

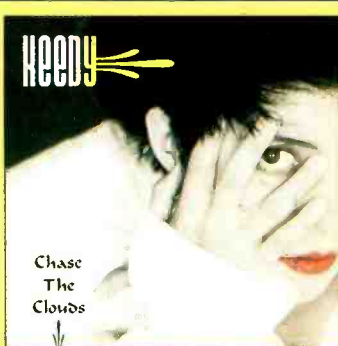
ITA Report: Video Suppliers Will Ship Fewer Tapes In '91
PAGE 52

Billboard Spotlights Greek Music Industry
FOLLOWS PAGE 76

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

APRIL 6, 1991

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WEA Commits To New CD Package 'Eco-Pak' Eliminates Waste, Jewel Box

BY PAUL VERNA and KEN TERRY

SAN FRANCISCO—The U.S. record industry appears to be moving toward adoption of a new CD package that would replace both the current 6-by-12-inch longbox and the plastic jewel box that have encased the CD since its appearance on the world stage almost a decade ago.



Known as the Eco-Pak, this new package was developed by Time Warner-owned Ivy Hill Packaging just three weeks prior to the National Assn. of Recording Merchandisers' convention, which was held here March 22-25. WEA president Henry Droz took the convention by storm

when he publicly announced his company's commitment to the Eco-Pak, saying that WEA would begin releasing CDs in the new package within a year.

Three of the other Big Six record label groups—Sony, Uni, and BMG—have reacted favorably to the package, while the other two—PGD and CEMA—have not ruled it out, although they have expressed doubts about dropping the jewel box.

In a statement issued March 26, the Recording Industry Assn. of America said its member companies were evaluating "environmentally friendly alternatives" to the longbox and would make final decisions "within the next 60 days." The Ivy Hill package is clearly the front-runner among the alternatives, since it is the only one endorsed by most of the retailers and rackjobbers.

(Continued on page 86)

Retailers Voice Anger At Record Clubs, Mull Lawsuit

BY ED CHRISTMAN

SAN FRANCISCO—Retail complaints about record clubs, voiced privately behind closed doors for years, burst into a loud, angry roar at the National Assn. of Recording Merchandisers convention here.



On March 22, the opening day of the convention, Pittsburgh-based

National Record Mart held a meeting, with representatives from about 20 chains attending, and proposed that the merchants pursue a lawsuit if record clubs do not alter their policies. Also, newly elected NARM president Jim Bonk, executive VP and CEO at Camelot Music in N. Canton, Ohio, attacked record-club marketing policies in his inaugural address to the industry. Moreover, many chain executives, including Ann Lief, president of Miami-based Spec's Music & Video, say they emphasized their displeasure with record clubs in private meetings with labels.

Label reaction was mixed. Some labels dismissed the complaints as the same old gripe. But Eddie Gilreath,

VP of sales at Geffen, says his label is sympathetic to retailers and will no longer license product to record clubs. "If we show the right commitment to our accounts, we hope it will provide an incentive for them to better stock our catalog." Other labels, while not going that far, say they will

(Continued on page 88)

Blockbuster Hits Japan With Hopes For 1,000 Stores

BY STEVE MCCLURE

TOKYO—After Big Mac, here comes Big Bloc. With the involvement of the man who brought McDonald's to Japan 20 years ago, U.S. video chain Blockbuster Entertainment has set up shop here, as expected, and hopes to have 1,000 stores in Japan in 10 years' time. The chain has announced plans to open five or six outlets by the end of the year.

The U.S.-based firm, said to have been studying this market for two

(Continued on page 89)

A&A Assets Sold But Labels Are Out In The Cold

BY LARRY LeBLANC

TORONTO—The sale of a majority stake in Canada's troubled A&A Records and Tapes, one of the nation's largest music retailers, has resulted in unsecured product suppliers, collectively owed \$18 million (Canadian), being left out in the cold.

Lincoln Capital Corp., a Toronto-based merchant bank, has acquired 70% of the assets of A&A from Sound Insight Ltd., also based in Toronto. The price is said to be in excess of \$10 million. A&A has been in receivership since January (Billboard, Feb. 9).

The deal, scheduled to close Monday (1), will result in Cliff Horwitz,

(Continued on page 80)

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★	HOT COUNTRY SINGLES TWO OF A KIND, WORKIN' ON A FULL HOUSE GARTH BROOKS (CAPITOL)
★	TOP COUNTRY ALBUMS NO FENCES GARTH BROOKS (CAPITOL)
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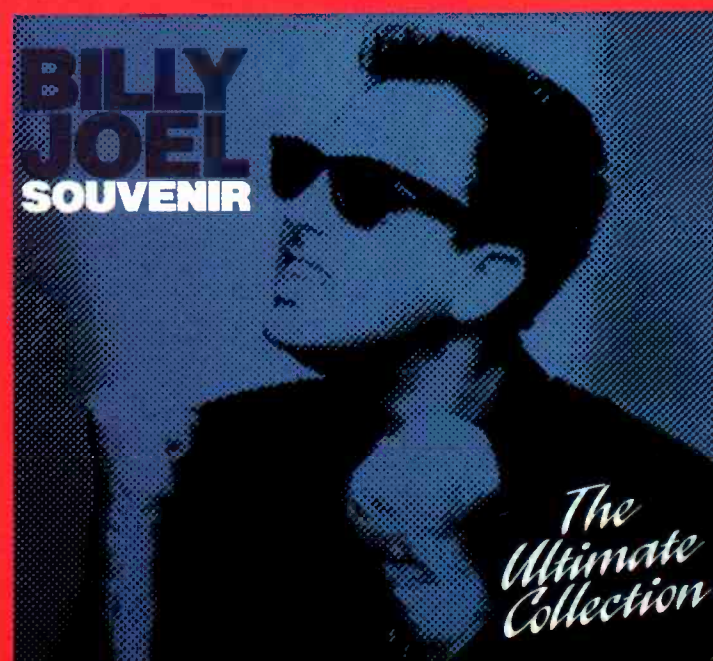
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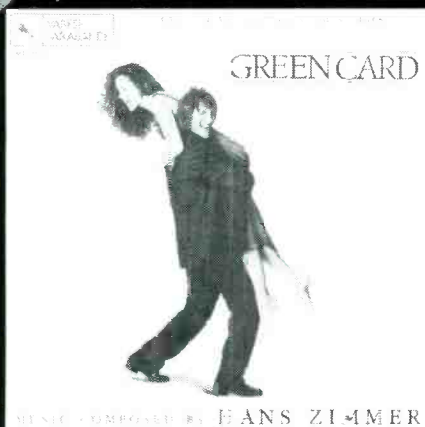


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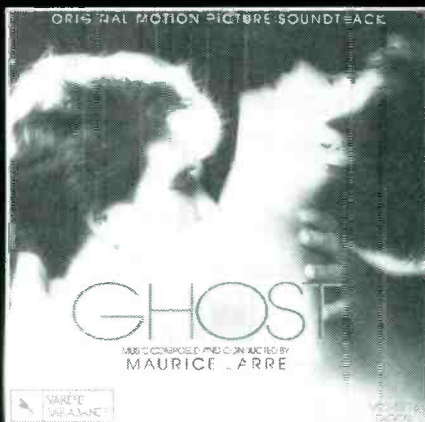
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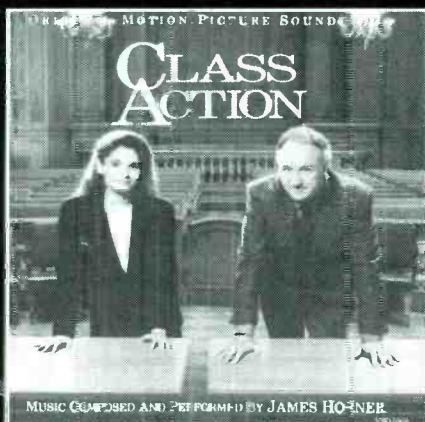
Film Music Has A Home On Varèse Sarabande Records



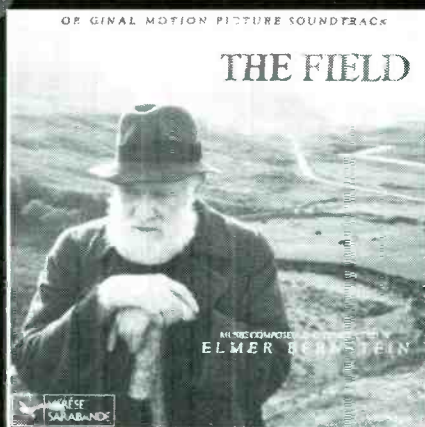
GREEN CARD
Music Composed by Hans Zimmer
VSD/VSC-5309



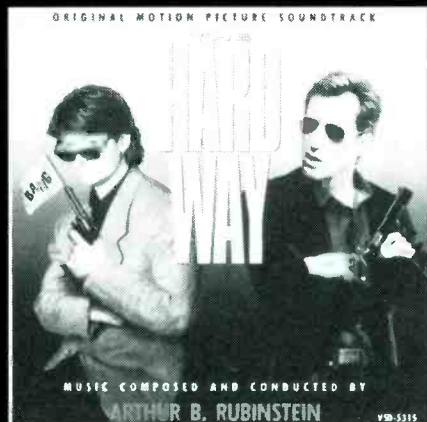
GHOST
Music Composed and
Conducted by Maurice Jarre
VSD/VSC-5276



CLASS ACTION
Music Composed and
Performed by James Horner
VSD/VSC-5303



THE FIELD
Music Composed and
Conducted by Elmer Bernstein
VSD/VSC-5292



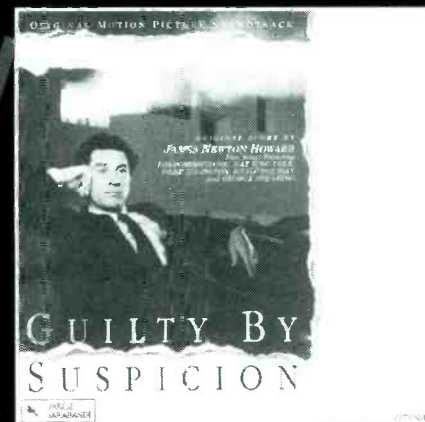
THE HARD WAY
Music Composed and Conducted by
Arthur B. Rubinstein
VSD/VSC-5315



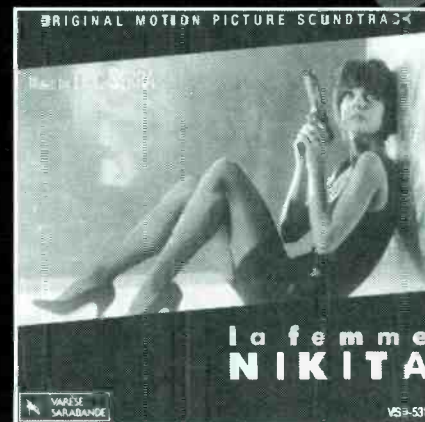
ANTHONY ADVERSE
Music Composed by
Erich Wolfgang Korngold
The Berlin Radio Symphony Orchestra
Conducted by John Scott
VSD/VSC-5285



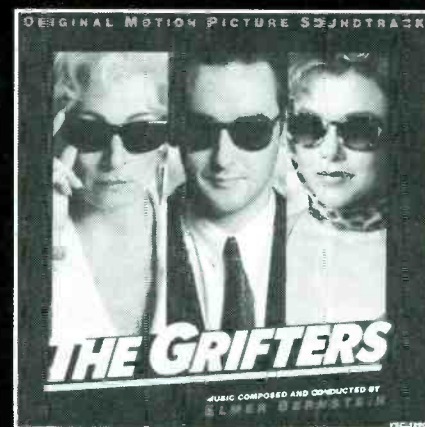
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Labels Gear Up For 'Home Music Store'

This story was prepared by Earl Paige and Ken Terry in San Francisco and Bill Holland in Washington, D.C.

SAN FRANCISCO—The strongest evidence yet that U.S. record labels see a future for an electronic "home music store" that would bypass retailers emerged at a meeting here of the Recording Industry Assn. of America operations committee.

The major-label operations people were meeting to discuss a variety of issues, including the implementation of the International Standard Recording Code, which has already been adopted in Japan (Billboard,

March 16). According to an RIAA memo distributed at the huddle: "Such an identification system would facilitate the international distribution of royalties collected worldwide for public performance and home taping of sound recordings and would provide an infrastructure for the automated delivery of sound recordings to the public."

That "automated delivery" sounds remarkably like the delivery of music and movies via two-way cable that Time Warner chairman Steve Ross advocated in a recent Billboard Commentary (Billboard, March 9). Time Warner has since

announced it will construct a fiber-optic cable system in Queens, N.Y., that would have the data-carrying capability for electronic delivery of entertainment software to consumers.

Telephone lines or home satellite dishes could also be used for this purpose, but Time Warner, parent of the largest record label group, has a vested interest in cable.

The RIAA operations committee discussed the ISRC subcode as a follow-up to a Dec. 4 meeting of a joint RIAA/IFPI working group on identification codes. IFPI, the international trade group, is trying to establish a worldwide subcode standard that can be used to identify individual tracks of recordings.

A month ago, the RIAA predicted that the ISRC could be adopted in the U.S. within a year and a half. But, according to the RIAA memo, the trade group is now proposing that ISRC be encoded on new re-

leases starting Jan. 1, 1992, along with the copy-inhibiting SCMS code and bar-code information.

However, the joint group has not yet agreed on a technical system to accomplish the ISRC coding.

The ISRC is used in Europe to identify music videos and will be applied by the Japanese to identify the tracks of both audio and video product. According to the memo, IFPI wants U.S. music videos to be assigned ISRC numbers as soon as possible.

While performance royalties are paid to labels and artists by broadcasters in Japan and many European countries, they are not available in this country. But the RIAA is trying to get a performance royalty bill introduced in Congress this year.

Not surprisingly, radio broadcasters, who are strongly opposed to a performance right, are also skeptical about ISRC coding. They have already opposed the idea in briefs filed

(Continued on page 77)

WEA's Digalog Tapes Bow At NARM Confab

■ BY KEN TERRY

SAN FRANCISCO—Showing how seriously it takes the decline of audiocassette market share, WEA Corp. unveiled at the NARM conference here its new Digalog manufacturing process

for enhancing the sound quality of analog cassettes (Billboard, Feb. 9).

"Supporting the cassette is very important in our industry," said WEA president Henry Droz during his company's presentation. "We need this configuration to support the segment of the market that has not stepped up to CD players."

Droz stressed that consumers will be able to get the benefit of Digalog cassettes with their existing playback equipment. In fact, he noted, the cassette version of Hollywood Records' new Queen album, "Innuendo," was duplicated in Digalog, although the tape was not labeled as such. A number of other WEA titles will be released on Digalog cassettes soon, Droz told Billboard, and some WEA-distributed labels might use the process on all their titles.

The Digalog trademark and duplication process will be available on a royalty-free basis to all other manufacturers, said Droz. (However, they will have to pay a license fee to the company that licensed the basic system to WEA.)

"I'd like to invite all other record companies, including those working on other manufacturing processes, to support the analog cassette," said Droz.

Droz later added that WEA would not allow another company to use the Digalog trademark un-

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Pop	84	R&B Singles Action	23
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CLASSIFIED/REAL ESTATE

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Keynoter Paul Smith Lauds Biz For Problem Solving

■ BY IRV LIGHTMAN

SAN FRANCISCO—"Bridging The Future," this year's NARM slogan, is a walk in the sunlight for the music industry, Sony Music Distribution

president Paul Smith promised attendees March 23 at the opening business session of the group's annual convention. Smith, a 33-year industry veteran, claimed that industry unity in problem-solving during the recent past was a guide to the industry's future well-being.

"We've put many of our troubles and very serious problems behind us," said Smith.

"We have almost completed the smoothest configuration transfer in history," he added, referring to the

switch from LP to CD and 7-inch single to cassette single.

He continued: "It looks like we've just about come to some very attractive conclusions on the CD packaging issue (see story, page 1).

"For the first time, I feel we've begun to effectively fight counterfeit-

ing. "We've successfully weathered the dark threat of censorship through our own active political involvement as well as self-policing policies."

While impressed by the apparent industry unanimity behind the Ivy Hill Eco-Pak CD package, Smith did sound a word of caution.

"Don't let this [decision] become a situation like the artist who delivers a master tape on Friday and then can't understand why the CD isn't in stores Monday. Make no mistake, this will be a costly and complicated

(Continued on page 90)

'Dances With Wolves' Leads Oscar Pack 7 Awards Push Back Video Release To August

■ BY JIM McCULLAUGH

LOS ANGELES—As expected, Orion Pictures' "Dances With Wolves" was the big Oscar winner here March 25, roping in seven Academy Awards for best picture, director (Kevin Costner), adapted screenplay, cinematography, editing, original score, and sound. The film was a pre-Oscar favorite with 12 nominations.

Orion Home Video was planning a June video release, but that date has now been pushed back to the last Thursday in August, according to Orion's Paul Wagner.

The film is already a major blockbuster with box-office gross at about \$140 million, and Orion Pictures expects to see another 20%-40% added to that in coming weeks, according to a studio spokesperson. It is still playing on more than 1,500 screens across the U.S.

Even without the flurry of Oscars, however, the title was expected to be a video-rental megahit with a legitimate shot at cracking the 500,000-unit-plus barrier. According to trade sources, the title may also be the industry's next \$100-suggested-list title.

According to Wagner, Orion Home Video expected "Wolves" to "be our biggest title to date and we are certainly gearing up in that direction." He declines to speculate on video pricing other than to say that the company's policy is to place no manufacturer's suggested retail price on its rental titles. Along with the sizzling "Silence Of The Lambs," in current theatrical release, Orion is now expected to have two of 1991's major video titles.

And in a novel hook for the rental market, Orion Home Video plans to issue two versions of "Wolves" on cassette, the three-hour theatrical

version and a four-hour, letterboxed "director's cut" (Billboard, Feb. 9). Wagner says, however, that the latter may not be issued for a year after the theatrical version.

The two titles this year that may get the greatest home-video boost because of Oscar victories are "Misery" and "Reversal Of Fortune," which earned best-actress honors for Kathy Bates and best-actor honors for Jeremy Irons, respectively.

"Misery," a Castle Rock production distributed through Columbia Pictures, has already earned close to \$60 million at the box office and is considered an A-title video release. It should, however, get a slight theatrical and home-video boost from its major award. Nelson Entertainment is planning a late-June or July release to home video through RCA/Columbia Pictures Home Video.

Warner Bros.' "Reversal Of For-

(Continued on page 89)

Rock The Vote Calls For Support Trade Takes Offensive On Youth Ballot

■ BY DAVE DiMARTINO

LOS ANGELES—Rock The Vote—the recording industry coalition founded less than a year ago to promote voter registration among the young—clearly made its mark on this year's National Assn. of Recording Merchandisers convention.

As the music industry gathered in full force March 22-25 at the San Francisco Hilton, Rock The Vote's presence there was felt via the gener-

al session, a separate panel discussion, and a highly visible information booth that provided voter registration information to attending retailers.

One year after NARM conventioners in Los Angeles agreed upon a uniform parental advisory sticker for albums with explicit lyrics, labels and retail-



ers alike now seem no longer on the defensive. Instead, they are calling for action and looking to build up a political base all their own.

"We must continue total support for Rock The Vote and other bipartisan issues significant to our customers," Sony Music Distribution president Paul Smith told retailers during his keynote speech.

Similarly, during her state of the association message, NARM president Pat Moreland told her audience Rock The Vote was "an effort that has NARM's full support."

The speeches served as a prelude to another by Rock The Vote founder and Virgin Records co-managing director Jeff Ayeroff, who described the organization's reason for being as a matter of "self-defense." Ayeroff urged the creation of a music consumer database.

"This is not an issue of 2 Live Crew," Ayeroff told the audience, "this is an issue of the First Amendment of the Constitution. I don't happen to like the 2 Live Crew record, but I don't think it says in the Constitution that you can't be obnoxious and have bad taste. That's something every American is entitled to."

