the handful of outlets already showing children's music videos, Nickelodeon is asking the labels to fund new videos for children by mainstream artists of all genres for which there may or may not be accompanying audio product, not merely supply the channel with existing adult clips that may be appropriate for children, such as Bobby McFerrin's "Don't Worry, Be Happy."

"Our hope is that artists will be interested in this for more than materialistic gain," Laybourne says. "Many of these artists may have kids of their own, and once you have children of your own you have a newfound interest in appropriate things for them to watch."

She also points out that "the kids marketplace is taking off in a very big way in publishing and home video. The record companies are aware of that and want to get in on the action."

"One thing that might make sense for labels is to have several of their mainstream artists record songs for children and release a compilation album with a theme. They could tie in videos and a book with the lyrics," Duvall says. "We know this is a new market for many labels and it has to make financial sense."

"Also, videos for this age group don't have to be produced at the same level that MTV uses," Laybourne adds. "Kids don't need multiple images and quick cuts, they need playful, fun stuff. These videos will be less expensive in general and fit into the home video business easily. Just practically speaking, the artist can tape these when taping a video for the current single."

Nickelodeon will draw upon several sources for its videos, including the many independent companies

dedicated to producing children's audio and video product for sale. Additionally, several major labels, including A&M, and home video companies, like Warner Reprise Home Video, already have very active children's departments.

Other major labels say the children's market is an area they are looking into and that this development only encourages them to investigate it further.

"I'm fascinated by the children's market and we'd certainly be open-minded about something like this," says Jim Cawley, senior VP of marketing for Arista Records.

"In certain cases, there is a particular market response. For example, Roxette skews incredibly wide, including that age bracket, maybe not 2-year-olds but 5- and 6-year-olds. If the market's there, it only makes sense to expand it."

While Cawley doesn't know if the label would create a children's video for an audio project that doesn't exist, he adds that EMI owns "some terrific recordings of classic children's material" that it is just now looking at how to use, possibly through videos or a children's compilation album.

For Walt Disney Records, the perfect audio product for such a project is its upcoming "For Our Children," an all-star compilation album featuring traditional and original children's songs performed by Paul McCartney, Sting, Brian Wilson, Elton John, Paula Abdul, and others (Billboard, Feb. 16).

"We are definitely planning to do a video for this project, but we don't have specifics on which song it will be," says Mark Jaffe, VP, Walt Disney Records. "I welcome another opportunity such as 'Nick Jr. Rocks!'"

In addition to the material by mainstream artists from the benefit album, Disney also turns out videos for every children's artist on its roster, many of whom could be ideal for "Nick Jr. Rocks!"

Besides record labels, Nickelodeon will also solicit home video companies for appropriate material, such as movie scenes like "Under The Sea" from "The Little Mermaid" or videos made expressly for the younger audience.

"It's certainly conceivable that we could do longform programming from which we could spin off appropriate promotional videos for 'Nick Jr. Rocks!,'" says Debbie Newman, VP of music programming for Sony Music Video Enterprises. "But to a certain extent, this is putting the cart before the horse. Nickelodeon is going to create the promotional outlet for product that doesn't exist."

Precisely, says Duvall. "Look at what MTV did for the music industry," she says. "This can do the same. This can help promote the release of a single or an album. Previously there was no outlet for

(Continued on next page)

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Mazz Dazzles Tejano Voters, Taking 6 Of 12 Awards

■ BY RAMIRO BURR

SAN ANTONIO, Texas—The Brownsville, Texas-based group Mazz emerged as the dominant band at the 11th annual Tejano Music Awards, sweeping six of 12 honors.

Held at the Convention Center Arena here and hosted by actor Ricardo Montalban, the awards ceremony honored the top Tejano talent as determined by a public vote. More than 13,000 fans and recording-industry officials packed the arena in ceremonies taped for later broadcast through 33 TV stations and 65 radio stations to a potential audience of more than 13 million.

Mazz, which was nominated for a Grammy this year (losing to the Texas Tornados), received six awards.

Industry officials expressed little surprise at the sweep by Mazz.

"They've been hot since last year," says Albert Davila, KEDA radio program director. "They dominated Billboard's charts for half the year and then the same album was nominated for a Grammy this year. And their new LP has also been selling fast. They just have the sound that people like to dance to."

Mazz also performed recently at the Houston Livestock Show and Rodeo to a packed Astrodome crowd.

In the Tejano Awards, Mazz captured trophies for best album (orquesta) for "No Te Olvidare (I Won't Forget You)," on Capitol-EMI Latin; best song, for the title track; best single, for "Amor Con Amor (Love With Love)"; best vocal duo for Joe Lopez and Jimmy Gonzales; and best male vocalist for Lopez.

And in a repeat of last year's big upset, Lopez captured the songwriter-of-the-year award, an honor that was again expected to be picked up by the prolific Luis Silva, who had won the award from 1983-89.

Another fast-rising Tex-Mex artist, Emilio Navaira, nominated in four categories, won in two—entertainer of the year and album of the year

(conjunto-progressive category) for his "Sensaciones (Sensations)" album, released last year on the Cara/CBS label.

Typically modest, Navaira gave credit to his group. "Winning the conjunto [award] shows that the whole band worked hard," Navaira said.

Navaira said the awards exposure would help the band's move to expand into touring markets previously weak for it, like the Rio Grande Valley and West Texas.

A San Antonio native, Navaira was also nominated for a Grammy last year. His new album, "Shoot It," on the Capitol-EMI label, is due this month.

Other awards went to La Fiebre of Houston for most promising band and Ramon Ayala for album of the year (conjunto-traditional) for his "Mi Acordion y Yo (My Accordion And Me)" on the Freddie Records label.

As expected, singer Selena Quintanilla of Corpus Christi, Texas, repeated her sweep of the female categories, winning both for the third consecutive year.

The award presentations were broadcast live by the official Tejano Music Awards radio stations, KXTN/KZVE.

The industry continues to attract attention from major record companies. Recently, Mexico's Fonovisa signed La Sombra to a three-year recording contract and Capitol-EMI signed a promotion and distribution contract with Discos MM of Houston, which produces Elsa Garcia and Rick Gonzalez & the Choice.

Presented annually by the Texas Talent Musicians Assn., the awards are co-sponsored by Budweiser, Coca-Cola, and the R.J. Reynolds Tobacco Co.

This is the second consecutive year that more than 13,000 people have attended.

Ramiro Burr is a San Antonio-based free-lance writer covering the Hispanic music industry.



Mucho Mazz. Capitol/EMI Latin group Mazz topped six categories at the 11th annual Tejano Music Awards ceremony in San Antonio, Texas. Band member Jimmy Gonzales, shown pictured at the podium, accepts the single-of-the-year award for "Amor Con Amor."

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Latin Notas



by Carlos Agudelo

PEPSI-COLA HAS SIGNED Juan Luis Guerra Y La 440 for a worldwide promotion campaign for its Pepsi brand soft drink. The deal was struck recently at the **Viña Del Mar Song Festival** in Chile. According to **Hernán González Jr.**, Pepsi's national manager of ethnic marketing, the campaign will probably cost more than a million dollars as the company moves to take advantage of Guerra's enormous and growing international appeal. Pepsi also recently launched Luis Enrique's "Date Un Chance (Give Yourself A Chance)" campaign, an ambitious anti-drug project that was presented simultaneously Feb. 19 in New York, Los Angeles, Chicago, Miami, and Dallas. The campaign includes Enrique's song "Date Un Chance," which is already picking up considerable airplay, and a videoclip directed by award winner **Abraham Pulido**, which spawned a public-service announcement. "The campaign has been received with overwhelming acclaim wherever it has been presented," says González. The "Date Un Chance" project is a coordinated effort with Sony Discos, Enrique's label. The singer is also Pepsi's main Latin representative for Diet Pepsi in another current campaign.

WEA MEXICO HAS A NEW managing director in the person of **Julio Saenz**. The Argentinian executive brings to the job his skills as a development and A&R-oriented manager. He will be reporting to **Andre Midani**, Warner's international VP for Latin America. According to Saenz, his mandate is to develop new talent for Mexico and Latin America, which makes him a central figure in the multinational's renewed efforts on the continent in the '90s. Currently, WEA Mexico's main acts are international superstar **Luis Miguel** and ballad

singer **Alejandra Avalos**. Saenz comes from EMI/Capitol, where he worked for 11 years, most recently as managing director.

EMI/Capitol's new managing director in Mexico is **Enrique Noriega**, who previously managed the BMG Mexico operation and worked for Fonovisa, the distribution arm of the Televisa labels. EMI/Capitol has also restructured its Latin American regional office. **Charles Andrews**, the head of the continental operation, goes back to the company's main office in London. He is being replaced by **Francisco Nieto**, who managed the company's operations in Argentina and Chile and spent his last two years in London. Nieto will be based in Santiago, Chile. Meanwhile, **Mario Ruiz**, VP of A&R and marketing, will continue operating from his Miami office, reporting to Nieto.

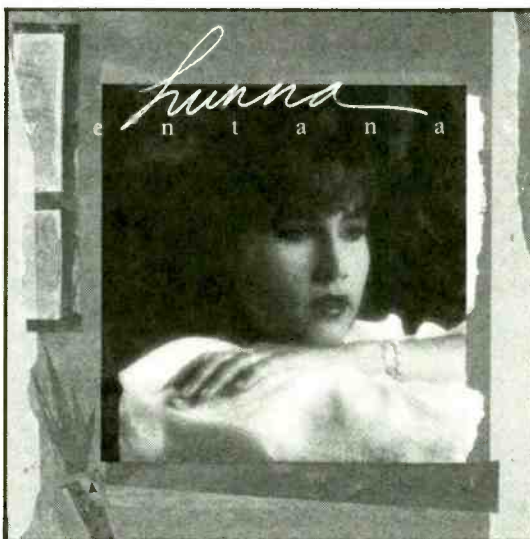
Juan Luis Guerra Y La 440 to whet appetites for Pepsi

UP UNTIL A YEAR AGO, VERY FEW people in the U.S. knew what "punta" was. Thanks to **Banda Blanca**, we now know that it is a rhythm created by the Garafuna Indian tribe from the coast of Honduras. Now the adaptation of "Sopa De Caracol," one of punta's best-known tunes by singer **Pilo Tejada** and bassist **Oscar Galindo**, the band leaders, has become the first tropical salsa tune ever to reach the No. 1 position on the Hot Latin Tracks chart. Not even Guerra Y La 440 have achieved this feat. Banda Blanca is just finishing a very successful U.S. tour (something else Guerra has yet to accomplish). It seems that the "Sopa De Caracol" is also becoming a rage in such other Latin American countries as Venezuela, Colombia, and Panama, and the album of the same name, released by Sonotone, is being requested in Spain, the Netherlands, and Germany. Cover versions of "Sopa De Caracol" are already beginning to appear. The first I know of is by Puerto Rican singer **Wilkins** (BMG) in a version produced by **Emilio Estefan** and released as a 12-inch single.

Angel Javier



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Billboard.

FOR WEEK ENDING MARCH 23, 1991

Top Latin Albums

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	2	31	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	2	1	17	ANA GABRIEL	EN VIVO	SONY 89303/SONY
	3	4	29	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	4	6	29	CHAYANNE	TIEMPO DE VALS	SONY 80423/SONY
	5	5	63	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
	6	15	5	DYANGO	CORAZON DE BOLERO	CAPITOL-EMI LATIN 42435
	7	9	17	ROBERTO CARLOS	PAJARO HERIDO	SONY 80466/SONY
	8	3	23	GLORIA ESTEFAN	EXITOS DE	SONY 80432/SONY
	9	8	27	AZUCAR MORENO	BANDIDO	SONY 80380/SONY
	10	12	9	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	11	7	15	JOSE LUIS RODRIGUEZ	ESTA VEZ	SONY 80472/SONY
	12	21	5	FRANCO DE VITA	EXTRANGERO	SONY 80528/SONY
	13	20	3	VIARIOS ARTISTAS	JUNTOS CON AMOR	FONOVISA 8888
	14	17	12	LUNNA	VENTANAS	CAPITOL-EMI LATIN 42364
	15	10	11	EMMANUEL	VIDA	SONY 80474/SONY
	16	11	41	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	17	14	17	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354
	18	13	39	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	19	18	29	YOLANDITA MONGE	PORTFOLIO	SONY 80391/SONY
	20	16	33	LOURDES ROBLES	IMAGENES	SONY 80378/SONY
	21	—	1	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISA 9009
	22	—	1	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394/CEMA
	23	19	42	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	24	23	3	VIARIOS ARTISTAS	PARA TI CON AMOR	SONOTONE 1192
	25	—	1	GLORIA ESTEFAN	INTO THE LIGHT	EPIC 46988
TROPICAL/SALSA	1	2	21	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	2	1	11	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
	3	5	9	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	4	3	15	LUIS ENRIQUE	LUCES DEL ALMA	SONY 80473/SONY
	5	4	29	GILBERTO SANTARROSA	PUNTO DE VISTA	SONY 80419/SONY
	6	—	1	JOHNNY Y REY	YOU ARE MY EVERYTHING	CAPITOL-EMI LATIN 42468/CEMA
	7	15	20	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	8	12	39	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	9	6	27	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-SONY 80420
	10	7	21	PAQUITO GUZMAN	EL MISMO ROMANTICO	CAPITOL-EMI LATIN 42361
	11	10	19	VIARIOS ARTISTAS	SE BOTO LA SALSA	GLOBO 2381
	12	8	5	JOHNNY RIVERA	Y AHORA DE VERDAD	SONY 80479/SONY
	13	14	7	JERRY RIVERA	ABRIENDO PUERTAS	SONY 80426/SONY
	14	9	11	LA PATRULLA 15	HOT	TTH 1965
	15	17	17	WILFRIDO VARGAS	SIEMPRE WILFRIDO	SONOTONE 1447
	16	13	11	VIARIOS ARTISTAS	TITANES DE LA SALSA	CAPITOL-EMI LATIN 42383
	17	18	3	JOE ARROYO	EL SUPER...	FUENTES-SONOTONE 1641
	18	23	19	DAVID PABON	RENACIMIENTO	TH-RODVEN 2790
	19	—	26	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
	20	11	35	TONY VEGA	LO MIO ES AMOR	RMM-SONY 80349/RMM-SONY
	21	16	21	LALO RODRIGUEZ	UNA VOZ PARA ESCUCHAR	CAPITOL-EMI LATIN 42328
	22	21	3	BOBBY VALENTIN	25 ANIVERSARIO	BRONCO-SONOTONE 2509/SONOTONE
	23	22	6	SILVA Y GUERRA	Y SU ORQUESTA	CAPITOL-EMI LATIN 42404
	24	24	3	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
	25	20	6	HANSEL	EL GATO	SONY 80469/SONY
REGIONAL MEXICAN	1	1	21	VIARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/SONY
	2	2	17	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	3	5	21	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	4	6	11	VICENTE FERNANDEZ	MIENTRAS UDS NO...	SONY 80054
	5	3	25	BRONCO	TU AMIGO	FONOVISA 9003
	6	4	31	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	7	7	23	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	8	8	17	LA MAFIA	CON TANTO AMOR	CAPITOL-EMI LATIN 42447
	9	13	25	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	10	10	63	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	11	12	25	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349/IND
	12	15	36	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	13	11	9	ROBERTO PULIDO	SI TODOS...	CAPITOL-EMI LATIN 42393
	14	14	5	ROCKY HERNANDEZ	MILAGRO	SONY 80459/SONY
	15	22	3	ESTELLA NUNEZ	DESAFIO	CAPITOL-EMI LATIN 42382
	16	16	11	BRONCO	15 EXITOS	SONOTONE 1183
	17	17	3	RAMON AYALA	EL DISCO DE ORO	FREDDIE 1545
	18	18	28	FITO OLIVARES	AGUITA DE MELON	GIL 2067
	19	19	3	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
	20	24	5	ALEX MONTES	MUY ESPECIAL	SONY 80439/SONY
	21	—	1	LOS HURACANES DEL NORTE	COMO LES QUEDO	LUNA 1040
	22	—	6	VIARIOS ARTISTAS	EL SONIDO NORTENO...	FONOVISA 8847
	23	9	11	LOS TERRICOLAS	20 EXITOS	SONOTONE 1183
	24	—	1	GERARDO REYES	CON BANDA	SONY 80523/SONY
	25	25	4	REHENES	REHENES	DMI 160

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Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ No. 1 ★ ★				
1	1	23	REV. JAMES MOORE MALACO 60063 weeks at No. 1	"LIVE" WITH THE MISSISSIPPI MASS CHOIR
2	3	25	TRAMAINÉ HAWKINS SPARROW 1246	LIVE
3	2	35	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
4	5	43	REV. J. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
5	4	21	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
6	7	12	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
7	6	11	THE WEST ANGELES C.O.G.I.C. SPARROW 1240	SAINTS IN PRAISE VOL. II
8	10	15	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
9	8	23	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
10	9	17	MIGHTY CLOUDS OF JOY WORD 9202	PRAY FOR ME
11	12	9	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
12	11	45	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
13	14	25	JOHN P. KEE TYSCOT 401311/SPECTRA	JUST ME THIS TIME
14	13	57	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
15	16	9	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
16	15	11	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE
17	20	47	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
18	17	45	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
19	26	44	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415/SPECTRA	WAIT ON HIM
20	18	5	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
21	19	49	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
22	29	11	RUDELPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
23	28	11	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
24	21	45	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
25	23	73	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
26	25	31	COMMISSIONED BENSON 2553	STATE OF MIND
27	24	37	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
28	27	3	LYNETTE HAWKINS STEPHENS TRIBUTE 31004/SPECTRA	WALKING IN THE LIGHT
29	22	25	TAKE 6 WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY
30	34	89	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
31	36	69	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
32	32	27	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON
33	31	31	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
34	30	6	FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
35	33	41	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
36	39	19	PASTOR DONALD ALFORD & THE PROGRESSIVE RADIO CHOIR SPARROW 1251	BREAK FORTH INTO PRAISE
37	35	19	TRI-STATE CHOIR/EDWIN HAWKINS MUSIC & ARTS SEMINAR PARADISE 27004	HELP SOMEBODY (MY LIVIN' SHOULD NOT BE IN VAIN)
38	NEW	▶	JAMES BIGNON & DELIVERANCE ATLANTA INTERNATIONAL 10163	HOW EXCELLENT IS THY NAME
39	NEW	▶	PILGRIM JUBILEES MALACO 4442	FAMILY AFFAIR
40	NEW	▶	J.L. FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR SOUND OF GOSPEL 194	LIVE IN TORONTO

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Rev. James Cleveland
& The Southern CA Community Choir
Having Church



1991 Grammy Award Winner



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GOSPEL

In the
SPiRiT



by Lisa Collins

MORE THAN 2,000 people attended the 24th annual board meeting of the Gospel Music Workshop of America, March 13-15 in Charlotte, N.C. The board meeting serves as a planning session for the annual convention, set for Aug. 10-16 at the Salt Palace in Salt Lake City.

On the agenda at last week's meeting of the GMWA's Gospel Announcers Guild, which included representatives from almost all the nation's leading gospel music manufacturers, was the implementation of a new terminology for gospel music.

"At this point," says guild chairman Al Hobbs, "we have to strengthen all elements and all forms of our music in terms of awareness of it—in order to make it grow. Last year we introduced the terminology of 'urban contemporary gospel.' Now we've got to go further into that dialog. Companies have got to start using the terminology, and we've got to explore [the question of] how do we move it forward?"

"We've also got to look to the acceleration of gospel in other media. How we use TV in this forward motion is a big issue. How do we, for instance, get our own MTV?"

By day they planned; but by night Charlotte stirred with music, both local and national. Featured artists included the Philadelphia Mass Choir, Donald Vail, and the Kurt Carr Singers (with LaShone Cleveland, daughter of the late Rev. James Cleveland). Carr had served as the Rev. Cleveland's musical director.

SPEAKING OF CLEVELAND: Savoy Records has

pushed up the release date of Cleveland's last known recording, "There Is Lifting For Me," recorded with the Gospel Messengers. The album also features "The King of Gospel" on vocals, a rarity in recent years because of Cleveland's increasing health problems. "There Is Lifting For Me" was recorded last June at the Cornerstone Institutional Baptist Church in Los Angeles. Savoy is also releasing a video of the concert... Elsewhere, I AM Records is finishing up its salute to Cleveland, titled "A Musical Tribute To The King Of Gospel," which features instrumental versions of Cleveland's greatest hits.

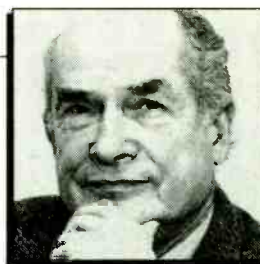
IN OTHER NEWS, there's a happy buzz over an upcoming project at Command Records that doesn't have anything to do with music. Instead, Phil and Brenda

Business—and pleasure—mark GMWA board meeting

Nicholas are expecting their second child... The Williams Brothers are reportedly in negotiations with Bellmark, as is Andrae Crouch... In the meantime, Light Records hopes to capitalize on Crouch's prolonged absence from the gospel recording scene by releasing a three-volume compilation of Crouch music.

Congratulations to the Winans family, who collectively racked up a total of nine nominations for the upcoming 22nd annual Dove Awards, honoring gospel music's outstanding performances over the past year... Warner Alliance was a big winner, even though the winners won't be known for another couple of weeks. The year-old label (distributed by Sparrow in the gospel marketplace) garnered a whopping 10 nominations its first time out, thanks in part to the Winans and Take 6... Alliance execs are also excited by new signee Marilyn McCoo. McCoo will release her first gospel album this summer.

Classical
KEEPING SCORE



by Is Horowitz

WINDY CITY GUSTS: The Chicago Symphony Orchestra will record for at least four labels next season. Erato, home label of the orchestra's new music director, Daniel Barenboim, will get the bulk of the action, but London and Deutsche Grammophon will also have significant shares, and at least one disc will go to newcomer Koch.

Barenboim continues his Strauss series for Erato with "An Alpine Symphony." Also scheduled for the label by Barenboim is a "Missa Solemnis," and four works by Ravel. As pianist he will record the Höller and Berio Concertos with Pierre Boulez on the podium. Other upcoming CSO Erato recordings conducted by Boulez include Schoenberg's "Pelleas And Melisande" and Variations for Orchestra, Op.31.

Boulez will also continue to record the CSO for DG during the new season. Slated under this commitment are two Bartok works, "Cantata Profana" and "The Wooden Prince."

Former CSO music director Sir Georg Solti will record Debussy's "La Mer" and Haydn's "The Seasons" for London. And Koch will record live performances of two Barber works, "Prayers Of Kierkegaard" and "The Lovers," both conducted by Andrew Schenck.

BARITONE Thomas Hampson will be recording five albums under terms of his new contract with EMI Classics. He will sing the title role in a new production of Rossini's "Barber Of Seville," the part of Gunther in Wagner's "Götterdämmerung," an album of Rossini and Meyerbeer songs, a starring role in "Oklahoma" conducted by John McGlinn, and the Kurt Weill vaudeville piece "Love Life." This is in addition to a

Christmas album he will do for Angel.

CLASSICAL TALK: Harold Fein of Sony Classical, Debbi Morgan of PolyGram, Ira Moss of Moss Music, plus retailers Ray Edwards of Tower, Dieter Wilkinson of Musicland, Frank Trace of Camelot, and Richard Plummer-Raphael of Valley Records in Sacramento, Calif., will serve on a NARM panel March 24 probing ways to enlarge the classical market. "Catering To The Classics" is the title of the convention seminar.

BARGAIN COUNTER: The Naxos budget CD line, formerly distributed by Enigma Records, returns to

Several labels to get share of Chicago Symphony next season

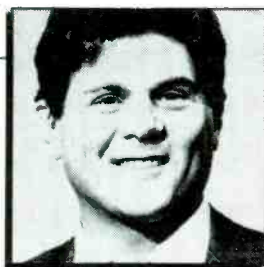
retail the end of March with 36 titles, to be followed by a regular release schedule of 18 a month. Douglas King, president of Naxos of America, says all of the product is newly recorded.

Marketing plan initially is to issue prepacks of 108 units (three of each title), with other marketing formats to follow. Suggested list is \$5.98, with dealer cost in the \$3.80 range, says King. Distribution is through Peter Pan Industries.

PASSING NOTES: Dorian has formed Dorian Recordings Europe, with headquarters in Brussels, Belgium, to guide the label's expansion plans on the continent. Jean van Win will head the new facility as VP of The Dorian Group Ltd. Brian Levine, executive VP, says Dorian expects to add European artists and orchestras to its roster.

Sony Classical reps from around the world will assemble June 10-14 in Cologne, Germany, to map A&R and marketing strategy. In New York, meanwhile, key staffers literally keep in face-to-face touch with Sony Classical headquarters staff in Hamburg, Germany, via biweekly video satellite conferences.

Gospel LECTERN



by Bob Darden

THE FIRST WEEK OF March was pretty significant for Steven Curtis Chapman. Not only did his latest Sparrow release, "For The Sake Of The Call," leapfrog both Michael W. Smith's "Go West Young Man" and Sandi Patti's "Another Time Another Place" to the No. 1 spot on the Top Contemporary Christian albums chart, he picked up a whopping six Dove Award nominations.

The Dove nominations weren't unprecedented. After all, Chapman was nominated 10 times last year, taking home five awards, including artist of the year. But this is his first release to hit No. 1.

"I don't know if I did anything different on 'For The Sake Of The Call' to hit No. 1 as much as it is just the momentum that has built up over the last couple of years has paid off in the sense of carrying an album to No. 1," he says. "There are some different things about this album but, to be honest with you, things I feared would hinder—not help it—from selling better than previous albums. I did what I was I was supposed to do: I wrote the most honest, most representative record of my life to this point in time.

"With 'For The Sake Of The Call,' I started with a lot of ideas and no songs. I'd been doing a lot of reading, especially Dietrich Bonhoeffer's 'The Cost Of Discipleship.' It is pretty intense and that prompted me to do a lot of research and preparation prior to recording."

Like previous releases, "For The Sake Of The Call" contains plain-spoken spiritual insights, set to pleasant, hummable AC/pop music. Chapman is an affable and

appealing artist, but his lyrics are never lightweight.

"I figured people would either love 'For The Sake Of The Call' or hate it. A few reviews have said it was in my 'usual Christian radio formula.' Before I started, I asked the Lord that this album would honor Him—and that's all. That's why I'm thrilled, surprised, and thankful to see it at No. 1 as anybody ever could be. Sure, it is encouraging to me, although I know there is nothing more spiritual about No. 1 than No. 101."

Chapman's Dove nominations include artist of the year, songwriter of the year, and male vocalist of the year. His major competition comes from Patti, 4 Him, Steve Green, Smith, Petra, and Carman.

"The exciting thing about it is when I'm writing and putting records together, my desire is to do what I do in the most honest, most accessible way possible so that

Steven Curtis Chapman is springing ahead in March

they represent me as an artist and a person and a Christian and a human being," he says. "My music aimed for people caught up in the reality of life as it is and not into escaping it in some bubble. So to have industry people—your peers—recognize the same thing . . . that says something to me on a whole different level."

Chapman says that with the recognition, however, comes responsibility. To many people, the artist-of-the-year winner represents contemporary Christian music.

"Some may like that idea or not, especially since musical styles are so different. But we are all called to a degree of excellence where contemporary Christian music is right now, from depth of the lyrics to the craftsmanship of the music. I walked away from the podium last year with a sense of joy—and with a large burden."

The 22nd annual Dove Awards will be telecast at 9 p.m. (EST) April 11 on The Nashville Network.