Ayeroff, explaining the organization's evolution, noted it needed a healthy relationship with NARM and the Recording Industry Assn. of America "to really be effective." He added that Rock The Vote now had a formal board of directors composed of NARM executive VP Pam Horowitz, RIAA president Jay Berman, (Continued on page 89)



A Thrilling Agreement. Michael Jackson is congratulated after signing his new agreement with Sony Software Corp., parent company of Sony Music Entertainment and Columbia Pictures. Shown, from left, are Epic Records president Dave Glew; Columbia Pictures Entertainment co-chairman Jon Peters; Jackson; Sony Music president Tommy Mottola; and Columbia Pictures Entertainment co-chairman Peter Guber.

Record-Labeling Bill Gets Cold Shoulder In Texas

■ BY BILL HOLLAND

WASHINGTON, D.C.—A key Texas Senate leader on March 26 assigned a record-labeling bill aimed at producers and manufacturers to a low-priority classification in subcommittee, a move that insiders say will halt any further progress on the bill in the near future.

The action by Rep. Sam Russell, chairman of the powerful Criminal Jurisprudence Committee, means that chances of a further hearing of RHB 1017, introduced Feb. 27 by Rep. Al Edwards of the 146th District, are now "greatly diminished," according to a staffer in Russell's office.

The staff member joked that "perhaps we should send flowers," considering the fate of the bill.

Michael Colver, state legislation director for the Recording Industry Assn. of America, spent the week in Houston talking with legislators and lobbying against the bill, in conjunction with a locally hired lobbyist representing the National Assn. of Recording Merchandisers.

The RIAA-NARM joint lobbying effort was enhanced by testimony from the Texas Music Assn. and the Texas Civil Liberties Union. All of the opponents questioned the constitutionality of the bill.

RHB 1017 would have banned the (Continued on page 89)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music Entertainment announces several appointments. **Don Burkheimer** is named senior VP of Sony Music, West Coast, in Los Angeles. He was VP of marketing at Digital House. **John Murphy** is named VP of national accounts for Sony Music Distribution in New York. He was sales manager of Sony Music's New York branch. **Dorothy Rinaldi** is appointed marketing manager for Sony Music International in New York. She was marketing coordinator for Columbia and Epic.

RCA Records in Nashville names **Randy Talmadge** VP of A&R, **Brenna Davenport-Leigh** senior director of artist development, **Cathy Monroe** director of marketing administration, and **Greg DeLaurentiis** director of



BURKHIMER



MURPHY



TALMADGE



CANIBOL

field product development. They were, respectively, VP of Warner/Elektra/Asylum Music-Refuge Productions, and director of artist development, manager of finance and marketing services, and manager of field product development, West Coast, for RCA Nashville. In other appointments, RCA in New York names **Ron Howie** VP of field marketing and **Daryl Booth** senior director of account development. They were, respectively, senior director of product development for RCA Nashville, and director of national sales for RCA.



PRINCE



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MILLER

Virgin Records in Los Angeles promotes **Colin Reef** to senior VP of finance and operations and **Larry Silver** to VP/controller. They were, respectively, VP of finance, and controller for the label.

Heinz Canibol is appointed managing director of MCA's new German record company in Hamburg, effective July 1. He was managing director of Sony Music Austria. In other appointments, **Vinnie Freda** is promoted to director of administration for MCA Records in Los Angeles. He was associate director of administration.

Michael Prince is appointed national director of promotion for Zoo Entertainment in Los Angeles. He was director of national album promotion at WGT Records.

Alan Shapiro is promoted to director of national sales for WEA Corp. in Los Angeles. He was field sales manager of WEA's Dallas branch.

Island Records appoints **Dave Darus** to national promotion director in Los Angeles and **Michael Hacker** to national director of dance music/special projects in New York. They were, respectively, West Coast regional promotion director for the label, and national director of dance promotion and A&R at Geffen.

Norman Miller is named director of special marketing for BMG Canada in Toronto. He was senior director of artist marketing for Sony Music.

Lisa Gladfelter is named director of media and artist relations at Geffen Records in Los Angeles. She was senior director of publicity and artist relations at Enigma.

April Brings Shower Of Hot New Albums Yes, Stones, Bolton, Benatar Among Releases

■ BY MELINDA NEWMAN

NEW YORK—After only a slight drizzle of hot releases over the last few months, a shower of records by past platinum and gold performers will hit stores in April.

Michael Bolton follows up the multiplatinum "Soul Provider" with "Time, Love & Tenderness." The first single from the April 23 Columbia release is an up-tempo, horn-laden number called "Love Is A Wonderful Thing."

Fellow multiplatinum performers Roxette return Tuesday (2) with "Joyride," from EMI. The Swedish duo teamed once more with producer Clarence Ofwerman for the project, which contains 14 tracks. The first single, the title track, is already in the top 20 on Billboard's Hot 100 Singles chart.

Also off to a good start is Sheena Easton. The title track from "What Comes Naturally" is already climbing both the Hot 100 and Hot R&B Singles charts. Naturally, an MCA album follows on April 12.

Another artist likely to have an impact on the Hot 100 and R&B charts is Luther Vandross, who follows up his platinum greatest-hits package with "The Power Of Love" on Epic, in stores April 30.

After striking gold with "The Living Years," Mike + The Mechanics return with their third Atlantic release. "Word Of Mouth" arrives in stores Tuesday (2), preceded by the single of the same name.

Classic rockers have a lot to look forward to in April. The Rolling Stones' fifth live album, "Flashpoint," arrives in stores Tuesday (2). The Columbia album contains two studio tunes; the rest of the material is taken from the band's 1989 stadium tour and features Eric Clapton on a cocky version of "Little Red Rooster."

Virtually every artist who ever appeared on a Yes album is present on

"Union," the Arista release that reunites the members of Anderson Bruford Wakeman Howe with the rest of the gang who sued to keep the Yes name. The April 23 release will be supported by a massive worldwide tour.

Following their resurgence with "Cycles" in 1989, the Doobie Brothers ride on with "Brotherhood," in stores April 15. The first single from (Continued on page 80)

Charlie Minor Gets Major Post As President Of Giant

■ BY CHRIS MORRIS

LOS ANGELES—Ending months of speculation, former A&M senior VP of promotion Charlie Minor has been named president of Giant Records by label owner Irving Azoff. Minor will start working out of the company's L.A. office April 8.

Minor arrives at Giant after a career at A&M that spanned more than 20 years. He joined the label in 1970 after a one-year stint at Lowery Music Publishers, and departed A&M twice for two-year terms as senior VP of promotion positions at EMI and ABC, only to return to A&M both times.

"I think I have my perfect com-

plement," says Azoff, who terms Minor "a rock'n'roll Picasso" in the release officially announcing his appointment.

Azoff adds, "I didn't hire Charlie for his promotion abilities—I hired Charlie for his leadership abilities, and for the fact that he's a renowned industry veteran."

Minor credits Azoff as the main attraction in his leap from A&M to Giant.

"I felt the dynamics of Irving Azoff in every phase of our business and in a lot of areas I haven't been involved in so appetizing I couldn't wait to get into business with him," he says.

(Continued on page 80)

"Soul Provider" sold 6 million copies worldwide. It placed three Top-10 singles on the Billboard charts, including the No.1 single and Grammy winner, **How Am I Supposed To Live Without You**, which remained entrenched in the Top 100 for 23 weeks.

It also fueled a string of sold-out concert dates from coast to coast that was named Tour of the Year by Pollstar.

The critics were unanimous: "Uncanny four-octave range and phrasing," declared *Time*. "Blue-eyed soul's freshest star," agreed *USA Today*.

And he was just warming up...

South African Act Plays Sun City

Show Signals Thaw In Cultural Boycott

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—South Africa's musical isolation may soon be history.

A March 22 concert at the controversial Sun City gambling and entertainment complex marked the first performance by a South African headline act there since the late '80s, when a local musicians' alliance slapped a ban on its members appearing at the venue.

The following night, a show at the Soccer City stadium near Soweto represented the first public performance

in South Africa by exiled musicians who have returned in the wake of president F.W. de Klerk's sweeping political reforms.

Symbolically more important, the Sun City event is a step toward the ending of the cultural boycott imposed on South Africa by the United Nations. The concert featured popular township-pop band Mango Groove, which is about to follow Savuka and Ladysmith Black Mambazo onto the world music touring trail.

The show does not signal the end of the international boycott, however. "That is perhaps another year down

the line," says Roddy Quinn, the manager of Mango Groove.

The ban by the South Africa Musicians Alliance on its members appearing at Sun City was introduced about four years ago. It was in response to efforts throughout the '80s by Sun International, owner of the complex, to break the U.N. boycott, which is supervised locally by SAMA.

The venue acquired notoriety in 1985 when a number of leading Western rock musicians, led by Steve Van Zandt, recorded an anti-apartheid song, "Sun City."

Mango Groove has close links with SAMA and its appearance marks the culmination of 18 months of negotiations between the alliance and Sun International. The talks were instituted after SAMA succeeded in halting a Sun City appearance by the Commodores in late 1989. Although Sun International officials do not admit a connection, the incident made it clear that Sun would be unable to lure South African or overseas acts of any

(Continued on page 63)



The ARD Way. Label executives announce a new agreement by which Esquire Records will be distributed by American Record Distribution (ARD) through CEMA, effective immediately. Shown in top row, from left, are Esquire chairman Gerry Laufer, ARD CEO Ed Sax, and Esquire president Arnie Orleans. In bottom row, from left, are Esquire senior VP of artist relations Jeanne Laufer; Sax consultant Steve Metz, and Esquire VP of promotion Ronnie Jones.

Gabriel, Guerra Head Class Of Latin Music Award Nominees

■ BY CARLOS AGUDELO

NEW YORK—Mexican singer Ana Gabriel (in the pop category) and Juan Luis Guerra Y 4:40 (tropical/salsa), with four mentions each, lead the list of nominees for the third edition of the "Lo Nuestro" Latin Music Awards, to be presented May 29 at the James L. Knight Convention Center in Miami.

The awards show will be preceded by the second Billboard International Latin Music Conference, May 28-29 at the Hyatt in downtown Miami. This year's industry gathering will include six panels dealing with the issues of

radio, retail, piracy, music television/video, management, and copyrights.

The nominees were announced by Billboard and Univision, the Spanish-language television network, which have teamed up in the last two years to produce the live telecast, expected to be seen in more than 16 countries. (A complete list of nominees appears on page 63.)

Rudy La Scala and Luis Miguel in the pop category; Bronco and Los Temerarios in regional/Mexican; and Luis Enrique in tropical/salsa each received three nominations.

The nominees are selected by Bill-

(Continued on page 63)

South By Southwest Confab Covers Much Musical Ground

■ BY THOM DUFFY

AUSTIN, Texas—With showcases expanded to include acts from across the U.S. and overseas, and panels revamped to consider the impact of new record labels, the South By Southwest Music & Media Conference drew nearly 3,000 attendees here March 21-24.

The fifth annual SXSW conference, sponsored by the Austin Chronicle and other regional weekly arts publications, was a crowded but characteristically laid-back assembly of aspiring talent, managers, press, and independent and ma-

jor-label representatives—including the much-sought-after A&R scouts. The latter group itself pursued talent leads among the more than 450 acts booked in 26 venues during the four nights of the conference (see the Beat, page 31).

In the traditional SXSW kickoff, the Austin Music Awards were staged March 20 with top honors bestowed on the late Stevie Ray Vaughan and his brother, Jimmie Vaughan, and the Joe Ely Band (see story, page 31).

Opening day of the conference at the Hyatt Regency Hotel brought

(Continued on page 63)

James Brown's Latest Bag PPV Special, Box, Album On Slate

■ BY JANINE McADAMS

NEW YORK—With his South Carolina jail sentence behind him, the "hardest-working man in show business" is ready to get back to work with a number of new projects.

The inimitable James Brown will star in a pay-per-view concert event to be staged June 10 at the Wilmet Theatre in Hollywood, Calif. The one-time-only show touted as "James Brown: Living In America" is expected to feature a slate of celebrity guest stars. The program will be distributed by Warner Bros. Pay-TV and will be available via numerous cable

systems for \$19.95.

The event is being presented by Butch Lewis Productions, Black Entertainment Television, and Time Warner Inc. Lewis is a boxing promoter who has worked with both Leon and Michael Spinks and last year formed a partnership with BET to produce monthly boxing shows.

At a March 26 press conference at New York's Time-Life building, Brown indicated that apart from the PPV special, he is preparing to record a new album for Scotti Bros. "I plan to have a different sound when I come out," said Brown. "It will be

(Continued on page 80)

Rookie Acts Having Shining Season; R.E.M. Makes Rapid Chart Movement

MEGABUCK SUPERSTAR signings are dominating the pop-music headlines, but rookie acts are dominating the charts. Debut albums hold down the top four spots on the Top Pop Albums chart for the first time since the separate stereo and mono charts were combined in 1963.

"Mariah Carey" is No. 1 for the sixth straight week, C&C Music Factory's "Gonna Make You Sweat" is No. 2 for the second week, "Wilson Phillips" rebounds to No. 3, and the Black Crowes' "Shake Your Money Maker" climbs to No. 4, its highest ranking to date.

All four albums are likely to remain high on the chart in coming weeks because singles from all of them are bulleting up the Hot 100.

Carey's "I Don't Wanna Cry" is the top new entry on the Hot 100 at No. 50. It's Carey's bid for a fourth consecutive No. 1 single. The song was produced and co-written by Narada Michael Walden, best known for his work with rival diva Whitney Houston.

C&C Music Factory's "Here We Go" jumps to No. 21. It's the follow-up to "Gonna Make You Sweat," which was the first song in nearly a year to reach No. 1 on the pop, R&B, and dance charts.

Wilson Phillips' "You're In Love" jumps to No. 3. It's the fourth straight top-five hit from the trio's smash debut album, following "Hold On," "Release Me," and "Impulsive." No other groups have landed four top-five singles from a debut release, though the feat was accomplished recently by a rather well-known twosome.

And the Crowes' "She Talks To Angels" jumps to No. 55 in its fourth week. It's likely to become the first single from the album to reach the top 40.

FAST FACTS: R.E.M.'s "Out Of Time" leaps to No. 16 in its second week on the pop albums chart. It's the band's fastest-breaking album to date. The group also lands the highest-debating single of its career as "Losing My Religion" enters the Hot 100 at No. 73.

Amy Grant's "Heart In Motion" jumps to No. 43 in its third week. It's Grant's highest-charting album to date. In addition, Grant lands her first top 10 hit in nearly five years as "Baby Baby" jumps to No. 7 on the Hot 100. Grant and Peter Cetera hit No. 1 in December 1986 with "The Next Time I Fall."

Rick Astley's "Free" vaults from No. 109 to No. 66 in

its second week. The album is off to an even faster start than Astley's 1988 debut, "Whenever You Need Somebody," which reached the top 10.

Vince Gill's "Pocket Full Of Gold" leaps to No. 76 in its third week. The Grammy-winning country star's previous album, "When I Call Your Name," reached No. 67 in November.

Tesla's remake of the 5 Man Electrical Band's "Signs" jumps to No. 8 on the Hot 100. It's the latest in a series of successful remakes of '70s pop hits by metal bands. Motley Crue may have started the trend in 1985 with its update of Brownsville Station's "Smokin' In The Boy's Room"; Poison kept it going with its 1989 revival of Loggins & Messina's "Your Mama Don't Dance."

Another Bad Creation's "Iesha" jumps to No. 10 on the Hot 100. The

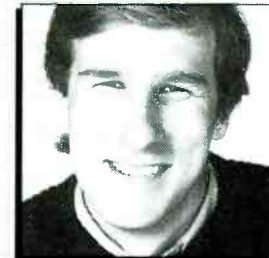
New Edition sound-alike hit was co-produced by that group's Michael Bivins, who has since gone on to develop a harder, hipper sound with Bell Biv DeVoe.

Mike + the Mechanics' "Word Of Mouth" enters the Hot 100 at No. 83. It's the first single from the group's album of the same name, which is due for release Tuesday (2). "The Living Years," the first single and title track from the group's last album, hit No. 1 and received Grammy nominations for record and song of the year.

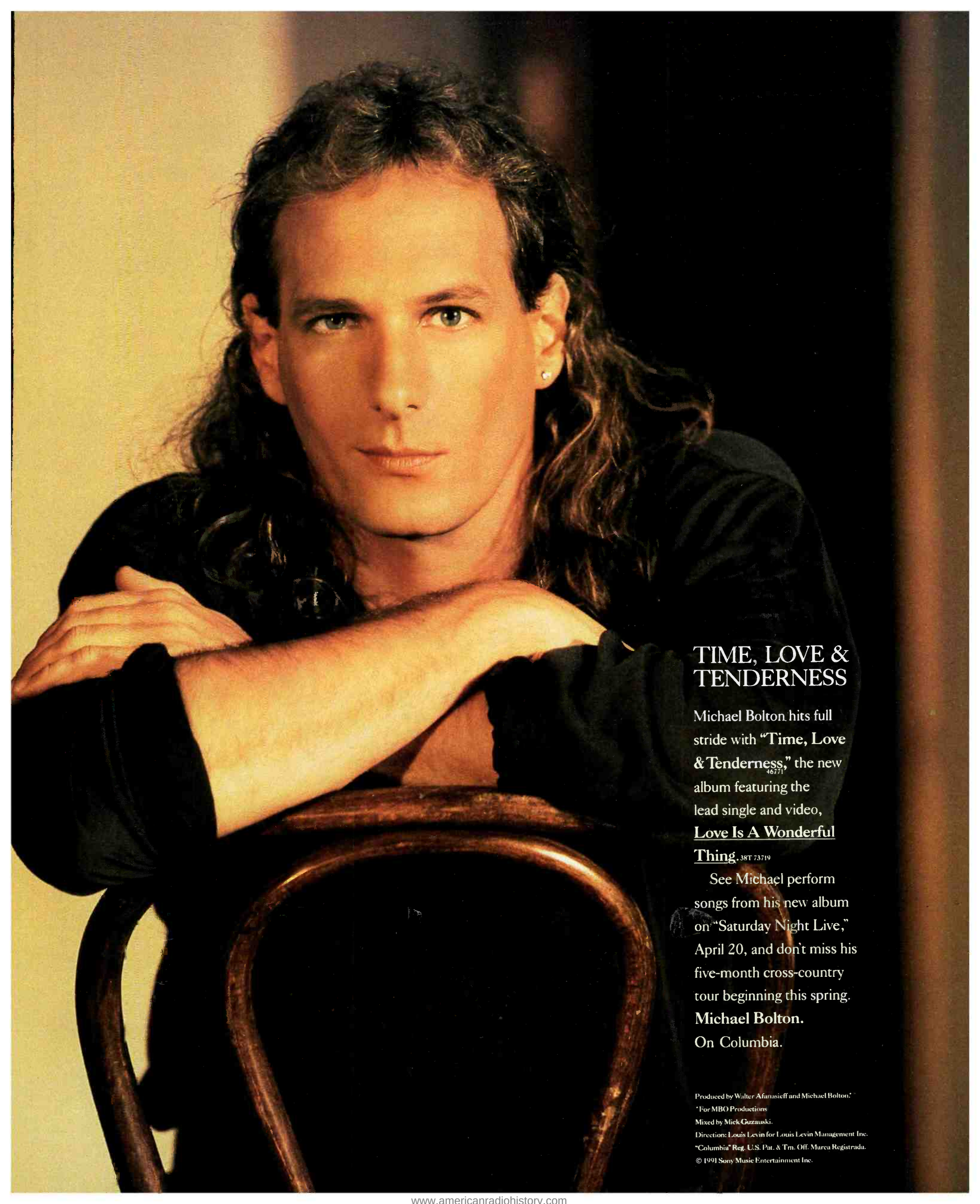
Freddie Jackson lands his 10th No. 1 R&B hit since 1985 as "Do Me Again" climbs to the top spot on the Hot R&B Singles chart. No other artist has amassed as many No. 1 R&B hits in the same period. In second place: Janet Jackson, with nine. But in the pop world, there's no comparison. Janet has amassed 13 top 10 pop hits; Freddie is still looking for his first top 10 pop hit.

WE GET LETTERS: How misogynistic is pop music? Nick Talevski of Akron, Ohio, notes that the Escape Club's current "Call It Poison" is one of the few hits with the word "poison" in its title where the word isn't being used to characterize a scheming, heart-breaking woman. Among the earlier offenders: Alice Cooper's "Poison" and Bell Biv DeVoe's "Poison."

Adam Hammond of Bay City, Mich., notes that Whitney Houston's "Star Spangled Banner" has the shortest playing time (2:15) of any top 40 hit since Los Lobos' "Come On Let's Go" in 1987, which clocked in at 2:09.



by Paul Grein

A portrait of Michael Bolton with long, wavy brown hair and light-colored eyes. He is wearing a dark, long-sleeved shirt and is leaning forward with his arms crossed over the back of a dark wooden chair. The background is a warm, golden-brown color.

TIME, LOVE & TENDERNESS

Michael Bolton hits full stride with "Time, Love & Tenderness," the new album featuring the lead single and video, Love Is A Wonderful Thing.^{38T 73719}

See Michael perform songs from his new album on "Saturday Night Live," April 20, and don't miss his five-month cross-country tour beginning this spring. **Michael Bolton.** On Columbia.

Produced by Walter Afanasieff and Michael Bolton.*

*For MBO Productions

Mixed by Mick Guzauski.

Direction: Louis Levin for Louis Levin Management Inc.

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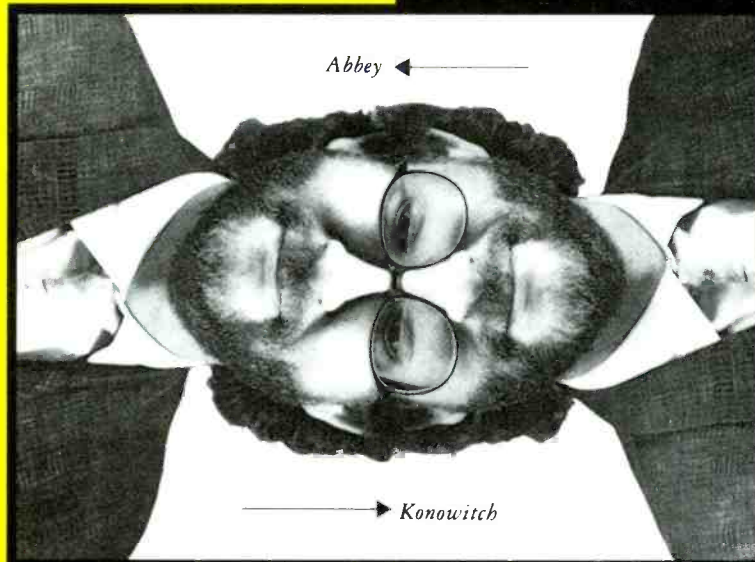
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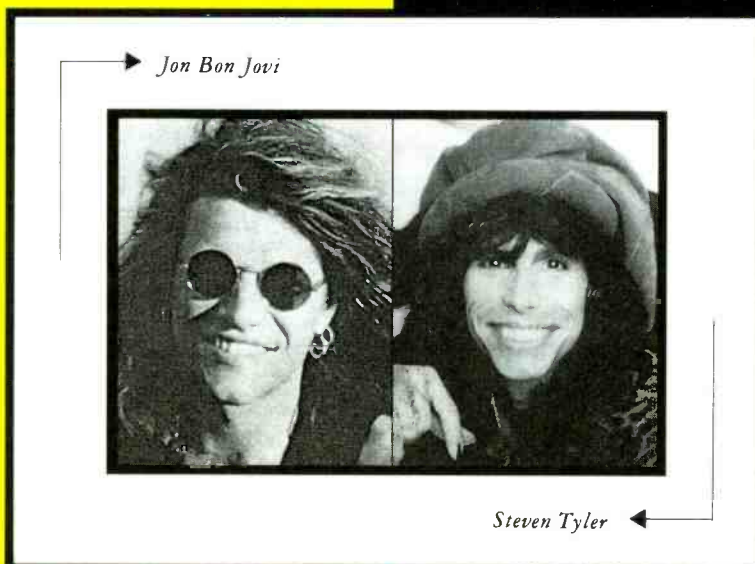
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Casual Music Fans Should Be Targeted

LONGFORM VIDEOS NEED BETTER MARKETING

BY STUART HERSCH

Today's music fans are more demanding and sophisticated than they were years ago, and they have higher expectations of entertainment products. Those in the generation that has grown up with MTV and VCRs—the generation that is watching music as well as listening to it—are looking for something special in the longform music videos they purchase. They want longform videos that are entertaining as audio/visual programs, not just audio programs that have pictures attached. What works on a Walkman or in a car stereo will not necessarily work on a television screen.

What was once a three-minute promotional clip designed to sell records has evolved into the longform music video. While the clips contained in longforms are often produced for the purpose of selling records, the longform is a distinct product—the new third configuration. Exclusive interviews, uncensored clips, inside information about a band or its members' lifestyles, live footage, extended versions, never-before-seen or not-available-on-MTV features are essential to distinguish quality longforms, and they characterize many of the top sellers.

The common link between an album and the longform video is the customers who buy them. Although a casual listener will purchase an album, today it is generally only the hardcore, dedicated fan who is buying longform videos. If the music-video business is to prosper and grow, it is important not only to satisfy the hardcore fan, but to expand the market to include the more casual

fan. While serious fans may be satisfied spending their money on videos that are mere clip compilations, the more casual fans can be enticed to purchase longforms only if the visual-music program is entertaining, and if they can get more than what they see for free on television.

As consumer expectations of mu-

product, such as movies, their current profit margins make it difficult for the video distributor to justify large expenditures for advertising and promotion. Therefore, music videos must be marketed creatively to get the most out of marketing dollars.

The cross-marketing of video and audio products is one of the most ef-

with a longform video. The first two Fan Pak releases were from Phil Collins and Debbie Gibson, two major Atlantic artists with multiplatinum track records. The idea was simple: two products designed for the same consumer in one gift package. Other such Fan Paks are scheduled for other popular artists, with appropriate advertising, marketing, and promotional plans to back them up.

The video-single format may also prove to be an effective way of introducing and expanding the music-video market. For a relatively low purchase price, the fan can sample the music video of a group or get a small portion of what might appear in a longform, much in the same way as audio singles have been used. Some current chart hits from Atlantic Records—"How To Dance" (Bingo Boys), "Rico Suave" (Gerardo), and "Light My Fire" (the Doors)—have just been released as video singles. Each of these singles contains elements not available on television, and that exclusivity is a key part of the marketing campaign.

It is important to remember that music videos are an outgrowth of the record business—the music remains the main attraction. A bad record will not sell albums or videos. A good record will sell albums and will sell videos if the music-video program is entertaining.

Music fans, not film buffs, buy music videos. But as music videos increasingly become accepted as the third configuration, the importance of the visual portion of the product must be recognized, marketed, and promoted for what it is—visual music.



'A good record will sell albums and will also sell videos'

Stuart Hersch is president of A*Vision, the home video arm of Atlantic Records.

sic-video product soar, so do the demands of the music and video retailers selling the longforms. Like the consumers, they want more for the money. As the retailers turn over more of their shelf space to music videos, they are in need of the same promotional and marketing tools provided by the movie studios to support theatrical video titles. Posters, in-store displays, and national promotional tie-ins, TV commercials, and print ads with local dealer tags are increasingly part of the successful distribution and marketing of longform music videos.

Herein lies one of the key marketing problems: While music videos must compete with nonmusic video

effective ways to do this. Such cross-marketing can be especially effective with simultaneous audio and music-video releases. On the trade side, combined advertising, marketing, and promotion can reach music and video retailers in a single ad. More importantly, however, combined music and video consumer advertising can reach the fans, both hardcore and casual, who are most likely to buy longform videos.

For well-established artists, combined audio and video packages are an excellent method of cross-promoting the various configurations. Last year, A*Vision introduced a new packaging concept, "Fan Paks," which combined a CD or cassette

Letters to the Editor

comes law. The industry must carefully evaluate the pros and cons of this legislation.

Buckley J. Hugo
New York

PERFORMANCE-RIGHT PROBLEMS

I have been following recent reports in Billboard regarding the Recording Industry Assn. of America's pursuit of a performance-right bill. Such legislation would prove most lucrative for those who have proprietary rights over sound recordings as well as produce income for a largely unrecognized part of the industry. Lawmakers, however, should take the ramifications of such a law into consideration. Here are a couple of key points to ponder:

- Either a separate rights society will have to be created to tackle this new income source, or the currently overwhelmed ASCAP/BMI will be burdened with it. This will also probably result in higher licensing fees.
- The payola situation must be confronted. With radio stations and their PDs under pressure to air songs from the major labels, the added incentive of a performance royalty might cause overzealous promoters to become even more influential.

Issues such as these need to be addressed before such a bill be-

UNJUSTLY MALIGNED

For months and years now, we who sell prerecorded music through swap meets and flea markets across the country have been the butt of jokes and innuendo and have been slandered unjustly, due to the proliferation of counterfeit tapes. Believe it or not, there are dealers of legitimate product at flea markets. Nevertheless, our retail business suffers dramatically every time there is a negative story in the news about counterfeiting.

We worry as much about profit margins and shrinkage as Tower or Wherehouse do. The only difference between us and the giants is our size, and bigger isn't always better.

To add insult to injury, we have been unjustly turned away as dealers from various swap meets due to the negative impact of counterfeit tapes. We are often asked for copies of our invoices to verify our merchandise is neither stolen or phony! Still, we have been denied access to a viable retail market.

Would the LAPD or NYPD walk

into Wherehouse and demand proof of their purchase? No way.

There is the additional public misperception that the swap-meet vendor is not paying full price for his product. The public assumes we are purchasing front-line product for about 50 cents to a dollar per tape. We pay as much, and, in some cases, more per unit than other retailers do, depending on the one-stop we deal with and the quantity ordered.

Would someone please put in a kind word for swap-meet vendors of prerecorded music? Also, would swap-meet owners go after the real culprits, or better yet, where is the RIAA when you need it?

Ann Smith
Prescott Valley, Ariz.

UNHAPPY WITH ALTERNATIVES

While I appreciate efforts being made by record companies to find alternatives to the longbox, I am unhappy with the results. As a CD consumer, the package for Sting's "The Soul Cages" is not sufficient for me. Record companies, I totally support the elimination of the longbox, but please don't take away the jewel box in the process. The jewel box is perfect as it is for storing, transporting, and protecting the discs and the artwork. Without the

jewel box, the CD artwork is easily marred and becomes soiled, scratched, and crushed with handling. Jewel boxes are not thrown away, and should not be considered an environmental waste.

I would like to know why more attention has not been given to the plastic 6-by-12-inch reusable lockboxes (which fit fixtures) for retailers to display those CDs that do not come in longboxes. Couldn't the cost savings derived from eliminating the longbox help pay for the lockboxes over time? The lockboxes are a good protection against theft, as they cannot be bent in half and the CD cannot be extracted. Furthermore, theft-detection stickers that are placed on CDs could instead be put on the lockboxes, making them reusable several times over. Please give this alternative more thought, and please continue production of the excellent jewel box.

Michael E. Dreitzler
Frankfort, Ohio

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

Radio

Charleston: So Much Urban Radio, So Little Money

■ BY SEAN ROSS

NEW YORK—In the early '80s, Memphis was urban radio's most crowded, most competitive market with two FM's and three AM's. In the mid '80s, Baton Rouge, La., was where jocks crossed the street almost weekly between two AM's and an FM. Now Charleston, S.C., is, as consultant J.C. Floyd puts it, the city with "more stations than buttons and not enough money to go around."

Floyd's client, WWVZ (Z93) had urban on FM to itself through much of the '80s, competing only with long-time AM WPAL. Toward the end of the decade, Z93 withstood challenges from WMGL and churban WWHT.

But a year ago, WWHT returned to the format as WUJM (94 Jamz) and stole Z93's beloved morning man Connie "Big Mac" McPhaul, at least until Z93 could enforce his non-compete. Then easy-listening outlet WDXZ, a class C FM, decided to take on the three existing class As as Foxy 104. It hired McPhaul for an off-air job, although he has since returned to Z93 for mornings.

Charleston had four urban FM's for a minute until WMGL decided to go jazz. But don't forget WWDM Columbia, S.C., which still pulls several shares out of the market, as does nearby WTUA. As do the three gospel AM's, WMCJ, WQIZ, and WZJY. And now there's WDXZ's new R&B/oldies AM, WVVO (V91). Says former WMGL PD Roshon Vance, "It's almost at the point where everyone here has their own radio station."

Charleston is 30%-35% black, depending on whom you ask—and the

forementioned stations control about 30% of the market's Arbitron shares. With listening split so many ways, the strongest urban FM, WDXZ, had a 4.9 share in the fall book, compared to a 12.5 for country WEZL, currently without direct competition. Z93 was off 7.0-3.8. WUJM, which had debuted with a 5.5, was down to a 4.4. WPAL, which had somehow resisted the ravages of AM decline for years, was off 6.6-3.0.

Besides those smaller numbers, Charleston's urbans also face the advertiser prejudice that all urban stations deal with—a tough economy, and, through the winter book, the problems of being in a military town when much of the young adult population is in the Persian Gulf.

"Everybody feels the decline in the large accounts that can just carry your business," says WPAL OM Don Kendricks. "We've made the market a little too fragile. With the ability to scan the dial as much as listeners can, it's not helping any of us... The Whispers and Gerald Alston were at a local venue and didn't sell a good 500 tickets. Most of the people I asked the next day told me they didn't know anything about the show, which means they're all moving on commercials."

Even on the general market side, there have been casualties. The market's second top 40, WKQB (Q107), went dark earlier this year, rather than wait for its sale to clear. (It later came back simulcasting AC rival WSUY). And WMGL has, for weeks, been rumored to be on its last legs—rumors exacerbated by a bogus memo sent to the local advertising

community claiming the station was going dark.

NEW STICK CITY

Musically, most market observers say that Z93, WUJM, and Foxy are similar. "As I was driving into town, I heard Eric Gable's 'Remember (The First Time)' on WMGL and on Foxy at the same time," says Vance. "Five minutes later it was on Jamz. Fifteen minutes later it was on Z93."

To the extent that there are musical differences between the three FM's, Foxy skews the youngest and will play a rap hit like "I'll Do For You" all day long. Z93 is the most adult, holding even the hit raps off

until 6 p.m. Jamz has been, thus far, the tightest on new music and falls somewhere in the middle texturally.

Z93 has been urban since the early '80s. Like many urbans at the time, it played a lot of pop crossovers. ("New York, New York" by Nina Hagen was actually Z93's No. 1 request at one point.) And like many urbans, it backed off those crossovers in the mid-'80s. Although morning co-host Stan Verette was recently upped to OM, GM Cliff Fletcher continues to handle PD and music duties. Z93's chief slogan is "triple the music."

Fletcher says Z93's travails stem primarily from the loss of Big Mac and Foxy's signal advan-

tage. In the 60 days Big Mac was on WUJM "he garnered a lot of support from the black community, saying that I wouldn't let him feed his kids and he had a right to work, even though he had a signed non-compete. It gave 94 a really good start. They couldn't buy that kind of publicity."

Now McPhaul is back and, by some accounts, saying equally mean things about Jamz, although Fletcher claims that cooled off after several days. As for the signal, Fletcher says Z93 will upgrade to 50,000 watts within the next 60 days.

WUJM was, at the outset, pro-
(Continued on page 18)

Davis And Bolke Return To Twin Cities; Good News For Radio's Littlest Fans

IT'S A WEEK of big changes in the Twin Cities. At AC KSTP-FM (KS95), GSM John Rohm is promoted to GM and WHTZ (Z100) New York RD Bob Davis has been named director of operations and programming. The GM job duties had been divvied up for years by Hubbard Broadcasting radio president John Mayasich, who will concentrate on corporate business, and station manager/morning man Chuck Knapp, whose exact duties are being determined at press time.

Across town, Mark Bolke—always the front-runner—nabs the KDWB-FM Minneapolis PD job officially this week. Bolke has been PD of KRXY (Y108) Denver for the past five years. Before that, he programmed crosstown KPKE and was also APD of KDWB-FM in the early '80s.

PROGRAMMING: BLACKWELL IS BACK

WEAS Savannah, Ga., PD Floyd Blackwell is again handling group PD duties for the Dee Rivers stations. WEAS p.m. driver George Hamilton Cook is the new PD of Rivers' KJMS (101 Jams) Memphis. Cook replaces Terry Alexander. His successor is Michael Anthony from urban WZHT (Hot 105) Montgomery, Ala.

As the ownership/format change draws closer at WFYR Chicago, PD Kurt Johnson lands the PD slot at soft AC WLTW New York, replacing Dale Parsons... AC KXLT Denver PD J.D. Adams switches to the PD post at oldies WQSR Baltimore, replacing Lorna Ozmon. KXLT's new PD is Bruce Buchanan, last at WAXY Miami... After a period as a hot AC (Depeche Mode, INXS, Concrete Blonde, etc.), KLIT Los Angeles returns to soft AC.

At WEGX (Eagle 106) Philadelphia, OM/morning man John Lander will be on the air around the time you read this. Both midday host Gary Leigh and p.m. driver Brian Murphy are out. When Lander hits

the air, expect WEGX to be jockless in other dayparts for a while. Across town at album WMMR, program manager/p.m. driver Joe Bonadonna comes off the air.

Bob Edwards, former PD of album WRXR Augusta, Ga., is the new PD of classic rock WQBK-FM Albany, N.Y., where he'll be known as Blake Edwards. Bob Welch is upped to OM... Simulcast album outlet KSJX San Jose, Calif., is now



by Sean Ross with
Craig Rosen & Phyllis Stark

the hard-rocking "X-Rock 1500" under KSJO PD Dana Jang.

You've heard this before, but at press time the deal that would turn longtime urban KDAY Los Angeles into Business Radio Network affiliate KBLA was moments from closing. When that happens, former BRN consultant John Darin will officially become OM.

At top 40/dance WWHT (Hot 105) Columbus, Ohio, VP/GM/PM Tom Gilligan adds GM stripes for co-owned WTLT, replacing Chris Forgy. Also, Gunner Smith from WJMO-FM Cleveland is WWHT's new p.m. driver... Technical director Robert Williams is upped to OM at Satellite Music Network Z-Rock affiliate KZOK Seattle. Joe Donovan exits.

Longtime urban WAAA Winston-Salem, N.C., PD Tina Carson steps down; no replacement has been named... Doc Christian is out as PD of gospel WPCE Norfolk, Va... WGCI-FM Chicago APD Dee

Handley is the new station manager of urban WEUP Huntsville, Ala., assuming duties from co-owner Virginia Caples.

Expect country KHEY-AM El Paso, Texas, to start using vintage jingles, spots, etc. under WMXN Norfolk, Va., PD Keith Hill, now PD of KHEY-AM-FM, replacing Brian Kennedy. That would make KHEY-AM a country counterpart to 50,000-watt oldies KOMA Oklahoma City, where PAMS jingles founder Bill Meeks joins current PAMS head Ricky "The K" Kauffman on the latter's show Saturday night (6). Also, listen for phoners from Dan Ingram and Jack Armstrong.

With the sale of RKO's last station, KFRC San Francisco, approved, expect Bedford's Brent Osborne to oversee both KFRC-AM and FM after closing. Current GM Phil Lerza will stay on in some capacity.

After runs at churban, then top 40, over the last nine months, WOPW (Power 102) Augusta, Ga., is now rock/AC. New PD Norm Tanner will do mornings, which sends Robin Chase to middays and Robert Marks to afternoons... Morning host Allen Price adds PD stripes at top 40 WSTW Wilmington, Del., replacing Steve Michaels.

KLSC Albuquerque, N.M., OM Steve Hibbert is the new PD at crosstown soft AC KMGA. Current OM Dan Campbell will stay with AM sister KQEO, which has just switched from oldies to N/T. KMGA currently runs Unistar's Format 41 but is looking to expand its local segments. Send T&R.