Top Contemporary Christian™

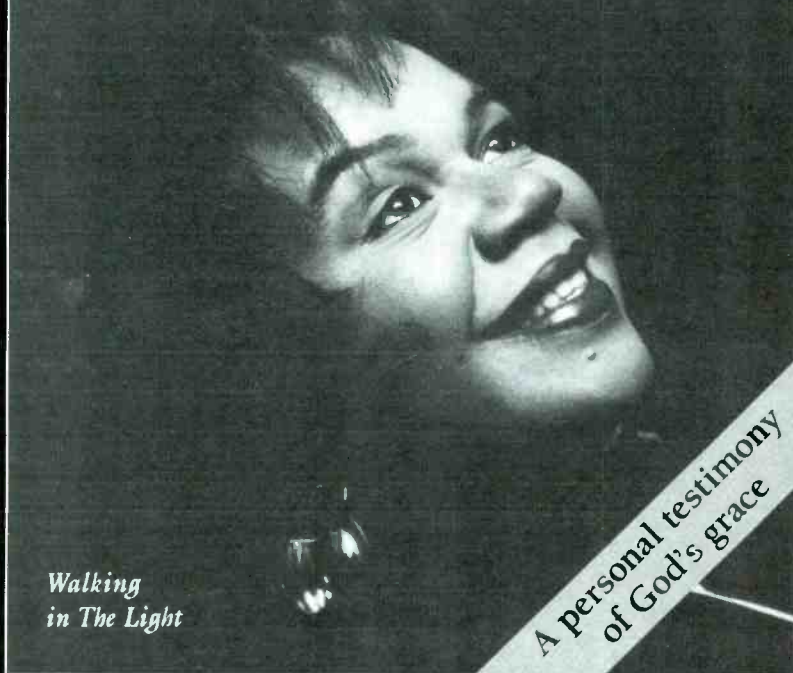
THIS WEEK			2 WKS. AGO		WKS. ON CHART		Compiled from a national sample of retail store and one-stop sales reports.						
							ARTIST LABEL & NUMBER/DISTRIBUTING LABEL			TITLE			
			★ ★ NO. 1 ★ ★										
1	1	9	STEVEN CURTIS CHAPMAN			SPARROW 1258* 3 weeks at No. 1			FOR THE SAKE OF THE CALL				
2	2	21	MICHAEL W. SMITH			REUNION 0063*/WORD			GO WEST YOUNG MAN				
3	3	21	SANDI PATTI			WORD 9205*			ANOTHER TIME ANOTHER PLACE				
4	5	35	PETRA			WORD 4191*			BEYOND BELIEF				
5	4	9	WHITE HEART			STARSONG 8166*			POWER HOUSE				
6	8	23	TAKE 6			WARNER ALLIANCE 4102*/SPARROW			SO MUCH 2 SAY				
7	7	149	CARMAN ●			BENSON 2463*			RADICALLY SAVED				
8	10	17	MICHAEL CARD			SPARROW 1223*			THE WAY OF WISDOM				
9	6	21	D.C. TALK			FOREFRONT 2682*/BENSON			NU THANG				
10	9	11	LARNELLE HARRIS			ZONDERVAN 2696*/BENSON			PSALMS HYMNS & SPIRITUAL SONGS				
11	11	33	TWILA PARIS			STARSONG 8155*			CRY FOR THE DESERT				
12	16	239	AMY GRANT ▲			MYRRH 3900*/WORD			THE COLLECTION				
13	12	71	CARMAN			BENSON 2588*			REVIVAL IN THE LAND				
14	14	41	THE WINANS			WARNER ALLIANCE 26161*/SPARROW			RETURN				
15	15	25	WAYNE WATSON			WORD 4192*			HOME FREE				
16	13	21	BRYAN DUNCAN			MYRRH 6900*/WORD			ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND				
17	19	71	MICHAEL CARD			SPARROW 1179*			SLEEP SOUND IN JESUS				
18	40	67	SANDI PATTI			WORD 8456*			THE FINEST MOMENTS				
19	18	67	STEVEN CURTIS CHAPMAN			SPARROW 1369*			MORE TO THIS LIFE				
20	28	12	KIM BOYCE			MYRRH 6905*/WORD			THIS I KNOW				
21	17	17	STEVE GREEN			SPARROW 1245*			HIDE EM' IN YOUR HEART				
22	RE-ENTRY		PETRA			DAYSRING 1578*/WORD			PETRA PRAISE: THE ROCK CRIES OUT				
23	NEW▶		LARNELLE HARRIS			BENSON 2696*			LARNELLE LIVE				
24	RE-ENTRY		RAY BOLTZ			DIADEM 30571*/SPECTRA			THE ALTAR				
25	22	8	MARANATHA KIDS			MARANATHA! MUSIC 8721*/BENSON			THE KIDS' PRAISE! COMPANY SAMPLER				
26	21	100	RICH MULLINS			REUNION 6527*/WORD			WIND'S OF HEAVEN, STUFF OF EARTH				
27	29	18	TRAMaine HAWKINS			SPARROW 1246*			LIVE				
28	30	3	THE WEST ANGELES C.O.G.I.C			SPARROW 1240*			SAINTS IN PRAISE VOL II				
29	23	128	MICHAEL W. SMITH			REUNION 8412*/WORD			I 2 (EYE)				
30	26	3	AVB			WORD 9244*			WHAT'S YOUR TAG SAY?				
31	24	8	JOHN GIBSON			FRONTLINE 9095*			JESUS LOVES YA				
32	32	9	NEW SONG			WORD 9169*			LIVING PROOF				
33	NEW▶		COLOURS			MARANATHA! MUSIC 8743*/BENSON			PRAISE BEYOND WORDS				
34	NEW▶		THE BELIEVER			REX 1421*/SPECTRA			SANITY OBSCURE				
35	39	34	4 HIM			BENSON 2624*			4 HIM				
36	31	3	HOSANNA! MUSIC			INTEGRITY 034*/SPARROW			ETERNAL GOD				
37	27	9	THE CHOIR			MYRRH 6903*/WORD			CIRCLE SLIDE				
38	36	7	WALTER HAWKINS			MALACO 6007			LOVE ALIVE IV				
39	34	5	THE BILL GAITHER TRIO			WORD 9186*			HYMN CLASSICS				
40	20	30	STEVE CAMP			SPARROW 1238™			DOING MY BEST				

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

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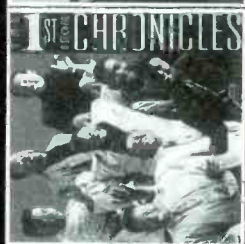
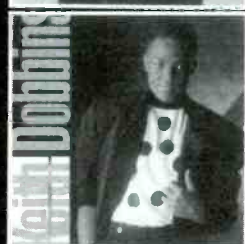
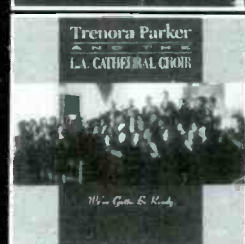
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FOR WEEK ENDING MARCH 23, 1991

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	26	GARTH BROOKS ▲ 2 CAPITOL 93866* (9.98)	NO FENCES 16 weeks at No. 1
2	2	2	18	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	3	3	26	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
4	4	4	97	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
5	6	5	53	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
6	7	7	71	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
7	5	6	25	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
8	9	9	63	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
9	8	8	97	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME
10	10	10	25	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
11	11	11	18	DWIGHT YOAKAM REPRISÉ 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
12	12	12	22	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
13	13	13	60	RICKY VAN SHELTON ● COLUMBIA 45250/SONY (8.98 EQ)	RVS III
14	14	14	17	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN
15	16	15	28	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
16	18	16	21	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
17	17	18	6	PAUL OVERSTREET RCA 2459* (9.98)	HEROES
18	19	19	41	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
19	15	17	42	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
20	22	23	52	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
21	21	20	30	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
22	23	22	49	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
23	20	21	6	MARTY STUART MCA 10106* (9.98)	TEMPTED
24	25	31	5	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME
25	26	25	42	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
26	30	29	41	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
27	24	24	6	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
28	27	28	135	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
29	31	32	36	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
30	28	27	22	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
31	29	26	7	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
32	32	30	92	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
33	33	35	21	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK
34	35	39	6	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY
35	36	34	188	PATSY CLINE ▲ 2 MCA 12 (8.98)	GREATEST HITS
36	34	33	28	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
37	44	44	5	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
38	37	38	200	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	40	45	29	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO
40	39	40	29	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
41	38	36	28	CARLENE CARTER REPRISÉ 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
42	41	42	20	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
43	43	46	75	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
44	42	37	21	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
45	46	43	182	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
46	49	49	32	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
47	48	51	25	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
48	50	50	35	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
49	51	52	51	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
50	45	41	30	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
51	56	61	39	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
52	47	47	279	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
53	NEW ►	1	1	BILLY JOE ROYAL ATLANTIC 82199-2* (9.98)	GREATEST HITS
54	53	48	8	CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
55	54	53	13	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
56	58	56	31	TEXAS TORNADOS REPRISÉ 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
57	60	54	73	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
58	59	55	19	MATRACA BERG RCA 52066 (8.98)	LYING TO THE MOON
59	55	60	96	LEE GREENWOOD ● MCA 5582 (8.98)	GREATEST HITS
60	52	65	77	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
61	63	63	265	ALABAMA ▲ 3 RCA 7170 (8.98)	GREATEST HITS
62	62	59	6	JERRY JEFF WALKER RYKODISC 10175* (9.98)	NAVAJO RUG
63	57	58	21	WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
64	73	73	107	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
65	65	62	93	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
66	70	57	25	KENNY ROGERS REPRISÉ 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
67	64	64	22	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
68	61	68	57	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
69	74	75	66	DAN SEALS CAPITOL 48308 (4.98)	THE BEST
70	NEW ►	1	1	JOHNNY CASH MERCURY 848051-4* (9.98)	THE MYSTERY OF LIFE
71	RE-ENTRY	16	16	TAMMY WYNETTE EPIC 46238*/SONY (8.98 EQ)	HEART OVER MIND
72	68	70	27	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
73	69	72	72	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN
74	RE-ENTRY	30	30	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
75	72	—	77	LYLE LOVETT MCA/CURB 42263/MCA (9.98)	LYLE LOVETT AND HIS LARGE BAND

○ 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.

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

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

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036
Also available: thematic and customized artist research. Call (212) 536-5051

Country

Sony's Tree Is Branching Out Into Pop, Film Projects

■ BY EDWARD MORRIS

NASHVILLE—Without forfeiting its stature as a country music mainstay, the Tree division of Sony Music Publishing is also gaining footholds in pop and movies.

Donna Hilley, senior VP and chief operating officer, credits Marvin Cohn, Sony Music Publishing's president, with creating the right outreach atmosphere: "If the creative people believe in it—if we believe in it—then he gets in there and helps us. He doesn't tell us who to sign. He doesn't tell us what to do. But when

we tell him what we want to do, he helps us close it."

The Nashville division now numbers nearly 20 writers on its roster of 77 who are signed to major labels: Larry Boone and Stacy Campbell to Columbia; Don Henry and Tim Ryan to Epic; Carlene Carter, Kevin Welch, and Molly (Scheer) & the Heymakers to Reprise; Travis Tritt and Michael White to Warner Bros; Jann Browne, Ronnie McDowell, and Wally Wilson to Curb; Pam Tillis and Ronnie Dunn & Kix Brooks to Arista; Ray Kennedy to Atlantic; Kevin Kendrick to MCA; and Trent Dean to Chrysalis.

Darren Briggs does pop A&R out of Nashville and reports to Deidre O'Hara in Sony's L.A. office. Shawn Heflin acts as a pop song-plugger.

Some Tree writers are doubling as record producers: Harry Stinson is producing MCA artist Lionel Cartwright; Stewart Harris has been producing some sides on B.J. Thomas; and Don Cook has been co-producing Dunn & Brooks for Arista.

Paul Worley, VP of creative services and producer of several top country acts, explains that there is a great deal of cross-pollination among Sony writers in the Nashville, New

York, and Los Angeles offices. Locals Gary Nicholson and Wally Wilson, for example, have been writing in New York with new Arista artist Curtis Stigers. Wilson also recently racked up a Joe Cocker cut.

Worley contends that music people in New York and Los Angeles now believe "that Nashville is emerging as a really significant cultural center... I think Nashville is just going to explode creatively. New York and L.A. see it as well as we do, and they want to get involved."

Another division of the company, Tree Productions, under general

manager Pat McMakin, does long-term development projects with promising writer/artists in all formats. Joy White and Dean Miller are currently undergoing this process.

McMakin also oversees the exploitation of the company's large collection of master recordings by such acts as Conway Twitty, Patsy Cline, Roger Miller, and Joe Tex. Sony/Tree owns all the famed Four Star Records masters. In many instances, Hilley points out, the company also owns the songs used in the masters.

Besides his other duties, McMakin is getting involved in Sony/Tree's movie connections, having represented the company at the recent Sundance Film Festival. He says that within the next year or so, the Nashville division will send a full-time rep to the West Coast to explore movie prospects.

According to Worley, the company made its current movie tie-ins through songwriter Alice Randall. "Alice was signed to us as a writer and started developing these script ideas. So we worked with her—went to L.A. and New York, made several trips to see what Hollywood was like. And, basically, all the doors opened wide."

Randall and singer/songwriter J. C. Crowley formed Black & White Productions, which, Worley says, became a division of the publishing company. "They have three scripts right now that are basically sold," he says. "The first one is scheduled to go into production this summer. 'Cosmic Colored Cowboy' will be produced by Quincy Jones' production company in tandem with Danny Glover's production company."

All the movies in development will be "music driven," according to Worley. "We have an interest in the script and any usages of the script—[such as] books or TV spinoffs. But we also own the songs, and that would probably be our largest source of income." He says that Quincy Jones has agreed to produce the soundtrack album for "Cosmic Colored Cowboy."

CRB Elects New Board Members

NASHVILLE—Country Radio Broadcasters Inc. elected new members to its board of directors during meetings at the 22nd annual Country Radio Seminar here.

The two new members are Tim Murphy, PD at KMPS Seattle, who will be Agenda Committee chairman for the upcoming year, and Eddie Mascola, VP of national country promotion, RCA Records/Nashville.

Also, Larry Daniels, of KNIX Phoenix, who was serving as interim president last year, was elected president.

Other officers elected to the board: VP—Jack Lameier, of Sony Music; secretary—Mac Allen of First Light Productions; and treasurer—Jeff Walker of Aristo Music Assoc. Inc.

DEBBIE HOLLEY

Lynne Wins Seminar Crowd; Randy's In A Rage

FRIENDS IN NEW FACES: Had the Country Radio Seminar's New Faces Show been cast as a talent contest rather than a showcase, Epic Records' **Shelby Lynne** would have taken home first prize. Of the 10 acts performing, Lynne alone brought the house to its feet with her tiny, almost sedate presence and awesomely big voice. SBK/Capitol's **Billy Dean** had a lock on second place. The crowd rocked along in happy familiarity with his "Only Here For A Little While." Beyond these two, the competition evened out into a varied, but uniformly strong, display of country talent.

Epic's **Joe Diffie** and Atlantic's **Ray Kennedy** were also well received. Alluding to the scrubbed up and the original versions of his "What A Way To Go" single, Kennedy thanked radio "for giving the red head and the hooker equal time." As one of his two selections, Reprise's **Kevin Welch** sang "Till I'm Too Old To Die Young," a song he wrote that was earlier a hit for **Moe Bandy**. The **Pirates Of The Mississippi** (Capitol) romped through **Hank Williams**' "Honky Tonk Blues," before offering a tearjerkingly tender rendition of "Feed Jake," their current single.

RCA's **Aaron Tippin**, looking pirate-tough in his black tank top and jeans, sang "You've Got To Stand For Something," the song that won him a trip to Saudi Arabia and a place onstage with **Bob Hope**. PolyGram's **Corbin Hanner** revitalized the American trucker myth with their charged-up rendering of "Concrete Cowboy." Canadian **Michelle Wright**, cloaked in the reddest red outfit imaginable, performed her debut hit, "I'm Lookin' For A New Kind Of Love." And rodeo cowboy **Chris LeDoux**, newly signed to Capitol, lassoed the crowd with "Saturday Night" and "Ridin' For A Fall."

And, of course, MC **Charlie Monk** left no Music Row balloon unpricked. This year, Monk got a little surprise of his own, when Sony Music's **Roy Wunsch** presented him with a plaque from the Country Music Assn., recognizing his contributions to country radio.

SOMEWHERE OFF THE coast of Opryland: They had converged at this watery dot on this dark night to partake of life's essentials: food, drink, music, and souvenirs. Security was tight. First there were the cunningly crafted ID cards, then the non-stop bus ride over backroads from the hotel to the dock, and, finally, the rush up the gangplank through a gauntlet of sharp-eyed inspectors. Within minutes, the lines were cast off, and the great craft had groaned into the current. Inside, the human hubbub was as jangly and bright as an Oriental bazaar. These were the

lucky ones. The social survivors. The boat people.

RCA Records' annual party on the General Jackson showboat has become one of the highlights—and hottest tickets—of the Country Radio Seminar. This year's event was as lavish and star-studded as any in recent memory. Only two acts showcased this time around, but most of the label's roster was on board for gladhanding and photos. Among those cruising down the Cumberland River were **Alabama**, the **Oak Ridge Boys**, **Clint Black**, **K.T. Oslin**, **Ronnie Milsap**, **Matraca Berg**, **Paul Overstreet**, **Earl Thomas Conley**, **Aaron Tippin**, **Prairie Oyster**, and new signee **Eddie London**. Brought onstage to accept her third gold album (for "Love In A Small Town"), Oslin assured any reluctant programmers in the audience that her music remains safe: "I mean you no harm," she purred, "well,



by Edward Morris

maybe a little."

B.B. Watson, the first act on RCA's still-unnamed companion label, made his official debut on the boat, rocking it like a Texas roadhouse. But it was Berg who enchanted the room—and not with her songs alone. Her self-confidence and stage presence have matured, allowing her to use her wit and intelligence to have fun with the audience instead of keeping it at bay.

On the matter of the unnamed label, some CRS wags were suggesting "SCUD Records," with the motto: "You Never Know When The Next Hit's Coming."

MAKING THE ROUNDS: During the Seminar's opening ceremonies, **Randy Travis** shocked the convention by bringing up—and then heatedly denying—a tabloid story that he was homosexual. "I guess it could have been worse," he said. "I guess they could have said I wasn't country."

LABEL FABLES: Arista, Columbia, Epic, Capitol, Curb, and MCA threw CRS parties in special "entertainment parlors" at the Opryland Hotel, and PolyGram showcased the **Normaltown Fly-**

ers at the hotel's Stagedoor Lounge. While it's hard to pick standouts, **Pam Tillis**' set at Arista's wing-ding was a wonderful celebration of her long, long awaited—and long predicted—artistic and chart success. . . . **Merle Kilgore** reports that **Hank Williams Jr.**'s next video, "If It Will, It Will," will star **Little Richard** as a minister (which he is) who first performs **Williams**' wedding service and then plays with **Williams** in a piano jam.

MERLE ON MERLE: Closing speaker **Merle Haggard**, admitting his discomfort in such a role, nonetheless had no trouble in charming his CRS audience. "I could tell a couple stories about how I got my records played, but it might cause me some problems," he announced to a chorus of knowing chuckles. But he did pick a bone with programmers who tell him they're playing his records—his old records, that is: "Mama Tried" and "Workin' Man Blues" are great songs," he acknowledged, "but I have a new record out, and I'm fighting my own records! Make sure you give the new one a chance." Haggard also said that he'd been "asleep" for quite a while and had even decided to quit the business entirely—until he checked out his bank account. "I was disgusted with the way [the music business] was a couple of years ago," he explained. "But there's changes in radio now, and it's great. Everything's blossomed and exploded in the last couple of years while I was asleep."

CORDE IN CHARGE: Ace songwriter **Larry Cordle** ("Highway 40 Blues," "Hollywood Squares," and "Kentucky Thunder") packed the Station Inn for his label-shopping showcase on the eve of CRS. Among the well-wishers cheering Cordle on were **Dan Hays**, executive director of the International Bluegrass Music Assn., and **Henry Hurt**, whose BMG Music has just signed Cordle . . . **Mary-Chapin Carpenter** won the Campus Entertainment Award for country music at the recent convention of the National Assn. for Campus Activities . . . **Stacy Harris** has been promoted from Nashville editor to editor of Houston's "Country Spirit" magazine and has instituted a new column, "Opry Time."

SIGNINGS: **River Road Band** to Tim Rand Management . . . **Chris Crawford** and **Betty Key** to the Peer-Talbot Music Group for publishing . . . Atlantic Records artist **Martin Delray** to the Beecham Agency for booking.

This week's Nashville Scene was jointly compiled by Edward Morris, Jim Bessman, and Debbie Holley. For more on CRS, see page 14.

Billboard®

HOT COUNTRY

SINGLES & TRACKS™

FOR WEEK ENDING MARCH 23, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ No. 1 ★ ★ 1 weeks at No. 1	◆ CLINT BLACK (V) RCA 2749-7
1	2	3	8	LOVING BLIND J. STROUD (C. BLACK)	
2	1	1	10	I'D LOVE YOU ALL OVER AGAIN K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 2166
3	3	4	12	I COULDN'T SEE YOU LEAVIN' J. BOWEN, C. TWITTY, D. HENRY (R. SCAIFE, R. M. BOURKE)	CONWAY TWITTY (V) MCA 53983
4	4	7	7	TWO OF A KIND, WORKIN' ON A FULL HOUSE A. REYNOLDS (B. BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
5	6	10	8	HEROES AND FRIENDS K. LEHNING (R. TRAVIS, D. SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
6	7	11	11	I'M THAT KIND OF GIRL T. BROWN (M. BERG, R. SAMOSET)	◆ PATTY LOVELESS (V) MCA 53977
7	13	14	10	I GOT YOU R. HALL, R. BYRNE (R. BYRNE, T. GENTRY, G. FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
8	9	13	9	MEN R. BYRNE, A. SCHULMAN (R. BYRNE, A. SCHULMAN)	◆ THE FORESTER SISTERS (V) WARNER BROS. 7-19450
9	5	6	17	DON'T TELL ME WHAT TO DO P. WORLEY, E. SEAY (H. HOWARD, M. BARNES)	◆ PAM TILLIS (V) ARISTA 2129
10	14	23	4	DOWN HOME J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. LEO)	ALABAMA (V) RCA 2778-7
11	8	5	18	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 38T-73623
12	16	16	10	TRUE LOVE D. WILLIAMS, G. FUNDIS (P. ALGER)	DON WILLIAMS (V) RCA 2745-7-R
13	10	12	16	IS IT RAINING AT YOUR HOUSE B. MONTGOMERY (V. GOSDIN, H. COCHRAN, D. DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632
14	19	26	14	ONLY HERE FOR A LITTLE WHILE C. HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH)	◆ BILLY DEAN SBK/CAPITOL PRO-79424/CAPITOL
15	11	2	15	IF YOU WANT ME TO B. MONTGOMERY, J. SLATE (L. WILLIAMS, J. DIFFIE)	◆ JOE DIFFIE (C) EPIC 34T-46047
16	17	18	14	LONG LOST FRIEND S. HENDRICKS, T. DUBOIS (D. ROBBINS, S. BOGARD, L. STEWART)	◆ RESTLESS HEART (V) RCA 2709-7
17	23	29	6	DRIFT OFF TO DREAM G. BROWN (T. TRITT, HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19431
18	18	19	12	TREAT ME LIKE A STRANGER K. LEHNING (M. BONAGURA, P. MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
19	20	22	12	HEART FULL OF LOVE H. DUNN, C. WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
20	15	9	18	BROTHER JUKEBOX M. WRIGHT (P. CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
				★ ★ ★ Power Pick/Airplay ★ ★ ★	
21	27	33	6	POCKET FULL OF GOLD T. BROWN (V. GILL, B. ALLSMILLER)	◆ VINCE GILL (C) (V) MCA 7-54026
22	12	8	14	LITTLE THINGS R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	◆ MARTY STUART (V) MCA 53975
23	30	42	4	ROCKIN' YEARS S. BUCKINGHAM, G. SMITH (F. PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
24	22	24	7	THE EAGLE R. ALBRIGHT, B. MONTGOMERY (H. COCHRAN, R. LANE, M. VICKERY)	WAYLON JENNINGS (V) EPIC 34-73718
25	32	43	4	FANCY T. BROWN, R. MCENTIRE (B. GENTRY)	◆ REBA MCENTIRE (C) (V) MCA 7-54042
26	24	17	18	DADDY'S COME AROUND B. BANNISTER (P. OVERSTREET, D. SCHUTZ)	PAUL OVERSTREET (V) RCA 2707-7
27	31	34	6	RIGHT NOW J. JENNINGS, M. C. CARPENTER (A. LEWIS, S. BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
28	40	53	3	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R. MILSAP, R. GALBRAITH (J. CURNINGHAM, S. STONE)	RONNIE MILSAP (V) RCA 2509
29	35	35	9	IF THE JUKEBOX TOOK TEARDROPS N. LARKIN (M. GRAHAM, D. GOODMAN, N. LARKIN, W. EASTERLING)	BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
30	38	45	9	UNCONDITIONAL LOVE J. BOWEN, J. CRUTCHFIELD (D. LOWERY, R. SHARP, T. DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494
31	34	25	17	RUMOR HAS IT T. BROWN, R. MCENTIRE (B. BURCH, V. DANT, L. SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
32	25	20	19	WHAT A WAY TO GO R. KENNEDY (J. RUSHING, B. DAVID, R. KENNEDY)	◆ RAY KENNEDY (C) (V) ATLANTIC 3234-4
33	28	21	16	LOVE CAN BUILD A BRIDGE B. MAHER (N. JUDD, J. JARVIS, P. OVERSTREET)	◆ THE JUDDS (V) CURB/RCA 2708-7/RCA
34	39	46	7	LET HER GO D. JOHNSON, T. BROWN (M. COLLIE)	◆ MARK COLLIE (C) (V) MCA 53971
35	37	31	19	FOREVER'S AS FAR AS I'LL GO J. LEO, L. M. LEE, ALABAMA (M. REID)	ALABAMA (V) RCA 2706-7
36	26	27	16	UNCHAINED MELODY B. KILLEN (A. NORTH, H. ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
37	36	28	20	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D. JOHNSON (H. HOWARD)	◆ DOUG STONE (C) (V) EPIC 34T-73570
38	43	52	6	MARY & WILLIE B. BECKETT (K. T. OSLIN)	◆ K. T. OSLIN (V) RCA 2746-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	YOU'VE GOT TO STAND FOR SOMETHING E. GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN RCA
2	—	—	1	I'VE COME TO EXPECT IT FROM YOU J. BOWEN, G. STRAIT (D. DILLON, B. CANNON)	GEORGE STRAIT MCA
3	—	—	1	UNANSWERED PRAYERS A. REYNOLDS (ALGER, BASTAIN, BROOKS)	GARTH BROOKS CAPITOL
4	3	3	12	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL
5	1	1	5	CHASIN' THAT NEON RAINBOW K. STEGALL, S. HENDRICKS (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
6	2	2	6	NEVER KNEW LONELY T. BROWN (V. GILL)	◆ VINCE GILL MCA
7	4	—	2	LIFE'S LITTLE UPS AND DOWNS S. BUCKINGHAM (M. A. RICH)	RICKY VAN SHELTON COLUMBIA
8	6	4	6	COME NEXT MONDAY J. SCAIFE, J. COTTON (K. T. OSLIN, R. BOURKE, C. BLACK)	◆ K. T. OSLIN RCA
9	11	9	11	HOME B. MONTGOMERY, J. SLATE (A. SPOONER, F. LEHNER)	JOE DIFFIE EPIC
10	12	10	8	BACK IN MY YOUNGER DAYS D. WILLIAMS, G. FUNDIS (D. FLOWERS)	DON WILLIAMS RCA
11	7	—	2	COME ON BACK H. EPSTEIN (C. CARTER)	CARLENE CARTER REPRISE
12	8	8	9	CRAZY IN LOVE J. BOWEN, C. TWITTY, D. HENRY (E. STEVENS, R. MCCORMICK)	◆ CONWAY TWITTY MCA
13	9	7	5	GHOST IN THIS HOUSE R. HALL, R. BYRNE (H. PRESTWOOD)	◆ SHENANDOAH COLUMBIA

HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	13	14	17	HOLDIN' A GOOD HAND J. CRUTCHFIELD (R. CROSBY, J. FEW)	LEE GREENWOOD CAPITOL
15	10	11	27	LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT MCA
16	15	6	23	WHEN I CALL YOUR NAME T. BROWN (V. GILL, T. DUBOIS)	◆ VINCE GILL MCA
17	17	15	14	TOO COLD AT HOME M. WRIGHT (B. HARDEN)	◆ MARK CHESNUTT MCA
18	25	17	29	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
19	24	12	10	YOU REALLY HAD ME GOING H. DUNN, C. WATERS (H. DUNN, T. SHAPIRO, C. WATERS)	◆ HOLLY DUNN WARNER BROS.
20	16	13	11	YOU LIE T. BROWN, R. MCENTIRE (B. FISCHER, A. ROBERTS, C. BLACK)	◆ REBA MCENTIRE MCA
21	5	5	11	GOD BLESS THE U.S.A. J. CRUTCHFIELD (L. GREENWOOD)	LEE GREENWOOD MCA
22	14	19	21	NEXT TO YOU, NEXT TO ME R. HALL, R. BYRNE (R. E. ORRALL, C. WRIGHT)	◆ SHENANDOAH COLUMBIA
23	19	16	15	JUKEBOX IN MY MIND J. LEO, L. M. LEE, ALABAMA (D. GIBSON, R. ROGERS)	ALABAMA RCA
24	23	—	2	PUT YOURSELF IN MY SHOES J. STROUD (C. BLACK, H. NICHOLAS, S. RUSSELL)	◆ CLINT BLACK RCA
25	22	18	26	THE DANCE A. REYNOLDS (T. ARATA)	◆ GARTH BROOKS CAPITOL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	53	66	3	TIME PASSES BY A. REYNOLDS (J. VEZNER, S. LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934
40	42	49	7	WILL THIS BE THE DAY P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	◆ CHRIS HILLMAN & THE DESERT ROSE BAND (C) (V) MCA/CURB 54002/MCA
41	49	59	4	YOU'RE THE ONE P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
42	48	54	5	OH WHAT IT DID TO ME J. CRUTCHFIELD (J. CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
43	44	50	11	I GOT IT BAD W. WALDMAN, J. LEO (M. BERG, J. PHOTOGL)	◆ MATRACA BERG (V) RCA 2710-7
44	52	57	5	GET RHYTHM B. MEVIS, N. LARKIN (J. R. CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
45	54	—	2	HEROES B. BANNISTER, P. OVERSTREET (P. OVERSTREET, C. CLONINGER)	◆ PAUL OVERSTREET (V) RCA 2780-7
46	47	48	20	A FEW GOOD THINGS REMAIN A. REYNOLDS (J. VEZNER, P. ALGER)	KATHY MATTEA (V) MERCURY 878246-7
47	68	—	2	IN A DIFFERENT LIGHT D. JONES (B. MCDILL, B. JONES, D. LEE)	DOUG STONE (V) EPIC 34-73741
48	41	39	12	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.
49	51	55	7	MILES ACROSS THE BEDROOM J. BOWEN, G. MORRIS (L. MOORE, J. REA)	◆ GARY MORRIS CAPITOL PRO-79514
50	46	40	20	LOVE WILL BRING HER AROUND S. HENDRICKS (R. CROSBY, W. ROBINSON)	ROB CROSBY (C) (C) (V) ARISTA ADC-2081
51	45	41	20	THERE FOR A WHILE T. BROWN (C. WRIGHT, A. L. GRAHAM)	STEVE WARINER (V) MCA 7-53936
52	55	64	4	JUST LIKE ME J. CRUTCHFIELD (B. MORRISON, D. HUPP)	LEE GREENWOOD CAPITOL PRO-79530
53	57	—	2	TEN WITH A TWO F. FOSTER (M. VICKERY, J. MACK, B. ROBERTS, B. NOSWORTHY)	WILLIE NELSON (V) COLUMBIA 38-73749
54	58	63	3	I'VE GOTTA MIND TO GO CRAZY J. STROUD (R. MOORE, D. PFRIMMER)	LES TAYLOR (C) (V) EPIC 34-73712
55	67	—	2	THE SWEETEST THING H. EPSTEIN (C. CARTER, R. E. ORRALL)	◆ CARLENE CARTER (V) REPRISE 7-19398/WARNER BROS.
56	50	36	15	THERE YOU GO R. SHARP, T. DUBOIS (R. SHARP, D. LOWERY)	EXILE (V) ARISTA 2139
57	62	69	4	TRUE LOVE NEVER DIES P. WORLEY, E. SEAY (WELCH, SCRUGGS)	◆ KEVIN WELCH (V) REPRISE 7-19440/WARNER BROS.
58	60	71	3	I NEED A MIRACLE M. MORGAN, S. BUCKINGHAM (L. BOONE, P. NELSON, D. MAYO)	◆ LARRY BOONE (C) (V) COLUMBIA 38-73710
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
59	NEW ►	1		LUCKY MOON R. LANDIS (M. WRIGHT, D. JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
60	NEW ►	1		MEET IN THE MIDDLE M. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PFRIMMER)	◆ DIAMOND RIO (C) (V) ARISTA 2182
61	61	67	3	CONCRETE COWBOY H. SHEDD, B. CORBIN, D. HANNER (B. CORBIN)	CORBIN/HANNER (V) MERCURY 878 746
62	64	65	4	TENNESSEE BORN AND BRED R. LANDIS (E. RABBITT, R. NELSON)	◆ EDDIE RABBITT CAPITOL PRO-79369
63	72	—	2	FEED JAKE J. STROUD, R. ALVES (D. MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
64	65	68	5	AT LAST G. BROWN (M. GORDON, H. WARREN)	GENE WATSON WARNER BROS. PRO 4683
65	69	60	16	BLUEBIRD J. CRUTCHFIELD (R. IRVING)	ANNE MURRAY CAPITOL PRO-79423
66	NEW ►	1		WHATEVER IT TAKES B. BECKETT (W. ROBINSON, R. BYRNE)	◆ J. P. PENNINGTON (C) (V) MCA 7-54047
67	63	61	14	CHASIN' SOMETHING CALLED LOVE P. WORLEY, E. SEAY (M. SCHEER, G. BURR)	◆ MOLLY & THE HEYMAKERS (C) (V) REPRISE 4-19517/WARNER BROS.
68	NEW ►	1		IF I KNOW ME J. BOWEN, G. STRAIT (D. DILLON, P. BELFORD)	◆ GEORGE STRAIT (V) MCA 7-54052
69	59	58	8	WHAT GOES WITH BLUE B. MONTGOMERY (P. NELSON, D. GIBSON)	TAMMY WYNETTE (C) EPIC 38T-46238
70	NEW ►	1		SHE DON'T KNOW SHE'S PERFECT D. BELLAMY, H. BELLAMY, R. TAYLOR (D. BELLAMY, H. BELLAMY, J. L. WILLIAMS)	◆ THE BELLAMY BROTHERS (C) (V) ATLANTIC 7-87748
71	73	—	2	DANCE WITH WHO BRUNG YOU B. BECKETT, R. BENSON (R. BENSON)	ASLEEP AT THE WHEEL (V) ARISTA 2178
72	70	70	5	HOLED UP IN SOME HONKY TONK N. LARKIN, D. DILLON (D. DILLON, B. MEVIS, G. DYCUS)	◆ DEAN DILLON (C) (V) ATLANTIC 4-87774
73	NEW ►	1		WHAT ABOUT THE LOVE WE MADE B. MONTGOMERY (J. ROTCH)	SHELBY LYNNE (V) EPIC 34-73716
74	56	56	11	I'M SENDING ONE UP FOR YOU B. BECKETT, T. BROWN (T. BROWN, G. NICHOLSON, R. KENNEDY)	T. GRAHAM BROWN CAPITOL PRO-79477
75	75	—	2	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.