Album WKQD Huntsville, Ala., did indeed go country, becoming WHVK this week under the guidance of crosstown top 40 WZYP. That station's PD, Chris Andrews, is currently overseeing programming for both stations. Former WKQB (Q107) Charleston, S.C., morning jock Dr. Barry Hill is doing mornings as Stormin' Norman
(Continued on page 20)



It's Good To Be The King? During a live morning show broadcast, KSD St. Louis named a passerby "king for the day" to promote a screening of the film "King Ralph." The winner, known only as Charlie, was escorted to a throne where he reigned over his subjects for the duration of the broadcast. For his efforts, Charlie received a King Family album, books by Larry King and Stephen King, a jewelry gift certificate, and a case of Imperial Margarine. Charlie, center, is pictured with KSD marketing director Scott Strong, left, and local trumpeter Ross Gentile.

Album Rock Tracks™

COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
★ ★ No. 1 ★ ★						
①	2	3	11	SILENT LUCIDITY EMI 50345	QUEENSRYCHE	1 week at No. 1
2	1	1	5	HIGHWIRE COLUMBIA 38-73742	ROLLING STONES	
③	5	7	5	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M.	
④	6	8	4	LAYING DOWN THE LAW ATLANTIC LP CUT	THE LAW	
5	4	4	7	CALL IT ROCK N' ROLL CAPITOL 44676	GREAT WHITE	
6	3	2	12	SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES	
7	7	6	6	IF YOU DON'T START DRINKIN' EMI LP CUT	GEORGE THOROGOOD	
⑧	8	10	9	THE SOUL CAGES A&M 1556	STING	
⑨	13	—	2	SHE GOES DOWN CAPITOL LP CUT	BILLY SQUIER	
⑩	12	19	5	SENSIBLE SHOES WARNER BROS. LP CUT	DAVID LEE ROTH	
11	9	9	8	STRANGER STRANGER ATCO LP CUT	BAD COMPANY	
12	10	11	8	HEARTBREAK STATION MERCURY 878 796-4	CINDERELLA	
13	14	15	4	RHYTHM OF MY HEART WARNER BROS. 4-19336	ROD STEWART	
14	15	18	5	DECISION OR COLLISION WARNER BROS. LP CUT	ZZ TOP	
⑮	22	26	4	TRADEMARK CAPITOL LP CUT	ERIC JOHNSON	
16	11	5	10	BITTER TEARS ATLANTIC 4-87760	INXS	
⑰	23	33	3	SEE THE LIGHTS A&M 1553	SIMPLE MINDS	
18	19	22	5	ARE YOU READY ATCO LP CUT	AC/DC	
19	20	21	9	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'	
20	16	17	12	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE	
⑳	26	30	4	INNUENDO HOLLYWOOD LP CUT/ELEKTRA	QUEEN	
㉑	27	41	3	DEDICATION MERCURY LP CUT	THIN LIZZY	
㉒	25	25	7	UNCLE TOM'S CABIN COLUMBIA 38-73644	WARRANT	
㉓	29	37	7	SAVED BY LOVE CHARISMA LP CUT	RIK EMMETT	
㉔	32	38	6	MORE THAN WORDS A&M 1552	EXTREME	
★ ★ ★ POWER TRACK ★ ★ ★						
㉕	48	—	2	SOMEONE TO LOVE ARISTA 2214	ROGER MCGUINN	
27	21	13	12	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN	
28	30	40	4	PARADISE Geffen LP CUT	TESLA	
29	17	14	8	HOW MUCH IS ENOUGH IMPACT 54028/MCA	THE FIXX	
⑳	38	—	2	WORD OF MOUTH ATLANTIC 4-87714	MIKE + THE MECHANICS	
31	24	12	11	WICKED GAME REPRISE 4-19704	CHRIS ISAAK	
32	31	31	6	BAD REPUTATION WARNER BROS. LP CUT	DAMN YANKEES	
33	28	16	12	ALL THIS TIME A&M 1541	STING	
34	18	20	9	GOOD TEXAN EPIC 34-73673	VAUGHAN BROTHERS	
35	33	28	20	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON	
★ ★ ★ FLASHMAKER ★ ★ ★						
⑳	NEW ►		1	PAYIN' THE COST TO BE THE BOSS CHRYSALIS LP CUT	PAT BENATAR	
37	39	44	6	VALENTINE RYKO LP CUT	NILS LOFGREN	
38	40	43	8	BURNING TIMBER ATCO LP CUT	THE REMBRANDTS	
⑳	NEW ►		1	WALKING IN MEMPHIS ATLANTIC 4-87747	MARC COHN	
40	44	47	3	I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS	
41	36	27	9	RIDE THE WIND ENIGMA 44616/CAPITOL	POISON	
42	37	24	12	DON'T BELIEVE HER MERCURY 878 798-4	SCORPIONS	
⑳	NEW ►		1	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES	
44	46	45	6	I DO YOU SBK 07344	KINGOFTHEHILL	
45	35	36	7	IN YOUR ARMS DGC 19003	LITTLE CAESAR	
46	41	34	12	EASY COME EASY GO ATLANTIC 4-87773	WINGER	
⑳	NEW ►		1	WIND OF CHANGE MERCURY LP CUT	SCORPIONS	
48	34	32	10	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR	
⑳	NEW ►		1	MORE THAN EVER DGC 19002	NELSON	
50	43	39	16	GIVE IT UP WARNER BROS. 4-19470	ZZ TOP	

① Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating 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-Station Buyers Survive A Stormy '90 Brokers, Owners See Tough Road Ahead In Market

■ BY DON JEFFREY
and CRAIG ROSEN

NEW YORK—Although radio-station trading seems to be picking up again after a slow year, as the post-war economy shows signs of emerging from recession, station owners and brokers say tough times still exist for radio-station buyers and sellers. That may change, however, as prices drift lower.

"I see the activity level picking up a little over the past year," says Drew Horowitz, president of Chicago-based Lake Shore Communications. "But I haven't sensed any dramatic change in the environment."

Lake Shore, which owns four stations in two markets, just signed an agreement in principal with the Atlanta-based Summit Communications to purchase combo WONE/WTUE Dayton, Ohio, for a reported \$8 million. Other stations sold in recent weeks include KXXR Kansas City, Mo., WGFY Nashville and WRVA/WRVQ Richmond, Va.

In 1990, radio-station sales were way down from the previous year. Paul Kagan Associates, a market research firm, estimates that there were 794 station sales, amounting to \$982 million last year. That compares with 865 sales worth \$2.18 billion in 1989. A Kagan spokesman says the 1990 figure could wind up even lower if some deals pending at year's end fall through.

Summit Communications executive VP Owen Weber says, "I don't think it's changed at all. Despite what other people are saying, radio properties are still very difficult to finance."

Brokers, however, have a slightly different take. They say sellers who have marked down their prices are attracting bargain-hunting buyers with cash or access to lending.

"It's a very thin market at the moment," says Gary Stevens, a New York radio broker. "The market is sort of two-tiered. Some properties are marked down so low people are willing to buy them at a bargain. Then there's a market for properly priced stations."

Frank Kalil, president of the Tucson, Ariz.-based brokerage Frank Kalil and Company, says some radio stations are being offered "at prices we wouldn't have dreamed of five years ago. We have some deals now I can't believe." And these deals, he says, are "in markets that you usually can't get into."

Horowitz differs. "I don't know if we are seeing a drop in value," he says. "I just think realistic pricing is coming into effect by both buyers and sellers."

Brokers say that stations are now selling at seven-to-eight-times cash flow. During the boom years of the '80s, they were going for 10-to-11-times cash flow.

Radio-station buyers in the '80s made overoptimistic projections about future cash flow in order to obtain loans for acquisitions. As Horowitz puts it: "In the mid-to-late-'80s, in the feeding frenzy, people got a little crazy."

When advertising spending slowed down, station revenues failed to provide the anticipated cash flow, and operators began to struggle to meet

interest payments on their debt. Thus, bankers, who are under intense pressure by federal regulators because of bad real estate loans, are reluctant to go out on a limb again and finance broadcast industry growth.

Therefore, despite the number of

*'Seller expectations
have diminished to
a point of reality'*

sales in recent weeks, banks "continue to be out of the picture," according to Stevens.

Brokers say lending to radio companies is now being done largely by commercial credit companies. But the catch is that the cost of financing is high. These lenders are demanding interest rates as high as 2.5% over the prime rate (which is now 8.75%-

9%) and an additional 1.5% as front-end commitment fees (similar to points on a mortgage).

Stevens terms the current purchaser of radio stations a "strategic buyer." By this, he means a buyer who wants to be in a certain region or market or to become established in a certain format.

Says Kalil, "The tower kickers are no longer around. We are dealing with quality buyers who are able to write a check and have bona fide and genuine financing capabilities."

Kalil is currently assisting Seattle-based King Broadcasting in the sale of its six radio properties—news/classical combo KING-AM-FM Seattle; news/album combo KGW/KINK Portland, Ore.; and oldies KYA/KSFO San Francisco.

Conservative players such as Paul Hedberg, president of the Hedberg Broadcasting Group, which owns and

(Continued on page 20)

Modern Rock Tracks™

				COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.			
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
★★ NO. 1 ★★							
①	1	1	5	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M. 4 weeks at No. 1		
②	5	9	4	OUR FRANK SIRE 4-26514/REPRISE	MORRISSEY		
3	4	6	8	VALERIE LOVES ME MERCURY LP CUT	MATERIAL ISSUE		
4	2	2	9	I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS		
⑤	8	19	3	SEE THE LIGHTS A&M 1553	SIMPLE MINDS		
6	3	3	8	UNBELIEVABLE EMI 56209	EMF		
7	10	15	5	UNREAL WORLD EPIC LP CUT	THE GODFATHERS		
8	6	8	8	REACH THE ROCK I.R.S. LP CUT	HAVANA 3 A.M.		
⑨	13	22	4	THE SOUL CAGES A&M LP CUT	STING		
10	12	14	7	NATIVE SON SIRE LP CUT/WARNER BROS.	THE JUDYBATS		
11	7	5	12	THIS LOVE RCA 2754	DANIEL ASH		
⑫	26	29	3	INTERNATIONAL BRIGHT YOUNG THING SBK LP CUT	JESUS JONES		
⑬	NEW ▶	1	1	MISS FREELOVE '69 RCA 2805	HOODOO GURUS		
⑭	17	21	4	THE PERSON YOU ARE SIRE LP CUT/REPRISE	JOHN WESLEY HARDING		
15	9	4	12	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES		
16	11	11	7	HOW MUCH IS ENOUGH IMPACT 54028/MCA	THE FIXX		
⑰	27	—	2	COUNTING BACKWARDS SIRE 4-21833/WARNER BROS.	THROWING MUSES		
18	16	24	6	DE-LUXE 4 A D LP CUT/REPRISE	LUSH		
19	15	10	9	SADENESS PART 1 CHARISMA 4-98864	ENIGMA		
⑳	28	—	2	CLOUD 8 CHARISMA 2-96378	FRAZIER CHORUS		
21	14	12	9	DRIVE THAT FAST A&M LP CUT	KITCHENS OF DISTINCTION		
㉒	NEW ▶	1	1	3 STRANGE DAYS CAPITOL LP CUT	SCHOOL OF FISH		
㉓	NEW ▶	1	1	ALWAYS ON THE RUN VIRGIN LP CUT	LENNY KRAVITZ		
24	23	30	3	BOB'S YER UNCLE ELEKTRA LP CUT	HAPPY MONDAYS		
25	21	13	9	X,Y & ZEE RCA 2763	POP WILL EAT ITSELF		
26	19	17	6	DETONATION BOULEVARD ELEKTRA LP CUT	SISTERS OF MERCY		
㉗	NEW ▶	1	1	THE WAGON SIRE LP CUT/WARNER BROS.	DINOSAUR JR.		
㉘	NEW ▶	1	1	SOONER OR LATER A&M LP CUT	THE FEELIES		
29	29	27	3	ROSE OF JERICHO ATLANTIC LP CUT	ELEVENTH DREAM DAY		
30	25	25	7	BED OF ROSES EPIC LP CUT	SCREAMING TREES		

① Tracks with the greatest airplay gains this week. © 1991, Billboard/BPI Communications, Inc.

Houston	P.D.: Dene Hallam
1	3 UB40, Here I Am (Come And Take Me)
2	2 Mariah Carey, Someday
3	1 Whitney Houston, All The Man That I N
4	4 Urban Dance Squad, Deeper Shade Of S
5	6 Gloria Estefan, Coming Out Of The Do
6	7 Tara Kemp, Hold You Tight
7	10 Stevie B, I'll Be By Your Side
8	6 Ceeline Dion, Where Does My Heart Beat
9	9 The Cure, Close To Me
10	14 Enigma, Sadness Part 1
11	11 INXS, Disappear
12	5 Styx, Show Me The Way
13	13 Alka, Waiting For Love
14	8 Timmy T, One More Try

So who is Roger

INTERNATIONAL CONCERT ORGANISATION

SCANDINAVIAN TOUR 1991

JANUARY 24 - FEBRUARY 5

Jan.24 Stadionhallen, Esbjerg
Jan.25 Silkeborgshallerne, Silkeborg
Jan.26 Skivehallerne, Skive
Jan.27 Concert House, Trondheim
Jan.28 Scandinavien, Trondheim
Jan.29 Sønderborg, Sønderborg
Jan.30 Kongrescenter, Ringsted
Jan.31 Music House, Århus
Jan.32 Music House, Stavanger
Jan.33 Silkeborgshallerne, Silkeborg
Jan.34 Kongrescenter, Herning
Jan.35 Idraetshallen, Svendborg
Jan.36 Musikhuset, Aarhus
Jan.37 Ribe Fritidscenter, Ribe
Jan.38 Idraetens Hus, Vejle
Jan.39 Skivehallerne, Skive
Jan.40 Haderslev-Hallen, Haderslev
Jan.41 Falkoner Theatre, Copenhagen
Jan.42 Kongrescenter, Ringsted

SOLD OUT

EXTRA ADDED DATES BY
OUTSTANDING PUBLIC DEMAND

APRIL 10 - 23

Apr.10 Skjernhallen, Skjern
Apr.11 Nordjysk Messecenter, Aars
Apr.12 Randers-Hallen, Randers
Apr.13 Silkeborgshallerne, Silkeborg
Apr.14 Kongrescenter, Herning
Apr.16 Idraetshallen, Svendborg
Apr.17 Musikhuset, Aarhus
Apr.18 Ribe Fritidscenter, Ribe
Apr.19 Idraetens Hus, Vejle
Apr.20 Skivehallerne, Skive
Apr.21 Haderslev-Hallen, Haderslev
Apr.22 Falkoner Theatre, Copenhagen
Apr.23 Kongrescenter, Ringsted

THE CONCERT COMPANY
MAMA CONCERTS & LIPPMANN + RAU

GERMAN TOUR 1991

FEBRUARY 10 - MARCH 27

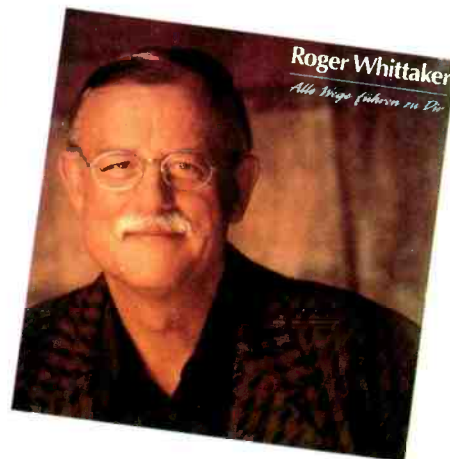
Feb.10 Ostseehalle, Kiel
Feb.12 Falkoner Theatre, Copenhagen
Feb.13 Congress Centrum, Hamburg
Feb.14 Kuppelsaal, Hannover
Feb.15 Saarlandhalle, Saarbrücken
Feb.16 Jahnstadion, Hagen
Feb.17 Sporthalle, Rostock
Feb.19 Ludwigshafen, Ludwigshafen
Mar.17 Harmonie, Hamburg
Mar.18 Frankfurter Festhalle, Frankfurt
Mar.19 Messe München, Munich
Mar.20 Messe München, Munich
Mar.21 Messe München, Munich
Mar.22 Messe München, Munich
Mar.23 Grugahalle, Essen
Mar.25 Stadthalle, Osnabrück
Mar.26 Kuppelsaal, Hannover
Mar.27 Stadthalle, Braunschweig

SOLD OUT

EXTRA ADDED DATES BY
OUTSTANDING PUBLIC DEMAND

NOVEMBER 15 - 27

Nov.15 ICC, Berlin
Nov.16 Seelenbinderhalle, Berlin
Nov.17 Sporthalle, Rostock
Nov.18 Stadthalle, Magdeburg
Nov.19 Eissporthalle, Halle
Nov.20 Kulturpalast, Dresden
Nov.21 Stadthalle, Cottbus
Nov.23 Sporthalle, Schwerin
Nov.24 Congress Centrum, Hamburg
Nov.25 Philipshalle, Düsseldorf
Nov.26 Kongresshaus, Zürich
Nov.27 Liederhalle, Stuttgart



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more than 9 million albums in 10 years.

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March '91 Double Platinum (over 1m units)

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Golds for sales exceeding 250,000 units of

"Alle Wege führen zu Dir", and "Festliche Weihnacht".

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INT
INTERCORD

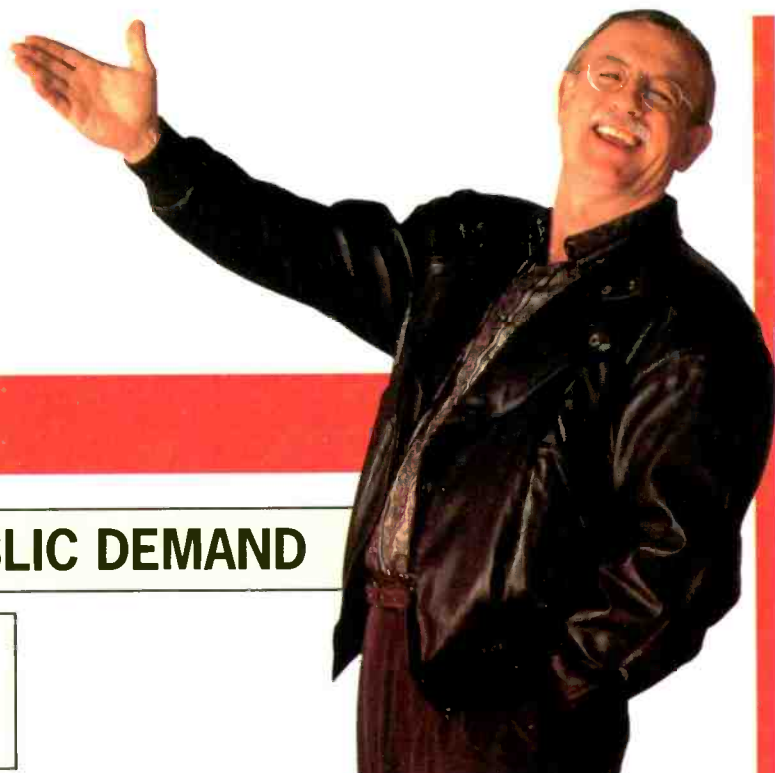
Whittaker?



CANADIAN TOUR 1991

RETURN BY OUTSTANDING PUBLIC DEMAND

PART ONE MAY 10 - JUNE 4
PART TWO SEPTEMBER 7 - OCTOBER 5

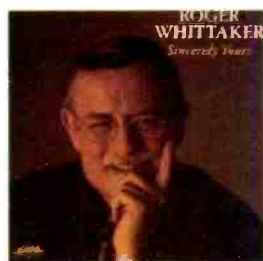


AMERICAN TOUR 1991

RETURN BY OUTSTANDING PUBLIC DEMAND

"WHITTAKER'S FAMILY CHRISTMAS SHOW"
WITH J.J. WHITTAKER

NOVEMBER 28 - DECEMBER 16



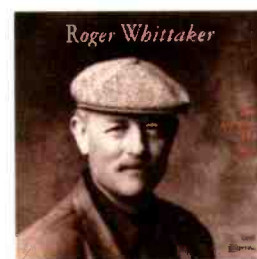
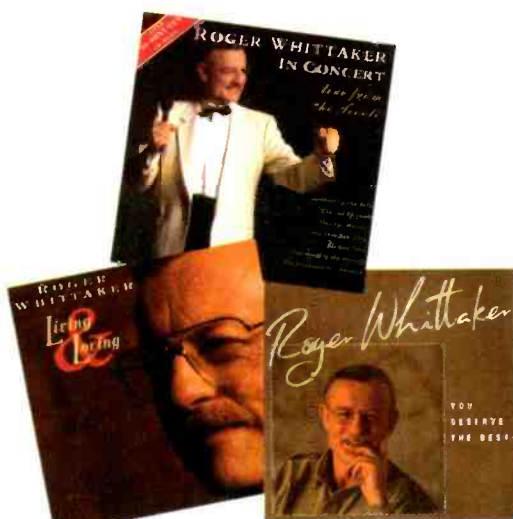
Dear Roger,
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Thanks for two of the
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T.V. Direct Response history



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(excluding USA, GAS, Netherlands, Belgium and France).