Dollywood All-Star Shows To Benefit Education Fund

NASHVILLE—Alabama, Bob Hope, and the Oak Ridge Boys are scheduled to help Dolly Parton kick off Dollywood's sixth grand-opening weekend, April 27 and 28 in Pigeon Forge, Tenn.

An "All-American" theme will highlight the park's newest attraction, the "Eagle Mountain Sanctuary," a cooperative effort between Dollywood and the National Foundation to Protect America's Eagles.

On April 27, concerts featuring Parton and the Oak Ridge Boys will be held at 2 and 7 p.m. with special appearances by Bob Hope.

Parton and Alabama will take to the stage April 28 for shows at 2 and 7 p.m.

Proceeds from the concerts benefit the Dollywood Foundation, a nonprofit organization founded by Parton to support education and reduce the dropout rate in Sevier County's high schools. Parton was born and raised in Sevier County, also the site of Dollywood.

Tickets for the shows can be purchased by calling 615-428-9606. To order by mail, write to The Dollywood Foundation, 700 Dollywood Lane, Pigeon Forge, Tenn. 37863-4101. **DEBBIE HOLLEY**

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

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

- | | |
|---|---|
| 28 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamariane, BMI/Foon Tunes, BMI) | 16 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamariane, BMI/Larry Stewart, BMI) WBM |
| 64 AT LAST (EMI, ASCAP/Feist, ASCAP) CPP | 33 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM |
| 65 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI/Music Corp. Of America, BMI) | 50 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI) WBM |
| 20 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM | 1 LOVING BLIND (Howlin' Hits, ASCAP) CPP |
| 75 CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI) | 59 LUCKY MOON (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) |
| 67 CHASIN' SOMETHING CALLED LOVE (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL | 38 MARY & WILLIE (Mazdu, SESAC) |
| 61 CONCRETE COWBOY (Bob Corbin, ASCAP/Pri, ASCAP) | 60 MEET IN THE MIDDLE (Sony Tree, BMI/Electric Mule, BMI/Zomba, ASCAP) |
| 26 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP | 8 MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP) WBM |
| 71 DANCE WITH WHO BRUNG YOU (Paw-Paw, BMI/Lew-Bob, BMI) | 49 MILES ACROSS THE BEDROOM (Loghythm, BMI) |
| 9 DON'T TELL ME WHAT TO DO (Sony Tree, BMI) HL | 42 OH WHAT IT DID TO ME (Champion, BMI) |
| 10 DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) | 14 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL |
| 17 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/CRGI, BMI/Edisto Sound, BMI) HL | 21 POCKET FULL OF GOLD (Benefit, BMI) WBM |
| 24 THE EAGLE (Sony Tree, BMI) HL | 27 RIGHT NOW (Sybbee, ASCAP/Sovereign, ASCAP) |
| 25 FANCY (Northridge, ASCAP) CPP | 23 ROCKIN' YEARS (Southern Gallery, ASCAP) CPP |
| 63 FEED JAKE (Tom Collins, BMI) | 31 RUMOR HAS IT (Ensign, BMI/Shedhouse, ASCAP/Millhouse, BMI) CPP/HL |
| 46 A FEW GOOD THINGS REMAIN (Shedhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM | 70 SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) |
| 35 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP | 55 THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM |
| 44 GET RHYTHM (House Of Cash, BMI) CLM | 62 TENNESSEE BORN AND BRED (Eddie Rabbitt, BMI/Music Of The World, BMI/Englishtowne, BMI) HL |
| 19 HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL | 53 TEN WITH A TWO (Co-Heart, BMI/Ski Slope, BMI/Sony Tree, BMI) |
| 5 HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/WBM | 51 THERE FOR A WHILE (David 'N' Will, ASCAP/Shedhouse, ASCAP) HL |
| 45 HEROES (Scarlet Moon, BMI/Kaleidoscope, ASCAP) | 56 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP |
| 72 HOLED UP IN SOME HONKY TONK (Musicor, SESAC/Sony Tree, BMI/Golden Opportunity, ASCAP/G.I.D., SESAC) HL/CPP | 37 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (Sony Tree, BMI) HL |
| 3 I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL | 39 TIME PASSES BY (Shedhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL |
| 2 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM | 18 TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL |
| 68 IF I KNOW ME (Music Corp. Of America, BMI/Jessie Jo, BMI) | 57 TRUE LOVE NEVER DIES (Sony Cross Keys, ASCAP/Irving, ASCAP) HL/CPP |
| 29 IF THE JUKEBOX TOOK TEARDROPS (Royalhaven, BMI/Circle South, BMI/Chatham Lane, ASCAP/Lust-4-Fun, ASCAP/Zomba, ASCAP) | 12 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM |
| 15 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI) | 4 TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cal Cody, ASCAP/Wee B, ASCAP) CPP |
| 43 I GOT IT BAD (Warner-Tamariane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrick Janus, ASCAP/After Berger, ASCAP) WBM | 36 UNCHAINED MELODY (Frank, ASCAP) HL |
| 7 I GOT YOU (Fame, BMI/Maypop, BMI) WBM | 30 UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP) CPP/WBM |
| 48 I MEAN I LOVE YOU (Bocephus, BMI) CPP | 11 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP |
| 74 I'M SENDING ONE UP FOR YOU (EMI April, ASCAP/Ideas Of March, ASCAP/Sony Cross Keys, ASCAP) HL | 73 WHAT ABOUT THE LOVE WE MADE (Vintage, BMI) |
| 6 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamariane, BMI/Patrick Joseph, BMI) WBM | 32 WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL |
| 47 IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) | 66 WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI) |
| 58 I NEED A MIRACLE (BMG, ASCAP/Great Cumberland, BMI) HL | 69 WHAT GOES WITH BLUE (Warner-Tamariane, BMI/Maypop, BMI) WBM |
| 13 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/Sony Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL | 40 WILL THIS BE THE DAY (Bar None, BMI/Bug, BMI) |
| 54 I'VE GOTTA MIND TO GO CRAZY (Gehi, Ascaph/Zomba, ASCAP) | 41 YOU'RE THE ONE (Coal Dust West, BMI) |
| 52 JUST LIKE ME (Love This Town, ASCAP/Green Room, ASCAP/Huptown, ASCAP) | |
| 34 LET HER GO (Ha-Deb, ASCAP) CPP | |
| 22 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL/CPP | |

SHEET MUSIC AGENTS

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

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



by Jeff Levenson

THROUGHOUT THE '80S, A GOOD NUMBER of the albums that routinely appeared on critics' best-of lists were issued by the Italian labels **Black Saint** and **Soul Note**, both of which flourished under the masterful direction of **Giovanni Bonandrini**. The critical success of these sister companies, then distributed by **PolyGram Special Imports**, underscored a fundamental issue that has dogged jazz for years—namely, can adventurous works that stretch the music's definitional boundaries resonate beyond critics' circles and reach large numbers of people?

Of course, that's not the only question. There's a companion piece at work here and it is equally pesky: Does cutting-edge music have the kind of audience potential that merits attempts at widespread distribution?

At first glance, these puzzlers appear to be classic grist for the opinion mill (especially among wannabe authorities who serve on the marketing panels of jazz get-togethers). The fact is, there may be no conventional wisdom on the subject because the handling of new music is as changeable as the music itself. Time has a way of altering not just hardcore marketing variables (e.g., consumer demographics, broadcast opportunities), but perceptions about what musical sounds even constitute jazz. The term itself is constantly up for review. (Ten years ago, who could have imagined a label like **A&M** signing jazz artists **Cecil Taylor** or **Sun Ra**—musicians often less acclaimed for their music than for their otherworldliness?)

With the tolerance (appetite? demand?) for non-mainstream jazz apparently higher now than in

years past, it's encouraging to see that Bonandrini has joined hands with **Hirakazu Susabe**, mastermind of **DIW Records** in Tokyo. That label, which in effect has been serving as the Japanese counterpart to last decade's **Black Saint/Soul Note**, is largely responsible for keeping artists like **David Murray** and **The Art Ensemble of Chicago** in the jazz public's ear.

Under the terms of a new agreement, both executives will commandeer **Sphere Marketing and Distribution**, an umbrella organization responsible for distributing all three labels (plus **Mythic Sound**, **Jazz Up**, and **Top Box**) throughout the U.S.

The latest batch of titles comes from **DIW**. They include "Naima's Love Song," a gorgeous entry (and, interestingly enough, the most inside of all the

Nonmainstream jazz is getting a new outlet

issues) from two **Art Blakey** alumni—pianist **John Hicks** and altoist **Bobby Watson**. Late next month expect the **Black Saint/Soul Note** releases.

Can works of this nature reach a large audience? Probably not, but their *intended* audience is another story. Points for Bonandrini and Susabe for their determination in getting this stuff heard.

MORE: Ra, whose "Live At Pit-Inn" from Tokyo is among those new **DIWs**, is also represented on the reissue "Sun Song" from **Delmark**. It is the band leader's very first album, recorded in 1956. Contrary to popular perceptions, the music is as mainstream as it comes . . . Another first recording, this one by tenorist **Albert Ayler** in 1962, shows up on London's **Sonet**, a wide-ranging label that covers many of jazz's stylistic subgenres. "The First Recordings" finds the saxman in Stockholm, Sweden, blowing free (though hardly as free as we have come to expect). Curiously, Vol. 2 of this same date appears on **DIW**.

NEW IN-STORE INFO SYSTEM DEBUTS

(Continued from page 50)

tor, ensemble, soloist, title of work, type of music, main instrument, record company, and sequence number—e.g., Koechel number for Mozart.

In all, more than 3,000 labels are represented in the MUZE database. Digital Radio Network keeps in contact with labels about upcoming releases so that the database is always current. "We get the information four or five months ahead of release date," Huxley says. The company will make updates for retailers on a monthly basis.

RETAIL ROLLOUT

MUZE is currently allowing retailers to license the database for under \$1,000 a year. "But we are not a hardware company," Huxley says. "Retailers will be responsible for buying the hardware, with us recommending which manufacturers to make the purchase from." The system needs a personal computer with a touch screen, a printer, and certain memory requirements.

"The system pays for itself," adds Huxley. "We want to move more product by a certain percentage. All it will take is for the machine to enable the store to sell four additional CDs a day in order to cover the cost of installing it."

In New York, Muze has agreed to supply the two Tower stores with two machines each. In the downtown store, one machine is built into the store's information counter, while another will be placed in the classical department

up on the third floor.

Naiditch says MUZE can be customized for each chain. Tower, for instance, wants the web color displayed on the monitor, and the ability to list each store's top 25 sellers.

The retailer, if he wants, can have a recommended section or feature the chain's developing-artist program on MUZE. Also, MUZE will have a new and noteworthy section, featuring upcoming releases and albums that have a buzz on them.

Since MUZE lists 50,000 titles and most music stores carry fewer than 10,000 albums, it's likely that customers will find music not carried by retailers. But since MUZE allows the shopper to print out any titles, including the label and catalog number, retailers can special-order the product, Zullo says. "That will help the retailer differentiate himself," he adds. "We ad-

dress the completeness in the bins. Now, if you are in Skokie, Ill., you have the same access to titles as if you are in a superstore in New York or Los Angeles. On the other hand, nothing ever replaces a great record store."

Down the road, MUZE will input UPC codes and allow the machine to interface with a chain's POS system so that MUZE will also tell the customer if the album is in stock, Huxley adds.

Another way MUZE will benefit the retailer, or for that matter even labels, is it counts the number of requests albums, artists, and song titles receive. During the test period at Tower, people were coming in for something by Enigma, and found out that "Sadness Part 1" would be available Feb. 12. That allows the buyer to measure how popular an upcoming album might be, and therefore order accordingly, he adds.

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LABELS LEAP AHEAD WITH BACK-CATALOG REISSUES

(Continued from page 11)

How big? Big enough for Legacy to encompass several different product lines, including its much-vaunted Columbia Jazz Masterpieces series, now running at more than 100 titles; its recently launched Columbia Jazz Contemporary Masters series; an MOR "Most Requested" series by such artists as Tony Bennett and Jerry Vale; a Best Of The Big Bands series; its new Roots 'N' Blues series, which includes the Johnson set; and a new Rock Artifacts series, featuring pop singles and oddities. Furthermore, says Pacheco, the label is gearing for a summer launch of its new Gospel Spirit series, a gospel line that will debut with a "completely awesome" two-CD boxed set by Mahalia Jackson.

Key to the success of Legacy's various reissues, says Pacheco, is the context in which they are being marketed. "When you put [a single reissue] together with a group of titles and create a product line which can be marketed and sold together, it gives everybody the ability to deal with that product on a bigger basis," he notes. "Because instead of selling an individual 30-year-old jazz title, you're selling a product line made up of 100 titles."

Andy McKaie, VP of catalog development and special markets A&R at MCA Records, thoroughly agrees. Currently, he says, MCA reissues back catalog through several product lines, including its acclaimed Original Chess Masters series, a soon-to-debut Duke/Peacock line, and Decca Blues, Decca Jazz, Impulse, Broadway Gold, and Country Music Hall Of Fame imprints.

Compilations seem to be the way MCA's future rock reissues will be heading, adds McKaie. For example,

on March 12 MCA issued "Creeque Alley: The History Of The Mamas And The Papas," an in-depth two-CD compilation featuring 40 tracks by the well-known '60s band.

"The market has definitely evolved to the point where straight reissues of LPs, with certain exceptions, aren't selling anywhere near as much as compilations," McKaie says. Though the label is now reissuing two titles by '70s British rock act Wishbone Ash, "we're winding our way through the remainder of the straight albums reissues," he adds. "That level has really been mined greatly; there aren't that many more of those." He notes, however, that straight album reissues from blues artists such as John Lee Hooker and B.B. King—as well as the entire Chess line—should be regularly forthcoming.

STRONG SALES

Another label that is leaning heavily on compilations is Capitol, which recently launched a Collector's Series of CD compilations by such diverse artists as Nat "King" Cole, Johnny Mercer, Grand Funk Railroad, the Raspberries, and Esquerita. Wayne Watkins, director of catalog development, says that the overall sales have been "great—anywhere from around 150,000 for guys like Nat Cole all the way down to 4,000-5,000 for guys like Esquerita."

Though the latter figure is admittedly small, Watkins notes the set's release gives the program depth, "tons of press, and let's face it—there are a lot of artists out there who are not going to sell big numbers, but their music deserves to be preserved and available for those

(Continued on page 82)



Billboard's May 11 special spotlights the U.K.'s new artists and songwriters signed by major labels and key indies. It looks at the home video industry, which has just successfully mounted an industry-awareness campaign. It explores the current state of indie promotion in the British Isles. And it examines the potential role of airplay in the industry charts.

Other topics to be covered include:

- The forward-looking British Association of Record Dealers
- The concert business and how U.K. agencies are adapting to changes in the marketplace

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Billboard®

EMI Sets Rock 'Legends' Series 1st Batch Of Releases Due In May

NEW YORK—EMI, the caretaker label for several hit-laden logos of the past, is embarking on its most comprehensive and scholarly reissue program yet.

Under the banner of the "EMI Legends Of Rock N' Roll Series," an initial batch of 24 CDs and cassettes will hit the street May 21 from the vaults of the Imperial, Liberty, United Artists, Aladdin, Sue, and Minit labels, among others.

The new line, using the services of rock music historians and archivists Ron Furmanek and Steve Kolanigan as producers, features digital remastering, original label artwork, and color insets with photos of original and promotional recordings from each artist's career.

As part of a prelaunch trade program, EMI hosted an international catalog staff meeting March 6 showcasing an EMI 24-track CD sampler and logo presentation, followed a day later by a promotional mailing.

At the March 22-25 National Assn. of Recording Merchandisers convention in San Francisco, the CD sampler, which will be sold commercially at regular CD prices, and a brochure will be handed out. The NARM solicitation will be shipped to branches March 29.

Using the campaign's baseball-theme logo, a special promo/retail package has been created, including 24 baseball cards covering each title, baseball hats, pens, T-shirts, and score pad.

Besides various tie-ins with retailers and radio, EMI also hopes to interest VH-1 in a special about the series.

Project head Jim Cawley, EMI senior VP of marketing, says a British Invasion series is due in June, with a similar release schedule, including a 24-track sampler, to be followed by an EMI blues series starting off with albums by T-Bone Walker and John Lee Hooker.

"We're also preparing a 'Memories From A Rock N' Roll Christmas' that includes an unreleased performance by a group whose lead singer we found out was Eddie Cochran," Cawley says.

The acts featured in the first 24 releases are Ricky Nelson, Bobby Vee, Jay & the Americans, Cochran, Cher, Fats Domino, Gary Lewis & the Playboys, the Ventures, Shirley & Lee, the Rivingtons, the Exciters, Del Shannon, the Five Keys, Ike & Tina Turner, the Isley Brothers, Jan & Dean, the Crickets, Slim Whitman, Vikki Carr, Bobby Goldsboro, Little Anthony & the Imperials, the Highwaymen, Marv Johnson, and the Clovers.

IRV LIGHTMAN

International

IFPI Says It Is Winning The War On Far-East Piracy

■ BY CHRISTIE LEO

SINGAPORE—Record piracy is finally under control in the Far East—long regarded as the world capital of illegal product—according to the global label trade group IFPI.

Says the organization's deputy regional director Giouw Jui Chian, "Apart from Thailand, where piracy continues to infest the music industry, the Far East is on the road to recovery from the throes of piracy. Record piracy is under control in most Far East countries."

IFPI has been fighting the illicit trade throughout Asia for more than 20 years and has recently made significant breakthroughs in persuading several governments in the region to amend copyright laws to provide better protection for sound recordings.

"Some problems will persist," says Giouw, "but the situation is more promising than it was a decade ago."

Giouw singles out Indonesia for its thoroughness in legitimizing the music industry. "We have never seen a campaign to eradicate piracy as swift as that witnessed in Indonesia, where music pirates virtually monopolized Western repertoire. That situation was overturned literally in less than a week after Indonesia extended copyright protection to foreign works in mid-1988."

Reports indicate no resurgence of piracy in Indonesia, a state of affairs assisted by the anti-piracy task force that operates there, composed of high-ranking government officials and army personnel. As a result, sales of foreign recordings have rocketed from 7.5 million units in 1989 to

12 million last year.

Giouw notes, though, that for copyright legislation to be effective, it has to be policed. "The enforcement of copyright laws is a complex process in some countries. In Indonesia, however, there is a clear intention on the part of the government coupled with an effective anti-piracy campaign organized by the local record-industry association."

Singapore, according to Giouw, also has one of the region's best enforcement policies. Despite this, pirated CDs from Japan found their way into the main retail chains here last year. "Pre-1978 recordings are not protected in Japan, so works by artists before that date have been extensively compiled on compact discs and made available inexpensively. These works are protected in Singa-

pore, though, and we've been able to curb the problem somewhat."

Giouw admits such problems were still quite serious in the third quarter of 1990, especially in regard to CD compilations from Taiwan. "Retailers backed off after we sent them warning notices," he says, though there were still raids on several stores.

While Giouw concedes that parallel imports are still prevalent in Singapore, he is hopeful that improvements in the nation's copyright laws will ease the problems in the future. "There are some exciting changes taking place in Singapore that could shape a better future for the music industry here," he says. "The government's Economic Development Board's Creative Services department is striving to create a feasible environment for local recordings."

"We may see tax incentives for local recordings soon," he continues. "There's even talk that the ongoing negotiations for collection agencies to charge fees for public performance of foreign works may be resolved."

IFPI statistics show that the multinational majors currently control about 75% of the total market, with the remainder split between regional-based record companies. "Sales of international works in Singapore rose by between 15% and 20% last year while regional works remained stagnant," Giouw observes.

In Taiwan, Giouw says, the high cost of maintaining a copyright-enforcement body has hampered the country's anti-piracy campaigns. Cassettes continue to be the dominant format for the illegal trade, although pirated CD sales have grown, especially with the wide availability of illicit discs containing compilations of top 40 singles.

"There are now four CD plants in Taiwan, and this has produced a spurt in the proliferation of the format," Giouw says. "Pirated CDs retail for the same price [\$12] as original CDs but the variety of songs featured on the illegal CDs has opened a Pandora's box."

Malaysia's signing to the Berne Convention in October not only strengthened the country's copyright laws but also helped keep in check the pirates' activities in major cities. The problems persist, though, in the smaller towns and outlying areas. "There's an incidence of piracy in the rural areas," Giouw admits. "We expect to overcome this handicap with assistance from the enforcement force of the Malaysian police. The government's willingness to help anti-piracy has fostered growing sales for legitimate product."

In 1990, the major record companies in Malaysia reported an unprecedented sales upturn; and the sales forecast for 1991 looks even more promising, Giouw says.

Since September, the Malaysian Phonographic Performance Assn. has been collecting royalties under the country's new copyright legislation. It is currently in negotiation with discos, entertainment lounges, shopping malls, and radio and television stations as to the level of such fees.

"The overall Far East situation is primed for better days ahead," says Giouw. "It's an optimistic scenario with the exception of Thailand, where the majors are still trying to find a place in the market."

Although IFPI has been conducting raids regularly in Thailand, piracy continues to thrive. "Without proper enforcement, the extent of piracy—around 90% of the market—remains alarmingly high," Giouw says.

Thailand is virtually alone in the region as a country where piracy of intellectual property flourishes. IFPI is exploring new avenues of tackling the problem while lobbying to convince the Thai government to implement tighter copyright controls.

IFPI Prez Upbeat About Africa's Troubled Industry

■ BY JEFF CLARK-MEADS

LONDON—The music industry should be optimistic about the African market, and should be excited by the potential of the acts emerging from the continent.

That upbeat message is being delivered by IFPI president Sir John Morgan in the wake of his first official visit to Africa. While standing by the organization's view that the legit-

imate industry is in danger of "imminent collapse" (Billboard, March 2) in some parts of the continent, Morgan has been encouraged by many of the things he saw. He believes initiatives now in progress will enable more legitimate products to be sold on a continent where piracy now runs to 90% of some local markets.

Morgan visited Nigeria, the Ivory Coast, and Kenya, and says, "The main thing that I came away with is that the situation there is the same as it is in Eastern Europe. From the outside, it is easy to forget that these countries are all totally different; they have different languages, different cultures and different copyright set-ups. Because of that, each country has different problems."

First stop for Morgan was Nigeria, where he met senior police officers. High on the agenda was the fact that, although Nigeria has adequate copy-

right laws, and successful raids on record pirates have been conducted, no key convictions have resulted. The police have been most cooperative in the past and gave us every assurance that they would be in the future. However, the advice of the national group was that the key person to approach was the attorney general.

"The attorney general was most receptive to our views and undertook to look into the question of securing adequate convictions under the law."

Asked whether the lack of piracy convictions is a result of corruption within government and the judiciary, Morgan admits that illicit payments are "not unknown" in Africa. However, he states, "I don't think that this is so much a question of slipping people a few dollars on the side but that they have not had the chance to see the full implications of the legislation they have."

In Nigeria, Morgan agreed with the local IFPI group about the system for using security stickers—"banderoles"—which assure the authenticity of prerecorded cassettes. "The local recording companies have purchased 3 million banderoles—half the cost being met by the IFPI."

From Nigeria, he went to the Ivory Coast, where a draft copyright law has existed for some time but has never been formally passed into legislation. "We met the new Minister of Culture and she, too, was most receptive to our case and said that the law was now progressing and should reach the Council of Ministers in three to four months and thereafter proceed to legislation."

"We also visited the authors' society, BURIDAN, which has carried out successful raids, and we saw around 100,000 confiscated cassettes (Continued on next page)

Piracy Bites Into Nigeria's Biz

LONDON—Piracy is causing the multinational record companies to be reluctant to trade in Nigeria, but they are more upbeat about activities elsewhere in Africa.

David Stockley, managing director of EMI's international operations outside Europe and North America, says what happens in Nigeria is not an indication of trading attitudes in other countries.

PolyGram has sold its Nigerian affiliate to its local management (Billboard, March 2) and EMI has reduced its holding in EMI Nigeria to 27% over the last six years. However, Stockley states, "We opened a company in the Ivory Coast a couple of years ago and we are beginning to service all the French-speaking territories from there. We're getting very involved with local repertoire."

"Africa—and Nigeria in particular—is a difficult marketplace but I have to say that they have got lots of very exciting music. In the long term, given that the Africans themselves are great consumers of music, it will be a place that the industry will want to be involved in. But, yes, piracy is a very serious problem in most of the territories."



Royal Eric. Eric Clapton filled London's Royal Albert Hall for 20 shows recently, eclipsing the venue's previous attendance record, which he had held. Above, he is seen jamming with fellow guitar giants, from left, Buddy Guy, Albert Collins, Robert Cray, and Jimmie Vaughan. At left, Clapton performs with the National Philharmonic Orchestra, conducted by Michael Kamen. In addition to orchestrated versions of Clapton's work, the National Philharmonic performed the "Concerto For Clapton," written by Kamen. Music VIPs who attended the shows included Bill Wyman, Phil Collins, and David Gilmour. (Photos: Virginia Lohle/Star File)

FNAC Reports Sales-Growth Slowdown

French Chain Cites Lingerin Effects Of Gulf War

■ BY PHILLIPE CROCC

PARIS—The Gulf war and its aftermath have been a major cause of depressed business in French record stores, according to Jean-Louis Petriat, chairman of France's biggest chain, FNAC.

Announcing figures for the trading year that ended Aug. 31, Petriat said the slowdown in sales growth in 1989-90 was now being aggravated by consumer preoccupation with events in the Gulf. FNAC sales are currently running 10% below budget and that is a sign of a depression that, says Petriat, is affecting the whole music industry and the entire leisure sector of the economy.

Although FNAC's profits for 1989-90 were up 18.4% on the previ-

ous year at \$18.7 million, the performance reflected much more limited growth than the 60% rise seen in the previous 12 months.

Petriat says the group is not yet considering any modification of its objectives in terms of expansion, and intends to invest \$87 million this year as part of a three-year plan involving a total budget of \$251 million that is aimed at doubling its gross revenues.

A new \$25 million, 150,000-square-foot megastore will be opened this year at the Avenue des Ternes in Paris. FNAC will also be establishing new outlets in Nancy and Lyon, and enlarging its stores in Lille, Toulouse, Metz, and Paris Montparnasse. In the longer term, Petriat plans to open an FNAC

branch in Berlin.

He adds that to speed the achievement of its objectives, the chain may look for a partner to take a 20% investment in the group.

At the beginning of the year, FNAC launched its own record label, FNAC Music, under the direction of Laurent Treille and is budgeting for sales in excess of \$29 million this year.

FNAC, which has 35 music and consumer-electronics stores throughout France and employs 3,400 people, has signed an agreement with the French Ministry of Education to run day-release training classes for record and bookshop staff in anticipation of boosting its work force to 7,500 in three years.

British Market Sings Classical Music's Praises

LONDON—The depressed U.K. record market is showing a silver lining: classical sales rose by 43% last year.

Trade deliveries of classical product totaled \$127.2 million in 1990, a figure that has more than doubled since 1984. Sales from the sector now account for 11% of the U.K. albums market.

The British Phonographic Industry comments, "Last year was a memorable one for all classical suppliers, highlighted by a number of albums achieving large-scale chart success and unprecedented media interest and support.

"It would be wrong to assume that classical's popularity depends almost exclusively on the success of Nigel Kennedy, Luciano Pavarotti, Placido Domingo, and Jose Carreras. Midprice and budget product accounts for almost half of unit shipments and a third of the sector's revenue."