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partnership, our good times are just beginning.

The story so far:-



"Roger, congratulations, from your North American
connection."

Jimmy Bowen

"Roger Whittaker consistently sells out all concert
dates, both in the United States and worldwide. His
live performances are magical and most entertaining,
with audience demographics of 6 to 60 years.
Roger has sold millions of albums, cassettes and CD's,
and his career is just beginning."

Joe Mansfield



.....so now you know!

WORLDWIDE MANAGEMENT: TEMBO ENTERTAINMENTS
PO Box 1655, London W8 5HZ, England.
Tel: 071-937 1040, 071-376 2688, Fax: 071-938 2670

INTERNATIONAL PUBLIC RELATIONS: CLIFFORD ELSON
Clifford Elson (Publicity) Ltd., 1 Richmond Mews, off Dean Street, London W1V 5AG, England
Tel: 071-437 4822, Fax: 071-287 6314

CHARLESTON'S OVERCROWDED RADIO MARKET CREATING HEAT WAVES

(Continued from page 13)

Charleston's Urban War: Midday Music Monitors

WDXZ (Foxy 104)

O'Jays, "Don't Let Me Down"; Tony! Toni! Toné!, "Whatever You Want"; Ruff, "My Heart Is Failing Me"; Father M.C., "I'll Do For You"; Guy, "Let's Chill"; Babyface, "Whip Appeal"; Tara Kemp, "Hold You Tight"; Richard Rogers, "Spread A Little Love"; Gerald Alston, "Getting Back Into Love"; C&C Music Factory, "Here We Go, Let's Rock & Roll."

WPAL

Johnny Gill, "My My My"; Johnny Gill, "Wrap My Body Tight"; La Rue, "Serious"; Teddy Pendergrass, "It Should've Been You"; Keith Sweat, "Your Love (Part 2)"; Joe Simon, "The Chokin' Kind"; Luther Vandross, "Here And Now"; Tyrone Davis, "Let Me Love You"; Guy, "Let's Chill."



Hi-Five, "I Like The Way"; Babyface, "Tender Lover"; Shawn Christopher, "Another Sleepless Night"; Alexander O'Neal, "All True Man"; Johnny Gill, "Wrap My Body Tight"; Supremes, "Back In My Arms Again"; Teddy Pendergrass, "It Should've Been You"; Loose Ends, "Cheap Talk"; Bobby Brown, "My Prerogative"; Mariah Carey, "Someday"; Bell Biv DeVoe, "When Will I See You Smile Again"; Wooten Brothers, "Tell Me"; Luther Vandross, "Give Me The Reason"; Mica Paris, "Contribution."



Tony! Toni! Toné!, "Whatever You Want"; Freddie Jackson, "Do Me Again"; Rude Boys, "Written All Over Your Face"; Babyface, "Sunshine"; Keith Sweat, "There You Go Telling Me No Again"; Regina Belle, "Baby Come To Me"; Hi-Five, "I Like The Way"; Harriet, "Temple Of Love"; Oleta Adams, "Get Here"; Caron Wheeler, "Blue (Is The Color Of Pain)"; Teddy Pendergrass, "Close The Door"; Ross & Sure!, "No Matter What You Do."

WTUA (Power 106)

Hi-Five, "I Like The Way"; Black Box, "I Don't Know Anybody Else"; Teddy Pendergrass, "It Should've Been You"; Jody Watley, "Friends"; Quincy Jones, "Tomorrow"; Guy, "Let's Chill"; Ross & Sure!, "No Matter What You Do"; Donna Summer, "She Works Hard For The Money"; EPMD, "Gold Digger"; Keith Washington, "Kissing You"; Mariah Carey, "Love Takes Time"; Otis Redding, "Sittin' On The Dock Of The Bay."

grammed by Jones Radio group VP Bob Casey and consulted by Lee Michaels. Now former Foxy PD/morning man Don "Early" Allen is PD/mornings for 94 Jamz. Since his arrival, Allen has added a new production package, "stepped up the tempo of the station," and shortened the airshifts. 94 Jamz is positioned around "10 in a row every hour" and "94 minute music jams."

When Allen left Foxy, MD Jimmy Mack was upped to PD and former KDKS Shreveport, La., PD Bill Sharp came in for mornings. WDXZ calls itself "the home of 25 in a row" and "the Low Country's Power FM," the latter despite the fact that both WPAL and WTUA also use the term "Power." Musically, Mack calls his station "cutting edge" and both he and GM Jim Corbin cite the strength of the air staff as an advantage over the others.

In the fall, Foxy had the added advantage of being the newest player and thus a low spot load. But in the first winter Arbitrend, 94 Jamz and Z93 both rebounded to the low five-share range. Foxy and WPAL are both in the high threes.

As for WPAL, while other southern urban AMs survive with a mix of blues, oldies, and gospel, Kendricks notes that his station is still very mainstream and current based. Although its target is 35-54, WPAL will play rap at nights, but it also plays current Dorothy Moore or Tyrone Davis songs that the FMs avoid.

WTUA's audience is concentrated in the area north of Charleston, also WJDM's turf. While PD Jack Cassidy and two of the other staffers who launched WTUA last May are WPAL alumni, he says that Power 106 doesn't play southern R&B artists but will go back to the '60s for oldies, especially on weekends.

PROMO WARS & BOGUS MEMOS

Promotionally, Foxy is doing billboards and TV. It's also giving away assorted prizes in its "1,004 reasons to listen" campaign (i.e., 1,004 CDs or \$1,004 in Easter clothing). WUJM is also doing 25 billboards and TV, and will give away a used car every week for 10 weeks as well as cash prizes that escalate from \$100 to \$1,000. Z93 is getting ready to launch some TV as well as a "Beat The Bomb" contest with cash prizes up to \$1,000.

The competitive market also means that "when Anita Baker was here, all three FMs had their vans right outside in full view of the auditorium," says Vance. "They were all passing out fliers about their coming promotions, they all had banners. You'll see that at every concert. Even if a promoter only advertises on two stations, all four will be out there."

Fletcher says the rivalry "isn't ugly where people don't like each other," but Kendricks complains about "the tremendous amount of disrespect" in the market. Vance says that at WMGL, "whenever I saw somebody from Z93 or 94 Jams it was very cordial. I can't say the same for Foxy or WPAL." Foxy's Mack, meanwhile, laughs when you ask him that question and says, "Any battle we've had, we've won. We have taken the juice from [other stations'] events."

Then there's a memo that was faxed to agencies and other radio stations on March 22, ostensibly from

WMGL GM Bill Earman. That memo cited a lack of revenue and announced that WMGL—which had laid off a number of employees 10 days earlier—would go dark on April 3. Earman calls the memo "totally untrue" and has turned the matter over to Southern Bell and local police.

FOR THE LACK OF MONEY

A lot of the competitiveness in Charleston stems from the relatively small amount of money that stations are fighting over. The latest Miller-Kaplan revenue report says business in Charleston is off 20% percent from a year ago. Earman says Charleston has \$12 million in total ad revenue, only \$2-3 million of which is available for urban. Another market observer claims the major urbans, between them, are billing less than top 40 WSSX, and that none are making money.

Z93's Fletcher admits that "now that there's not an urban station in the top six or seven, it's hurt all the black stations with general market dollars. As local buyers look at the top five and don't see a black station there, it becomes the job of the sales department to show them the importance of the black community."

Some owners claim they're still making money. Fletcher says Z93 was still fifth in the latest Miller-Kaplan report. Then again, WUJM owner C.J. Jones also claims that Jamz is fifth, and the top-billing urban outlet. (Miller-Kaplan will not release its figures publicly, and gives each station only its own numbers.)

There are other counter-claims. With urban radio being a buyers' market, Fletcher says other stations are selling 60-second spots for \$5-20, and that he has had to lower his rate from \$40 to about \$30. Jones says that his average rate is about \$30, although "some clients are paying quite a bit less in some package deals," and that "Z93 wishes it were still getting \$30." In any event, even \$40 is less than half of what WEZL or album WAVF can attract for a spot.

WDXZ's Corbin is a little more forthcoming. "We're not making money," he says. "We are making the kind of progress that I'd like to see us make. When we got into this market, we intended to show a steady but long-term incline, and that's how we're moving."

One ironic note is that WPAL and Z93, once fierce rivals, are now sold in combo. "The hatchet between WPAL and Z93 has been buried for 2 1/2 years," Fletcher says. "[WPAL owner] Bill Sanders and I are both astute businessmen. We know what we have to do. Bill's going to be here and Cliff's going to be here... I don't know if these other stations have the commitment."

Jones is equally optimistic. "Our national business is up. Our local sales are up. We're extremely strong in the club business, which we take on a cash-upfront basis only."

He also says, "It's tough for three FMs and one AM stand-alone operation to all make money in this market. But consider that in this metro area of 500,000 people, 35% are black. There are four [major] broadcasters going after the dollars to reach 200,000 people. There are 12-15 stations going after the balance of the market. The odds are in my favor."

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★ ★ NO. 1 ★ ★	
1	1	2	9	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS 2 weeks at No. 1
2	2	1	11	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
3	3	6	9	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
4	7	9	8	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
5	4	3	16	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
6	12	18	5	BABY BABY A&M 1549	◆ AMY GRANT
7	5	5	11	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
8	10	16	7	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
9	6	4	12	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES
10	9	10	11	ALL THIS TIME A&M 1541	◆ STING
11	8	7	18	SHOW ME THE WAY A&M 1536	◆ STYX
12	18	23	4	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
13	11	8	24	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
14	22	25	4	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
15	20	22	8	FOREVER'S AS FAR AS I'LL GO RCA 2706	ALABAMA
16	16	11	14	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
17	14	12	14	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAK
18	17	13	21	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
19	13	15	11	CHASIN' THE WIND REPRISE 4-19466	◆ CHICAGO
20	21	21	8	WAITING FOR LOVE EMI 50337	◆ ALIAS
21	15	17	11	NIGHT AND DAY ATLANTIC 4-87825	◆ BETTE MIDLER
				★ ★ ★ POWER PICK ★ ★ ★	
22	25	32	4	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
23	19	14	22	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
24	26	31	5	I'LL BE BY YOUR SIDE LMR 2758/RCA	STEVIE B
25	27	34	5	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
26	28	27	8	CRYING IN THE RAIN WARNER BROS. 4-19547	◆ A-HA
27	29	29	6	MY SIDE OF THE BED COLUMBIA 38-73529	◆ SUSANNA HOFFS
28	23	19	16	ALWAYS COME BACK ATLANTIC 4-87776	NATASHA'S BROTHER/R. CAPPELLI
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
29	NEW ▶	1		I DON'T WANNA CRY COLUMBIA 38-73743	MARIAH CAREY
30	24	20	19	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
31	33	40	3	TEMPLE OF LOVE EAST WEST 4-98863	◆ HARRIET
32	44	—	2	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	CELINE DION
33	31	30	30	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
34	30	28	12	WAITING FOR THAT DAY COLUMBIA 38-73663	GEORGE MICHAEL
35	38	—	2	JUST THE WAY IT IS, BABY ATCO 4-98874	◆ THE REMBRANDTS
36	36	42	3	HOLDING ME TONIGHT ARISTA LP CUT	◆ CARLY SIMON
37	35	26	23	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2758/RCA	◆ STEVIE B
38	32	24	17	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
39	NEW ▶	1		JOYRIDE EMI 50342	◆ ROXETTE
40	45	44	25	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
41	34	36	13	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	◆ JANET JACKSON
42	39	33	27	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
43	46	—	2	PLACE IN THIS WORLD REUNION LP CUT/GEFFEN	◆ MICHAEL W. SMITH
44	48	—	2	MY HEART IS FAILING ME SBK 07342	◆ RIFF
45	37	39	21	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) GEFFEN 4-19659	◆ CHER
46	43	37	23	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
47	47	—	2	IT'S SOMETHIN' VIRGIN 4-98834	LALAH HATHAWAY
48	41	—	2	THE REAL THING SIN-DROME LP CUT	BOBBY CALDWELL
49	42	41	27	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
50	40	35	21	CRAZY IN LOVE REPRISE 7-19504	KENNY ROGERS

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

CBS Steps To The Plate For A New Baseball Season

LOS ANGELES—Spring is in the air, which means baseball season is on its way. And network-radio baseball once again can be summed up in three letters, CBS, as the **CBS Radio Network** prepares its 16th season of providing exclusive coverage of Major League Baseball.

The CBS package leads off with "1991 Baseball Preview," a 15-part series of two-minute features hosted by **John Rooney**. CBS will feed the entire series to affiliates about two weeks before the start of the season so they can run it as a lead-in to opening day.

On April 8, CBS will have a special opening-day broadcast, followed by 26 Saturday "Game Of The Week" broadcasts featuring one National

through the conclusion of the World Series.

Last year was the first season CBS handled all aspects of its Spanish-language baseball broadcasts. Previously, it was sold and distributed by **Ca-bellero Spanish Radio**. "We learned a lot last year," says Kiernan. "Not in just the producing of the broadcasts, but in learning how to sell and market the programming and how to service clients."

According to Kiernan, CBS learned that up to half of its Hispanic audience was using the Spanish-language broadcasts as a soundtrack for television. "They can watch the games on TV and hear it in the language they understand," he says.

Kiernan expects the Hispanic Radio Network's audience to grow this season. "Last year we reached about 75% of the Spanish-speaking population," he says. "This year we are hoping to make it up to 80%."

CBS' exclusive deal with Major League Baseball leaves the other networks with very few baseball-related programming options, but a few networks will cover baseball in their regular sports programming.

For example, on April 15 **Premiere Radio Networks** is set to launch "The Final Score," a 2½-minute daily feature hosted by veteran sports broadcaster **Curt Gowdy**. The show will focus on a behind-the-scenes look at sports, offering interesting bits of information about various sports legends. "The Final Score" is not solely a baseball show, but expect it to focus on the diamond during baseball season.

Like **Premiere's** new sports feature, **Olympia Broadcasting Networks'** sports lineup will also take a baseball bent during the late spring, summer, and early fall. For example, "Costas Coast-To-Coast," a live, weekly, two-hour interview show hosted by **Bob Costas**, broadcast from spring training in Florida March 24 with former New York Yankees owner **George Steinbrenner** and Los Angeles Dodgers skipper **Tommy Lasorda** as guests.

There will also likely be plenty of baseball-related features on **Olympia's** 2½-minute Monday-Sunday features "Inside Sports Magazine" and "Sports Flashback." The former is an interview feature hosted by **Costas**, while the latter is an audio tour of the greatest moments in sports hosted by **Jack Buck**. Also on the **Olympia** lineup is "John Madden's Sports Quiz," a 90-second daily feature, and "John Madden's Sports Calendar," a two-minute daily feature.

CBS has MLB, so **WW1** chose to offer an alternative in the second week of June, when the **College Baseball World Series** is featured on the **Mutual Broadcasting System**. **Mutual's** **Larry King** is also likely to take a few swings at baseball on his daily 2½-minute feature "Larry King: Sports In Focus."

ATI: MAMA SAID KNOCK YOU OUT

After going to Las Vegas to cover the preflight festivities at the March 18 Mike Tyson bout, **American Radio Network** talk host **Guy Kemp**

(Continued on page 21)

Billboard's PD of the week

Steve Elliott
WAVH Mobile, Ala.



AN OLDIES station's first months are usually easy. A second wind is harder. "You have to do quite a bit to drive the oldies listener away because there's no other place for them to go, but when they're gone, you'll never get them back. You've done something severe."

So says **Steve Elliott**, the OM/morning man who has had to engineer a comeback at **WAVH** (Oldies 96.1) Mobile, Ala. **WAVH** debuted in fall '88 as a mostly satellite-based oldies outlet and went 3.3-5.4 12-plus. But two books later, it was back at a 3.4. Over the last year it has rebounded, going 4.6-5.6 in the fall Arbitron, which makes it fourth in the market after double-digit urban **WBLX-FM**, country **WKSJ**, and top 40 **WABB-FM**.

Elliott started in radio in the early '70s in **Kearney, Neb.**, eventually ending up at **KGOR Omaha, Neb.**, his first contact with **Pat Shaughnessey**, then part of the **TM** syndication firm, but now the principal in **WAVH's** owner, **Marathon Communications**. In 1985, he went to program **Marathon's** **KHAT Lincoln, Neb.**, before transferring to **Mobile** in 1989.

At the outset, **WAVH** was a full-time **Unistar Oldies** Channel affiliate. But shortly thereafter, it went local in mornings. "They started screwing around with a good thing," says **Elliott**. "They didn't stay oldies-pure in the morning. They started messing around with some AC things like the **Alan Parsons Project**... which is a bad precedent when you're trying to get the day started."

Under **Elliott**, **WAVH** began a transition back to local programming, first opening up middays, then hiring **WABB-FM's** afternoon driver, the **Hound Dog**. Currently, only 7 p.m. to midnight on the station is satellite. "We decided to take the station into a situation where we could promote and be visible," he says. "Not that the network wasn't doing a good job, but there was no way to localize it. If you can't make a station sound like it's the listeners' own little secret, then you're not doing your job."

Elliott also says being local lets him go deeper on R&B titles than a national network would. "James & Bobby Purify are from Pensacola, Fla. 'Shake A Tail Feather' is very popular around here; the network wasn't playing it and there are other examples."

This is **WAVH** at 4 p.m.: **Gentys**, "Keep On Dancing"; **Richie Valens**, "La Bamba"; **Rolling Stones**, "Let's Spend The Night Together"; **Clarence Frogman Henry**, "But I Do"; **Mitch Ryder**, "Sock It To Me Baby"; **Bee Gees**, "Lonely Days"; **Tommy James**, "Hanky Panky"; **Bryan Hyland**, "Sealed With A Kiss"; **Len Barry**, "1-2-3"; **Gene Chandler**, "Duke Of Earl"; **Marvin Gaye**, "Heard It Through The Grapevine"; **CCR**, "Lodi"; **Temptations**, "Get Ready"; **Chuck Berry**, "Nadine"; **Lemon Pipers**, "Green Tambourine"; **Maurice Williams**, "Stay"; **Mason Williams**, "Classical Gas"; and the **Dra-**

tics, "What You See Is What You Get."

Elliott also says that the **Oldies Channel** "was programmed to the AM affiliates. They have a lot of breaks in the hour for stations that do a lot of news or features... so in the most-cumed part of the hour, [they would fill with] a '70s song like 'Green Eyed Lady' or 'Will It Go Round In Circles' that wasn't indicative of what we play. Now we have a power record at :00 and the second category of the hour is late '50s/early '60s. For the first three records, we crush them with familiarity and artist recognition."

Notably, **Elliott** says the issue of whether listeners could tell that **WAVH** wasn't local "never really entered my mind because I knew we were going to go away from that. Initially, I don't think listeners were that hip to it because the music was something they wanted. But after the newness wore off, they were able to start paying attention to some other things. With the little nuances a core listener can pick up, I'm sure they were eventually hip to the fact that we were satellite."

Current features include a noontime "class reunion" where **WAVH** not only plays music from that day in a previous year but also does news, sports, etc., for that day. Four days of the week are devoted to 1962-69. One day of the week can be 1958-61. It also does a **Friday Night Live** show at a local club.