Compact discs account for the bulk of revenue from classical releases. CDs produced \$77.7 million last year and are still the sector's fastest-growing format with unit sales up 29% last year to 8.4 million. Cassette sales grew by 13% to 7.2 million, while vinyl albums remained static at 1.1 million.

Growing CD Market Boosts Italy's Music Sales In '90

■ BY DAVID STANSFIELD

MILAN, Italy—Italy's sound-carrier sales amounted to \$425 million last year, an increase of 17.4% on the total for 1989.

According to figures just released by Italian IFPI group AFI, pop-music sales went up by 16.8%, with international repertoire accounting for the bulk of that with 27.2 million units. Domestic-pop sales at 23.8 million units showed a 5.75% increase on 1989. Classical-music sales were up by 25% at 5.8 million pieces.

The overall market increase was helped by the blossoming compact-disc sector, which showed a 50% in-

crease on 1989. In all, Italian consumers bought 15.439 million CDs last year.

Vinyl album sales lost 12.62%, finishing at 14.17 million, while prerecorded cassettes gained 5.15% to end the year at 25.14 million units. Vinyl singles slid 30% from 3.39 million to 2.1 million.

AFI spokesman Franco Crepax says the dire performance of the vinyl single signaled the end of the format. "Even the majority of major national acts who performed at this year's San Remo Song Festival haven't bothered to release their song as a single," he says. "They pre-

(Continued on next page)

German Music-Vid Future Bright

Biz Expects To Double Its 1990 Sales

■ BY WOLFGANG SPAHR

HAMBURG, Germany—After years of stagnation, the music-video market is finally looking forward to substantial growth in Germany in the coming 12 months. This year, the industry expects to double its 1990 total of 1 million sales.

According to Manfred Zumkeller, Central European president of Warner Music International, the reason for the expected rise is the constantly increasing number of retailers selling music videos. The total is currently about 300 but is growing by

the week, he says.

Gerd Gebhardt, managing director of Warner Music Germany, adds, "Only a small number of young people can receive the cable channels, MTV and Sky, viewing their music videos there. Therefore, Germany will increasingly become a market for selling music videos. Through a long-form video, the atmosphere of the concert can be recalled at home. Visual and musical standards are a further reason for the purchase of music videos."

Rainer Schmidt-Walk, head of Poly-

(Continued on next page)

Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	SHOULD I STAY OR SHOULD I GO	COLUMBIA	THE CLASH
2	10	THE STONK	LONDON	HALE & PACE AND THE STONKERS
3	3	DO THE BARTMAN	GEFFEN	THE SIMPSONS
4	2	CRAZY FOR YOU (REMIX)	SIRE	MADONNA
5	4	YOU GOT THE LOVE	TRUELOVE/BMG	THE SOURCE f/CANDI STATON
6	6	BECAUSE I LOVE YOU (THE POSTMAN SONG)	POLYDOR	STEVIE B
7	7	MOVE YOUR BODY (ELEVATION)	OPTIMISM	XPANSIONS
8	18	JOYRIDE	EMI	ROXETTE
9	21	IT'S TOO LATE	MERCURY	QUARTZ INTRODUCING DINA CARROLL
10	5	(I WANNA GIVE YOU) DEVOTION	RUMOUR/PINNACLE	NOMAD f/MC MIKEE FREEDOM
11	8	ALL RIGHT NOW	ISLAND	FREE
12	14	LOVE REARS ITS UGLY HEAD	EPIC	LIVING COLOUR
13	17	UNFINISHED SYMPATHY	WILD BUNCH/CIRCA	MASSIVE
14	NEW	TODAY FOREVER	CREATION/PINNACLE	RIDE
15	15	OVER RISING	SITUATION TWO/ROUGH TRADE	THE CHARLATANS
16	9	GET HERE	FONTANA/POLYGRAM	OLETA ADAMS
17	16	HAPPY FURTIME	SONY MUSIC	NED'S ATOMIC DUSTBIN
18	32	THE ONE AND ONLY	CHRYSLIS	CHESNEY HAWKES
19	26	LOSING MY RELIGION	WARNER BROS.	R.E.M.
20	NEW	RHYTHM OF MY HEART	WARNER BROS.	ROD STEWART
21	20	GO FOR IT!	BUST IT/EMI	JOEY B. ELLIS & TYNETTA HARE
22	38	SECRET LOVE	WARNER BROS.	BEE GEES
23	24	WHO? WHERE? WHY?	FOOD	JESUS JONES
24	NEW	I'M GOING SLIGHTLY MAD	PARLOPHONE	QUEEN
25	NEW	LOOSE FIT	FACTORY	HAPPY MONDAYS
26	33	THIS IS YOUR LIFE	LONDON	BANDERAS
27	11	3 A.M. ETERNAL	KLF COMMUNICATIONS	KLF f/CHILDREN OF THE REVOLUTION
28	22	DON'T GO MESSIN' WITH MY HEART	CAPITOL	MANTRONIX
29	23	ADRENALIN	deCONSTRUCTION	N-JOI
30	NEW	HANGAR 18	CAPITOL	MEGADETH
31	13	OUTSTANDING	COOLTEMPO	KENNY THOMAS
32	37	BOW DOWN MISTER	MORE PROTEIN/POLYGRAM	JESUS LOVES YOU
33	12	IN YER FACE	ZTT	808 STATE
34	36	PEOPLE ARE STRANGE	EAST WEST	ECHO & THE BUNNYMEN
35	19	HERE COMES THE HAMMER	CAPITOL	M.C. HAMMER
36	40	AROUND THE WAY	GIRL DEF JAM/SONY MUSIC	LL COOL J
37	NEW	NOT A MINUTE TOO	SDON EMI	VIXEN
38	NEW	I'VE GOT NEWS FOR YOU	VIRGIN	FEARGAL SHARKEY
39	NEW	CHERRY PIE	COLUMBIA	WARRANT
40	NEW	WEAR YOUR LOVE LIKE HEAVEN	CIRCA/POLYGRAM	DEFINITION OF SOUND

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	NEW	THE FARM	PRODUCE/PINNACLE	SPARTACUS
2	1	CHRIS REA	EAST WEST	AUBERGE
3	NEW	THE KLF	KLF COMMUNICATIONS	THE WHITE ROOM
4	NEW	808 STATE	ZTT	EX-EL
5	NEW	DEBORAH HARRY & BLONDIE	CHRYSLIS	THE COMPLETE PICTURE
6	6	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF ...
7	8	CHRIS ISAAK	REPRISE	WICKED GAME
8	NEW	MORRISSEY	HMV	KILL UNCLE
9	2	OLETA ADAMS	FONTANA	CIRCLE OF ONE
10	3	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
11	4	MADONNA	SIRE	THE IMMACULATE COLLECTION
12	5	QUEEN	PARLOPHONE	INNUENDO
13	10	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
14	20	TV SOUNDTRACK	VIRGIN	MUSIC FROM INSPECTOR MORSE
15	13	STRANGLERS	EPIC	GREATEST HITS 1977-1990
16	NEW	JOAN ARMATRADE	A&M	THE VERY BEST OF ...
17	22	CARRERAS, DOMINGO, PAVAROTTI	DECCA	IN CONCERT
18	9	FREE	ISLAND	THE BEST OF FREE/ALL RIGHT NOW
19	7	THE SIMPSONS	GEFFEN	THE SIMPSONS SING THE BLUES
20	18	THE BEE GEES	POLYDOR	THE VERY BEST OF ...
21	11	THIN LIZZY	VERTIGO	DEDICATION/THE VERY BEST OF THIN LIZZY
22	NEW	LIVING COLOUR	EPIC	TIME'S UP
23	NEW	JULIAN COPE	ISLAND	PEGGY SUICIDE
24	14	PHIL COLLINS	VIRGIN	SERIOUS HITS ... LIVE!
25	24	JOSE CARRERAS	PHILIPS	THE ESSENTIAL JOSE CARRERAS
26	12	JESUS JONES	FOOD/EMI	DOUBT
27	15	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
28	19	ENIGMA	VIRGIN INTERNATIONAL	MCMXC A.D.
29	23	WHITNEY HOUSTON	ARISTA	I'M YOUR BABY TONIGHT
30	16	RICK ASTLEY	RCA	FREE
31	26	JIMMY SOMERVILLE	LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
32	21	BELINDA CARLISLE	VIRGIN	RUNAWAY HORSES
33	27	TV SOUNDTRACK	WARNER BROS.	MUSIC FROM TWIN PEAKS
34	35	HAPPY MONDAYS	FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLVACHES
35	NEW	BARRY WHITE	MERCURY	THE COLLECTION
36	25	JONI MITCHELL	GEFFEN	NIGHT RIDE HOME
37	17	CARTER—THE UNSTOPPABLE SEX MACHINE	ROUGH TRADE	30 SOMETHING
38	33	ALEXANDER O'NEAL	TABU/SONY MUSIC	ALL TRUE MAN
39	39	MICHAEL BOLTON	COLUMBIA	SOUL PROVIDER
40	NEW	PATSY CLINE	MCA	SWEET DREAMS

PIRACY STILL A KEY PROBLEM IN AFRICA'S MUSIC INDUSTRY

(Continued from preceding page)

in their store. We were shown a haul which had arrived that day. In the past, these had tended to originate in Liberia but, because of the upheavals there, Guinea had become the preferred route. The consignment had originated in the Far East, most probably Singapore or Taiwan. They included tapes which were so up-to-date that they had not yet been made available legitimately to the EMI rep-

resentative there.

"In Kenya, the preoccupation of the local national group was with VAT problems and the introduction of the banderole system. We had discussions with the responsible minister and official who assured us that they were fully aware of the difficulties that the industry faced. We were told that they were working towards a satisfactory solution by the time of

the Kenyan budget in June.

"The national group also explained that their current anti-piracy raids were highly time-consuming but resulted in minimal sentences." The group plans to hire a lawyer to take some of the pressure off it.

"My overall feeling after what we saw and heard in Africa is one of optimism," Morgan said.

Nippon Columbia Sorting Through Savoy Catalog

TOKYO—Following Nippon Columbia's acquisition of the Savoy Jazz catalog from Muse Records (Billboard, March 9), the company says it expects to ship its first releases in September or October.

According to Nippon Columbia spokesman Takao Homma, this will be after its jazz specialists have waded through Savoy's original direct-to-disc master lacquers and master tapes.

There are plans to issue between 120 and 150 albums under the Savoy imprint, Homma says, adding that the company expects the titles to garner worldwide sales totaling 3 billion yen (about \$22 million at the current exchange rate) over the next five to six years.

The Savoy Jazz deal, consummated through Nippon Columbia's Denon Records subsidiary, is its first major jazz label purchase outside Japan. The firm says it bought the line—for an undisclosed sum—from Joe Fields of Muse because of the growing U.S. jazz market and strong interest in classic American jazz.

STEVE McCLURE

MUSIC-VID FUTURE

(Continued from preceding page)

Gram's music-video operations here, also predicts a considerable increase in total sales during '91. He cites the steadily increasing number of releases and marketing activities of nearly all companies in the German market and positive developments in the U.K., the source of much pan-European music-video product.

In addition, he believes that promotional initiatives with MTV—which is now available in 5 million homes in Germany—will boost sales even further.

Both Warner and PolyGram are planning to augment their music releases this year by moving into new areas such as sports and special-interest programs.

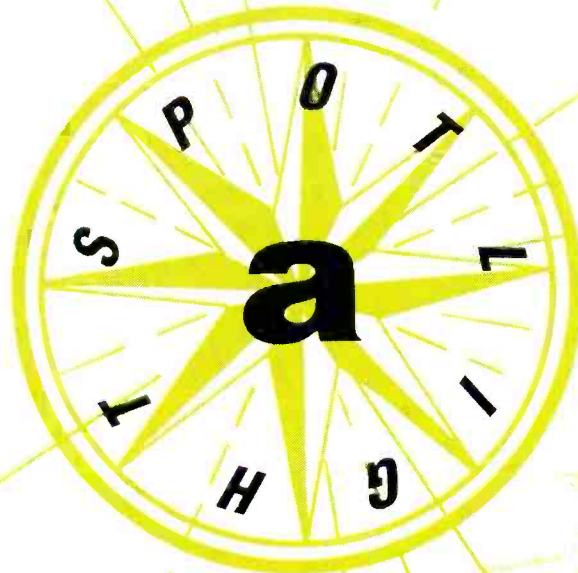
ITALIAN MUSIC SALES

(Continued from preceding page)

fer to wait and include them on their respective albums." However, Crepax says he is happy with the overall market situation and describes the transition from vinyl to CD as healthy.

AFI declines to reveal individual company shares and, at press time, none of the major firms was willing to disclose market position. Industry observers, however, believe that Warner Music Italy is the leader, with EMI and PolyGram coming in second and third, respectively.

Within the overall totals, domestic repertoire successes include Lucio Dalla (Pressing/BMG), Eros Ramazzotti (DDD/BMG), Zucchero (Polydor), Claudio Baglioni (CBS), and Vasco Rossi (EMI), plus newcomers Marco Massini (Dischi Recordi) and Ligabue (Warner Italy).



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Many Canadian Acts Still Outside The Int'l Spotlight

■ BY LARRY LeBLANC

TORONTO—While English-speaking Canadian artists talk of breaking into the international marketplace, usually referring to the U.S., they frequently find it difficult to rouse outside attention.

Through the '80s, such Canadian acts as Bryan Adams, Loverboy, Glass Tiger, Corey Hart, the Nylons, and k.d. lang & the Reclines were acclaimed internationally while enjoy-

ing widespread success in Canada.

More recently, and in varying degrees, Alannah Myles, Daniel Lanois, the Cowboy Junkies, the Tragically Hip, Jane Child, Rita MacNeil, the Jeff Healey Band, Colin James, Celine Dion, Kon Kan, Dream Warriors, Killer Dwarfs, The Pursuit Of Happiness, Moev, Skinny Puppy, Sarah McLachlan, Mary Margaret O'Hara, Lee Aaron, Jane Siberry, Voivod, and Roch Voisine have also made international gains.

But despite these inroads that seemed inconceivable a decade ago, popularity in Canada often has not carried much weight elsewhere. Although they enjoyed strong domestic success, recordings by such notable Canadian pop acts as Honeymoon Suite, Platinum Blonde, Parachute Club, Dal Bello, the Partland Brothers, Haywire, Frozen Ghost, Saga, Zappacosta, Headpins, Prism, Payola (aka Rock & Hyde), and Rough Trade disappeared into the limbo of the

backwaters of regional American markets.

Today, some of Canada's biggest successes, including the Northern Pikes, Tom Cochrane & Red Rider, Kim Mitchell, Men Without Hats, Maestro Fresh-Wes, Gowan, Luba, The Box, Blue Rodeo, Barney Bentall & the Legendary Hearts, and Sass Jordan enjoy practically no international profile.

The jury, meanwhile, is still out on the international fate of such promis-

ing Canadian new musical figures as Sue Medley, Crash Vegas, Art Bergmann, John James, Sheree, Leslie Spit Tree-o, Razorbacks, Paul Laine, 54/40, Bootsauce, National Velvet, the Jitters, Annette Ducharme, Paradox, Lava Hay, Basic English, and Watertown.

LIMITED POTENTIAL SEEN

Today, the Canadian music industry, largely based in Toronto, Montreal, and Vancouver, British Columbia, and characterized by an exceptionally high level of foreign ownership and control, continues for many to represent an inevitable circle with limited potential. The vast majority of artists, including 10 who took home Juno Awards recently, are indebted to FACTOR and MusicAction, the government/broadcaster-funded loan organizations that allow numerous artists and chronically underfunded small Canadian indies the chance to get their recordings released.

Many Canadian artists and their managements, even those who have ample reason to have confidence in their abilities, continue to display a distinct aversion to risk-taking. On the panel "Talent, Touring, Sponsorship," at a recent Vancouver conference sponsored by The Record, Vancouver manager Bruce Allen and booker Vinny Cinquemani, president of The Agency, warned managers that Canadian artists need to concentrate on forging international agency ties and to forgo top-paying jobs in Canada and switch to lower-paying dates outside the country if they expected to break internationally.

Meanwhile, rather than following the traditional route of signing with the local branch of a multinationals and trusting they can interest their international affiliates to support their records, many up-and-coming Canadian artists are vying to sign directly to U.S. and British labels.

In the past three years, Canadian artists who have signed directly to outside companies include Myles, Dream Warriors, Siberry, the Jeff Healey Band, Michie Mee, Hart, Vivienne Williams, Kon Kan, Child, k.d. lang, James, Tim Karr, The Pursuit Of Happiness, Myles Goodwyn, Brian Greenway, the Breit Brothers, Michelle Wright, the Tragically Hip, Tim Feehan, and Maestro Fresh-Wes.

In numerous cases, the acts had tried in vain to obtain interest from Canadian labels before finally finding outside attention, and some do not bother to hide their contempt of the Canadian scene.

"I went outside of Canada, signed my groups, and now they have to get released in Canada," said Dream Warrior and Index producer/manager Ivan Berry in the March issue of the British magazine *Select*. "Isn't that a joke?"

TO OUR READERS

Canadian news items and photos should be sent to Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7. Phone: 416-265-3277; Fax: 416-265-3280.



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HITS

of the

WORLD

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Europe's Music Radio Newsweekly **EUROCHART HOT 100** 3/16/91

SINGLES

1	1	SADNESS—PART 1	ENIGMA	VIRGIN
2	2	DO THE BARTMAN	THE SIMPSONS	GEFFEN
3	3	CRAZY SEAL	ZTT	
4	4	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	COLUMBIA
5	5	3 A.M. ETERNAL	KLF	KLF COMMUNICATIONS
6	NEW	CRAZY FOR YOU	MADONNA	SIRE
7	22	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B.	BCM
8	NEW	SHOULD I STAY OR SHOULD I GO	THE CLASH	COLUMBIA
9	10	WINDS OF CHANGE	SCORPIONS	MERCURY
10	7	INNUENDO	QUEEN	PARLOPHONE
11	8	ICE ICE BABY	VANILLA ICE	SBK
12	11	HELLO AFRIKA	DR. ALBAN / LEILA K.	SWEMIX
13	6	(I WANNA GIVE YOU) DEVOTION	NOMAD / MC MIKEE FREEDOM	RUMOUR
14	14	YOU GOT THE LOVE	SOURCE / CANDI STATON	TRUE LOVE
15	19	GO FOR IT!	JOEY B. ELLIS & TYNETTA HARE	CAPITOL
16	12	QU'EST-CE QU'ON FAIT MAINTENANT	BENNY B.	PLR
17	NEW	NATAL CHICO & ROBERTA	CARRERE	
18	20	WICKED GAME	CHRIS ISAAK	LONDON
19	15	UNCHAINED MELODY	RIGHTEOUS BROTHERS	VERVE/POLYDOR
20	16	CRY FOR HELP	RICK ASTLEY	RCA
21	13	JUSTIFY MY LOVE	MADONNA	SIRE
22	NEW	MOVE YOUR BODY (ELEVATION)	XPANSIONS	OPTIMISM/ARISTA
23	9	GET HERE	OLETA ADAMS	FONTANA
24	28	HERE COMES THE HAMMER	M.C. HAMMER	CAPITOL
25	26	ALL RIGHT NOW	FREE	ISLAND
26	24	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	ANXIOUS/RCA
27	21	PLAY THAT FUNKY MUSIC	VANILLA ICE	SBK
28	29	DON'T WORRY	KIM APPELBY	PARLOPHONE
29	25	IL FAUT LAISSER LE TEMPS	FELIX GRAY & DIDIER BARBEVILLEN	TALAR
30	23	KEEP ON RUNNING	MILLI VANILLI	HANSA/ARIELA
1	1	QUEEN	INNUENDO	EMI
2	2	STING	THE SOUL CAGES	A&M
3	3	ENIGMA	MCMXC A.D.	VIRGIN
4	5	PHIL COLLINS	SERIOUS HITS... LIVE!	VIRGIN/WEA
5	4	ELTON JOHN	THE VERY BEST OF...	ROCKET
6	NEW	CHRIS REA	AUBERGE	EAST WEST
7	6	CHRIS ISAAK	WICKED GAME	REPRISE
8	7	GLORIA ESTEFAN	INTO THE LIGHT	EPIC
9	8	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT	ARISTA
10	9	JIMMY SOMERVILLE	THE SINGLES COLLECTION 1984/1990	LONDON
11	12	TV SOUNDTRACK	TWIN PEAKS	WARNER BROS.
12	10	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1	EPIC
13	11	MADONNA	THE IMMACULATE COLLECTION	SIRE
14	20	OLETA ADAMS	CIRCLE OF ONE	FONTANA
15	13	VANILLA ICE	TO THE EXTREME	SBK
16	14	AC/DC	THE RAZORS EDGE	ATCO
17	NEW	RICK ASTLEY	FREE	RCA
18	17	TANITA TIKARAM	EVERYBODY'S ANGEL	EAST WEST
19	29	SCORPIONS	CRAZY WORLD	MERCURY
20	NEW	FREE	THE BEST OF FREE/ ALL RIGHT NOW	ISLAND
21	15	THIN LIZZY	DEDICATION/ THE VERY BEST OF THIN LIZZY	VERTIGO
22	28	THE SIMPSONS	THE SIMPSONS SING THE BLUES	GEFFEN
23	19	WESTERNHAGEN	LIVE	WARNER BROS.
24	25	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM	CAPITOL
25	NEW	NEW KIDS ON THE BLOCK	NO MORE GAMES (THE REMIX ALBUM)	COLUMBIA
26	16	CARRERAS, DOMINGO, PAVAROTTI	IN CONCERT	OECCA
27	23	SOUNDTRACK	WERNER—BEINHART	POLYDOR
28	21	SNAP	WORLD POWER	LOGIC/ARIELA
29	24	JEAN-JACQUES GOLDMAN	FREDERICKS, GOLDMAN, JONES	COLUMBIA
30	30	INXS	X	MERCURY

AUSTRALIA

(Courtesy Australian Record Industry Assn.) As of 3/17/91

1	2	SINGLES
2	1	DO THE BARTMAN THE SIMPSONS GEFFEN/WARNER
3	10	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
4	8	SUCKER DJ DIMPLES D LIBERATION/FESTIVAL
5	5	SADNESS—PART 1 ENIGMA VIRGIN/EMI
6	3	TINGLES RATCAT ROO/POLYGRAM
7	6	WIGGLE IT 2 IN A ROOM LIBERATION/FESTIVAL
8	4	FANTASY BLACK BOX deCONSTRUCTION/BMG
9	9	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
10	7	BECAUSE I LOVE YOU (THE POSTMAN'S SONG) STEVIE B. LIBERATION/FESTIVAL
11	11	ITOUCH MYSELF DIVINYLS VIRGIN/EMI
12	NEW	WHAT DO I HAVE TO DO KYLIE MINOGUE MUSHROOM/FESTIVAL
13	15	FALLING JULEE CRUISE WARNER
14	12	PLAY THAT FUNKY MUSIC VANILLA ICE SBK/EMI
15	NEW	ICE ICE BABY VANILLA ICE SBK/EMI
16	14	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC
17	16	PRAY M.C. HAMMER CAPITOL/EMI
18	19	FROM A DISTANCE BETTE MIDLER WARNER
19	13	FREEDOM GEORGE MICHAEL EPIC
20	NEW	I'M FREE SOUP DRAGONS POLYDOR/POLYGRAM
1	8	ALBUMS
2	1	BLACK BOX DREAMLAND BMG
3	2	HOTHOUSE FLOWERS HOME POLYDOR/POLYGRAM
4	17	JANET JACKSON RHYTHM NATION 1814 A&M/POLYDOR
5	3	TV SOUNDTRACK TWIN PEAKS WARNER
6	4	ELTON JOHN THE VERY BEST OF... PHONOGRAM/POLYGRAM
7	5	BILLY JOEL SOUVENIR/THE ULTIMATE COLLECTION COLUMBIA
8	7	MEAT LOAF BAT OUT OF HELL EPIC
9	6	MARIAH CAREY MARIAH CAREY COLUMBIA
10	9	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/EMI
11	13	VANILLA ICE TO THE EXTREME SBK/EMI
12	NEW	BETTE MIDLER SOME PEOPLE'S LIVES WARNER
13	10	THE BLACK SORROWS HARLEY & ROSE COLUMBIA
14	NEW	KYLIE MINOGUE RHYTHM OF LOVE MUSHROOM/FESTIVAL
15	11	LONDONBEAT IN THE BLOOD BMG
16	NEW	DIVINYLS DIVINYLS VIRGIN/EMI
17	19	INXS X WARNER
18	NEW	THE CARPENTERS THEIR GREATEST HITS POLYDOR/POLYGRAM
19	12	SOUTHERN SONS SOUTHERN SONS BMG
20	15	QUEEN INNUENDO EMI
21	16	STING THE SOUL CAGES A&M

GERMANY

(Courtesy Der Musikmarkt) As of 3/5/91

1	1	SINGLES
2	4	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
3	5	CRAZY SEAL ZTT
4	3	3 A.M. ETERNAL KLF KLF COMMUNICATIONS
5	6	HELLO AFRIKA DR. ALBAN / LEILA K. LOGIC/BMG ARIOLA
6	2	ALL TOGETHER NOW THE FARM PRODUCE
7	7	BEINHART TORFROCK POLYDOR
8	9	GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL
9	NEW	NO COKE DR. ALBAN SWEMIX
10	13	DO THE BARTMAN SIMPSONS GEFFEN
11	8	WICKED GAME CHRIS ISAAK REPRISE
12	NEW	INNUENDO QUEEN PARLOPHONE
13	10	BECAUSE I LOVE YOU STEVIE B. POLYDOR
14	15	DON'T WORRY KIM APPELBY PARLOPHONE
15	11	FROM A DISTANCE BETTE MIDLER ATLANTIC
16	19	KEEP ON RUNNING MILLI VANILLI HANSA/BMG ARIOLA
17	NEW	SUCKER DJ DIMPLES D MIKULSKI
18	12	CRY FOR HELP RICK ASTLEY RCA
19	NEW	SADNESS—PART ONE ENIGMA VIRGIN
20	14	(I WANNA GIVE YOU) DEVOTION NOMAD / MC MIKEE FREEDOM RUMOUR
1	1	ALBUMS
2	2	QUEEN INNUENDO PARLOPHONE
3	3	STING THE SOUL CAGES A&M
4	5	PHIL COLLINS SERIOUS HITS... LIVE! WEA
5	4	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON
6	7	WESTERNHAGEN LIVE WARNER BROS.
7	13	AC/DC THE RAZORS EDGE ATCO/EAST WEST
8	NEW	CHRIS ISAAK WICKED GAME REPRISE
9	6	HOWARD CARPENDALE GANZ NAH ELECTROLA
10	NEW	SOUNDTRACK WERNER—BIENHART POLYDOR
11	NEW	EDWARD SIMONI PAN-TAEUME COLUMBIA
12	9	CHRIS REA AUBERGE EAST WEST
13	10	ELTON JOHN THE VERY BEST OF... ROCKET
14	11	HERBERT GROENEMEYER LUXUS ELECTROLA
15	8	ENIGMA MCMXC A.D. VIRGIN
16	12	BAP X FUER E U ELECTROLA
17	NEW	VAYA CON DIOS NIGHT OWLS ARIOLA
18	15	HEINZ RUDOLF KUNZE BRILLE WARNER BROS.
19	14	BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC
20	20	MOTORHEAD 1916 EPIC
21	20	LONDONBEAT IN THE BLOOD ANXIOUS/RCA

SWEDEN

(Courtesy GLF) As of 3/13/91

1	NEW	SINGLES
2	1	JOYRIDE ROXETTE EMI
3	4	CRAZY SEAL METRONOME
4	3	3 A.M. ETERNAL KLF MEGA/EMI
5	NEW	WICKED GAME CHRIS ISAAK LONDON
6	6	BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM
7	5	DO THE BARTMAN THE SIMPSONS GEFFEN
8	NEW	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY MUSIC
9	2	DO YOU BELIEVE IN ME ERIC GADD METRONOME
10	NEW	FALLING JULEE CRUISE WARNER BROS.
1	1	ALBUMS
2	8	I WRITE YOU A LOVE SONG IZABELLA VIRGIN
3	NEW	VARIOUS POWER BALLADS EVA
4	6	CHRIS ISAAK WICKED GAME LONDON
5	NEW	ERIC GADD ERIC GADD METRONOME
6	3	ELDKVARN LEGENDER UR DEN SVARTA HATTEN EMI
7	2	CHRIS REA AUBERGE METRONOME
8	NEW	ELTON JOHN THE VERY BEST OF... ROCKET
9	4	TV SOUNDTRACK TWIN PEAKS WARNER BROS.
10	7	THASTROEM XPLODERA MIG 2000 MISTLUR
11	5	STING THE SOUL CAGES A&M
12	7	TOMAS LEDIN TILLFAELLIGHETERNAS SPEL RECORD STATION

CANADA

(Courtesy The Record) As of 3/18/91

1	2	SINGLES
2	10	SADNESS—PART 1 ENIGMA VIRGIN/A&M
3	3	ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA/BMG
4	7	SENSITIVITY RALPH TRESVANT MCA/MCA
5	4	ALL THIS TIME STING A&M/A&M
6	8	I'M NOT IN LOVE WILL TO POWER EPIC/CBS
7	1	COMING OUT OF THE DARK GLORIA ESTEFAN EPIC/CBS
8	5	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY/SONY
9	9	SOMEDAY MARIAH CAREY SONY/SONY
10	12	SMOOTH AS SILK MC J & COOL G CAPITOL/CAPITOL
11	6	WHERE DOES MY HEART BEAT NOW CELINE DION COLUMBIA/SONY
12	NEW	BECAUSE I LOVE YOU STEVIE B. LMR/RCA
13	16	JOYRIDE ROXETTE CAPITOL/CAPITOL
14	11	JUST ANOTHER DREAM CATHY DENNIS POLYDOR/PLG
15	17	FREEDOM GEORGE MICHAEL SONY/SONY
16	20	SHOW ME THE WAY STYX A&M/A&M
17	19	HEADLONG QUEEN HOLLYWOOD/ELEKTRA
18	14	MY DEFINITION OF DREAM WARRIORS ISLAND/MCA
19	18	SHELTER ME CINDERELLA POLYGRAM/PLG
20	15	FIRST TIME SURFACE COLUMBIA/SONY
1	4	ALBUMS
2	1	MONEYTALKS AC/DC ATLANTIC/WEA
3	3	MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
4	2	C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
5	14	VANILLA ICE TO THE EXTREME SBK/EMI
6	5	STING THE SOUL CAGES A&M/A&M
7	6	THE TRAGICALLY HIP ROAD APPLES MCA/MCA
8	7	MADONNA THE IMMACULATE COLLECTION SIRE/WEA
9	9	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
10	11	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
11	13	CHRIS ISAAK HEART SHAPED WORLD REPRISE/WEA
12	8	BLACK CROWES SHAKE YOUR MONEY MAKER OEF AMERICAN/GEFFEN
13	10	BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA
14	NEW	AC/DC THE RAZORS EDGE ATCO/WEA
15	12	THE SIMPSONS THE SIMPSONS SING THE BLUES GEFFEN/GEFFEN
16	15	ENIGMA MCMXC A.D. VIRGIN/A&M
17	NEW	PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WEA
18	17	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/SONY
19	NEW	BLUE RODEO CASINO WEA/WEA
20	19	BLACK BOX DREAMLAND RCA/BMG
21	18	INXS X ATLANTIC/WEA
22	19	WHITNEY HOUSTON I'M YOUR BABY TONIGHT RCA/BMG

FRANCE

(Courtesy of Nielsen/Europe 1) As of 3/9/91

1	2	SINGLES
2	1	WINDS OF CHANGE SCORPIONS MERCURY
3	4	SADNESS—PART 1 ENIGMA VIRGIN
4	3	QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. ON THE BEAT
5	6	NATAL CHICO & ROBERTA CARRERE
6	5	POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA
7	9	IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBELIVIE ZONE/BMG
8	7	ROMANTIC WORLD DANA DAWSON COLUMBIA
9	19	LA PETITE SIRENE ANNE DISNEY/ADES
10	10	UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
11	8	TEQUILA LATINO PARTY POLYGRAM
12	16	EST CE QUE TU ES SEULE CE SOIR FREDERIC FRANCOIS EMI
13	NEW	NUIT FREDERICKS, GOLDMAN, JONES COLUMBIA
14	12	J'AI PEUR FRANCOISE FELDMAN & JONIECE JAMISON PHONOGRAM
15	11	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
16	14	THE WAY YOU DO THE THINGS YOU DO UB40 VIRGIN
17	NEW	LET'S GO CRAZY INDRA CARRERE/OLANDO
18	NEW	DARLIN ROCH VOISINE RCA/BMG
19	20	PLACE DES GRANDS HOMMES PATRICK BRUEL RCA/BMG
20	NEW	JUSTIFY MY LOVE MADONNA WEA
1	2	ALBUMS
2	1	ABOUT YOU DAVID HALLYDAY PHONOGRAM
3	7	ENIGMA MCMXC A.D. VIRGIN
4	4	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN, JONES COLUMBIA
5	3	SCORPIONS CRAZY WORLD MERCURY
6	6	PATRICK BRUEL ALORS REGARDE RCA/BMG
7	8	JOHNNY HALLIDAY DANS LA CHALEUR DE BERCY PHONOGRAM
8	20	MICHEL SARDOU LE PRIVILEGE TREMA/EMI
9	5	STING THE SOUL CAGES A&M
10	11	BENNY B. L'ALBUM ON THE BEAT
11	9	PHIL COLLINS SERIOUS HITS... LIVE! WEA
12	10	ROCH VOISINE DOUBLE RCA/BMG
13	16	FRANCOIS FELDMAN UNE PRESENCE PHONOGRAM
14	15	UB40 LABOUR OF LOVE PART II VIRGIN
15	17	ELMER FOOD BEAT 30 CM POLYDOR
16	NEW	FRANCIS CABREL SARBACANE COLUMBIA
17	13	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA
18	12	FREDERIC FRANCOIS EST CE QUE TU ES SEULE CE SOIR TREMA/EMI
19	NEW	PATRICIA KAAS SCENE DE VIE COLUMBIA
20	14	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
21	18	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
22	19	RONDO VENEZIANO MASQUERADE POLYDOR

JAPAN

(Courtesy Music Labo) As of 3/18/91

1	1	SINGLES
2	NEW	OH YEAH/LOVE STORY WA TOTSUZEN NI KAZUMASA ODA FUN HOUSE
3	2	HAZIMARI WA ITSUMO AME ASKA PONY CANYON
4	4	CRIME OF LOVE KYOSUKE HIMURO TOSHIBA/EMI
5	3	UTAEKAKATTA LOVE SONG YUJI ODA TOSHIBA/EMI
6	6	AIWA KATSU KAN POLYDOR
7	7	GYPSY MICHIRU KOJIMA VAP
8	NEW	AITAI CHIKAKO SAWADA TAURUS
9	5	TONIGHT KUMIKO YAMASHITA TOSHIBA/EMI
10	NEW	SAYONARA DAKEDO SAYONARA JA NAI YAMADEKATSUTENAI WINK PONY CANYON
1	1	ALBUMS
2	NEW	LONELY ZI KILL TOSHIBA/EMI
3	NEW	SHIZUKA KUDO MIND UNIVERSE PONY CANYON
4	2	MIDORI KARASHIMA GREEN FUN HOUSE
5	NEW	MIHO MORIKAWA POP THE TOP TOSHIBA/EMI
6	3	HIKARU GENJI THANK YOU (3 3 3) PONY CANYON
7	NEW	BOBBY COLDWELL SOLID GROUND POLYDOR
8	4	JUN SKY WALKER(S) START TOY'S FACTORY
9	5	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM TOSHIBA/EMI
10	7	KOME KOME CLUB K2C CBS/SONY
11	6	BUCK-TICK KURUTTA TAIYO VICTOR
12	8	TOSHIFUMI HINATA TOKYO LOVE STORY ALFA

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 3/8/91

1	2	SINGLES
2	1	LIEFDE VOOR MUZIEK RAYMOND VH GROENEWOUD EMI
3	3	CRAZY SEAL ZTT
4	6	BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM
5	5	DO THE BARTMAN THE SIMPSONS GEFFEN
6	7	THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR
7	10	3 A.M. ETERNAL KLF KLF COMMUNICATIONS
8	4	DEVOTION NOMAD BUZZ
9	NEW	KNOCKIN' BOOTS CANDYMAN EPIC
10	8	GOEDE TIJDEN, SLECHTE TIJDEN I. BORAY & I. DE VRIES MERCURY
1	1	ALBUMS
2	3	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY CBS
3	2	QUEEN INNUENDO PARLOPHONE
4	7	CHRIS ISAAK WICKED GAME LONDON
5	4	STING THE SOUL CAGES A&M
6	6	SOUNDTRACK GREASE POLYDOR
7	8	GLORIA ESTEFAN INTO THE LIGHT EPIC
8	5	VARIOUS TURN UP THE BASS, VOL. 6 ARCADE
9	NEW	RAYMOND VH GROENEWOUD MEISJES EMI
10	9	PHIL COLLINS SERIOUS HITS... LIVE! WEA
11	10	VARIOUS FIDO'S CHOICE (17 COOL DANCE TRAX) MAGNUM
12	11	JIMMY SOMERVILLE SINGLES COLLECTION 1984/1990 PHONOGRAM

ALBUM REVIEWS

POP

► **GEORGE THOROGOOD & THE DESTROYERS**
Boogie People
PRODUCERS: Terry Manning & the Delaware Destroyers
EMI 92514

Titular folks have already started snapping up this one, despite the fact that Lonesome George again cleaves to his apparently timeless formula of shuffles'n'boogie. A smattering of originals, including current top 10 album-rock track "If You Don't Start Drinkin' (I'm Gonna Leave)," complement customarily rockin' covers of standards by Chuck Berry, Muddy Waters, Howlin' Wolf, John Lee Hooker, and others. Nothin' new, but it jumps.

► **BULLETTYOYS**
Freakshow
PRODUCER: Ted Templeman
Warner Bros. 26168

From Templeman's familiar-sounding production to Marq Torien's vocals and Mick Sweda's guitar work, group's second album will likely conjure up the question, "Is that the new Van Halen album?" Group is effective if none too original on such VH sound-alikes as "Hell Yeah!" and "Thrill That Kills"; it's at its best when it surprises, as on unexpected Tom Waits cover "Hang On St. Christopher" and bluesy "Talk To Your Daughter." Overall, a chart-efficient rock'n'roll opus.

TANITA TIKARAM
Everybody's Angel
PRODUCERS: Tanita Tikaram, Peter Van Hooke & Rod Argent
Reprise 26486

Though Tikaram's vocals are as mesmerizingly somber as always, they're surrounded this time by infectious musical arrangements reminiscent of Van Morrison on many of the 14 tracks. First single, "Only The Ones We Love," is bolstered by background vocals by Jennifer Warnes. Other than the fascinating instrumentation, "Angel" also offers a more confident Tikaram who has learned to use her interesting voice to full effect.

RHYTHM CORPS
The Future's Not What It Used To Be
PRODUCER: Ben Grosse
Pasha/Epic 46846

Band that hit pay dirt with "Common Ground" a few years back returns with a strident rock album that combines straight-ahead pop with interesting melodies that distinguish it from other like-minded groups coming down the pike. "Satellites" is an obvious radio song, while the drum-and-fife-corps feel of "Mother" would make it a groovy alternative radio choice.

★ **THE BIG DISH**
Satellites
PRODUCERS: Warne Livesey: The Big Dish
East West America/Atlantic 91636

Retooled Scottish quartet, helmed by singer/songwriter Stephen Lindsay, continues to churn out gentle rock in the Outfield mode. Lindsay, who sounds like a Sting-Bono hybrid, delivers song after song of alternative pop-rock that hypnotically soothes without ever slipping into dull or repetitive terrain. Best cuts are "Miss

America" and the bluesy "Give Me Some Time."

★ **MOTORHEAD**
1916
PRODUCER: Peter Solley
WTG 46858

Now in its 16th year of existence, English heavy-metal juggernaut can still burn it down with the best of the young pretenders. Fronted as usual by cowhide-larynxed Lemmy Kilminster, band blazes brightly on forceful "No Voices In The Sky," salutes the spot where punk and metal meet on tribute "Ramones," and delivers a truly sobering and moving ballad (with strings, no less!) on title cut about British casualties during World War I. Pure rock for power people.

★ **MARK GERMINO & THE SLUGGERS**
Radartown
PRODUCER: R.S. Field
Zoo/BMG 2445

Nashville singer/songwriter formerly with RCA joins forces with adept rock band once on Arista, and combination is a sharp one reminiscent of latter-day Steve Earle. Germino is a lyrically astute songwriter with a conscience and an acerbic view of contemporary society (see "Radartown" for a prime example). Utterly winning track here is remake of "Rex Bob Lowenstein," a portrait of a maverick DJ that will bring a tear to former free-form jocks everywhere. Too bad radio probably won't play it.

★ **THE GODFATHERS**
Unreal World
PRODUCER: Steve Brown
Epic 46026

Third Epic album by caustic English rockers may be their most pungent outing yet. While there's no one track here as immediately ear-catching as chant-along breakthrough "Birth, School, Work, Death," album is full of rip-roaring performances, ardently sung by front man Peter Coyne. Title cut, "King Of Misery," and "Believe In Yourself" are all highly recommended to both modern rockers and gutsier album rockers.

JACK FROST
PRODUCER: Steve Kilbey
Arista 8667

Now here's a Down Under delight—Church mastermind Kilbey joins forces with Grant McLennan, one of the powers behind the late, lamented critic's delight the Go-Betweens. Duo forges a highly atmospheric sound very reminiscent of Velvet Underground's moody third album. Modern rockers should embrace such gauzy delights as "Birdowner (As Seen On T.V.)," "Geneva 4 A.M.," "Providence," and "Thought I Was Over You."

PHRANC
Positively Phranc
PRODUCER: Warren A. Bruleigh
Island 848282

Second label release from this self-

described "all-American Jewish lesbian folk singer" finds Phranc prouder and better focused than ever—armed with only an acoustic guitar, she makes poignant insights into the vicissitudes of gay life with such simple, affecting songs as "Tipton," "Why?," "Outta Here," and "Dress Code." Modern rockers should give a spin to winning electro-folk track "I'm Not Romantic," where she's backed by four-piece rhythm section 2 Nice Girls. Other tracks feature former members of X and the Busters, as well as Syd Straw on an a cappella duet of the Beach Boys' "Surfer Girl."

R&B

► **BOOGIE DOWN PRODUCTIONS**
Live Hardcore World Wide
PRODUCER: Dwayne Sumai
Jive/RCA 1425

Rap has never been known as a live medium, so this concert album, recorded in New York, London, and Paris, loses plenty in the translation from stage to platter. KRS-One's raps, which are unusually effective in the studio, sound like rants here, and DJs' scratching is a dim echo coming out of PA speakers. Album will likely go over commercially but only by sheer dint of BDP's track record.

CRAIG G
Now, That's More Like It
PRODUCER: Marley Marl
Atlantic Street 82196

New York rapper combines hip-hop and rap on his sophomore set. Much of the diverse material deals with life on the street without being hardcore. Though many of the cuts are catchy, such as "Smoothing Out The Rough Spots," which glides over "Stone Soul Picnic," and first single "U-R Not The 1," there's an inconsistency that makes it better to pick and choose rather than plow straight through.

KMC
Three Men With The Power Of Ten
PRODUCERS: Jammin' James Carter, Poison Ivey
Norwood
Priority 57122

L.A.-based rap trio stirs up a hard-jamming blood bath that is reminiscent at times of a hip-hop Slayer, or perhaps the Geto Boys in not-so-dead earnest. Numbers run gamut from boastful roasting of "Lyrical Tournament" to aptly titled "Terrifying Tracks"; production is loud and always def. Apt to appeal to the segment of the audience attuned to Freddie Krueger and his ilk.

JAZZ

► **EARL KLUGH**
Midnight In San Juan
PRODUCER: Earl Klugh
Warner Bros. 26293

As title suggests, guitarist is in a somewhat Latinized mood here, with original compositions reflecting rhythms of the Caribbean and South America. As ever, playing is deft albeit highly predictable in terms of tone and attack, which won't keep it off contemporary-jazz airwaves. Most unusual selection is "Take You There," featuring guest shots by harmonica ace Toots Thielemans and pianist Eliane Elias and an expansive Don Sebesky arrangement.

► **JOHN SCOFIELD**
Meant To Be
PRODUCER: Don Grolnick
Blue Note 95479

Excellent sequel to last year's "Time On My Hands" finds guitarist Scofield again in the company of saxophonist/clarinetist Joe Lovano, who continues to distinguish himself as a sideman extraordinaire. Bassist Marc Johnson and drummer Bill Stewart round out a solid quartet performing a set of Scofield originals that are by turns

SPOTLIGHT



R.E.M.
Out Of Time
PRODUCERS: Scott Litt & R.E.M.
Warner Bros. 26496

Athens, Ga.'s gift to modern rock is back with a somewhat idiosyncratic album that may please fans more than anything group has released since Michael Stipe's vocals became intelligible. Folkish instrumentation, a spoken-word foray, and guest shots by B-52 Kate Pierson and rapper KRS-One spice up this generally low-key-sounding effort. Initial cut "Losing My Religion" has already soared to No. 1 on Modern Rock Tracks chart and is a top 10 album-rock track, boding well for prolongation of band's platinum track record.

swinging and pensive. Another strong entry by the leader, and a no-risk proposition for straight-ahead jazz outlets.

► **COURTNEY PINE**
Within The Realms Of Our Dreams
PRODUCER: Delifeayo Marsalis
Antilles 848244

After his previous treatment of jazz standards, this dexterous British saxophonist returns to original compositions—backed by pianist Kenny Kirkland, bassist Charnett Moffett, and drummer Jeff Watts—and continues to hone his punchy, driving sound. Best of the set include the beautiful, bright-hued "Zaire," the multitrapped, ebullient "A Slave's Tale," the angular, Ornette-ian "Una Muy Bonita," and impressionistically Coltranean "Sepia Love Song" and "Time To Go Home."

★ **29TH STREET SAXOPHONE QUARTET**
Underground
PRODUCER: Brian Bacchus
Antilles 848415

Composed of Jim Hartog, Ed Jackson, Rich Rothenberg, and high-charting altoist Bobby Watson, the 29th Street Saxophone Quartet may not have named itself with the worldly aspirations of another better-known sax four-piece, but its inventively arranged, stridently swinging material may yet gain it global recognition. Serious jazz listeners and playlists should be attracted to many of the tunes here. Band is joined by a rhythm section (plus Hugh Masekela on flugelhorn) for a fabulous, frenetic version of "Old Devil Moon," stylishly sung by Pam Watson.

VARIOUS ARTISTS
Just Friends: A Gathering In Tribute To Emily Remler (Vol. One)
PRODUCERS: Randall Hage Jamail & Joe Ferry
Justice 0502

This all-star testimonial to the late guitarist includes contributions from a distinguished fret-ernity of admiring fellow musicians, such as Herb Ellis, Leni Stern, and Steve Masakowski, as well as sidemen Eddie Gomez, David Benoit, Marvin "Smitty" Smith, and Nelson Rangell. A sad occasion yields a sweet set, including originals "Brontosaurus Walk," "Remily," and "Nova Nice," as well as standards "Willow Weep For Me," "Besame Mucho," "Softly, As In A Morning Sunrise," and "Equinox."

COUNTRY

► **RONNIE MILSAP**
Back To The Grindstone
PRODUCERS: Ronnie Milsap, Rob Galbraith, Richard Landis
RCA 2375

Once again, Milsap swings away from his country roots; but with such exquisite musical taste and such a magnificent voice to express it with, who cares?

► **DOLLY PARTON**
Eagle When She Flies
PRODUCER: not listed
Columbia 46882

To a great degree, this is the Dolly of old: easily amazed, easily moved, always the tough country innocent. Best cuts: "Rockin' Years," "If You Need Me," and the title tune.

► **VINCE GILL**
Pocket Full Of Gold
PRODUCER: Tony Brown
MCA 10140

Gill, who wrote or co-wrote eight of the songs on his second MCA release, shows off his strong vocals, which are surrounded by superior musical production. Patty Loveless joins him on the title cut and first single.

► **MERLE HAGGARD**
All Night Long
PRODUCERS: Various
Curb 77410

Most of the songs here are from Haggard's years at Capitol Records, but the album does include a duet with Randy Travis (the title song). These aren't greatest-hits selections, but they all embody high-quality singing and writing.

CLASSICAL

HAYDN: THE CREATION
Auger, Langridge, Thomas, City of Birmingham Symphony Orchestra & Chorus, Rattle
Angel 54149

One of the few English versions of the oratorio masterpiece, the performance is a triumph for orchestra, chorus, and conductor. The soloists, however, are not quite up to the standard their reputations predict, occasionally uncomfortable in more florid passages and cadential ornamentation. Rattle has strong ideas about the work and moves it along in expert fashion.

BACH: THE GOLDBERG VARIATIONS; TOCCATA IN F SHARP MINOR; MUSICAL OFFERING: 2
RICERCARES
Andrew Rangell, Piano
Dorian DOR-90138

Impressive on every count. Rangell is no slave to convention, treats repeats in the variations casually—sometimes yes, sometimes no—and inserts occasional ornamental figuration and unexpected rhythmic alteration. It all seems to work, and one remains transfixed with wonder at how great the piece is. What better result from a performer? The other Bach pieces are no less impressively played. Perhaps the best piano sound yet from Dorian's recording venue, Troy Music Hall.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **SHEENA EASTON** *What Comes Naturally* (4:34)
PRODUCERS: Denny Diante, Nick Mundy
WRITERS: A. Armato, N. Mundy
PUBLISHERS: Tom Sturges/Chrysalis/Nick Mundy/
G.G. Loves Music, ASCAP, BMI.
REMIXER: Arthur Baker
MCA 53742 (cassette single; 12-inch version also
available, **MCA 53957**)

Sultry Scottish songstress returns
with this delightful R&B/dance
groove that has across-the-board
smash written all over it—as
evidenced by its debut on the Hot
R&B Singles chart. A variety of
sizzling remixes offers something for
everyone.

► **MICHAEL McDONALD** *All We Got* (4:37)
PRODUCERS: Ted Templeman, Michael McDonald
WRITERS: P. Leinheiser, M. McDonald
PUBLISHERS: Meinheiser/Genevieve, ASCAP
REMIXERS: Shep Pettibone, Chris Lord-Alge
Reprise 4-19713 (c/o Warner Bros.) (cassette
single; 12-inch version also available, **Reprise 0-
21734**)

Smoking house redressing of catchy
pop/funk tune from McDonald's
underrated "Take It To Heart" album
has been setting clubs ablaze for a
while. Smooth edit should ignite
similar reaction at top 40.

► **EXTREME** *More Than Words* (4:11)
PRODUCER: Michael Wagener
WRITERS: N. Bettencourt, G. Cherone
PUBLISHERS: Funky Metal/Almo, ASCAP
A&M 75021-1552-4 (c/o PGD) (cassette single)

Tender, sparsely produced rock/love
ballad proves that sometimes less
really is more. The spotlight here is
on the band's striking vocal
harmonies, as well as its shimmering
acoustic guitar work. Album-rock
radio was smart to go first with this
tune—pop and AC stations are
definitely next in line.

2NU *Spaz Attack* (4:10)
PRODUCERS: Michael Nealy, Jock Blaney
WRITERS: M. Nealy, J. Blaney, P. DeVault, T. Martin
PUBLISHER: 2NU, ASCAP
Atlantic 4-87730 (cassette single)

Second serving from quirky act
follows the same flipped-out formula
as its predecessor, "This Is
Ponderous," by using an extremely
airy "valley-boy" voice to convey a
comical, I-got-to-have-that-babe story.
A kitschy R&B female chorus as well
as a funky guitar provide appropriate
background for this bizarre little tale.

R&B

► **JEFFREY OSBORNE** *If My Brother's In
Trouble* (no timing listed)
PRODUCER: Shep Pettibone
WRITERS: D. Barratt, W. Clift
PUBLISHER: not listed
REMIXER: Michael Hutchinson
Arista 2213 (cassette single)

Spirited second shot from the "Only
Human" package is a vibrant, gospel-
induced gem that was last week's Hot
Shot Debut on the R&B singles chart.
While continued success at radio is a
given, track's infectious pace and
yearning vocal bode well for eventual
club acceptance.

★ **JON LUCIEN** *Sweet Control* (3:59)
PRODUCER: Jeff Lorber
WRITERS: J. Lorber, D. Quander, S. Spruill
PUBLISHER: not listed
Mercury 868 098-4 (c/o PolyGram) (cassette
single)

Sunny, midtempo love ballad features
a mellow and provocative vocal
performance that is ripe for radio.
Pleasant ear candy invites the senses
to embark on a balmy voyage that is
sprinkled with playful synth slides
and glowing sax lines. Lifted from the
upcoming debut disc, "Listen Love."

KEITH MUNNALLY *Seasons Of Love* (4:07)
PRODUCER: Steve "Silk" Hurley
WRITERS: S. Hurley, Mohr
PUBLISHERS: Third Coast/Last Song, ASCAP
REMIXER: Steve "Silk" Hurley
Giant/Warner Bros. 4-19407 (cassette single)

The pages of the calendar whiz by on
this capricious R&B/dance diamond
that is a cut above the rest due to
Nunnally's breezy crooning.
Ricocheting beats bounce off house-
oriented piano lines and create a
dynamic flow that should fit snugly
into both dance and urban formats.

COUNTRY

► **MARK CHESNUTT** *Blame It On Texas* (2:49)
PRODUCER: Mark Wright
WRITERS: R. Rogers, M. Wright
PUBLISHERS: Maypop/EMI Blackwood/Wrightchild,
BMI
MCA 7-54053 (7-inch single; CD version also
available, **MCA 45-54053**)

Single No. 3 from an album that has
plenty more possibilities. Chesnutt
glides his way through this delightful,
Texas swing-style production.

► **DOUG STONE** *In A Different Light* (3:27)
PRODUCER: Doug Johnson
WRITERS: B. McDill, B. Jones, D. Lee
PUBLISHERS: PolyGram/Ranger Bob/Sony Cross
Keys, ASCAP/Songs of PolyGram, BMI
Epic 34-73741 (c/o Sony) (7-inch single; CD
version also available, **Epic 73741**)

Stone sensitively delivers this sweet
tune that is surrounded by warm
instrumentation.

► **THE KENTUCKY HEADHUNTERS** *The Ballad
Of Davy Crockett* (2:32)
PRODUCER: The Kentucky Headhunters
WRITERS: T. Blackburn, G. Bruns
PUBLISHER: Wonderland, BMI
PolyGram 868122-7 (c/o PGD) (7-inch single;
cassette version also available **PolyGram 868122-4**)

Only the Headhunters could pull this
remake off. Coupled with an
imaginative and entertaining video,
this song brings even more of a smile
to mind.

► **LORRIE MORGAN** *We Both Walk* (3:05)
PRODUCER: Richard Landis
WRITERS: T. Shapiro, C. Waters
PUBLISHERS: Edge O'Woods/Kinetic
Diamond/Moline Valley, ASCAP
RCA 2748-7 (c/o BMG) (7-inch single; cassette
version also available, **RCA 2781-4**)

Morgan is vulnerable but vibrant in
this sassy assessment of domestic
discontent.

► **CRYSTAL GAYLE** *It Ain't Gonna Worry My
Mind* (2:46)
PRODUCER: Allen Reynolds
WRITER: R. Leigh
PUBLISHERS: EMI April/Lion-Hearted, ASCAP
Capitol Nashville 7-79640 (c/o CEMA) (7-inch
promo; CD promo also available, **Capitol Nashville
79639**)

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Capitol Nashville 7-79640 (c/o CEMA) (7-inch
promo; CD promo also available, **Capitol Nashville
79639**)

TEMPER TEMPER *Talk Too Much* (3:58)
PRODUCER: Eric Gooden
WRITERS: E. Gooden, M. Williams
PUBLISHER: Warner Chappell/WB, ASCAP
Virgin 4-98823 (c/o Atlantic) (cassette single;
12-inch version also available, **Virgin 0-96364**)

Gayle gives a sultry reading of this
classic bit of contemplation, which
reached No. 12 for Mickey Gilley and
Ray Charles in 1985.

JO-EL SONNIER *You May Change Your Mind*
(2:52)
PRODUCER: James Stroud
WRITERS: J. Sonnier, T. Shapiro, C. Waters
PUBLISHERS: Musique' de Jo-El/Edge
O'Woods/Kinetic Diamond/Moline Valley, ASCAP
Capitol 7-79563 (c/o CEMA) (7-inch promo; CD
promo also available, **Capitol 79601**)

Sonnier's debut for Capitol is hot—
from his energy-driven performance
to the foot-stomping production
display by Stroud.

DANCE

► **TRIBAL HOUSE** *Mainline* (7:39)
PRODUCERS: Winston Jones, David Darlington
WRITERS: W. Jones, D. Darlington, R. Clark
PUBLISHERS: EMI Blackwood/Jonesy, BMI
SBK 19732 (c/o CEMA) (12-inch single)

Fascinating deep-house dish is a joy
ride replete with nuances like exotic
tribal chanting and heady percussive
punctuation. Spacious production and
a richly provocative male/female R&B
vocal delivery add to the track's
dynamic nature and make this one a
must for top 40 dance and club jocks
looking for an instant hit. Don't miss
it.

UNITY 2 *Buckwheat The Rebel* (3:58)
PRODUCER: Keene Carse
WRITER: not listed
PUBLISHER: not listed
REMIXER: Steve "Silk" Hurley
Reprise/Warner Bros. 0-40023 (12-inch single)

Prowling rap/dance attack is a
visionary treat that is laced with a
light Jamaican rhyme scheme and
killer beats. Versatile remixes include
the riveting house edit, the ska-
influenced "Brooklyn Story," and the
electrifying "Rebel" rendering.

TKA *Give Your Love To Me* (7:12)
PRODUCERS: Kayel, Frankie Cutlass
WRITER: Kayel
PUBLISHERS: T-Boy/Blue Ink, ASCAP
REMIXERS: Joey Gardner, Tony Moran
Tommy Boy TB 977 (12-inch single)

Intriguing freestyle nugget has been
generating interest for quite some
time as an LP cut and now, with two
new slammin' mixes, the ethereal
song has the chance to break out in a
major way. Both the "Heartthrob"
and "Hip-Hop" versions are equally
satisfying and contain some heavy
synth action that could function quite
nicely as an after-midnight club
snack. Contact: 212-722-2211.

AC

★ **LORI RUSO** *I'm Gonna Be* (3:58)

PRODUCER: Tom Weir
WRITERS: L. Russo, M. Parnell
PUBLISHERS: Little Flower/St. Cecilia, BMI
Cypress 71341 (CD promo only)

Ruso's sparkling delivery on this
midtempo inspirational number is

beautifully enhanced by an exquisite
saxophone arrangement. While AC
programmers should immediately get
their hands on this potential hit, top
40 radio might want to investigate as
well. Taken from the debut "Show
Off" set. Contact: 213-653-9944.

ROCK TRACKS

► **FISHBONE** *Sunless Saturday* (4:17)
PRODUCERS: Fishbone, David Kahne
WRITER: K. Jones
PUBLISHERS: Bouillabaisse/Music Corporation of
America, BMI
Columbia 38T-73668 (c/o Sony) (cassette single)

Brazen insurgents created a loyal
following two years ago with "Truth
And Soul" and are now poised to
tackle college radio with this head-
banging, guitar-based scorcher from
the forthcoming "The Reality Of My
Surroundings" set. Apocalyptic track
starts with an acoustic lead-in that is
followed by an unrelenting and
shocking electric-guitar arrangement
that may entice album rock
programmers to eventually jump
aboard.

★ **THE BIG DISH** *Miss America* (3:55)
PRODUCER: Warne Livesey
WRITERS: Lindsay, Armstrong, McFie
PUBLISHERS: Virgin, ASCAP/Copyright Control
East West 98846 (c/o Atlantic) (cassette single)

Sensitive first release from the
"Satellites" disc is lyrically and
rhythmically poetic, evoking images
of quiet, unsettling desperation. Track
takes on a number of visionary
transitions in its quest to relate a
story that is individual, yet hauntingly
universal.