WAVH had an outdoor campaign last fall with boards that read only "Oldies 96.1, the Wave," and which it is repeating this spring. It also had some tradeout TV advertising and a few TV cross-promotes. Otherwise, with **Marathon** in a state of ownership transition, "We've smoke-and-mirrored this thing to death," **Elliott** says. "I've been so lucky because I've had no promotional budget. It's what I can trade for and manufacture and tear out of a hat."

Some of **WAVH's** street promotions included videotaping kids with **Santa Claus** at Christmas time and giving the proceeds to charity, or offering a seat on a **St. Patrick's Day** pub crawl bus for \$10, which included dinner and a hotel room, or holding a golf tournament for **Muscular Dystrophy** that raised \$1,500.

Having to rely on these sort of promotions means that **Elliott** has a better relationship with his sales department than some programmers. "A PD that is not the sales department's friend in the '90s won't be a PD very long," he says. "Everything we have on this station can be made a sellable item. I know how that sounds, but it's OK if you don't beat listeners up with it."

"Being at the car-dealership people drive by every day can be very touchy-feely. I do endorsements on this station, but we make a game out of it. I went down to the car-dealership and 'stole' a mini-van. It was a sales gimmick, but we had fun with it."

SEAN ROSS

NETWORKS AND SYNDICATION



by Craig Rosen

League and one American League game; 20 "Sunday Night Baseball" games from April 14 to Aug. 25; special Memorial Day, Fourth of July, and Labor Day game broadcasts; as well as the July 9 All-Star Game, the League Championship Series, and the World Series.

Special baseball programming includes the "Inside Pitch" talk-show series, hosted by **Jim Hunter** and **USA Today** baseball writer **Hal Bodley**, which will precede the Sunday-night broadcasts; live coverage of the **Baseball Hall of Fame** induction ceremonies July 21; special pregame shows before games one and three of the World Series; and "Home Town Inning," a special feature on the "Game Of The Week" broadcasts in which local team announcers call the fifth inning.

According to CBS VP of programs and executive producer of baseball broadcasts **Frank Murphy**, this season's package is basically the same as last season's. CBS is in its second year of a four-year contract with Major League Baseball, so the number of games broadcast per season or the amount of related programming is not likely to change until the contract is renegotiated.

CBS Hispanic Radio Network does have an addition to its baseball package this season, says operations manager/executive producer **Nick Kiernan**. "Latin Legends Of Baseball" is a new 90-second feature focusing on the likes of **Roberto Clemente** and other Latin baseball greats that will run daily on the **CBS Hispanic Radio Network** from Aug. 5-31, concluding with a two-hour call-in show on Labor Day weekend.

The **CBS Hispanic Radio Network** package includes the **All-Star Game**, **League Championship Series**, and the **World Series**, as well as "Meet The Teams," an hourlong special preceding the **All-Star Game**, and games one, three, and five of the **World Series**; and "Pennant Fever," a short-form series that will run Sept. 2

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CONSERVATIVE DAYS IN RADIO-STATION TRADING

(Continued from page 13)

operates eight small market stations, have weathered the storm and say that they are capable of making other acquisitions. "If I found a market with a station I liked, I don't think I would have any problem at all getting financing," he says.

Horowitz concurs that financing is available. "If it is a good deal, well thought out, and well documented to do realistic things, funding can be found, but the days in the past when people were buying and selling on projections and great growth rates, are over both economically and fundamentally."



Three Of A Kind, Working On A Full Wardrobe. Asked to autograph a shirt for WDOG Chattanooga, Tenn., Garth Brooks gave the station the one off his back. Brooks, center, signs the shirt while PD Bill Love, left, and MD Skip Phillips look on. The shirt was later given away on the air.

However, many radio companies are being kept out of the market for buying stations, even at low current prices, because of the large debt these companies incurred in their acquisition binges of the '80s. Some operators have had to refinance their debt to avoid default. And others are being forced to sell some of their properties to meet loan obligations.

Nevertheless, the banks "are not forcing asset sales," says Stevens, because to do so might force some radio companies to go bankrupt, thus reducing the value of their assets further and making it even more difficult for banks to collect on their outstanding loans. But he adds, "I don't think there's a medium-sized company in the business that isn't hassled by its lenders."

Robert Mahlman Jr. of The Mahlman Co., another New York-area radio brokerage, says many potential buyers were "holding back" when stations were still selling at nine-times cash flow, but now that the multiple has fallen to eight, "there's no excuse . . . to hang back."

"A lot of stations bought now are by deep-pocketed individuals, who say now's the time to buy that station in, say, Sacramento, because it's cheap compared to what it will be in the future."

"The money hasn't disappeared," Mahlman concludes, noting that "even in the darkest days of 1990," Chrysler Corp.'s credit financing subsidiary contacted him and expressed willingness to finance deals.

James Blackburn, chairman of the D.C.-based Blackburn & Co. brokerage, says, "The market has pretty well bottomed out. Seller expectations have diminished to a point of reality. Consequently there's a little more movement in the past month, and I expect more in the second quarter than in the first quarter."

Blackburn says deals are being made by "knowledgeable buyers at surprising prices." And these buyers have "substantial equity," he adds. Blackburn & Co. has closed about \$50 million worth of station sales this year and has another \$60 million or so "signed up," according to the chairman. He says business is "a little up" over last year. "The better deals are moving," he concludes, "at a level—which is eight-times earnings."

As for the future, Kalil says it looks bright. "Any blow that doesn't break your back leaves you stronger," he says. "We have all taken a blow. But like a dip in the stock market, it always goes higher. If you are doing OK right now, you're doing OK at the bottom, and there is no place to go but up."

VOX JOX

(Continued from page 12)

& His Country Commandos. Ann Clark, from rival WAHR, is in middays. WZYP part-timer Alan Austin does nights.

In another such deal, oldies WTMG Tallahassee, Fla., is now WHBX, simulcasting Satellite Music Network urban/AC outlet WHBT, the AM of AC WBGM. That station's sales manager, Jon Hill, is now station manager for WHBT/WHBX. Crosstown Drake-Chenault soft AC WGWD switches to Drake oldies under GM/PD Monte Bitner. WTMG salesperson Leah James is WGWD's new promotions director.

At oldies WCVS Springfield, Ill., p.m. driver Stu Allen is upped to PD/mornings. Part-timer Ted Harrison goes to middays. Former PD/midday host Kurt Anderson stays on for afternoons . . . PD Scott Edwards is out at top 40 WVBS (B100) Wilming-

newsline...

DAVID CROWL, VP/GM of WLZR Milwaukee, has been upped to president of Great American's radio group, replacing Carl Wagner.

GEORGE FERGUSON has resigned as GM of CFRB Toronto.

LARRY WEXLER is named executive VP/GM of WKSZ Philadelphia. He was president of Waldron Broadcasting.

DAN HEARN is out as GM of KFXB/KGON Portland, Ore.

ALEX MCCAMEY is named GM of WEBB Baltimore. He was previously GM at WBMS Wilmington, N.C.

COX COMMUNICATIONS, in conjunction with cable operators Comcast Corp. and Continental Cablevision, is buying 50% ownership in Digital Cable Radio for \$28 million from General Instruments.

KXXR KANSAS CITY is sold by Olympia to Ardman for \$2.6 million.

ton, N.C. Gator is interim PD. P.M. driver Steve York is officially MD . . . It sounds like an April Fool's joke but longtime adult standards outlet KOME Monterey, Calif., will go dark Monday (1) because its tower site is being sold to the local housing authority.

IMAGINATION MAKES A COMEBACK

Several weeks after the Imagination Station children's network went away, a St. Louis-area station that had planned to be an affiliate is reviving the network concept. T.S. Broadcasting's WXJO, currently a simulcast adult standards outlet, is licensing the Imagination Station name, jingles, trademarks, and music library from Metroplex, owner of former flagship WPRD Orlando, Fla. WXJO will supply programming to KKDS Salt Lake City, which decided

to stay on the air with its own material after WPRD bailed out. Former Imagination Station principal Matt Leibowitz is involved.

Bob Cox, previously GM of crosstown KSTZ, is the new GM. Two WPRD staffers, Sam Cooper (aka Sam & Eggs) and Brian-a-saurus, will join WXJO as PD/mornings and nights, respectively. Leslie O'Brian from crosstown KYKY will do middays as Sunshine Suzy. Scott Andrews from KSTZ will do afternoons as Jammin' Jojo. (Both those names were used by different people on the original network). Ted Jordan from KSTZ will do overnights as T.J. Starr.

The news is not as good for a Pat Robertson/Christian Broadcasting Network subsidiary. The conservative News Talk Network, based out of WNTR Washington, D.C., is going from 20 hours of daily programming to seven next month. Its "Battleline" will continue as a three-hour show. Current hosts Cliff Kincaid, Doug Stephan, Ernie Davis, and Bob Kweasel are gone.

AMAZING TRUE STORIES

After 23 years with Cuba's Radio Progreso network, PD Romel Iglesias resigned in a spectacular way last week. He defected to the U.S. while on air at Spanish-language N/T WQBA Miami. Iglesias and his wife were in America visiting relatives when he made his plans known to WQBA ND Thomas Garcia Fueste. There are no current plans for him to end up on-air at WQBA.

Album WAKS (Kiss 103.7) Fort Myers, Fla., PD Rich Dickerson was on the air doing his afternoon "Love Doctors" feature when he got a call from a listener who claimed he was sleeping with the wife of an unidentified DJ at album rival WRXK. Dickerson admits that he can't vouch for the call's authenticity but swears that it was not, in any case, planted by him. He told the caller to continue the affair, look for interoffice memos lying around her place, and suggested that the couple try something degrading, preferably with small animals. WRXK is now running the call as a promo that ends with, "If they can't satisfy their wives, how can they satisfy their listeners?"

PEOPLE: DRC'S KORSEN MISSING; SLEW OF DALLAS CHANGES

AT PRESSTIME, there was still no word on the whereabouts of oldies WDRC Hartford, Conn., GM Dick Korse and his wife Ursula. The pair was last seen on Thursday when Korse's two-seater airplane left from the Hartford area for his vacation home in Lake Seneca, N.Y. WODS Boston swing jock Doug Taylor has joined WDRC-FM for nights, replacing Curt Roberts.

Marcia Longo, producer of Global Satellite Network's "Powercuts," is the new MD at album KQLZ (Pirate Radio) Los Angeles. Meanwhile, former Pirate leader Scott Shannon is officially out of his contract with KQLZ, freeing him for another full-time job. Shannon will continue to host his countdown for parent company Westwood One.

Former KOAI Dallas morning man Randy Brown jumps to mornings at AC rival KLRX (Lite 97.9), replacing Jay Roberts, who moves to middays/production. Newly promoted APD Stan Atkin comes off the air. KLRX's former PD Mike Wade goes to mornings at oldies KLUV, replacing Brian Pierce. Gary Michael Knight, formerly with Satellite Music Network, joins KLUV for nights, replacing Jim Brady. Former KLUV APD Dave Anthony is now APD/middays at oldies KONO San Antonio, Texas.

Creative services company Chuck Blore & Don Richman Inc. is now known as Chuck Blore & Bill McDonald. McDonald has been president of the firm since Richman's death in 1986. In the press release Blore writes, "I honestly thought that Bill was content to be the wind beneath my wings for all of these years. But recently, the guy

has begun to pout."

MD/RD Dena Yasner is out at top 40/dance KOY-FM (Y95) Phoenix. PD Rick Thomas and APD Steve Goddard will handle her duties for the time being . . . Expect former WEGX late-nighter Rick Sanders to end up as PD/middays at WBSB (B104) Baltimore. Current midday jock Ann Duran is definitely going to late nights as the station goes back to four-hour shifts. Also by the time you read this, Geoff St. John should be APD at top 40 KBEQ Kansas City and p.m. driver, replacing Bobby Day.

Part-timer Mary Ellen Kowalski is upped to the new MD position at AC WQAL (Q104) Cleveland. Across town, former WCUZ-FM Grand Rapids, Mich., p.m. driver Jim O'Brien joins mornings at N/T WWWE. Ed Coury goes to afternoon news . . . Night jock The Janitor relinquishes MD duties at top 40 WDFX Detroit . . . Country CKYC Toronto, which hit the air jockless several weeks ago, opens up morning drive. John Donabie, who did middays on predecessor CKEY, does the honors.

At country WKKX, Rick Sanborn & John Chase—who were previously at crosstown KUSA—join for afternoons. Kevin Kilpatrick goes to nights. Buddy Van Arsdale exits. Also, John Anderson, former PD of crosstown WSNL, joins as promotions director . . . Morning sidekick Cheryl Anne Henrichsen leaves country WUSN Chicago to pursue a singing career . . . Local comic Dobie Maxwell joins the morning team at WQFM Milwaukee.

Barry McKay joins AC WYST-FM (92 Star)

Baltimore, for afternoons from similar duties at top 40 WZYQ (Z104) Frederick, Md. . . . At British dance outlet Kiss 100 London, early-afternoon host Steve Jackson moves to early middays, swapping shifts with Trevor Nelson . . . RD Carmen Cacciatore is upped to music coordinator at top 40 WXKS-FM (Kiss 108) Boston.

Former WMJQ Buffalo, N.Y., APD/midday jock Mike Morgan returns to top 40 WFLY Albany, N.Y., as APD/MD/middays, replacing A.J. Jackson. Also, Jim Steele is now official in nights . . . Mark Plemmons from AC WTCB (B106) Columbia, S.C., is the new morning man at AC WSUY (Sunny 100) Charleston, S.C. . . . At AC KKNG Oklahoma City, PD Mark Haden goes from middays to mornings, replacing Gary Owen. Steve White goes from p.m. drive to middays. Part-timer Doc Holiday does afternoons.

Former WIGO Atlanta PD Kevin Morrison is now doing weekends at urban WFXE (Foxy 105) Columbus, Ga., while he looks for another PD job . . . WREF Ridgefield, Conn., weekendender Mitch Beck goes to AC WKJF-FM Cadillac, Mich., for afternoons, replacing Deborah Hayes . . . Night jock Dave Backer is the new MD at album WMFX Columbia, S.C., replacing Mike Willis.

MOR Media consultant Steve Warren, who was also doing nights for Unistar's Music Of Your Life satellite format, is looking to program again. Call him at 213-876-1722 . . . VPCM St. Johns, Newfoundland, overnighter Adam Rurik wants to relocate to the States. Call 519-256-7909.

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Rapture, Blondie, CHRYSALIS
2. Woman, John Lennon, GEFEN
3. The Best Of Times, Styx, A&M
4. Kiss On My List, Daryl Hall & John Oates, RCA
5. Crying, Don McLean, MILLENNIUM
6. Hello Again, Neil Diamond, CAPITOL
7. Just The Two Of Us, Grover Washington Jr., ELEKTRA
8. Keep On Loving You, REO Speedwagon, EPIC
9. While You See A Chance, Steve Winwood, ISLAND
10. What Kind Of Fool, Barbra Streisand & Barry Gibb, COLUMBIA

POP SINGLES—20 Years Ago

1. Just My Imagination (Running Away With Me), Temptations, GORDY
2. Me And Bobby McGee, Janis Joplin, COLUMBIA
3. For All We Know, Carpenters, A&M
4. She's A Lady, Tom Jones, PARROT
5. What's Going On, Marvin Gaye, TAMLA
6. Proud Mary, Ike & Tina Turner, LIBERTY
7. Doesn't Somebody Want To Be Wanted, Partridge Family, BELL
8. Help Me Make It Through The Night, Sammi Smith, MEGA
9. Love Story (Where Do I Begin), Andy Williams, COLUMBIA
10. Another Day/Oh Woman Oh Why, Paul McCartney, APPLE

TOP ALBUMS—10 Years Ago

1. Paradise Theater, Styx, A&M
2. Hi Infidelity, REO Speedwagon, EPIC
3. Moving Pictures, Rush, MERCURY
4. Arc Of A Diver, Steve Winwood, ISLAND
5. Double Fantasy, John Lennon/Yoko Ono, GEFEN
6. The Jazz Singer, Neil Diamond, CAPITOL
7. Zenyatta Mondatta, Police, A&M
8. Crimes Of Passion, Pat Benatar, CHRYSALIS
9. Captured, Journey, COLUMBIA
10. Another Ticket, Eric Clapton, RSO

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Drifter, Sylvia, RCA
2. You're The Reason God Made Oklahoma, David Frizzell & Shelly West, WARNER/VIVA
3. Old Flame, Alabama, RCA
4. A Headache Tomorrow (Or A Heartache Tonight), Mickey Gilley, EPIC
5. Pickin' Up Strangers, Johnny Lee, FULL MOON/ASYLUM
6. Crying, Don McLean, MILLENNIUM
7. Rest Your Love On Me/I Am The Dreamer (You Are The Dream), Conway Twitty, MCA
8. Look What Your Lovin' Does To Me, Conway Twitty & Loretta Lynn, MCA
9. I'm Gonna Love You Back To Loving Me Again, Joe Stampley, EPIC
10. Hooked On Music, Mac Davis, CASABLANCA

SOUL SINGLES—10 Years Ago

1. Being With You, Smokey Robinson, TAMLA
2. It's A Love Thing, Whispers, SOLAR
3. All American Girls, Sister Sledge, COTILLION
4. Thighs High, Tom Browne, ARISTA/GRP
5. Sukiyaki, A Taste Of Honey, CAPITOL
6. Just The Two Of Us, Grover Washington Jr., ELEKTRA
7. Don't Stop The Music, Yarbrough & Peoples, MERCURY
8. Watching You, Slave, COTILLION
9. How 'Bout Us, Champaign, COLUMBIA
10. Everything Is Cool, T-Connection, CAPITOL

Of Goats & Morning Men: The Mad Scramble To Fill Off-The-Cuff (& Off-The-Wall) Promises

Promotions & Marketing



by Phyllis Stark

NEW YORK—Imagine having to come up with snow in the middle of a heat wave, or a herd of goats in a big city. Promotion directors face these and other challenges every day when their morning jocks start talking. Frequently, the end results of these spontaneous outbursts are outrageous promises and unauthorized promotions.

Often, promotion directors say, they first hear about these things by listening to their station on their way to work. That's what happened last year when WBMX (then WROR) Boston morning men Joe Martelle & Andy Moes decided to give away some environmental lawn care for Earth Day—specifically, sending a herd of goats to a winner's house to trim his lawn the old-fashioned way. Suddenly, marketing director Lou Bortone was in charge of finding those goats.

"The first thing I thought of is where will I find goats and where will it come from in my budget," says Bortone. The \$400 cost of renting a herd ended up coming out of his public-relations budget because the stunt generated a lot of media attention. As for finding the goats, Bortone remembered a company that had once supplied him with a tiger for a spot at cross-town WBZ. His contact at the company, Animal Episodes, did not have goats available and at first offered him donkeys instead. After a few phone calls, however, she was able to come up with about 15 goats. "Thank God the [winner] had a fenced-in yard," Bortone says.

Suzanne Belanger, promotions/marketing director at WKQI (Q95) Detroit, had a similar experience during a summer heat wave when she heard morning man Dick Purtan talking about plans for a snowball fight on the air. "I had about two days to get snow," says Belanger, who was able to obtain "a huge mountain" of shaved ice from ice rinks and ice companies. The resulting event, a charity benefit, drew about 1,500 people, who had enough snow for several-thousand snowballs with enough left over for the station to sell snow cones.

When KJR Seattle morning man Gary Lockwood heard that the Navy ship U.S.S. Lockwood would be docking in Seattle the next day, he announced that he couldn't do his show from the studio when his "ship has come in." The next morning Lockwood drove to the dock instead of the studio and informed the staff that this was where he would be broadcasting from that day.

Marketing director Janet Magleby not only had to scramble to arrange for the necessary equipment, she had to get permission for Lockwood and crew to board the ship. Fortunately, a contact at Naval Operations "loved the idea and helped us work it out." Two hours and 40 minutes after Lockwood's 3:30 a.m. arrival, the broadcast began, just 10 minutes late thanks to some quick scrambling. Sometimes, these spontaneous

promotions can get expensive. After a machine-gun-toting man made the news by killing schoolchildren in Stockton, Calif., KIIS-AM-FM Los Angeles morning man Rick Dees went on the air with a promise to award cash to anyone who turned in an Uzi or AK47 to the police and brought the receipt to the station. The first person to turn in a gun was to be awarded \$1,000. Everyone after that was to receive \$300.