★ **VAN MORRISON** *Youth Of 1,000 Summers*
(3:45)
PRODUCER: Van Morrison
WRITER: V. Morrison
PUBLISHER: Van Morrison, ASCAP
Mercury (c/o PolyGram) (CD promo only)

Lively second slice from the
"Enlightenment" package clearly
demonstrates Morrison's eclectic style
and his voice here imparts a wisdom
that is paradoxically both aged and
youthful. Vivid track swirls with
glowing salsa beats enriched with
lazy Spanish guitar slides, slippery
organ vibes, and primal African
rhythms. While album-rock approval
is expected, some daring AC
programmers might want to give it a
shot.

THIN LIZZY *Dedication* (4:00)
PRODUCER: not listed
WRITER: Lynott
PUBLISHER: not listed
Mercury 409 (c/o PolyGram) (CD promo only)

Crusty outfit previews its upcoming
"Dedication" collection of greatest
hits with this guitar-screaming
traditional rocker that makes the
listener want to just close his/her
eyes and fly away. Beneath the tune's
many layers is a message of
spontaneous generosity that should
find shelter on album-rock avenues.

SCHOOL OF FISH *3 Strange Days* (4:23)
PRODUCER: John Porter
WRITERS: J. Clayton-Felt, M. Ward
PUBLISHERS: Ruff Ruff Ruff/Dan Is Here, ASCAP
Capitol 15675 (c/o CEMA) (12-inch single)

Retro psychedelic mind-bender from
new act's self-titled debut relies on a
scorching electric-guitar base as well
as a pounding drum arrangement.
Lead singer's vocal wandering injects
a feeling of intense longing here and
lends a credibility to the tune that
should transfer over to alternative
rock.

PHRANC *I'm Not Romantic* (2:37)
PRODUCER: Warren A. Bruleigh
WRITER: Phranc
PUBLISHER: FolksWim, BMI
Island (c/o PGD) (CD promo only)

First glimpse into femme folkie's new
"Positively Phranc" set is a fun and
quirky tune that features a guest
appearance by 2 Nice Girls. Easy-
going acoustic pace should go over
well at alternative radio.

RAP

► **EPMD FEATURING LL COOL J** *Rampage*
(3:50)
PRODUCERS: Erick Sermon, Parrish Smith
WRITERS: E. Sermon, P. Smith, J.T. Smith, L. Fulson,
J. Fulson
PUBLISHERS: Paricken/L.L. Cool J/Def Jam/Power
Force/Budget, BMI, ASCAP
Rai/Columbia 44T-73705 (c/o Sony) (cassette
single)

No-frills follow-up to the No. 1 "Gold
Digger" is the ultimate rap
experience in that it focuses primarily
on the rhythms of language while
using instrumentation as just a
minimal embellishment. Only the
barest of essentials are here—street-
tough "don't mess with me" voices
that know where it's at and why it's
there.

► **K-9 POSSE** *Get Wild Go Crazy* (4:33)
PRODUCER: K-9 Posse
WRITER: W. Mahone
PUBLISHER: Murphy-Lynch, ASCAP
REMIXERS: Wendell Edmonds, Cliff Schwarz
Arista 2196 (12-inch single)

The posse loses its mind on this
adorable house/rap party favor that is
wrapped with comical rhymes,
jammin' synth horns, and a rompin'
street chorus. Happy-go-lucky tune
will ultimately tickle more than a few
dance-club toes and contains a street-
wise "attack dog" mix that should
galvanize pop and urban radio
programmers.

► **RUN-D.M.C.** *Faces* (4:09)
PRODUCERS: Run-D.M.C., Jam Master Jay
WRITERS: J. Mizell, S. Brown, D. McDaniels, J.
Simmons
PUBLISHERS: Protoons/Rush-Groove, ASCAP
Profile 7328 (cassette single)

Funky second jolt from the "Back
From Hell" set is a bottom-heavy chill
pill that hits head on with its
slamming backup chorus and its
knife-sharp word play. First shot will
be fired at urban targets while future
rounds should undoubtedly be
directed toward club jocks looking for
a little meat with their potatoes.
Contact: 212-529-2600.

MASTER ACE *Movin' On* (4:18)
PRODUCER: Marley Marl
WRITER: Master Ace
PUBLISHERS: Cold Chillin'/WB, ASCAP
REMIXER: Master Ace
Cold Chillin'/Warner Bros. 0-40017 (12-inch
single)

Militant mystery adventure uses a
repetitive slow-motion bass line to
seize the ear and startle the mind,
while Ace himself dramatically stirs it
up with word play that is clinical and
sneaky. Lifted from the "Take A Look
Around" set.

DANA DANE *Tales From The Dane Side* (4:29)
PRODUCER: Fresh Gordon
WRITERS: D. McCleese, G. Pickett
PUBLISHERS: Protoons/Dana Dane Forever/
Promuse/Gordy's Groove, BMI
Profile 7326 (cassette single)

This winding tale of sexual exploits
offers crackling beats deftly mingled
with Dane's hysterical anecdotes.
Before it's all over one can't help
feeling a little bit like a voyeur.
Highlighting the track's provocative
nature are intermittent street samples
as well as a nasty male/female rhyme
exchange. Contact: 212-529-2600.

PICKS (►): New releases with the greatest
chart potential.

CRITIC'S CHOICE (★): New releases, re-
gardless of potential chart action, which the
reviewer highly recommends because of their
musical merit.

NEW AND NOTEWORTHY: Highlights new
and developing acts worthy of attention.

Cassette, vinyl or CD singles equally ap-
propriate for more than one format are reviewed
in the category with the broadest audience. All
releases available to radio and/or retail in the
U.S. are eligible for review. Send copies to Lar-
ry Flick, Billboard, 1515 Broadway, New York,
N.Y. 10036. Country singles should be sent to
Billboard, 49 Music Square W., Nashville,
Tenn. 37203.

Billboard®
FOR WEEK ENDING MARCH 23, 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	39	MARIAH CAREY ▲ ⁴ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
2	3	3	7	STING A&M 6405 (10.98)	THE SOUL CAGES
3	4	6	50	WILSON PHILLIPS ▲ ⁴ SBK 93745 (9.98)	WILSON PHILLIPS
4	2	2	27	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME
5	10	11	11	C&C MUSIC FACTORY ● COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
6	9	8	53	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
7	5	4	18	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
8	8	5	6	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
9	6	7	55	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
10	7	9	24	BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
11	11	14	22	CHRIS ISAAK ● REPRISE 25837 (9.98)	HEART SHAPED WORLD
12	12	10	17	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
13	15	15	17	TESLA ▲ GEFLEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
14	19	25	27	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
15	14	12	14	THE SIMPSONS ▲ ² GEFLEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
16	13	13	25	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE
17	29	47	4	ENIGMA CHARISMA 91642* (9.98)	MCMXC A.D.
18	48	—	2	GREAT WHITE CAPITOL 95330 (9.98)	HOOKED
19	16	16	25	INXS ▲ ATLANTIC 82140 (9.98)	X
20	21	19	17	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
21	20	18	21	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
22	23	24	27	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
23	18	17	77	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
24	24	26	25	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
25	17	21	18	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!
26	22	30	36	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
27	26	20	52	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
28	25	22	51	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
29	30	31	8	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
30	40	43	24	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
31	28	28	30	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
32	36	37	26	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
33	27	23	26	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
34	32	27	36	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
35	42	56	3	ANOTHER BAD CREATION MOTOWN 6818* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
36	34	32	5	QUEEN HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
37	31	29	35	POISON ▲ ³ ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
38	35	34	21	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
39	33	33	16	RALPH TRESVANT ● MCA 10116 (9.98)	RALPH TRESVANT
40	NEW ►		1	SOUNDTRACK ELEKTRA 61047* (10.98)	THE DOORS
41	39	41	16	CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
42	37	36	18	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
43	53	63	6	DIVINYLS VIRGIN 91397* (9.98)	DIVINYLS
44	41	38	25	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433* (9.98 EQ)	IN CONCERT
45	38	39	39	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
46	55	55	9	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
47	44	42	58	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
48	51	51	8	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
49	49	52	6	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
50	69	106	4	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
51	46	44	9	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
52	50	46	51	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
53	45	40	16	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
54	47	45	29	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL

○ 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	54	59	27	STEELHEART MCA 6368 (9.98)	STEELHEART
56	43	35	8	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
57	77	89	5	JESUS JONES SBK 95715* (9.98)	DOUBT
58	57	50	14	PETER GABRIEL GEFLEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
59	60	57	44	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
60	61	58	33	BLACK BOX RCA 2221 (9.98)	DREAMLAND
61	58	49	12	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
62	63	61	18	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
63	56	53	22	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
64	70	76	88	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
65	59	54	31	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
66	52	48	28	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
67	65	67	17	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
68	NEW ►		1	JONI MITCHELL GEFLEN 24302 (9.98)	NIGHT RIDE HOME
69	66	62	24	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
70	86	110	9	HI-FIVE JIVE 1328 /RCA (9.98)	HI-FIVE
71	129	—	24	THE DOORS ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS
72	87	98	5	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
73	NEW ►		1	MORRISSEY SIRE 26514*/REPRISE (9.98)	KILL UNCLE
74	85	102	10	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
75	72	68	36	STEVIE B ● LMR 2307 /RCA (9.98)	LOVE & EMOTION
76	67	64	39	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
77	64	60	30	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
78	75	71	22	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
79	92	129	5	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
80	76	73	6	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
81	73	70	33	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
82	90	90	15	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
83	88	80	27	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
84	78	74	46	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
85	148	—	2	GEORGE THOROGOOD AND THE DESTROYERS EMI 92514* (9.98)	BOOGIE PEOPLE
86	74	79	47	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
87	80	75	20	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
88	71	66	6	CHICAGO REPRISE 26391* (9.98)	TWENTY 1
89	62	85	69	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	...BUT SERIOUSLY
90	79	78	26	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
91	68	96	67	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
92	81	69	19	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
93	105	91	9	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
94	91	107	28	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
95	84	72	19	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
96	117	125	4	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
97	97	103	6	SUSANNA HOFFS COLUMBIA 46076* (9.98 EQ)	WHEN YOU'RE A BOY
98	106	94	52	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
99	110	108	10	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
100	89	86	20	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
101	83	77	18	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
102	82	65	31	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
103	99	97	37	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
104	95	92	36	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
105	100	95	35	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
106	93	99	20	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
107	101	82	40	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
108	98	88	14	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
109	102	83	26	PEBBLES ● MCA 10025 (9.98)	ALWAYS

Billboard® Top Pop Albums™ <i>continued</i>					FOR WEEK ENDING MARCH 23, 1991						
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	108	123	35	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME	156	151	158	17	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
111	112	119	23	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD	157	133	121	22	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
112	107	101	18	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN	158	156	176	17	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
(113)	149	172	3	FIREHOUSE EPIC 46186* (9.98)	FIREHOUSE	(159)	165	171	9	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98)	BACK TO HAUNT YOU
114	116	126	45	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING	160	153	152	114	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
115	118	111	79	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD	161	160	169	18	K.T. OSLIN ● RCA 2365* (9.98)	LOVE IN A SMALLTOWN
116	103	93	17	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT	162	147	122	10	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
(117)	134	145	5	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE	(163)	170	—	2	MATERIAL ISSUE MERCURY 848 155 (9.98 EQ)	INTERNATIONAL POP OVERTHROW
118	111	84	63	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II	(164)	190	192	3	STRUNZ & FARAH MESA 79023*/RHINO (9.98)	PRIMAL MAGIC
(119)	NEW ►		1	AMY GRANT A&M 15321 (9.98)	HEART IN MOTION	(165)	173	167	55	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
120	104	104	5	BOB MARLEY AND THE WAILERS TUFF GONG 422-848-278/ISLAND (9.98)	TALKIN' BLUES	166	150	137	24	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
121	96	81	18	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT	167	136	159	21	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
(122)	126	143	5	HAPPY MONDAYS ELEKTRA 60986* (9.98)	PILLS, THRILLS & BELLYACHES	168	155	165	68	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
123	115	112	6	FRONT 242 EPIC 46998 (9.98 EQ)	TYRANNY FOR YOU	169	152	154	51	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
124	120	116	15	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN	170	157	124	51	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
125	109	109	24	ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS	(171)	NEW ►		1	GRAHAM PARKER RCA 3013* (9.98)	STRUCK BY LIGHTNING
126	114	114	25	ALIAS EMI 93908* (9.98)	ALIAS	172	162	168	42	CONCRETE BLONDE I.R.S. 82037* (9.98)	BLOODLETTING
(127)	135	130	6	TARA KEMP GIANT 24408*/WARNER BRÖS. (9.98)	TARA KEMP	(173)	176	—	12	THE REPLACEMENTS SIRE 26298*/WARNER BRÖS. (9.98)	ALL SHOOK DOWN
128	121	134	3	DANIEL ASH BEGGAR'S BANQUET 3014*/RCA (9.98)	COMING DOWN	174	171	183	4	PLACIDO DOMINGO ANGEL 95468* (9.98)	BE MY LOVE
129	94	87	19	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE	175	161	162	16	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
(130)	NEW ►		1	TEDDY PENDERGRASS ELEKTRA 15321* (9.98)	TRULY BLESSED	(176)	178	189	5	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
131	113	115	23	MEGADETH ● CAPITOL 91935 (9.98)	RUST IN PEACE	(177)	NEW ►		1	DAVE KOZ CAPITOL 91643* (9.98)	DAVE KOZ
132	122	135	72	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."	178	166	186	27	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
133	128	133	43	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON	(179)	NEW ►		1	SOUNDTRACK GIANT 24409*/REPRISE (9.98)	NEW JACK CITY
(134)	184	—	2	THE FIXX IMPACT 10205/MCA (9.98)	INK	180	138	118	14	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
135	125	138	29	ANTHRAX ● MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME	181	159	147	35	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
136	124	120	94	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND	182	167	179	41	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
137	119	105	34	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE	(183)	NEW ►		1	MOTORHEAD WTG 46858/EPIC (9.98 EQ)	1916
(138)	146	139	19	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON	(184)	NEW ►		1	THEY EAT THEIR OWN RELATIVITY 1042* (9.98)	THEY EAT THEIR OWN
139	131	140	8	THE TRASH CAN SINATRAS LONDON 828 201*/PLG (8.98)	CAKE	(185)	NEW ►		1	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD
(140)	172	—	2	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA	186	169	174	102	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF-TIME
141	145	151	4	BLUES TRAVELER A&M 5308 (8.98)	BLUES TRAVELER	(187)	200	194	18	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
142	127	100	18	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART	(188)	NEW ►		1	CHUBB ROCK SELECT 9063 (6.98)	TREAT 'EM RIGHT
143	140	187	37	QUINCY JONES ▲ QWEST 26020/WARNER BRÖS. (9.98)	BACK ON THE BLOCK	189	164	163	19	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
144	144	148	17	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN	190	187	—	2	TANGIER ATCO 91603* (9.98)	STRANDED
145	143	141	40	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE	191	175	178	13	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
146	139	132	89	DON HENLEY ▲ ³ GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE	192	168	149	18	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA
147	130	113	30	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST	193	163	160	18	SLAUGHTER CHRYSALIS 21816* (6.98)	STICK IT LIVE
(148)	158	161	6	DIANE SCHUUR GRP 9628 (9.98)	PURE SCHUUR	194	185	181	81	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/PLG (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
149	142	131	20	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION	195	183	156	49	HEART ▲ ² CAPITOL 91820 (9.98)	BRIGADE
150	137	117	24	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS	196	192	197	50	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
151	123	142	26	RANDY TRAVIS ● WARNER BRÖS. 26310* (9.98)	HEROES & FRIENDS	197	181	136	25	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
(152)	RE-ENTRY		4	MONIE LOVE WARNER BRÖS. 26358 (9.98)	DOWN TO EARTH	198	198	191	131	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK
153	132	128	94	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME	199	188	190	17	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
154	141	127	6	TODD RUNDGREN WARNER BRÖS. 26478* (9.98)	2ND WIND	200	180	—	2	GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
155	154	155	78	AEROSMITH ▲ ⁴ GEFFEN 24254 (9.98)	PUMP						

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 162 AC/DC 16, 198 Oleta Adams 30 Aerosmith 155 Alias 126 Another Bad Creation 35 Anthrax 135 Daniel Ash 128 Chet Atkins & Mark Knopfler 167 Bad Company 76 Anita Baker 104 Bell Biv DeVoe 28 Black Box 60 The Black Crowes 6 Clint Black 42, 153 Blues Traveler 141 Michael Bolton 64 Jon Bon Jovi 102 Brand Nubian 176 Garth Brooks 22, 84 Candyman 63 Mariah Carey 1 Carreras - Domingo - Pavarotti 44 C&C Music Factory 5 The Charlatans U.K. 87	Mark Chesnutt 191 Chicago 88 Chubb Rock 188 Cinderella 41 Phil Collins 25, 89 Concrete Blonde 172 Harry Connick, Jr. 26, 132 The Cure 92 Damn Yankees 27 Deee-Lite 66 Cathy Dennis 82 Depeche Mode 170 Digital Underground 29 Celine Dion 74 Divinyls 43 DJ Quik 96 Placido Domingo 174 The Doors 71 Drivin' N' Cryin' 93 En Vogue 114 Enigma 17 EPMD 48 Gloria Estefan 8 Father M.C. 67 Firehouse 113	The Fixx 134 Front 242 123 Kenny G 168 Peter Gabriel 58 Janet Jackson 23 Alan Jackson 98 Jane's Addiction 54 Jellyfish 138 Jesus Jones 57 Eric Johnson 105 Robert Johnson 125 Quincy Jones 143 Guy 20 Daryl Hall John Oates 157 M.C. Hammer 9 Happy Mondays 122 Heart 195 Don Henley 146 Hi-Five 70 Susanna Hoffs 97 House Of Lords 192 Whitney Houston 7 George Howard 200 Ice Cube 61 Julio Iglesias 116 Indigo Girls 150	INXS 19 Chris Isaak 11 Freddie Jackson 112 Bobby McFerrin 187 Roger McGuinn 51 Megadeth 131 George Michael 33 Michelle 145 Bette Midler 10 Jonni Mitchell 68 Monie Love 152 Gary Moore 103 Morrissey 73 Van Morrison 121, 133 Mötley Crüe 115 Motorhead 183 Nelson 34 New Kids On The Block 53, 107 Sinead O'Connor 169 O'Jays 80 Alexander O'Neal 49 ORIGINAL LONDON CAST Phantom Of The Opera High- lights 165 Jeffrey Osborne 124	Material Issue 163 Kathy Mattea 178 Reba McEntire 83 Bobby McFerrin 187 Roger McGuinn 51 Megadeth 131 George Michael 33 Michelle 145 Bette Midler 10 Jonni Mitchell 68 Monie Love 152 Gary Moore 103 Morrissey 73 Van Morrison 121, 133 Mötley Crüe 115 Motorhead 183 Nelson 34 New Kids On The Block 53, 107 Sinead O'Connor 169 O'Jays 80 Alexander O'Neal 49 ORIGINAL LONDON CAST Phantom Of The Opera High- lights 165 Jeffrey Osborne 124	K.T. Oslin 161 Robert Palmer 144 Graham Parker 171 Pebbles 109 Teddy Pendergrass 130 Pet Shop Boys 189 Poison 37 Iggy Pop 181 Maxi Priest 137 Queen 36 Queensryche 14 Bonnie Raitt 186 The Rembrandts 99 The Replacements 173 The Righteous Brothers 194 The Robert Cray Band Featuring The Memphis Horns 197 David Lee Roth 56 Rude Boys 79 Todd Rundgren 154 Diane Schuur 148 Scorpions 62 Ricky Van Shelton 196 Carly Simon 166 Paul Simon 21	The Simpsons 15 Sisters Of Mercy 158 Slaughter 47, 193 Snap 182 SOUNDTRACK Beaches 160 The Civil War 180 Dances With Wolves 108 The Doors 40 Ghost 147 New Jack City 179 Pretty Woman 52 The Soup Dragons 111 Tracie Spencer 117 Steelheart 55 Stevie B 75 Sting 2 Strunz & Farah 164 Styx 78 Surface 101 Keith Sweat 45 Timmy T. 46 Tangier 190 Tesla 13 They Eat Their Own 184	George Thorogood And The Des- troys 85 Tony! Toni! Tone! 59 Too Short 90 The Trash Can Sinatras 139 Traveling Wilburys 95 Randy Travis 151 Ralph Tresvant 39 Trixter 31 UB40 118 Urban Dance Squad 65 Vanilla Ice 4 VARIOUS ARTISTS Red Hot & Blue 129 Vaughan Brothers 69 Vicious Base Featuring D.J. Magic Mike 159 Warrant 32 Wilson Phillips 3 Winger 81 Steve Winwood 142 Yanni 77 ZZ Top 38
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PDs SEE 'MIDDLE GROUND' DEVELOPING WITH NEW, UP-TEMPO POP

(Continued from page 1)

Nelson's "Love And Affection" struggled for major-market acceptance last year, even records by new acts are happening out-of-the-box now. Londonbeat's danceable-but-poppy "I've Been Thinking About You" broke on top 40 here before it was released domestically. And the second-most-added song at top 40 for two weeks in a row has been "You Don't Have To Go Home Tonight" by the Triplets.

Says KRRY (Y108) Denver PD Mark Bolke, "If you look at any national chart, the percentage of rock to dance has dramatically changed in the last nine months... There was an abundance of dance and harder rock in the last year and a half. There was no middle ground. Now, all of a sudden, there is a middle ground."

Bolke, who thinks the "fatigue factor" with dance music and top 40's current ratings travails contributed to the switch, also notes a surge of nondance signings. "The record companies are pursuing them and that is a good sign."

"I think promo people can read the room pretty well," says WHITZ (Z100) New York programmer Steve Kingston. "At one point we were looking at Snap! as the mainstay of the format and a label priority; now they're bringing around Rick Astley and Amy Grant and Sting, which is going to help get the format back on track."

The changing climate has not gone unnoticed by Mercury director of national pop promotion Andy Szulinski, who calls the early success of his Triplets' single "a clear indication" that top 40 is shifting. The format, he says, "is thirsting for something that is up-tempo and mass appeal, but doesn't have 120 beats per minute. This business is very cyclical. We are coming around the bend in the cycle. There are going to be a lot more non-dance pop and rock hits."

HITTING BAIT TOO HARD?

But some top 40 PDs think their brethren are a little too happy to have up-tempo pop records again. As one major-market PD puts it, "I doubt the Triplets would have had so many first-week adds in any other climate. It's another bandwagon to be jumped on in difficult times, but it might balance out some stations that have been too limited musically."

New WEGX Philadelphia PD Brian Philips says he "has to look as hard as ever for good up-tempo records. There are some pretty average records about which I'm being told [by the labels], 'You need this record to balance your station right now.' While I appreciate the need for balance, I can't think of a time when this format ever benefited from trying to balance itself with nonhit records."

Other PDs share the concerns of

KUBE Seattle PD Bob Case, who says, "I do think the product is available to us... but we have to determine if they are all hit records."

KWOD Sacramento station manager Gerry Cagle doesn't think so. "Give me a rock record that has gone top 10 with the exception of INXS," he says. "I don't see Winger, Bad Company, and AC/DC doing anything other than mid-charting."

While KWOD continues to pursue a straight top 40 approach, Cagle says it is difficult. "We are consistently getting the shit kicked out of us from the urban-leaning station," he says. "Our music is right. More so now than any other time, marketing seems to be more important than the records you play."

Cagle is pleased with the release of a new Rod Stewart single, but he calls it "just one song for top 40 to live for," he says. "There used to be Journey and Huey Lewis, and others. Now it's just Rod Stewart. We used to have hip records by hot artists, but we just don't anymore."

With most of the new uptempo pop records "in the developmental stage," as Kingston puts it, the next few weeks will be telling for top 40. Billboard's Top 40 Radio Monitor chart shows a few breakthroughs: Londonbeat is No. 5; Amy Grant moves 14-12 and Roxette, 30-23; and the Divinyls debut at 53.

But there have also been heavily touted up-tempo pop records since the beginning of the year that stalled short of the top 10, including Sting's "All This Time" (No. 18), INXS' "Disappear" (19), and Alias' "Waiting For Love" (29). Chris Isaak's "Wicked Game," a bona fide sales hit and a song that has been praised for being different, never made it past No. 41 in monitored airplay.

While the larger markets monitored here may favor dance-leaning records, "Cradle Of Love" and "Love And Affection" were both top 10 monitored-airplay hits. By contrast, "All This Time" was what Kingston calls "a good medium rotation record," played for balance and artist image, not because it was a smash.

Another top 40 barometer, the number of songs that teens and adults both like, is also mixed. WKQB (Q106.5) St. Louis MD Jim Atkinson says, "We have more full-time records than we have had in a year and a half. We are not so dayparted. Teens and adults are agreeing more."

But many of the records Atkinson cites as testing well in all demos, such as Styx, Timmy T., Oleta Adams, Chicago, and Whitney Houston's "The Star Spangled Banner," are ballads. Z100's Kingston cites Timmy T. and Mariah Carey as his common-denominator records. Philips can come up with only a few examples of up-tempo pop that unite the demos—the first two Nelson singles and the current Roxette hit.

Several PDs also point to the possibility that top 40 will now start discriminating against dance and urban crossovers, as it did in the early '80s, leaving the format "in a constant condition of trying to correct ourselves," as Philips puts it.

"For the top 40 format to survive we have to keep an awareness of the mass-appeal aspect of the format," Bolke says. "If we go too far with rock, we'll have the same problem we've had for the last six months with dance. By no means will flooding it with rock do radio or the format any good."

Billboard.

FOR WEEK ENDING MARCH 23, 1991

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	38	9	STONE COLD GENTLEMAN	RALPH TRESVANT (MCA)
1	1	14	SOMEDAY	MARIAH CAREY (COLUMBIA) 5 wks. at No. 1	39	41	6	FUNK BOUTIQUE	THE COVER GIRLS (EPIC)
2	2	12	ONE MORE TRY	TIMMY T. (QUALITY)	40	42	14	I SAW RED	WARRANT (COLUMBIA)
3	3	16	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	41	44	11	POWER OF LOVE	DEE-LITE (ELEKTRA)
4	8	11	HOLD YOU TIGHT	TARA KEMP (GIANT)	42	43	11	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
5	5	11	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	43	50	4	CRY FOR HELP	RICK ASTLEY (RCA)
6	4	12	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)	44	37	16	LOVE MAKES THINGS HAPPEN	PEBBLES (MCA)
7	6	6	STATE OF THE WORLD	JANET JACKSON (A&M)	45	45	7	SIGNS	TESLA (Geffen)
8	10	14	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)	46	52	5	SOMETHING IN MY HEART	MICHELLE (RUTHLESS/ATCO)
9	7	21	THE FIRST TIME	SURFACE (COLUMBIA)	47	48	7	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER (ARISTA)
10	11	11	THIS HOUSE	TRACIE SPENCER (CAPITOL)	48	35	16	DISAPPEAR	INXS (ATLANTIC)
11	9	19	LOVE WILL NEVER DO	JANET JACKSON (A&M)	49	—	1	RHYTHM OF MY HEART	ROD STEWART (WARNER BROS.)
12	14	4	BABY BABY	AMY GRANT (A&M)	50	53	14	WICKED GAME	CHRIS ISAAK (REPRISE)
13	12	7	SADENESS PART 1	ENIGMA (CHARISMA)	51	57	5	JUST THE WAY IT IS, BABY	THE REMBRANDTS (ATCO)
14	18	9	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)	52	—	1	CRAZY	DAISY DEE (LMR/RCA)
15	15	16	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	53	—	1	I TOUCH MYSELF	DIVINYLS (VIRGIN)
16	16	8	SHOW ME THE WAY	STYX (A&M)	54	58	16	NO MATTER WHAT	GEORGE LAMOND (COLUMBIA)
17	19	15	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)	55	63	2	DO YOU WANT ME	SALT-N-PEPA (NEXT PLATEAU)
18	20	6	TOGETHER FOREVER	USSETTE MELENDEZ (FEVER/COLUMBIA)	56	62	4	THAT'S WHY	THE PARTY (HOLLYWOOD/ELEKTRA)
19	13	27	HIGH ENOUGH	DANNY YANKEES (WARNER BROS.)	57	65	2	WRITTEN ALL OVER YOUR FACE	RUDE BOYS (ATLANTIC)
20	23	5	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)	58	49	18	HEAT OF THE MOMENT	AFTER 7 (VIRGIN)
21	21	5	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	59	54	13	JEALOUSY	THE ADVENTURES OF STEVIE V (MERCURY)
22	17	17	RESCUE ME	MADONNA (SIRE/WARNER BROS.)	60	51	16	I DON'T KNOW ANYBODY ELSE	BLACK BOX (RCA)
23	30	3	JOYRIDE	ROXETTE (EMI)	61	61	5	SAME SONG	DIGITAL UNDERGROUND (TOMMY BOY)
24	25	9	I'LL DO 4 U	FATHER M.C. (UPTOWN/MCA)	62	56	5	TEMPLE OF LOVE	HARRIET (EAST WEST)
25	26	7	I'LL BE BY YOUR SIDE	STEVIE B (LMR/RCA)	63	59	5	I LIKE YOU	CULTURE BEAT (EPIC)
26	40	4	I LIKE THE WAY	HI-FIVE (JIVE/RCA)	64	75	2	IT'S A SHAME (MY SISTER)	MONIE LOVE (WARNER BROS.)
27	27	8	IESHA	ANOTHER BAD CREATION (MOTOWN)	65	73	4	ALL TRUE MAN	ALEXANDER O'NEAL (TABU/EPIC)
28	24	9	ALL THIS TIME	STING (A&M)	66	64	6	MY SIDE OF THE BED	SUSANNA HOFFS (COLUMBIA)
29	34	3	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)	67	66	20	I WANNA GET WITH U	GUY (UPTOWN/MCA)
30	31	5	MERCY MERCY ME/I WANT YOU	ROBERT PALMER (EMI)	68	60	5	MADE UP MY MIND	SAFIRE (MERCURY)
31	—	1	VOICES THAT CARE	VOICES THAT CARE (GIANT)	69	46	8	MOTHER'S PRIDE	GEORGE MICHAEL (COLUMBIA)
32	29	9	WAITING FOR LOVE	ALIAS (EMI)	70	—	1	MORE THAN EVER	NELSON (DGC)
33	32	12	GET HER	OLETA ADAMS (FONTANA/MERCURY)	71	55	6	THE STAR SPANGLED BANNER	WHITNEY HOUSTON (ARISTA)
34	36	3	RICO SUAVE	GERARDO (INTERSCOPE/EAST WEST)	72	—	1	WRAP MY BODY TIGHT	JOHNNY GILL (MOTOWN)
35	28	17	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)	73	67	9	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD (ARISTA)
36	47	6	LET'S CHILL	GUY (UPTOWN/MCA)	74	—	1	BACKYARD	PEBBLES (WITH SALT-N-PEPA) (MCA)
37	39	6	HOW TO DANCE	BINGO BOYS (ATLANTIC)	75	—	1	CALL IT POISON	THE ESCAPE CLUB (ATLANTIC)

○ Tracks moving up the chart with airplay gains. © 1991. Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	AFTER THE RAIN	NELSON (DGC)	14	—	1	SENSITIVITY	RALPH TRESVANT (MCA)
2	1	2	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)	15	17	8	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)
3	2	7	CAN'T STOP	AFTER 7 (VIRGIN)	16	13	4	MILES AWAY	WINGER (ATLANTIC)
4	5	9	GIVING YOU THE BENEFIT	PEBBLES (MCA)	17	18	16	LOVE AND AFFECTION	NELSON (DGC)
5	4	6	FEELS GOOD	TONY! TON! TON! (WING/MERCURY)	18	14	7	STRANDED	HEART (CAPITOL)
6	7	16	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	19	16	10	KNOCKIN' BOOTS	CANDYMAN (EPIC)
7	3	2	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)	20	20	16	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)
8	9	7	THE WAY YOU DO THE THINGS...	UB40 (VIRGIN)	21	15	4	IMPULSIVE	WILSON PHILLIPS (SBK)
9	11	10	CLOSE TO YOU	MAXI PRIEST (CHARISMA)	22	25	16	VOGUE	MADONNA (SIRE/WARNER BROS.)
10	10	5	BECAUSE I LOVE YOU	STEVIE B (LMR/RCA)	23	21	16	KING OF WISHFUL THINKING	GO WEST (EMI)
11	8	3	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)	24	22	16	DO ME!	BELL BIV DEVOE (MCA)
12	12	14	SOMETHING HAPPENED ON THE...	PHIL COLLINS (ATLANTIC)	25	19	9	MORE THAN WORDS CAN SAY	ALIAS (EMI)
13	6	5	FROM A DISTANCE	BETTE MIDLER (ATLANTIC)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Over The Counter

by Geoff Mayfield

A weekly look behind Billboard's album charts.