Dees collected 58 receipts for a total nonbudgeted payout of more than \$18,000. Marketing director Karen Tobin quickly had to get the cash from parent Gannett Radio's corporate coffers. In addition, extra security had to be hired for a while because people began bringing their guns to the station.

While she was spared having to actually come up with the cash, WAVA Washington, D.C., director of marketing Michele Snyder had a tense few hours when her morning team went on the air promising a million dollars to anyone who could pull off a stunt. It happened during a D.C. visit by Great Britain's Princess Diana, who was scheduled to stop at the Pentagon one day. Morning men Don Geronimo and Mike O'Meara went on the air offering \$10,000 to anyone at the Pentagon who could get the princess to call them. The offer was raised in increments until it totaled \$1 million. Although about 20 people called in pretending to be Diana, the real princess did not phone. "We were very happy when 10 o'clock rolled around," Snyder says.

IDEA MILL: PRINT BASHING

Fourteen Cincinnati radio stations teamed up to sponsor an anti-newspaper-advertising mailer. The 12-page newspaper-size piece cites declining circulation figures and increased advertising costs for the two local papers, the Post and the Enquirer. It goes on to explain why "radio is smart business," a point enhanced by testimonials from local advertisers.

KRNQ (Q102) Des Moines, Iowa, listeners signed their names on a metro bus painted red, white, and blue to show their thanks to the troops returning from the Persian Gulf. Some 5,000 people signed the "Q-Zoo Freedom Bus" in just more than 40 hours. The bus will continue to run on its regular route.

KSSK-AM-FM Honolulu, Hawaii, is holding an Easter-egg hunt for adults. In the event, billed as the "egg-cellent egg-stravaganza," listeners will hunt for thousands of dollars worth of prizes, including a VCR, televisions, jewelry, compact discs, and clothing.

WJMO Cleveland was the offi-

cial radio host for the annual NAACP Midwest Regional Leadership and Training Conference held March 21-23 in that city. The station provided music and entertainment for conference events, and hosted the Gospel Music Extravaganza. Station staffers set the radio dials in 500 convention hotel rooms to WJMO and left cards in the rooms inviting conference attendees to listen.

CKLG (LG73) Vancouver, British Columbia, morning man Dean Hill and his wife, Samantha, the station's traffic reporter, are planning to broadcast the birth of their first child live on the air in early April. They will do live cut-ins on the way to the hospital, and throughout the labor and delivery.

WKQI Detroit raised \$153,035 for the Salvation Army in its fourth annual radiothon. More than 1,500 listeners called in pledges during the 16-hour event hosted by Dick Purtan.

As part of its name switch to Hot 94.7, top 40/dance WYZZ Chicago is doing an on-air bit where listeners "win" the top 100 CDs, but turn down all but one. What really happens, of course, is that listeners choose one CD off the air, then go on the air and do schtick with the jock about why they don't want the other 99, i.e., "I don't have room in my apartment" or "I live in [ritz suburb] Lake Forest and my dad buys me everything I want."

PRO-MOTIONS

Michele Marcellin has been named director of marketing for N/T WLJB New York. She was promotion coordinator for the Caribbean Tourism Organization... Top 40 KGGI Riverside, Calif., promotion director Kimberly Martinez moves across town to AC KRZE in the same capacity.

NETWORKS

(Continued from page 19)

has caught the boxing bug himself. Kemp will fight former heavyweight champion Joe Frazier in a three-round bout to benefit a children's charity live on his American Radio Network show April 13. "It's going to be three three-minute rounds of legitimate boxing," says Kemp. "I'm going to try to knock him out."

Shadoe Stevens, host of ABC Radio Network's "American Top 40," will be the host of Walt Disney World's Grad Nite May 3 and 4. "AT40" is running an on-air Grad Nite contest. Two trips, including round-trip airfare, accommodations, and a pre-Grad Nite party with Stevens, will be awarded to 91 seniors and 10 chaperones. Postcard entries should be mailed to "AT40" Grad Nite, P.O. Box 233, Ansonia Station, N.Y., N.Y. 10023. The entry deadline is April 12.

ABC Radio Network's "Bob Kingsley With America's Musicians" is now available on CD. The daily, country-oriented two-minute feature is heard on more than 250 stations across the country.

Hot Hits in Tokio

Week of March 17, 1991

- 1 All This Time Sting
- 2 Cry For Help Rick Astley
- 3 All The Man That I Need Whitney Houston
- 4 Let's Go Round Again Yelli
- 5 Joyride Roxette
- 6 Keep On Running The Real Milli Vanilli
- 7 Rescue Me Madonna
- 8 Someday Mariah Carey
- 9 Show Me The Way Styx
- 10 Gonna Make You Sweat C&C Music Factory
- 11 Chasin' The Wind Chicago
- 12 Because I Love You Stevie B
- 13 Wrap My Body Tight Johnny Gill
- 14 Don't Hold Back Your Love Daryl Hall John Oates
- 15 State Of The World Janet Jackson
- 16 Coming Out Of The Dark Gloria Estefan
- 17 All From Man Alexander O'Neal
- 18 Waiting For That Day George Michael
- 19 You're In Love Wilson Phillips
- 20 The First Time Surface
- 21 Come In From The Cold Joni Mitchell
- 22 Without Your Love Bobby Caldwell
- 23 The Girl From Ipanema Lio
- 24 Here Comes The Hammer M.C. Hammer
- 25 Being Boring Pet Shop Boys
- 26 Temple Of Love Harriet
- 27 Smile Aswad
- 28 Get Hure Diana Adams
- 29 This House Tracie Spencer
- 30 Ponta De Lanca Africana Umbabarauma Ambitious Lovers
- 31 So You Wanna Be A Gangster Mr. Fiddler
- 32 For Tomorrow Silje
- 33 The Heart Of The Man Phil Perry
- 34 Mahogany Eric B & Rakim
- 35 I Don't Want To Say Goodnight Planet 3
- 36 Love Will Never Do Janet Jackson
- 37 Love Story Wa Totsuzenni Kazumasa Oda
- 38 Too Much Kissing Senseless Things
- 39 Blue (Is The Colour Of Pain) Caron Wheeler
- 40 From A Distance Bette Midler
- 41 Innuendo Queen
- 42 Mercy Mercy Me/I Want You Robert Palmer
- 43 Everything I Miss At Home George Howard
- 44 It's A Shame (My Sister) Monie Love
- 45 My Side Of The Bed Susanna Hoffs
- 46 Fearless The Neville Brothers
- 47 I'm Not In Love Will To Power
- 48 Sukiyaki Sandii
- 49 Try Me Jasmine Guy
- 50 Reve Un Pou A Moi Maria Audigier

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

J-WAVE 81.3FM

New York Hosts Reggae, Caribbean Music Awards

■ BY HAVELOCK NELSON

NEW YORK—Outside of the Palladium club here March 10, a Laredo Jeep is blasting "Roots And Culture" by ragamuffin MC Shabba Ranks. The beat is familiar, since—whether it be from kitted-up rides or urban airwaves—dancehall (reggae pumped up with synthesizers and drum machines) has been the dominant sound, alongside house and hip-hop, bombing New York for the last few years. In this party atmosphere, Mount Vernon, N.Y.-based Tamika Productions inaugurated the New York Reggae Awards in 1989.

The Palladium hosted the event's third annual presentation show, honoring reggae traditionalists but mostly dancehall new jacks, the genre's producers as well as its promoters.

Getting into the venue involved moving through a labyrinth of security. But once inside, spectators got treated to displays of Jamaican culture from two diverse musical camps—the root and the rootless—as well as from comedians, dancers, and poets.

Sometimes those on-stage waxed serious with social commentaries and calls to action. Other times they were downright funny (Afrique Soundnation, winners of best hi-fi sound system, thanking "all de sexy-body girls," for example). Mostly, though, the New York Reggae Awards were

chaotic.

Many performers played way beyond their allotted times, and the award's voting procedure was never explained to the crowd (a press release, however, stated "the awards are based solely on the votes of fans around the New York/tri-state area").

Charisma singer Maxi Priest took the album-of-the-year category for "Bonafide," while his single, "Close To You," became record of the year. Priest himself was named international artist of the year. The other multiple winner was crooner Barrington Levy, who took vocalist of the year, male, and record of the year, for "Too Experienced." On the female side, Krystal took vocalist of the year and Lady G. won DJ of the year.

The Nelson Mandela Award for the most socially conscious lyrics went to Burning Spear, while the Bob Marley Lifetime Achievement Award for outstanding contributions to reggae went to Leroy Sibbles. Other prizes included: new artist of the year, Nardo Ranks; producer of the year, Augustus "Gussie" Clarke; and DJ of the year, male, Shabba Ranks.

On March 14, a hundred blocks further uptown, the Apollo Theatre held the first Caribbean Music Awards, hosted by recording star Eddie Grant and former Miss America Suzette Charles.

Even with a scope wider than

the event at the Palladium, this show moved more smoothly and honored artists whose native tongues are French and Spanish as well as Jamaican patois. Sponsored by eight organizations, including radio station WLIR (whose parent, Inner City Broadcasting, owns the Apollo), it included presenters Frankie Crocker of WBLS New York; singer Johnny Kemp; and actress Cicely Tyson, who introduced lifetime-award-winner the Mighty Sparrow.

Though he has been singing calypso for more than 30 years, the "king of calypso" looked remarkably fresh as he reflected on his

prize. "This probably means it's time to retire," he said, then paused, smiled, and added, "But next year I'll be vying for best male vocalist, best male *everything*." Other special awards went to steel-pan virtuoso Ken "Professor" Philmore and reclusive reggae quasar Bunny Wailer.

With performances by Tito Nieves (winner for best Latin album) and Becket (whose "Teaser" took best-party-tune honors), the CMA audience danced in their seats and then in the aisles. Telling whispers revealed that many of them knew instinctively who winners would be in various catego-

ries, including best calypso album ("1990" by David Rudder), best album dub ("Twice My Age" by Shabba Ranks and Krystal, also named best dancehall song), best female vocalist (Carlene Davis), and best male vocalist (Barrington Levy). Best new artist, male, was Lennox Picou, while best new female was Chevel Franklin. Best new group was Ninja, while best group was Burning Flames.

The Caribbean Music Awards were transmitted live via satellite to countries in the Caribbean. It was taped for broadcast in the U.S., to be aired Thursday (4) and April 25 at 7:30 p.m. on BET.

Reggae, Dancehall Starting To Break Out New Artists, Caribbean-Spiced Hip-Hop Fuel Trend

DA RIDDIM, DA RIDDIM: Reggae and dancehall music is still largely the domain of small independent labels, many of them based in the Caribbean. The music still receives only nominal support at pop or urban radio, and all-Caribbean stations are few and far between. But recently, strong pop reggae artists and hip-hop that is strongly influenced by reggae and dancehall styles could help the music break out of its so-called niche market. The brand-new Caribbean Music Awards and the fledgling New York Reggae Awards (see story above), while not national events, justly give recognition to the music in the States.

"They are sort of the Grammys for reggae," says M. Peggy Quattro, editor/publisher of Reggae Report, a Miami based consumer magazine that was founded in 1983. "The whole tide of the awards shows is important for reggae. It needs recognition. But it is not being supported by sponsors."

Unfortunately, these local awards programs don't yet have the national or international impact of a Grammy Award. But the fact that they exist at all speaks to the growing popularity of the music. And more labels are recognizing its impact.

Shabba Ranks, the popular Jamaican MC, was signed to Epic Records recently, with a release, "As Raw As Ever," due May 3. "He is on the cutting edge, he's somebody the hip-hop community has known about for a real long time, and if you go into any black club and they break into a reggae segment, five of 10 songs will be Shabba's," says Vivian Scott, national director of A&R for Epic. While the market for reggae is growing, the A&R and marketing for Ranks' project will combine to help expand that market, says Scott: "He did a duet with Maxi Priest that'll go to pop radio; a duet with KRS-One [of Boogie Down Productions], that'll be for the rap market; and 99% of the album is typical Shabba, so as not to lose his base."

Barrington Levy, long recognized as one of Jamaica's best reggae singers, has recently signed to Profile, which released an album, "Broader Than Broadway: Greatest Hits," last summer. A new album is expected by September. Profile has released two volumes of the "Dancehall Stylee" compilation, as well as **Frighty & Col. Mite's** "Life" album. Says Murray Elias, director of A&R for reggae and world beat: "As [Epic] sees Shabba as ready to break out [to a larger audience], I see Barrington as about to bust out. He's the singer everybody's talking about."

As for whether the reggae market is expanding, Elias

says: "In the two years since I've been here, I've seen it expand incredibly... We've seen cities not considered strong markets develop. Washington, D.C., is the biggest market to come along. In New York it's starting to cross over to the commercial stations. And Houston is a big market. Within a year, there will be five or six more cities, including those that don't have a built-in West Indian population."

"It is growing, and Maxi [Priest] has helped," says **Cassandra Davis-Cheyney**, assistant editor of The

Beat, a Los Angeles-based magazine that covers reggae, African, Caribbean, and world music. "Especially with the MTV exposure. The interest in Bob Marley has not diminished, either, and Ziggy is responsible for bringing it to another generation. The purists don't like the new strain of pop reggae, but it generates interest in the

roots music, the legends."

Through the London-based Big Life label, Mercury is now getting ready to work the brand new album from former **Black Uhuru** member **Junior Reid**, "Progress." (His "One Blood" single last summer was a reggae anthem classic.) The expected release date is around June, but previews of the album show that Reid is bridging the gap between roots reggae and contemporary hip-hop. The results are brilliant, strong, danceable, raw. Hopefully Reid, Ranks, and Levy will join Charisma's Maxi Priest, Virgin's **Ziggy Marley & the Melody Makers**, and Mango's **Aswad** as artists who help to further break down the barriers between what is considered pop and what is truly popular.

TIDBITS: Atlantic Records has compiled "The Complete Stax/Volt Singles: 1959-1968," set for an April 30 release to retail. The nine-volume series includes seminal R&B/soul tracks by **Rufus Thomas**, **Carla Thomas**, **Booker T & the MG's**, **William Bell**, the **Mad Lads**, **Otis Redding**, **Albert King**, **Eddie Floyd**, **Johnnie Taylor**, and many, many others. The package for this soulful treasury, available on CD only for \$99.98, is accompanied by an annotated, illustrated history of the Stax and Volt labels with a complete listing of tracks on each volume by **Rob Bowman**... **Ice Cube's** video for "Jackin' For Beats," from the gold-certified EP "Kill At Will" (Priority), takes a powerful stand against illegal counterfeiting of cassette tapes. Cube and the **Lench Mob** are seen discovering a cache of illegal tapes in a warehouse and confronting the counterfeiters.



by Janine McAdams



Confab To Assess 'Impact' Of Black-Music Business

NEW YORK—The schedule for this year's upcoming Impact Super Summit Conference V has been set. Taking place April 25-28 at Atlantic City, N.J.'s Bally's Park Place Hotel, this fifth annual black music industry meet has been themed "How Green Is Black Music?"

The theme is, in many ways, a second-look response to an early-'80s exhibit set up by the now-defunct Black Music Assn. at a National Assn. of Recording Merchandisers convention, says organizer Jules Malamud, who was instrumental in founding both organizations. "In the days of BMA we were trying to get merchandisers to handle more black music, so we came up with a seminar at NARM called 'Black Music Is Green.'"

LeBaron Taylor, VP of corporate affairs for Sony Music Entertainment, is the conference chairman. The three-day meet, which starts April 25 with a testimonial dinner for Joe "Butterball" Tamburro of WDAS Philadelphia, features five general sessions:

- April 26, morning—A middle-management seminar for record executives given by Randolph Cameron of RW Cameron Enterprises, who authored "The Minority Executive Handbook: A Guide For Executives On The Move."

- April 26, afternoon—"Rap•Revolution•Respect," moderated by

Dwight M. Ellis, VP of Human Resource Development at the National Assn. of Broadcasters. Experts will discuss the critical impact of rap/hip-hop culture on both the entertainment industries and the African American community and what it means to their future. Panelists include psychiatrist Frances Cress Welsing; BET programming VP Jeff Lee; actor/TV and film producer Terry Carter; Lynn Tolliver, PD of WZAK Cleveland; Public Enemy's Sister Souljah; and Polydor recording artist Marva Hicks.

- April 27, morning—"How Green Is Black Music?," featuring two groups: recording industry pioneers, including Dick Griffey, Larkin Arnold, Kenny Gamble, and Al Bell; and contemporary music executives Ernie Singleton (president, black music, MCA), Jheryl Busby (president, Motown), Ed Eckstine (co-president, Mercury), and Monica Lynch (president, Tommy Boy). Attorney Kendall Minter will moderate.

- April 27, afternoon—"The Stars Behind The Stars... Working From The Inside Out," moderated by Billboard's Terri Rossi. The session will examine behind-the-scenes executives in artist development and marketing. Scheduled panelists include Jackie Rhinehart (Mercury), Jimmy Starks (Sony Music Distribution),

(Continued on page 27)

LISA FISCHER

"How Can I Ease The Pain"
the first single and video
from the debut album *So Intense*

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—LUTHER VANDROSS

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ALBUM SHIPS APRIL 26.

Produced and arranged by
Narada Michael Walden for
Perfection Light Productions
Management: Aliza Enterprises Inc./
Shap-Gordon, Daniel S. Markus, Ed Gerrard



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With this issue of Billboard, urban radio programmers who already receive the Billboard Saturday mailing will receive a VHS copy of the "How Can I Ease The Pain" video clip. ONE of these videos will contain a message in the middle of the clip awarding the recipient a trip for two to one of the Sandals Resorts in Jamaica. This romantic 3 night/4 day all-inclusive escape to paradise includes luxurious accommodations, all meals, cocktails and more on Jamaica's white-sand beaches. It's enough to ease anyone's pain.