BREAK ON THROUGH: As was presaged by the Top Pop Albums re-entry made last week by "The Best Of The Doors," the highest debut this week belongs to the soundtrack from Oliver Stone's "The Doors." The new collection roars in at No. 40, thanks, in part, to top-five reports from **Wherehouse**, **National Record Mart**, **Wall To Wall**, **Spec's Music & Video**, **Pacific Coast One-Stop**, and several **Tower** stores. Meanwhile, the double-set "Best Of The Doors" surges ahead 54 places to No. 71. It makes upward moves at 16 accounts while fetching reports from an additional 27 stores.

SHOWINGS BY BOTH Doors titles are impressive because reports from rackjobbers have not yet kicked in on either title. Two other Doors titles—the cassette-only "Greatest Hits" and the band's self-titled debut—are drawing reports, but have not earned enough points to chart at this time. Ken Hamlin, Elektra's senior VP of sales and distribution, says the label expected early action on Doors albums to come from adults, "but from what we're hearing in the field, it's kids."

THE GRAMMYS' FEBRUARY telecast is now but a distant memory. The momentum provided by the awards showcase has dissipated; most of the titles that saw upward moves from Grammy exposure over the last two weeks are now falling backward. One of the least affected is **Quincy Jones'** "Back On The Block," which falls only three places on the Top Pop Albums chart, primarily due to declines at three big accounts. But, Warner Bros. has a marketing game plan in motion to further revitalize Jones' album. In contrast to this title's small drop, some of the Grammy gainers fall by as much as 20 or 30 positions.

ON BOARD: We expect the Soul Train Music Awards, which first aired in some markets March 12, to boost some albums' sales over the next week or two. But, since the syndicated show airs at different times in different markets over a two-week window, the impact may not be as noticeable as that of music-award shows that hit a national audience in one night.

HUNGRY: Consumers continue to show a healthy appetite for newer artists. A number of acts whose names you didn't know a year ago are cooking, including **Enigma** (29-17), **Another Bad Creation** (42-35), **Timmy T.** (55-46), **Londonbeat** (69-50), **Jesus Jones** (77-57), **Hi-Five** (86-70), **Gerardo** (87-72), **Celine Dion** (85-74), **Rude Boys** (92-79), **Cathy Dennis** (90-82), **DJ Quik** (117-96), the **Rembrandts** (110-99), **Firehouse** (149-113), and **Tara Kemp** (135-127).

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UH-HUH

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(50172)

Sir Joseph Lockwood, 86, Dies In London

Longtime EMI Chairman Led Firm To Profitability

LONDON—Sir Joseph Lockwood, who served as chairman of EMI for 20 years, died here March 6. He was 86.

Lockwood was appointed chairman of EMI in 1954 when the company was strong on classical recordings and highly rated for its TV technology—but losing about 500,000 pounds (\$950,000) a year.

When Lockwood retired as chairman 20 years later, the company had pretax profits that year of nearly \$52 million on gross revenues of \$995 million.

In his own list of qualities needed for good leadership, Lockwood cited the ability to understand human beings as No. 1.

At EMI, he built a reputation for encouraging young talent and for backing the development of new products. However, he did reduce the

company's involvement in the manufacturing of radio and TV sets because he felt this operation did not fit easily with the recording side, or the advanced electronics operation that was then at the heart of EMI.

Lockwood adapted quickly to the potential of pop music, buying Capitol Records, then a small U.S. company with Frank Sinatra and Dean Martin on its talent roster; the deal also bought EMI a valuable foothold in the U.S. market.

But EMI's greatest coup under his chairmanship was signing the Beatles in 1962. Though his own music interests were in the classics, especially opera and ballet, he kept in touch with pop trends. "I can only stand so much pop music," he said in one interview. "But I'll always listen to the Beatles. They are the best."

He ensured that EMI maintained

its reputation for high-quality classical music and that it also stayed in the forefront of technical innovation—the development of a body scanner for medical diagnosis was one triumph well away from the music world.

One reason for EMI's loss-making period in the '50s, he believed, was that directors indulged their own musical tastes rather than studying what the public wanted. To solve that, he set up a committee to plan release schedules and said EMI had to break even inside three years.

Following his retirement as chairman in 1974, he left the EMI board five years later. He was knighted in 1960. His arts involvements included being a governor of the Royal Ballet School, and chairman of the Young Vic Theatre Company and of the Central School of Speech and Drama.

PETER JONES

LIFELINES

BIRTHS

Twin girls, Fiona Louise and Vanessa Ines, to **John and Ann Bell**, Jan. 9 in Hong Kong. He is VP of finance and administration, Asia Pacific, for BMG International.

Boy, Benyamin Shimon, to **Philip and Beverly Robin Green**, Feb. 14 in San Francisco. They are attorneys in the entertainment law firm of Green & Green. She is also a member of the Board of Governors of the San Francisco chapter of NARAS.

Girl, Aly Grace Marie, to **Jim and Connie Lawhorne**, Feb. 22 in Virginia Beach, Va. He is a morning air personality (known as **Jim Darby**) on WGH-FM (Eagle 97) Norfolk, Va.

Boy, Alexander Stephen, to **Ken and Judy Kamins**, March 4 in Los Angeles. He is senior director of acquisitions for RCA/Columbia Pictures Home Video.

MARRIAGES

David Dale Beisell to **Mary Louise**

West, Feb. 14 in Omaha, Neb. He is retail sales coordinator for American Gramophone Records.

Walter Edelstein to **Brooke Morrow**, March 2 in New York. She is senior coordinator/international at EMI Music Publishing.

DEATHS

Haze B. Jones, 66, following a stroke, Feb. 28 in Nashville. From 1967 to 1987, Jones owned and operated Atlas Artists Bureau, a pioneering country music booking agency. His clients included Buck Owens, Willie Nelson, Jim Reeves, and Ray Price. He also managed Country Music Hall of Fame member Ernest Tubb for 25 years.

Rory Levy, 43, of a heart attack, March 3 in Santa Monica, Calif. Levy was founder and president of Prime Focus Inc. and former president of Leading Edge Entertainment. He specialized in developing innovative approaches to entertainment marketing and was recognized as an authority in creating sponsorship for films

and television programming. At the time of his death he was involved in developing several TV/video projects. He is survived by his cousin, Sean Rosen.

Sir Joseph Lockwood, 86, March 6 in London. Lockwood served as chairman of EMI from 1954-74. EMI's many accomplishments under his leadership included purchasing Capitol Records and signing the Beatles. (See story, this page.)

Lloyd W. Dunn, 84, of cancer, March 8 in Encino, Calif. Dunn was a VP at Capitol Records for 21 years. Over the course of his career with the company, he held such titles as VP of merchandising and sales, VP of A&R, and president of Capitol Records International Corp., in which capacity he was in charge of all Capitol's imported product, including Angel Records. While at Capitol, he established the company's subsidiaries in Japan, in a joint venture with Toshiba, and in Canada and Mexico. Dunn's experiences with such recording artists as Frank Sinatra, Nat "King" Cole, the Beach Boys, the Beatles, and Peggy Lee provided material for his book "On The Flip Side," published by Billboard Publications in 1975. His contributions to the record industry while at Capitol included the initiation of illustrated album covers. According to "On The Flip Side," he also helped to initiate the plan for founding NARAS, the recording academy. Dunn is survived by his wife, Priscilla; sons Jeffrey, Stephen, and Jonathan; sister-in-law Patricia Barry; and one grandchild.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

FOR THE RECORD

The Black Music and Entertainment Seminar, originally scheduled for May, has been rescheduled for Oct. 11-14. For information, call Ray Allen at 800-582-5824.

LABELS LEAP AHEAD WITH BACK-CATALOG REISSUES

(Continued from page 68)

people who want it."

At Capitol, the catalog department has been expanded—it now includes a senior director and assistant, along with Watkins. Future reissues will include a blues series and more boxed sets—among them, says Watkins, a Judy Garland set and "perhaps" one by Bob Seger. The label has already won much praise for its series of Beach Boys reissues—which brought the classic "Pet Sounds" album back to the Top Pop Albums chart last year—and is currently gearing up for a similar Steve Miller Band release.

"You're going to see dixieland, bluegrass, blues, big bands, and '60s rock," says Watkins of Capitol's reissue plans. Noting that he is currently working on Cole Porter, R&B, and '60s garage-band compilations, he observes, "It's really going to be all over the board, and we're finally going to get aggressive about all this—literally, 50 years of some really cool stuff that no one has been doing anything with. It's just been gathering dust."

BOXED SETS

Boxed-set retrospectives seem to be the ticket over at PolyGram. Last fall, the company issued sets by Derek & the Dominoes, the Bee Gees, and Hank Williams; a James Brown box is due from the label this May. After the Brown set's release, the company will continue to issue Brown's back-catalog titles individually, says PolyGram catalog manager Oscar Young.

According to Young, reissue activity is picking up across the board at his label. "Where there's a deep catalog, we're inclined to do straight reissues—like in Parliament's case," he says. "It depends on how deep the catalog is, and how deep the good material in the catalog is, and whether it warrants that it be all released or not."

Launched six years ago, the catalog development department at PolyGram is headed by Bill Levenson, recipient of much industry acclaim for his work on Eric Clapton's 1988 "Crossroads" boxed set. "As far as I'm concerned, I think the real breakthrough was 'Crossroads,'" says

Young. "That's what really put this department over—what really made people realize that it's possible to have older material repackaged and it would sell and go platinum. I think that was the eye-opener."

FUNCTION OF CD SALES

Why are reissues doing so well? McKaie, like most of the executives contacted by Billboard, thinks it is "just strictly the CD revolution. We can pontificate on the maturation of music that is 30 years old—the audience is older, etc.—but I think that the audience that's older, and the collector, was brought back into the current reissue market strictly because of the CD revolution."

The marked increase in CD player sales last year further explains the labels' eagerness to get more product out at retail. And, outside of the CD reissue market, there is also a strong demand for reissues in the cassette configuration. For the most part, major labels rerelease titles in both configurations; some, such as Capitol, initially offer them only on CD but eventually also offer cassettes.

The majority of the better-known programs typically place both CDs and cassettes at midline or budget prices; most list at the \$11.98 and \$6.98 equivalent price points, respectively—and in some instances, less.

"This catalog stuff has always been a very large part of every record label's bottom line," says Capitol's Watkins. "At the end of the year, all these record companies turn around and they look at 50% of their net profit coming from this old stuff. The Beatles and Steve Miller—all this stuff is hardline profit for them. And with the advent of the CD, they stepped back and they'd say, 'Hey, we're already making this much money—what we need to do is start putting this stuff on CD, and we'll just make that much more.'"

Will labels ever hit the bottom of the reissue barrel? It's doubtful—particularly at those long-lived labels with deep catalogs. Don Wardell, director of catalog music marketing at RCA, says the company "knows what's in the archives—and we have a four-year agenda."

RIAA BOWS VIDEO-SINGLE CERTIFICATIONS

(Continued from page 11)

will be enough other singles to warrant this." Since its release three months ago, "Justify My Love" has sold 400,000 copies. Other video singles currently in the marketplace include Whitney Houston's version of "The Star Spangled Banner," M.C. Hammer's "Here Comes The Hammer," Gerardo's "Rico Suave," and the Doors' "Light My Fire."

To qualify, video singles can be no longer than 15 minutes with a maximum of two songs; documentary footage can be part of the program.

Beginning April 1, the certification requirements for longform music videos increase from 25,000 to 50,000 units for a gold certification and from 50,000 to 100,000 units for a platinum award.

"The principal reason for the increase was the introduction of the shortform as a category," says

Berman. "It wasn't something that was anticipated, but once the marketing committee made the decision to add the video-single classification, we had to make a difference between the two."

The changes affect videos already in the marketplace as well as ones released after April 1, Berman says. For example, a longform certified gold for sales of 25,000 units in March will have to sell 75,000 additional copies before reaching platinum status.

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ment of our own home video distribution will provide the company with important additional economic and strategic advantages" (Billboard, Nov. 24, 1990). But rumors almost immediately started circulating that the company would seek to hook up with an existing distribution operation, rather than take on the substantial overhead costs of creating its own.

The length of the New Line deal with RCA/Columbia, which covers North America only, is said to be three years.

Word of the deal immediately touched off trade speculation about the future of the RCA/Columbia joint venture, which is due to expire next spring. A lawsuit filed last year by RCA Corp. against Columbia Pictures is still pending, leading many industry observers to believe the joint-venture agreement will not be renewed.

Whether or not the new deal con-

tains a provision for assigning the rights to the New Line product to one or the other partner in the event of a split was unclear at press time.

The most attractive property included in the deal is "Teenage Mutant Ninja Turtles 2: The Secret Of The Ooze," set to open theatrically Friday (22). The first "Ninja Turtles" film was distributed on cassette by LIVE Home Video and became one of the biggest-selling titles of 1990.

However, New Line retained video rights to the sequel, which will now be distributed by RCA/Columbia.

Other films said to be involved in the deal include "Freddy's Dead: The Final Nightmare," the last of the "Nightmare On Elm Street" series; "House Party 2"; "Roadside Prophets"; "Hangin' With The Homeboys"; "Drop Dead Fred"; "Suburban Commando"; "Fast Getaway"; "The Rap-ture"; "Trust"; "Let Him Have It"; and "Afraid Of The Dark."

VSDA SOLICITING CAMPAIGN PLEDGES FROM VIDEO RETAILERS

(Continued from page 1)

Campaign logo.

VSDA also is soliciting pledges from retailers who can donate upward of \$25 to the campaign. The pledges obligate retailers to give special attention to all sponsoring companies and participating titles.

According to Messer, some 2,000 retailers representing 5,000 storefronts have already signed pledges. All types of video retailers are being solicited for the campaign, added Messer, not just specialty stores.

Messer conceded that the proposal places the major funding burden on the shoulders of the big studios, which could result in a manufacturer surcharge at wholesale.

"It's typical in these types of situations," said Messer, "that the tab will be picked up ultimately by the end user. In this case, that's the retailer."

But VSDA downplayed the surcharge issue, contending that if the campaign works the way it's envisioned, a surcharge becomes moot.

"If the campaign is successful,"

noted Lou Fogelman, head of Show Industries/Music Plus, who was reached for comment afterward, "then manufacturers won't have to raise prices. It's a win-win situation."

Messer adds that a steering committee of 22 members has been formed, which will decide on the details of the campaign. It will make a presentation at the annual VSDA convention in Las Vegas next July.

Now that a funding plan has been set, the steering committee will be charged with such duties as selecting an advertising agency and determining the creative marketing and promotional approaches.

In addition to Messer, initial members of the steering committee are Richard Abt, West Coast Video; Brad Burnside, Video Adventures; Ron Castell, Blockbuster Entertainment; Jan De Masse, Video Place; George Solomon, Alfalfa Video; Tony Dalesandro of M.S. Distributing; Ray Capp, Ingram Video; LIVE Home Video's Stuart Snyder and Lauren

Becker; Paramount Home Video's Eric Doctorow and Alan Perper; RCA/Columbia's Paul Culberg; Walt Disney's Mary Kincaid; and a soon-to-be-named representative from Warner Home Video. VSDA representatives include Linda Lauer, Arthur Morowitz, and Meril Weinstein.

Studio support for the funding proposal was underlined by the presence at the press conference of major supplier executives.

Messer based the fund projections on annual sales of 50 million rental cassettes, which could conceivably translate into \$12.5 million, while 250 million sell-through units could account for \$6 million. Even 50%-75% participation, said Messer, along with voluntary contributions from all sectors of the business, will make the conservative \$9 million-\$12 million mark reachable the first year. But Messer added, that enthusiastic support could easily hike the war chest the first year to the \$18 million-\$20 million range.

A generic advertising campaign to reinvigorate the rental business was first proposed by Paramount Home Video president Robert Klingensmith during his VSDA convention keynote address last year. Since then, it has been a lively topic of debate inside VSDA. Paramount pledged \$100,000 toward the campaign, an amount later matched by Blockbuster Entertainment.

Recently, the U.K. video industry launched a \$19.8 million generic video campaign (Billboard, Feb. 23).

NEW TEST VIDEOCASSETTES DESIGNED TO SELF-ERASE

(Continued from page 1)

Sacramento branch manager for Video Trend, one of two distributors involved in the test (along with Video Products Distributors), the timing on "Funny About Love" was also tight and solicitation had begun before distributors were officially given the word that it would be included in the test.

Consequently, Wagner says he does not believe "Funny About Love" will be a fair test of the program. A better gauge, he says, will be provided by Orion's May release, "Mermaids," the next scheduled title in the test.

Retailers who wish to take part in the test are being offered specially created five-packs of "Funny About Love," including three of

now do.

The greater depth would allow retailers to better satisfy consumer demand for a title when it is at its peak in the first four to six weeks after street date, Rank believes.

Recently, however, the studios have been successful in generating incremental orders for rental titles by committing marketing and advertising dollars to help retailers sell off excess inventory after the peak demand period is over.

Both Buena Vista Home Video's "Dick Tracy" and CBS/Fox Video's "Die Hard 2," for example, shipped more than 500,000 copies, and studio executives believe that was partly because of efforts to help dealers sell off previously viewed copies.

"The previously viewed campaigns seem to work on super A-plus titles," Roberts acknowledges. "But I'm not so sure when you get below that level. You also need depth of copy of product below the A-plus level. I could see [limited-play cassettes] working [to increase buying depth] on B and C titles."

Retailers around Sacramento are taking a wait-and-see attitude on the Rank test, reports Paul Puliz, VP of the Video Software Dealers Assn. there and owner of Video World Of Folsom. Puliz himself, however, has ordered the five-pack. "If it's going to be tested, I want to be the first to know about it," he says.

Puliz is also concerned about the possibility of alienating consumers by charging them on a per-play basis. "The customer will come back and find that their kid or someone in the home played it three times and so we'll be asking them for \$6 more," he says.

According to sources familiar with the test, the point-of-purchase material explaining the new cassettes and the pay-per-play concept that were supposed to be provided to retailers have not yet materialized, another matter that concerns retailers.

"We keep asking, but we haven't seen anything yet," one source says.

'We were just too late on those earlier schedules'

the limited-play cassettes and two regular cassettes.

Paramount is charging wholesalers \$58 per conventional cassette and \$25 per limited-play cassette, putting the price of a five-pack at \$191. Assuming the distributors take their normal markup on the five-pack, the dealer cost would be roughly \$220.

Conventional cassettes are also available in any quantity.

SELF-ERASING TAPES

The new cassettes, developed by Rank and called Showcase Video-cassettes, are designed to operate for a fixed number of plays (generally 20-25 plays), after which they automatically erase themselves. Retailers would be charged roughly half of what they now pay for conventional cassettes and could charge consumers on a per-play, rather than a per-day, basis because the cassette is equipped with a playback counter (Billboard, Jan. 5).

By reducing the average unit price, Rank hopes the new cassettes will improve retailers' cash flow, inducing them to buy rental titles in greater depth than they

FoxVid Beckons DeLellis West

Staff Cuts, Relocations To Follow

■ BY PAUL SWEETING

NEW YORK—Twentieth Century Fox has confirmed that Bob DeLellis has been named president, North America, of the newly created FoxVideo, based in Los Angeles. DeLellis held the same title at CBS/Fox Video, the joint venture that was recently restructured by the partners (Billboard, March 2).

At the same time, Ele Juarez was named president of the international division of FoxVideo and will also move west.

Both DeLellis and Juarez are expected to relocate to Los Angeles over the next several months. They will be joined by about 70 current CBS/Fox employees, 45 of whom have been asked to make the move west to the newly established FoxVideo headquarters at Fox Plaza.

According to one source, that group will include most key CBS/Fox personnel, such as marketing VP C. Bruce Pfander.

Current CBS/Fox CEO George Krieger, however, will not be making the move, but will remain in charge of the CBS/Fox label in New York as president/CEO, a Fox spokesman confirms.

Another 25 CBS/Fox regional sales people around the country were made FoxVideo employees March 1.

Sixteen employees, including Krieger, will remain at CBS/Fox

Video in New York and will continue to handle nontheatrical programming and some theatrical titles to which the joint venture owns the rights.

The remaining 82 CBS/Fox employees will be retained through the summer but will ultimately be laid off, the company confirms. A spokesman says their jobs are already being performed by current Fox staffers on the West Coast.

As president, North America, DeLellis will be responsible for all sales, marketing, and administration of FoxVideo product in the U.S. and Canada. Juarez will have the same responsibilities in all other territories.

FoxVideo, a wholly owned subsidiary of 20th Century Fox, has assumed all distribution operations previously conducted by CBS/Fox in the wake of the announcement by CBS and Fox that their joint venture was being restructured.

FoxVideo distributes worldwide all 20th Century Fox film product as well as product owned by the joint venture (which will be retained as a label) and the newly formed CBS Video label. It also has domestic distribution rights to the entire Media Home Entertainment catalog.

DeLellis joined CBS/Fox in 1984 as senior VP of sales and marketing, consumer products division.

Juarez also joined the company in 1984, as managing director of Spanish operations.

INDUSTRY REACTS TO TIME WARNER'S PPV PLAN

(Continued from page 5)

subscribers in Queens.

Other companies that supply home video programming are not believed to oppose PPV, either, since they view it as just another delivery system. The few video retailers who had a comment on the Time Warner plan seemed unfazed by it.

"We don't feel [pay-per-view] is really going to have that much effect on us," says Regina Biunno, a spokesperson for Philadelphia-based West Coast Video. "Although they're both forms of entertainment, we feel if people want to rent certain movies, they're going to come to our stores and rent them, anyway. While PPV offers the convenience of having it in your home, it doesn't offer the variety that a store like West Coast does."

According to analyst Craig Bibb of PaineWebber, while the Time Warner project will take some market share from the video rental business, the impact will not be dramatic. "What's more impactful is that this is only the first step," he says.

Bibb notes that the greatest effects from PPV will be felt by convenience stores and grocery stores and those chains that depend on hit titles. "For video specialty stores it'll have less of an impact," says Bibb. "PPV on that scale shouldn't be a knockout blow."

Bibb and other analysts point to the fact that the PPV industry today is slightly more than 1% of the size of the home video industry. According to January figures from the Electronics Industries Assn., VCRs have a 72% penetration rate in the U.S. based on estimates of 93.1 million households.

Despite the relatively small threat posed by PPV at this time, the Time

Warner announcement March 8 caused Blockbuster's stock price to drop by 75 cents that day. The bigger drop in Blockbuster stock last week was due to its prediction of lower-than-expected earnings.

"It's amazing to me that a test that's not going to take place for six months would get people all jumpy," says Ron Castell, VP of programming and communications for Blockbuster, based in Fort Lauderdale, Fla. "I don't see any test as a threat, and beyond the test you'll have to see what happens. There are people who are going to buy PPV, people who will go to video stores, and people who will stand in front of a theater on Third Avenue and wait in the cold to see a movie."

ROOM FOR COEXISTENCE

Noting that video retailers will "still be able to sleep at night" following the Time Warner announcement, Castell says there will be room for coexistence.

Larry Gerbrandt, senior analyst with Paul Kagan Assoc., Carmel, Calif., which tracks the PPV industry, agrees that PPV and home video will co-exist in the last half of this decade.

"We're still learning about PPV," says Gerbrandt. "We've been at it for 10 years, and one of the biggest problems is the inability of PPV to replicate the video-on-demand experience of home video."

While he notes that the Time Warner project will solve much of that problem, Gerbrandt says it will take 3-5 years before this type of extensive PPV system becomes available throughout the country.

The new Time Warner system will also allow for home shopping and

banking services, and is designed to accommodate high-definition television, and links to computers. It could also be used to sell music and video programs directly to consumers and deliver their purchases to them, bypassing retail outlets.

Five or 10 years down the road, with advances in video compression capabilities, cable systems are expected to offer several-hundred interactive channels, according to industry observers.

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CENSORSHIP BILLS RESURFACE IN NEW AND MORE SINISTER FORMS

(Continued from page 1)

There's more sophistication in the way legislators are approaching these issues now. They're trying to work with existing statutes and modify them to include what people say in sound recordings and reclassify it as obscenity."

In South Carolina, for example, a legislator has quietly introduced a bill that would prohibit the sale or rental to a minor of audio or music-video product containing explicit lyrics.

The proposed legislation, House Bill 3311, is the first known case of an obscenity bill targeted specifically at prerecorded music. Federal and state obscenity bills introduced in the past two years have involved several media—books, periodicals, film, video, etc.—but never just music.

The bill, submitted Jan. 2 by Republican Rep. John Rama, is worded much like a mandatory-stickering bill, except that it contains no provision for stickering. Instead, it attempts to ban sales and rentals outright.

The bill would "prohibit the sale, lease, distribution, or rental of records, audiotapes, compact discs, music videotapes, and other recordings that contain sexually explicit lyrics, lyrics that advocate violence or criminal conduct, or lyrics containing swear or curse words to persons under the age of 18 years."

According to Rama, the bill is in the Judiciary Committee. It has not had a hearing yet. Rama is seeking a misdemeanor penalty punishable by a maximum jail term of one year and/or a fine not exceeding \$500.

In Oregon, House Bill 2669 would allow parents or guardians of minors to bring civil actions against retailers who furnish obscene sound recordings, videos, or books to minors. Cover says the legislation "sets a frightening precedent in that it allows people to sue retailers of video and prerecorded music product. As we know, people interpret things differently. What's obscene to you is not obscene to me; what's obscene to one parent is not obscene to another. It puts a retailer in a very frightening position. Does he take the risk and offer a product that may or may not be obscene?"

Cover adds that the Motion Picture Assn. of America, the Video Software Dealers Assn., and the RIAA "are all working jointly on opposing the bill," which has recent-

ly received a preliminary hearing attended by seven local video retailers, in addition to trade group representatives.

John T. Mitchell, legislative counsel for VSDA and the National Assn. of Recording Merchandisers, says, "The retailers testified at the hearing, but more importantly, they have been communicating with their elected officials primarily to try to educate them on what a bad idea they think this is."

RAZING ARIZONA

Another bill, an Arizona state bill that would have imposed a 15% surtax on obscene devices and items, including sound recordings and videos, was voted down in a Senate committee March 11, according to the RIAA.

Should the bill, S. 1420, have been passed and become law, record and video retailers would have been required to pay a 15% tax on wholesale and forward lists of so-called obscene recordings and videos purchased to authorities even before the items had been judged so in court.

The obscenity surtax would have been administered by the state tax department, and proceeds would have gone to a domestic-violence and victims-compensation fund.

The RIAA and other opponents of the bill argued that the taxing of contents violated the First Amendment and due process, and that the definitions for obscenity in the bill did not meet U.S. Supreme Court guidelines.

Sponsors of the bill, part of a larger tax package introduced last month, were six Republican senators, including Janice Brewer, known for her nationwide advocacy

of record labeling and sponsor of a labeling bill defeated last year.

BILLS, BILLS, AND MORE BILLS

Following is a list supplied by the RIAA of other obscenity-related bills currently in progress in various states:

- A Florida bill would prohibit the display of certain sound recordings so that they are not in the "convenient" reach of minors.

- In New Jersey, three obscenity/harmful-to-minors bills are pending. Although they are carry-overs from last year and are not scheduled for hearings, Cover says "they are certainly a concern."

- A New York mandatory-labeling bill, S.1286, is pending in a committee and is not scheduled for hearing. Cover says he has had several productive meetings with the sponsor of the bill, essentially persuad-

ing him that "the industry has provided parents with the tools they need to ensure that their children are not exposed to harmful material."

- In Texas, labeling bill RHB 1017 is the first to explicitly target producers, manufacturers, and distributors (Billboard, March 16). It will be scheduled for a hearing, probably this spring, in the Criminal Jurisprudence Committee. Another proposal, House Bill 17, would reduce the penalty for obscenity offenses. Although Cover says this bill was "basically [the sponsor's] attempt to help artists express themselves more freely, we were trying to get him to back off of it because we feel it's dangerous to introduce that sort of legislation, since it can serve as a vehicle for other [restrictive] amendments."

Commenting on the general re-

surgence of legislation, Cover says, "What we need to do is convince the legislators that there are limits to what they can do as set forth by the Supreme Court, particularly in those instances where legislation tries to modify the definition of obscenity or things that are harmful to minors." Mitchell says, "The core problem with the bills is that they step on the cherished rights of Americans when they try to restrict what people have access to, and they tend to place retailers and legislators in a position of usurping parental responsibilities. We're very concerned. If something like this were to be enacted, it couldn't be allowed to stand."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C., and Earl Paige in Los Angeles.

HANDLEMAN GETS NEW CEO, SCORES ACCOUNT COUP

(Continued from page 6)

revenues and \$500,000-\$1 million in operating profits.

Handleman has suffered from a general downturn in the rackjobbing business, caused in part by the financial problems of some of its principal accounts, the mass merchandisers, and by the softness in the music and video markets. For the recently completed third quarter, Handleman reported a 72% decline in net profit to \$4.24 million on an 11.7% drop in total revenues to \$198.2 million.

Kircos says the company will close its leased distribution facility in Charlotte, N.C., next month because accounts in that region "can be serviced more effectively" by company-owned facilities in Baltimore, Atlanta, and

Tampa, Fla. Last year, Handleman closed a unit in Canada.

As for the reduction in the work force, Kircos says, "We're not planning any layoffs. But our current head count is 7% below the year-ago level."

The nation's second-biggest rackjobber, Minneapolis-based Lieberman, has also been struggling in the past year, and the loss of the ShopKo account will add to its woes.

At press time, its parent company, LIVE Entertainment Inc., said that Doug Harvey, previously the head of Target stores' music and video unit, has been named executive VP of Lieberman. Since leaving Target, he has been a Lieberman consultant.

At Handleman, effective May 1, Strome will ascend to the CEO position held by company founder David Handleman since Frank Hennessey resigned in December 1989. Strome was named president last March. He retains that position but drops the title of chief operating officer.

Handleman now racks music in 5,800 stores and video in 5,500 outlets. Its biggest customer is K mart.

Although video revenues are down compared with last year because of the lack of blockbuster hits like "Batman" and "Bambi," Kircos says he is encouraged by the surge in compact-disc sales. In the third quarter, he says, CD sales were 47% higher than the year before.

JANET JACKSON LEAVING A&M FOR VIRGIN

(Continued from page 1)

Fujisankei, the Japanese media conglomerate that owns 25% of the Virgin Group, will buy a controlling stake in the company. Virgin denies this is a possibility.

In a prepared statement, Virgin chairman Richard Branson said of the Jackson deal, "A Rembrandt rarely becomes available. When it does, there are many people who are determined to get it. I was determined. All of our people worldwide are greatly honored and proud to be working with Janet."

Before Jackson's first album for Virgin hits the street, A&M will issue a greatest-hits package, culling hits from her multiplatinum "Control" and "Rhythm Nation 1814" sets. Rumor has it that Jackson will start working on her debut Virgin album later this year.

In an interoffice memo circulated by A&M president Al Cafaro, he wished Jackson the best, noting that he is "pleased the issue is behind us. Its resolution comes at a time when we are enjoying great success."

Despite Cafaro's positive words, however, a source at the label says that there are strains of anger and bitterness toward the artist from several of the executives. "Few labels would have given her the time and energy she needed and received before the hits started to rack up," the source says. "We're saddened that she has forgotten those early years and the loyalty we've all shown her."

Responding to remarks such as

these, Jackson's manager, Trudy Green, says, "Janet Jackson has tremendous respect for all employees at A&M. She had nine wonderful years with the company. She was offered conditions by Virgin Records that couldn't be met elsewhere."

Alain Levy, president of PolyGram International (the parent of A&M) and CEO of PolyGram's U.S. company, comments, "We wish Janet and Virgin lots of luck." Although PolyGram and A&M tried hard to keep Jackson, he adds, losing her is "not going to affect our '91-'92 financial results, and life will go on."

Jackson's current album, "Rhythm Nation 1814," has sold more than 5 million units in the U.S. and about half that amount in the rest of the world. But industry observers do not find those sales overwhelming in light of the fact that the title yielded a record seven top-five singles.

While not addressing that directly, Levy notes that A&M pulled out all the stops to promote the album—to the point where "we griped a bit about the amount they spent on Janet last year... A&M is part of the PolyGram family, and we have no right to say what they can spend or they can't spend. But I have a certain ratio in mind, and what they were spending on Janet gave me the shivers. But... they did what they thought they should do."

PolyGram, a public company, bought A&M in 1989 for \$460 million, and one might think that the depar-

ture of its top-selling artist would lessen the market value of the label. Yet Levy insists that, since PolyGram clearly stated in its SEC filing that Jackson owed A&M only one new album, it was not deceiving investors about the label's valuation. And, even without Jackson, he contends, A&M is now worth more than PolyGram paid for it.

LABEL ON THE MOVE

To show that A&M is on the move, Levy cites its current success with Amy Grant and predicts "they're going to have very big numbers with the new Sting album. They're also going to create many new artists."

A&M recently beefed up its hit-making potential by sealing a deal with Jackson producers Jimmy Jam Harris and Terry Lewis for their brand-new Perspective label. According to Cafaro, the first album to be released under this arrangement will be by the Sounds of Blackness, a Minneapolis-based, gospel-style choir. Cafaro expects the new label to deliver six to eight albums in 1991.

A&M has also inked a marketing and distribution pact with Tabu-Records, a label run by Clarence Avant and Ron Sweeney that was formerly distributed through Epic Records. Cafaro says the deal will result in from six to 10 projects, with the first project, an album by Cherelle, due in April. Other artists with product expected through this arrangement include Kool & the Gang

and African Unity.

EVALUATING THE DEAL

Industry observers see Virgin's huge outlay for Jackson as a gamble, but one that could pay off. If the total of \$35 million is divided by three, Virgin would be paying more than \$11 million per album. That seems like a lot of money, but the sources note that major labels can make a gross profit of \$2 per unit on cassettes and up to \$3.50 on CDs. Thus, if a future Jackson recording sold as much as her current one—roughly 7.5 million units worldwide—it is possible that, even with marketing costs figured in, Virgin could pay Jackson \$11 million and still come out ahead.

"If they can sell 5 million units and recoup at \$2 per unit, they can make money with [a \$10 million advance]," says a knowledgeable attorney.

Another source agrees that Virgin could make money at that level, but he thinks there are other motives behind the deal: "Branson is a wonderful publicist for himself and his company, and this kind of news affects the company in ways that don't have anything to do with pure P&L."

A highly placed industry executive theorizes that Branson signed Jackson to attract other stars, as he did with Steve Winwood when he launched his U.S. label a few years ago. In addition, this observer feels that Fujisankei might be the key to Virgin's move, since "Janet Jackson is a name known in Japan."

'KIDS' CASE DISMISSED

(Continued from page 11)

sion to amend the complaint against Starr.

Pagnozzi vows to redraft and refile the complaint within two weeks. "It's our belief that the judge dismissed the case because our allegation didn't contain sufficient facts," Pagnozzi said. "We have more facts. We're not giving up."

But Starr's attorney, Jay M. Fialkov, doesn't give much credence to the request. "It's unrealistic that Jeffrey Furst can come up with some new story," Fialkov said. "From our end, this case is over."

"I never, never once thought that this case would go anywhere," added Starr's acknowledged partner, Dick Scott, of the New Kids management company, Dick Scott Entertainment Inc. "We're delighted."

SONY MUSIC DISTRIB CRACKS DOWN ON EXPORTERS

(Continued from page 1)

the point [where Sony is], but we certainly share their concern. What action we take has yet to be determined. It's under discussion."

A Uni spokesman says, "Uni has serious concerns with regards to this subject and is looking into this matter with our distributed labels."

Accounts that received the Sony letter—which states that exporting is in violation of the company's policy of selling product to customers "for resale within the U.S. only"—are crying foul, claiming that the action represents a foreign firm telling U.S. companies that they cannot export product. "Look who is doing all the complaining, the biggest exporters in the world, the Japanese," says the head of a major one-stop who is stung by the letter. "It doesn't seem fair, and it's certainly against the policy of the U.S. government. They want you to export and bring money into the country."

That source, noting that all but one of the other majors are foreign-owned, says he expects them to follow in Sony's footsteps.

Another one-stop owner agrees, saying, "This is a political thing that will be looked on with disfavor in Washington." That one-stop owner says he has contacted his congressman, and "it's very possible that [Congress] will decide to take a look at this issue."

Sony Music Distribution president Paul Smith, however, denies accusations that foreign-owned companies are conspiring to increase the U.S. trade deficit by stopping exports.

"They are making like we made up this policy last week," he says. "This is not a new position. We had this position when we were owned by CBS. The first letter, on overall distribution policy, went out three years ago, where we clearly made our position on exporting known. The only ones crying foul on the issue are those looking for a fast buck."

Smith declines to identify which companies it sent letters to or estimate how much product is being shipped overseas. "But if it wasn't significant, we wouldn't be making a case out of this," he adds. He says the exports "can totally destroy" the marketing plans of European major-label affiliates.

MASS MAILING

Sony initially sent out a letter to a small number of accounts that Smith said were found to be violating the exportation policy. Although he de-

clines to identify those accounts, it is widely believed that Jerry Bassin Distributors Inc. in Miami, Universal Record Distributing Corp. in Philadelphia, and CD One Stop in Bethel, Conn., were the recipients of the first letter. Then, in early March, about a month after the first three accounts were notified, Sony sent out a re-statement of the export policy to all one-stops and "all people who are or might be" violating it, Smith says.

Alan Meltzer, president of CD One Stop, says that if all the majors clamp down on exporting, it could seriously hurt some of the biggest one-stops in the country. "Sony may have opened a Pandora's box," he says. "I fear for the welfare of the U.S. one-stop business." He says exporting is a "significant enough part" of his business that he will feel the loss if he is forced to give it up.

"As the largest one-stop in the country, I am perhaps in a better position to survive it," he says. But for those who are more dependent on the export business, "I fear business failures among one-stops."

Nevertheless, some one-stops admit they are falling in line. Michael Slonim, international sales manager at Lanham, Md.-based Schwartz Brothers Distribution, says, "Basically, my feelings are that Sony has the right to prohibit the export of their product. They can dictate where it can be sold. It is a complex issue of licensing, distribution rights, marketing efforts, pricing, and we do understand Sony's concern." He says his company stopped shipping Sony product overseas when the distribu-

tor issued a warning.

Other wholesalers complain that the legality of Sony's move is a moot point because the distributor can make life miserable for one-stops, if it chooses to do so. For instance, notes one one-stop official, "All they would have to do is stop sending me new releases on Friday like they do for all one-stops and send them to me on Tuesday like they do for retail chains. That would place us at a terrible disadvantage."

PRESSURE FROM ABROAD

Sources say the Sony crackdown is the result of pressure from the company's European operations, where imports from the U.S.—particularly through Holland and Scandinavia—have been undermining local affiliates' business.

"Importers in those countries have, let's call it, an incentive to go out and screw us," comments one senior Sony official. "We can't match their prices." In the Netherlands, imports can be sold in for as little as 17 guilders (\$10.40), compared with the local record companies' average wholesale price of 24 guilders (\$14.70).

With the dollar's weakness, the problem has become acute over the last six to nine months. Sony Norway, for example, is said to have sold 30,000 copies of the Mariah Carey album, while importers accounted for sales of 20,000 pieces. Another title reportedly arriving in quantity in Europe from the U.S. has been the Toto compilation, "Past To Present 1977-1990."

SOUL TRAIN MUSIC AWARDS

(Continued from page 6)

a group; Najee's "Tokyo Blue," best jazz album; the Winans' "Return," best gospel album; and Bell Biv DeVoe's "Poison," best album by a group. The awards are decided in a two-stage balloting process by artists, executives, and radio programmers.

The fast-paced, star-studded program featured new sets and an on-stage multiscreen video projection panel. It also included a wealth of performances by such top recording stars as Teddy Pendergrass, who received a standing ovation for his rendition of the Bread classic "I Want To Make It With You," from his upcoming album. Pendergrass has been confined to a wheelchair since a para-

lyzing car crash in the mid-'80s.

The awards were begun in 1987 by "Soul Train" founder/producer/host Don Cornelius. This year's show, which was sponsored by Coca-Cola USA, aired live in New York and on tape delay in Los Angeles the same day. According to Don Jackson, president of syndicator Tribune Entertainment Co., the show will be seen in 110 markets nationwide within a two-week window. The number of syndicated markets is up from 96 last year.

"In terms of syndication, that's truly the most significant indication of the acceptance of the show, that more markets are clearing it," says Jackson.

THIRD OF THE 4 MAJOR ARTIST-MERCHANDISING FIRMS PACTS WITH LABEL

(Continued from page 6)

those rights and put them somewhere." He adds that an act could also sign with a BMG label and independently go with Nice Man while retaining its merchandising rights.

The main thrust behind BMG's entry into the field, he says, is to gain a long-term strategic advantage. Citing MCA's concert division and ownership of Winterland, PolyGram's new "diversification" unit, Sony Music's joint venture with Pace, and Warner Bros.' venture into merchandising via Irving Azoff's Giant Records, he says, "There's a strategic direction to participate not only in the dollars spent on records, but also the dollars spent at the venues, on the T-shirts, parking, soft drinks, or whatever."

From Nice Man's perspective, the

BMG pact also opens new possibilities in the international field. The company already has an Australian subsidiary and plans to set up an outpost in Japan. In addition, Al Ross, the company's East Coast managing director, prophesies a spurt in European merchandising business after 1992, when Western Europe becomes a single market. Aside from the concert business, where Nice Man is already active via its artists' European tours, Ross sees retail merchandising gaps in France, Spain, and Portugal.

Currently, he adds, international merchandising accounts for only 10%-15% of Nice Man's volume, but he sees this as an area ripe for exploitation.

Dell Furano, president of Winterland, which represents more than 200

artists, says his firm does 20% of its business outside the U.S., "and it's growing. Worldwide merchandise is certainly the trend, and we represent most of our groups worldwide."

Although Furano does not expect much action this year on New Kids On The Block merchandise, which was a major factor in MCA's bottom line in 1990, he says, "We're going to have a very substantial year" with the likes of M.C. Hammer, Sting, Paula Abdul, Bell Biv DeVoe, George Michael, and the Doors (due to the new Doors movie).

However, he notes, "the touring market has been very soft with the rise of ticket prices. With that and the economy and the war, we've been hit on the chin very hard."

Nevertheless, persuading the U.S. company to act "took a lot of doing," according to a senior Sony Europe official. "The Americans have their own [sales] targets and goals."

Rik Guurink, president of prominent Netherlands importer Rigu Sound, says he is aware of the Sony action, but hardly surprised. "None of the U.S. wholesalers is meant to export," he says. "The only thing that has changed is the crackdown. Sony is playing tough—and the exporters are really scared about it."

Guurink, secretary of the Dutch importers' association, contends that his business will not be seriously im-

pacted. "Now we're buying CBS product in Europe" from a country well-known for offering lower prices than even the U.S., he says, declining to identify it. "Parallel imports from the U.S. are finished at the moment," Guurink concludes.

Jonathan Gilbride, managing director of U.K. importer Caroline International, says he does not expect to be hurt by the Sony move. "But people will start to think of exports as trouble," he suggests. "If [the majors] start wielding copyright law as a big stick, people get scared. It's a blunt instrument."

SONY DIVIDES LATIN LABEL

(Continued from page 6)

fice of Sony Music International in New York, including salsa singer and composer Ruben Blades. Also included is a host of artists from other foreign subsidiaries such as Mexico (15 acts), Argentina (six), Venezuela (three), and Spain (two). The labels will handle a total of 83 acts.

According to the company, both Latin labels will carry equal status, with artists distributed evenly between the two. The Sony Discos label, for example, will include such artists as Julio Iglesias, Emmanuel, and Chayanne. Discos International will include Roberto Carlos, and Jose Luis Rodriguez, among others.

Each label will function with its own promotion staff, under the direction of Al Zamora, director of national promotion. The Sony Discos label promotion staff consists of Zoraida Guzman, Southeast; Alberto Mendoza, Puerto Rico; Sammy Vargas, Northeast; Mayra Vasquez, West Coast; and Miguel Trujillo, Midwest. Discos International label promoters

are Annie Gonzalez, Southeast; Edgardo Barrera, Puerto Rico; Penny Sisco, Northeast; Jesus Godoy, West Coast; and Luis Silva, Midwest.

Among other recent developments, veteran Sony Music International marketing executive Joe Senkiewicz joined the company last year to run the Northeast region and to handle the promotion of Sony Discos Inc. outside Latin America. Diana Alvarez handles the promotion of Sony Discos Inc. artists in Latin America. Alina Russ has returned to Sony Discos Inc. to coordinate national promotion for Zamora. Harry Fox joined the company from BMG to handle national accounts and Northeast sales.

"We are developing an organization that will permit us to continue to grow into the '90s," says Welzer. Besides its own artists, the company distributes the product of New York-based RMM records; Orfeon from Mexico; Tejano label RP, based in San Antonio, Texas; and Leader Records of San Juan, Puerto Rico.

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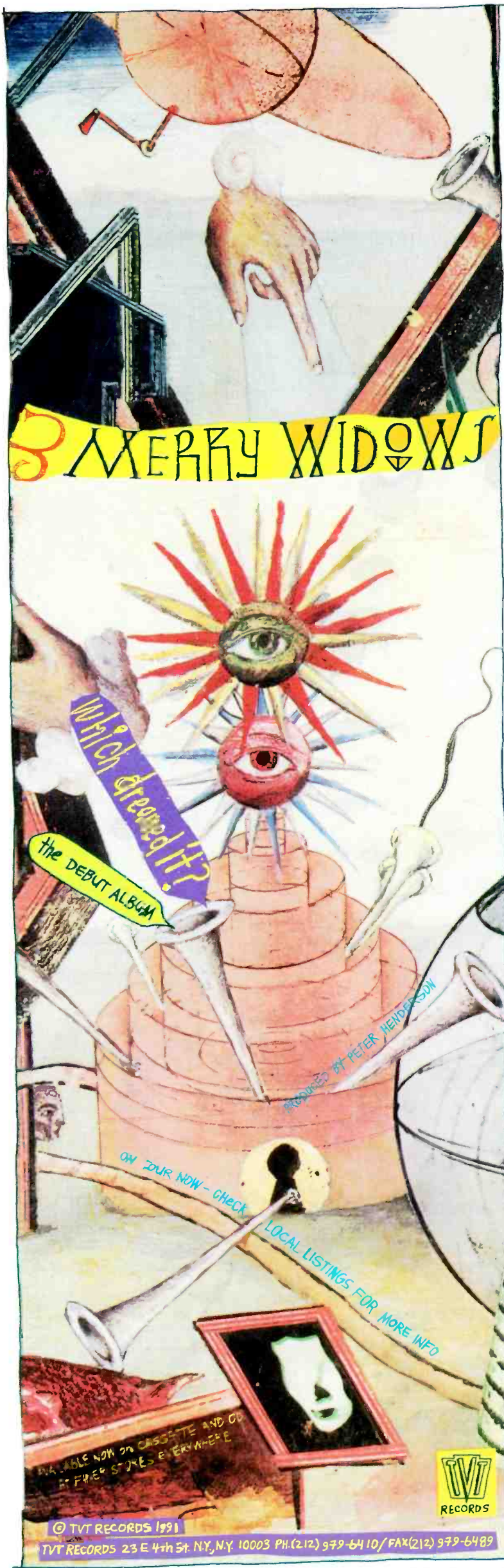
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INSIDE TRACK



Edited by Irv Lichtman

BOSTON BEGIN: New Kids On The Block producer/co-manager Maurice Starr says he's about to sign an agreement with Disney's WEA-distributed Hollywood label for a record company of his own, Boston International Records. "The deal is about 99% done," says Starr. "We are looking to have our first material out in the next two or three months." At Hollywood, the response was "no comment."

THINGS CONTINUE TO LOOK UP for performance royalty collections in Europe for U.S. copyrights in foreign translation. BMI has reached agreements with its German counterpart GEMA under which GEMA will limit royalty reductions for local cover versions of U.S. copyrights to their actual public performance, while BMI is also making similar agreements with smaller territories Belgium (SABAM) and Holland (BUMA). These arrangements, similar to those reported in Track from ASCAP, are likely to be followed by more agreements, Track hears.

BON JOVI'S NEW LABEL, which starts up this spring, will include a multiplatinum catalog: the band's. Future output from Bon Jovi and its members will also go on the imprint, a joint venture between Jon Bon Jovi and PolyGram. The first new product will be an album by Canadian rocker Aldo Nova, due in May, and a summer solo title by Bon Jovi guitarist Richie Sambora.

NASHVILLE publisher and producer Tom Collins has purchased Hallnote Music from Mercury Records artist Tom T. Hall. Hall will continue to write for Hallnote.

THE FOREIGN distribution of Impact Records outside of North America will be handled by EMI Music. The label, distributed by MCA here, is a new logo recently established by Allen Kovac, president of Left Bank Management, who is CEO, with Jeff Sydney as president. To be known as Impact American abroad, it will release its first product, an album by the Fixx, on March 25.

STAR POWER: Actor/producer Michael Douglas will serve as the Video Software Dealers Assn. convention chairman this year, courtesy of LIVE Home Video, according to reliable sources. VSDA had been anxious to attract a name star to serve in what a source describes as a largely honorary capacity. Douglas is set to star in a Carolco Pictures film, "Basic Instinct," currently being shot by director Paul ("RoboCop") Verhoeven.

RETAIL ROUNDS: The rumor making the rounds currently has ailing retail chain Record World on the block. In addition to the usual suspects, i.e., Trans World Music Corp., W.H. Smith, and Musicland Stores Corp., that are supposedly interested in the Port Washington, N.Y.-based company, the name of HMV is also being bandied about. It seems that the U.K. retailer tried un-

successfully to acquire Record World a few years back, and now may again be interested in the chain as a way to obtain satellite locations to complement its superstore concept. However, Record World's president and CEO, Roy Imber, emphatically states that the rumors are wrong and that the chain is not up for sale... Meanwhile in Canada, the process to determine the final disposition of the bankrupt A&A chain continues. A week ago, sources say, there appeared to be two bidders left in the race, one of which was said to be Trans World. But the Albany, N.Y.-based giant appeared to have hit a roadblock and withdrew from the bidding. However, the latest turn of events has the chain possibly being sold off in pieces, and Garth Mitchell, president of A&A, confirms that Trans World is back in the race.

ON THE RETAIL TRAIL-ER: More than 500 retailers are receiving copies in the mail of Arista Records' upcoming presentation at the convention of the National Assn. of Recording Merchandisers in San Francisco.

LOOK FOR SAVAGE RECORDS, the London-based imprint that licensed Soho to Atco, to sign distribution deals with MCA for the U.S. and Sony Music International in Europe. The label, which already has a New York office headed by David Mimran, is consulted by former PolyGram label chief Dick Asher.

ON THE MEND: Vet music man Juggy Gayles, ill for the last several weeks, has been transferred from the NorthShore Hospital in Manhasset, L.I., to a nearby facility, the Center For Extended Care. He can be reached at 516-365-1713.

AS PREDICTED, Bruce Cockburn has signed with Columbia Records in the U.S. for worldwide distribution, except in Canada, where he remains on Sony-distributed True North Records. Meanwhile, Jane Siberry has signed directly to Warner Bros. in the U.S. while also pacting an exclusive licensing agreement with Warner Music Canada. Finally, Vivienne Williams, formerly of Sway, has signed with Benchmark Recordings in New York and is currently working on an album with Michael Covitt producing.

LOOK FOR Evan Lamberg, formerly of MCA Music, to join EMI Music Publishing as its New York-based creative director, reporting to Holly Greene, VP/GM of creative operations on the East Coast.

IS S.O.U.L. RECORDS co-founder Bill Stephney still at the label? While a label spokesperson says Stephney resigned from his executive management post at the label due to creative-direction differences with his partner, producer/remixer Hank Shocklee, Stephney says that's not true, adding that though philosophical differences have surfaced, he is still very much a part of the operation: "One of the reasons I haven't resigned is that the company is currently restructuring. We are in negotiations with MCA right now to make things right." Since the label pacted with MCA for distribution, it has released one album by the Young Black Teenagers and a single by Son Of Bazerk.

ALTHOUGH THE official announcement has yet to be made, singer/songwriter Rodney Crowell has reportedly signed to Sony Music Publishing.

DOC POMUS, WRITER OF CLASSIC ROCK SONGS, DIES IN N.Y.

(Continued from page 11)

early exposure to and love of the blues. He began his career as a performer, adopting a stage name to sing in neighborhood blues clubs without the knowledge of his mother and father. He scored one local hit, "Heartlessly," during a stint on Dawn Records.

Shulman and Pomus collaborated on other gentle, memorable hits, including "Hushabye" for the Mystics and "A Teenager In Love" for Dion & the Belmonts.

A collaboration between Pomus and another leading songwriting team of the day, Jerry Leiber and Mike Stoller, produced "Young Blood" for the Coasters.

After Shulman relocated to Paris in

1963, Pomus dropped out of the songwriting scene for many years, returning in the early '80s to collaborate with Mac Rebennack (Dr. John) and contributing material for a lauded album by R&B stylist Willy DeVille called "Le Chat Bleu." An album that Pomus co-wrote with B.B. King, "There Must Be A Better World Somewhere," was awarded a Grammy in 1981. He collaborated with songwriter Kenny Hirsch on the Easter Seals theme song, "One More Time," recorded by Ray Charles.

Pomus himself was stricken with polio as a young man and, although confined to his wheelchair, remained a generous advocate of songwriters even in his final years. One sign of

Pomus' place in the hearts of his peers occurred the night of the 33rd annual Grammy Awards, when a tribute to the songwriter was staged at the Lone Star Roadhouse in New York. Among those in attendance were Ben E. King, Stoller, LaVern Baker, Clarence "Gatemouth" Brown, Paul Shaffer, Dr. John, Marshall Crenshaw, and DeVille.

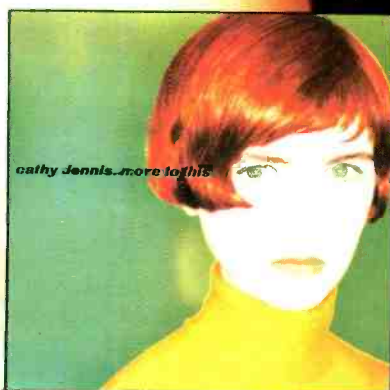
Pomus is survived by a daughter, Sharyn; a son, Geoffrey; his brother, attorney Raoul Felder; a niece, Rachel; and a nephew, James.

Services will be held at 12:30 p.m. Sunday (17) at the Riverside Memorial Chapel on West 76th Street in New York.

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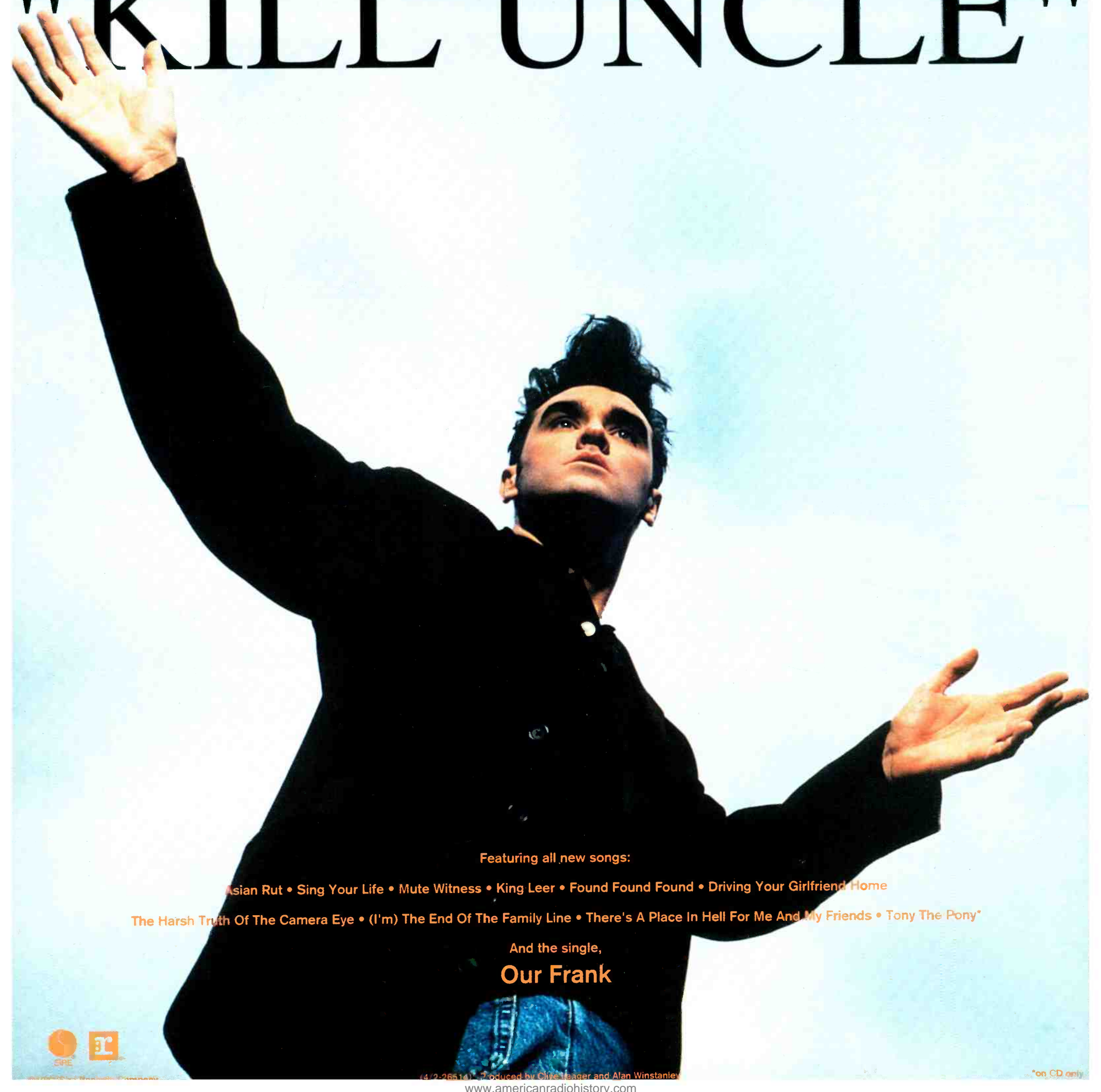
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