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Billboard®

TOP R&B ALBUMS

TM

FOR WEEK ENDING APRIL 6, 1991

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	18	RALPH TRESVANT ▲ MCA 10116 (9.98) 1 week at No. 1	RALPH TRESVANT
2	1	1	10	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
3	4	3	19	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
4	3	2	19	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
⑤	8	13	20	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
6	5	5	19	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
⑦	7	9	8	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
8	6	6	40	MARIAH CAREY ▲ ⁴ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
9	9	8	27	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
⑩	13	18	7	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
11	14	17	33	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
12	10	7	9	DIGITAL UNDERGROUND ● TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE
13	11	11	13	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
14	16	16	41	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
15	18	20	18	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
16	12	10	14	ICE CUBE ● PRIORITY 7230* (6.98)	KILL AT WILL
⑬	21	22	20	SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR
18	17	14	17	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
19	15	12	53	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON
⑳	26	30	5	ANOTHER BAD CREATION MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
21	19	15	56	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
22	22	21	46	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
23	23	23	9	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
24	20	19	19	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
25	24	24	20	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
26	25	29	7	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
⑳	49	—	2	SOUNDTRACK GIANT 24409/REPRISE (9.98)	NEW JACK CITY
28	27	25	49	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
⑳	39	—	2	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED
30	29	32	20	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
31	30	28	19	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
32	28	27	28	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
33	31	33	20	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
⑳	38	41	5	BWP NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES
35	33	35	34	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
36	34	31	22	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!
37	32	26	27	PEBBLES MCA 10025 (9.98)	ALWAYS
⑳	45	47	7	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
39	35	38	34	BLACK BOX RCA 2221 (9.98)	DREAMLAND
40	36	44	13	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
41	37	36	20	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
42	43	39	27	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
43	40	37	37	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
44	42	40	25	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
⑳	50	48	7	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS
46	46	45	50	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
47	41	34	33	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME
48	44	42	79	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
49	47	43	66	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE

50	48	46	19	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
⑤1	77	—	2	ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO
52	52	54	22	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
53	53	58	12	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
54	58	67	4	ONE CAUSE ONE EFFECT BUST IT 94847/CAPITOL (9.98)	DROP THE AXXE
55	56	56	14	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
56	57	55	9	DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE
57	54	63	11	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
58	55	52	24	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS
59	51	50	10	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
⑥0	68	—	2	TYRONE DAVIS ICHIBAN 1103 (8.98)	I'LL ALWAYS LOVE YOU
61	61	62	11	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE-WHO
62	60	60	9	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
63	65	61	19	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
⑥4	69	—	2	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS
⑥5	72	85	3	GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
66	66	57	32	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
67	63	51	18	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
68	59	49	23	CANDYMAN ● EPIC 46947* (9.98 EQ)	AIN'T NO SHAME IN MY GAME
⑥9	75	—	2	MICA PARIS ISLAND 846 814 (9.98)	CONTRIBUTION
⑦0	82	—	2	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN
⑦1	NEW▶		1	BOOGIE DOWN PRODUCTIONS JIVE 1425/RCA (9.98)	LIVE HARDCORE WORLDWIDE
72	62	59	25	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
73	64	66	6	GERARDO INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO
⑦4	NEW▶		1	HERB ALPERT A&M 5345 (9.98)	NORTH ON SOUTH ST.
75	70	65	32	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
⑦6	84	88	3	VARIOUS ARTISTS PANDISC 8813 (9.98)	MIAMI BASS WARS VOL. II
77	67	64	7	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT
⑦8	87	97	4	AMERICA'S MOST WANTED TRIAD 007 (8.98)	CRIMINALS
⑦9	85	69	24	CARON WHEELER EMI 93497 (9.98)	UK BLAK
80	74	77	8	M.C. TWIST LETHAL BEAT 104 (8.98)	BAD INFLUENCE
81	73	53	26	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
82	80	74	17	GERALD ALBRIGHT ATLANTIC 82087* (9.98)	DREAM COME TRUE
83	86	78	6	LAKIM SHABAZZ TUFF CITY 0571 (8.98)	THE LOST TRIBE OF SHABAZZ
⑧4	94	93	39	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
⑧5	99	73	7	THE MALEMAN MUSCLE SHOALS 2207/MALACO (8.98)	FIRST CLASS MALE
86	78	76	30	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
87	76	71	26	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
88	81	70	26	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
89	71	68	6	MAGGOTRON JAMARC 9003/PANDISC (9.98)	BASS PLANET PARANOIA
90	93	72	16	MOVEMENT EX COLUMBIA 46894 (9.98 EQ)	MOVEMENT EX
91	89	82	23	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
92	100	81	23	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
93	92	89	3	KID CAPRI COLD CHILLIN' 26474/WARNER BROS. (9.98)	THE TAPE
94	91	86	13	CRIMINAL NATION COLD ROCK 70240/NASTYMIX (8.98)	RELEASE THE PRESSURE
95	88	79	11	MARVIN GAYE MOTOWN 6311* (39.98)	MARVIN GAYE COLLECTION
96	79	75	6	STETSASONIC TOMMY BOY 1024 (9.98)	BLOOD, SWEAT & NO TEARS
97	83	80	16	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
98	90	83	29	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
99	95	91	4	GRANDDADDY I.U. COLD CHILLIN' 26341/REPRISE (9.98)	SMOOTH ASSASSIN
100	97	99	4	PROFESSOR X 4TH & B'WAY 444 033/ISLAND (9.98)	YEARS OF THE 9, ON THE BLACKHAND SIDE

○ 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: Billboard Chart Research, 1515 Broadway, New York, NY 10036
Also available: thematic and customized artist research. Call (212) 536-5375

CONFERENCE THEMED 'HOW GREEN IS BLACK MUSIC?'

(Continued from page 22)

Miller London (RCA), Jean Riggins (Capitol), Larry Davis (CEMA), Earl Jordan (Warner Bros.), and Ornetta Barbour Dickerson (WEA).

• April 27, evening: "The Navigators Of The Airwaves ... Charting The Course Of Black Radio!" moderated by Urban Network's Jerry Boulding. The session will include teams from two radio stations: GM Charles Warfield, PD Vinny Brown, MD Toya Beasley, and promotions manager Wendy Caplan from WRKS New York; GM Kerner Anderson and PD Butterball Tamburro from WDAS Philadelphia. Also on hand: Barbara Prieto, assistant PD at WKYS Washington, D.C.; consultant Tony Gray; and Epic's VP of black music Hank Caldwell and Warner Bros.' senior VP, black music, Ray Harris.

The Impact Summit V will also be highlighted by two major luncheons:

"Salute To The Media Luncheon: A Power Network," hosted by Motown Records, on April 26. Honored at this occasion will be keynoter John H. Johnson, publisher of Ebony and Jet, Susan L. Taylor of Essence magazine, Robert Johnson of BET, and Percy Sutton, former chairman of Inner City Broadcasting. The luncheon will include a performance.

The following day will feature the Impact Awards Luncheon, hosted by MCA. Recognition will be given to radio programmers, record execs, and artists, selected by Impact radio station reporters. An MCA artist will perform.

In addition, showcases on April 26 and 27 will be sponsored by Wing/Mercury and Sony Entertainment (Columbia/Epic), respectively.

The Impact trade magazine was begun by the late merchandising veteran Joe Loris in the late '70s.

ARTIST DEVELOPMENTS

MARVELOUS MARVA

Marva Hicks wasn't sure she wanted a solo recording career. After performing in such shows as "Lena Horne: The Lady And Her Music," "One Mo' Time," "Sing Mahalia Sing," and a Stevie Wonder world tour, this Howard Univ. grad was learning to survive as a show-business gypsy.

To those who encouraged her to sign with a label, Hicks responded, "Oh no, too confusing." When a friendly promoter tried to set up a meeting with the pre-"Control" Jimmy Jam & Terry Lewis, Hicks says, "I didn't have the time. I was too tired, I had been on the road six months, and I wanted to go home and get ready for the next job. Can you believe I did that?"

Now the artist has an eponymous Polydor album, whose first single, "Never Been In Love Before," is bulleting into the R&B singles chart's top 20. And the owner of the sultry voice is surprised to find herself faring so well. "When I heard my song on the radio in the car I almost cried," she confesses. "It's because of the anticipation of it all. To see it happen in a well-received light, with the support of the company, and then to hear it played in line with [records by] people that I like—well, it was mushy."

With the help of songwriter/producer Tony Prendatt, who co-wrote one of the songs on the album, Hicks put together a demo with several other writer/producers. The album features production by Prendatt & Loris Holland, Chuckii Booker, Rex Salas, Larry Robinson, Jimmy Scott, Nick Martinelli, and Wonder, who duets with Hicks on "Strong Is Our Love," which he also wrote. Another ballad, "Never Say Never," which Hicks co-wrote with Prendatt & Holland, is likely to be the next single.

According to Ron Ellison, VP of urban promotion for Polydor, a 25-city promotional tour has been set. In addition, Hicks has appeared on "The Joan Rivers Show" and will be showcased at the Jack The Rapper convention in August.

JANINE McADAMS

KEITH KISSES & TELLS

With "Kissing You" (Qwest) driving up the Hot R&B Singles chart, debut artist Keith Washington has established himself among the elite male R&B crooners. On "Make Time For Love," his debut album, Washington's voice—somewhere between Luther Vandross and Alexander O'Neal—warms his collection's smooth, often jazzy adult fare (of which he wrote or co-wrote 10 of the 12 tracks) and carves a unique musical niche for the Detroit native.

Washington started singing as a child. He pursued his talent by moving to Los Angeles in the mid-'80s, where he performed background and lead vocals on demo tapes. Washington passed around his own demos, and was offered a few major-label deals that went awry ("You learn from your mistakes and hope not to make them again," he says).

Fortunately, he met Qwest VP of A&R Raoul Roach by chance; Roach took his demo tape and pressed it on

label head Quincy Jones as he was leaving on a vacation. "Quincy called from the jet and said he loved it," says Washington. "Quincy enjoyed the production, the sound, and the direction we were going in, and he realized that it's a reflection of me. It was something for me to know that someone of his caliber enjoyed it."

Roach and Washington hand-picked the slate of producers—Barry Eastmond, Paul Laurence, Jon Nettlesby & Terry Coffey, and Trey Stone—many of whom Washington had worked with before.

Qwest is putting all of its promotional muscle behind the artist. Listening parties in New York and Los Angeles have been held, and a special CD-single and video package for "Kissing You" has been sent to radio and retail. The video, directed by Peter Israelson (Whitney Houston's "All The Man That I Need"), was recently serviced to national outlets.

J.M.

Billboard.

FOR WEEK ENDING APRIL 6, 1991

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from a national sample of retail and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	1	1	16	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE 3 weeks at No. 1
2	3	3	10	RICO SUAVE INTERSCOPE 0-96401/EAST WEST (C) (T)	◆ GERARDO
3	4	8	6	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791 (C) (CD) (M) (T)	◆ MONIE LOVE
4	2	2	13	TREAT 'EM RIGHT SELECT 62358 (M) (T)	◆ CHUBB ROCK
5	6	7	7	MIND BLOWIN' RUTHLESS 0-96406/ATLANTIC (C) (T)	◆ THE D.O.C.
6	8	13	6	I GOT TO HAVE IT PWL AMERICA 878 881/MERCURY (C) (M) (T)	◆ ED O.G. & DA BULLDOGS
7	12	18	4	DADDY'S LITTLE GIRL DEF JAM 44-73697/COLUMBIA (C) (T)	◆ NIKKI D
8	10	14	5	BORN AND RAISED IN COMPTON PROFILE 7323 (T)	◆ DJ QUIK
9	13	6	16	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
10	23	29	3	NEW JACK HUSTLER (NINO'S THEME) GIANT 0-21845/WARNER BROS. (C) (M) (T)	◆ ICE-T
11	14	15	8	PEACHFUZZ ELEKTRA 0-66591 (M) (T)	◆ K.M.D.
12	5	11	8	CHANGE THE STYLE SOUL 53989/MCA (C) (M) (T)	◆ SON OF BAZERK/NO SELF CONTROL
13	7	12	8	DO YOU WANT ME NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA
14	15	17	9	DANCE ALL NIGHT EFFECT 708/LUKE (C) (M) (T)	◆ POISON CLAN
15	11	5	14	WAKE UP ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN
16	NEW	1	1	MAMA SAID KNOCK YOU OUT DEF JAM 44-73703/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
17	20	21	5	SHORT BUT FUNKY JIVE 1429/RCA (M) (T)	◆ TOO SHORT
18	26	—	2	WHO'S GONNA TAKE THE WEIGHT CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR
19	19	20	6	ONEOVDA BIGBOIZ ATLANTIC 0-86104 (C) (T)	◆ KWAME & A NEW BEGINNING
20	21	26	4	ALL ABOUT RED VIRGIN 0-96375 (C) (T)	◆ REDHEAD KINGPIN
21	24	22	3	IT'S AUTOMATIC CHEETAH 9506 (M) (T)	VICIOUS BASE FEAT. D.J. MAGIC MIKE
22	22	23	5	WILD SIDE BOSSMAN 1004 (C) (M) (T)	M.C. JR. CAS
23	17	9	14	GOLD DIGGER RAL 44-73633/COLUMBIA (C) (CD) (M) (T)	◆ EPMD
24	9	4	13	MELT IN YOUR MOUTH EPIC 34-73652 (C) (M) (T)	◆ CANDYMAN
25	16	10	11	JUST TO GET A REP CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR
26	25	28	3	WHIP IT BABY NASTYMIX 74005 (C) (T)	MARIO
27	29	—	2	DO THE BART LUKE 0-96398/ATLANTIC (C) (M) (T)	◆ LUKE FEATURING THE 2 LIVE CREW
28	NEW	1	1	MAHOGANY MCA 53997 (C) (T)	ERIC B. & RAKIM
29	NEW	1	1	FUGITIVE ATLANTIC 0-86087 (C) (T)	◆ K-SOLO
30	27	24	19	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J

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.



Sample Sets Example. Veteran jazz composer/keyboardist Joe Sample has established the Joe Sample UNCF Rhodes Scholarship to encourage young African Americans to participate in the rebuilding of their communities while giving them an opportunity to study music. The scholarship is jointly sponsored by the Rhodes Keyboard Division of Roland Corp., Time Warner Inc., Warner Bros. Records, and the United Negro College Fund. The idea for the scholarship evolved from the concept behind Sample's current album, "Ashes To Ashes" (Warner Bros.), which Sample says is about "the hope for rebuilding our communities from the ashes of ruin brought about by violence, crime, and drugs." The scholarship is open to UNCF students enrolled in a music program; each of two winners will receive a \$5,000 grant toward their education as well as \$5,000 toward completion of a demo tape. Above, the scholarship is announced at a Los Angeles club. From left are Ray Harris, senior VP, black music, Warner Bros.; Vincent Bryson, UNCF area development director; Sample; Tom Draper, senior VP of community relations, Time Warner Inc.; Elaine Zoe Katsulos, director, national publicity, Hervey & Co. (who developed the scholarship concept); and Mike Wood, Rhodes Keyboard Division manager.

Don Middleberg & Wayne Rosso
Take Great Pleasure In Announcing That
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Billboard®
FOR WEEK ENDING APRIL 6, 1991

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
①	3	4	7	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA 1 week at No. 1	◆ LONDONBEAT
②	4	6	5	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY
③	2	3	9	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	◆ MONIE LOVE
4	1	2	7	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
⑤	5	8	5	STRIKE IT UP RCA 2792-1-RD	BLACK BOX
⑥	6	10	5	RESCUE ME SIRE 0-19490/WARNER BROS.	MADONNA
⑦	9	15	7	WHERE LOVE LIVES ARISTA IMPORT	ALISON LIMMERICK
8	8	12	8	DO YOU WANNA DANCE CARDIAC 3-4008	◆ BROTHER MAKES 3
⑨	12	16	7	ANTHEM RCA 2775-1-RD	N-JOI
10	7	1	9	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG	◆ CATHY DENNIS
⑪	15	24	4	STATE OF THE WORLD A&M PROMO	JANET JACKSON
⑫	14	18	5	UNBELIEVABLE EMI V-56209	◆ EMF
13	13	11	8	KID GET HYPED RCA 2769-1-RD	DESKEE
14	10	9	10	ALL WE GOT REPRISE 0-21734/WARNER BROS.	MICHAEL MCDONALD
15	11	5	11	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
16	20	28	10	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
17	16	14	10	YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX	◆ CAUSE & EFFECT
⑮	30	30	4	ELVIS IS DEAD EPIC 49-73677	LIVING COLOUR
19	22	25	6	SAME SONG TOMMY BOY PROMO	DIGITAL UNDERGROUND
20	18	13	12	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
⑮	29	31	4	X,Y & ZEE RCA 2763	POP WILL EAT ITSELF
22	21	26	6	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
23	17	7	11	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
⑮	NEW ▶		1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
25	24	21	6	E.S.P. ELEKTRA PROMO	DEEE-LITE
25	24	21	6	NAIVE WAX TRAX 9160	KMFDM/THRILL KILL KULT
26	19	17	9	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	◆ TARA KEMP
27	23	19	8	HOW CAN YOU EXPECT TO BE TAKEN SERIOUSLY EMI V-56204	◆ PET SHOP BOYS
⑮	39	—	2	★ ★ ★ POWER PICK ★ ★ ★	
28	39	—	2	FEEL THE GROOVE SCOTTI BROS. 5281	CARTOUCHE
29	26	23	7	UMBABARAUMA ELEKTRA 0-66583	AMBITIOUS LOVERS
30	27	20	8	HOW LONG TOMMY BOY TB-966	INFORMATION SOCIETY
31	31	34	5	MOVIN' QUALITY VL-15157-1	LEE MARROW
32	34	37	4	THIS LOVE RCA 2754	◆ DANIEL ASH
③③	37	44	3	SUPERFICIAL PEOPLE ATLANTIC 0-86077	TEN CITY
③4	38	—	2	STEP TO ME CAPITOL V-15670	MANTRONIX
③5	45	45	3	SAME SUN SAME SKY RCA 2771-1-RD	TONY MORAN
36	35	33	6	LUV DANCIN' STRICTLY RHYTHM SR-1227	THE UNDERGROUND SOLUTION FEAT. JASMINE
37	32	35	8	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
③8	NEW ▶		1	PEOPLE ARE STILL HAVING SEX SMASH 879667-1/PLG	LATOUR
39	28	27	12	FUNK BOUTIQUE EPIC 49-73650	THE COVER GIRLS
40	41	43	3	SHE'S GOT ME GOIN' CRAZY CUTTING 0-96384/CHARISMA	2 IN A ROOM
41	40	41	3	MOTHER UNIVERSE BIG LIFE 879 545-1/MERCURY	THE SOUP DRAGONS
42	25	22	12	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
④3	NEW ▶		1	WEEKEND 866	DJ DICK
44	46	48	3	IN THE END OF IT ALL ZYX Import	OUTDOOR THEATER
④5	NEW ▶		1	CLOUD 8 CHARISMA 0-96378	FRAZIER CHORUS
46	47	—	2	SITUATION '91 SIRE 0-29950 /WARNER BROS.	YAZ
47	36	32	7	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER
48	48	—	2	WRAP MY BODY TIGHT MOTOWN 4756	◆ JOHNNY GILL
49	50	—	2	ALRIGHT POLAR POL-001	URBAN SOUL
50	43	—	2	SHOOT TO KILL ALPHA INT'L V-73017	THE HUNGER

				12-INCH SINGLES SALES	
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
①	3	6	3	RESCUE ME SIRE 0-19490/WARNER BROS. 1 week at No. 1	MADONNA
②	2	4	7	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992	◆ LONDONBEAT
3	1	1	8	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
④	4	5	7	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
⑤	5	7	4	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
⑥	9	12	5	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1	◆ CATHY DENNIS
7	7	8	7	MADE UP MY MIND MERCURY 878 785-1	◆ SAFIRE
⑧	16	27	3	STRIKE IT UP RCA 2792-1-RD	BLACK BOX
9	11	15	7	DO YOU WANT ME NEXT PLATEAU NP-50137	SALT-N-PEPA
⑩	13	17	6	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
11	12	16	9	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
⑫	14	19	8	RICO SUAVE INTERSCOPE 0-98871/ATLANTIC	◆ GERARDO
13	10	10	7	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
14	6	2	13	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
15	15	21	7	ALL TRUE MAN TABU 45-73626/EPIC	◆ ALEXANDER O'NEAL
16	8	3	10	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	◆ TARA KEMP
⑮	23	39	3	LET'S CHILL UPTOWN 54051/MCA	◆ GUY
⑮	22	37	3	UNBELIEVABLE EMI V-56209	◆ EMF
19	20	22	6	DO YOU WANNA DANCE CARDIAC 3-4008	BROTHER MAKES 3
⑳	25	34	3	ALL WE GOT REPRISE 0-21734/WARNER BROS.	MICHAEL MCDONALD
★ ★ ★ POWER PICK ★ ★ ★					
㉑	42	—	2	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	◆ MONIE LOVE
22	21	23	10	THE ROOF IS ON FIRE/...AND PARTY TSR 865	◆ WESTBAM
㉓	27	36	3	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
24	18	14	12	TOGETHER FOREVER COLUMBIA 44-73630	◆ LISETTE MELENDEZ
㉕	33	45	3	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
㉖	29	29	5	SHE'S GOT ME GOING CRAZY CUTTING 0-96384/CHARISMA	2 IN A ROOM
㉗	34	40	4	THANX 4 THE FUNK MOTOWN 4758	THE BOYS
28	17	9	16	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
29	28	28	5	SITUATION '91 (REMIX) SIRE 0-29950/WARNER BROS.	YAZ
30	19	11	11	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
㉑	38	—	2	ELVIS IS DEAD/LOVE REARS ITS UGLY HEAD EPIC 49-73677	LIVING COLOUR
32	30	32	6	KID GET HYPED RCA 2769-1-RD	DESKEE
㉓	36	46	4	ANTHEM RCA 2725-1-RD	N-JOI
34	32	26	8	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
35	24	20	8	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
㉖	40	48	4	I LIKE THE WAY (THE KISSING GAME) JIVE 1424-1-JD/RCA	◆ HI-FIVE
37	26	18	13	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
㉘	45	—	2	WHAT IS SADNESS ARISTA AD-2184	DEVICE
39	35	30	10	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
㉔	NEW ▶		1	SHE'S DOPE MCA 54064	BELL BIV DEVOE
㉑	47	—	2	I GOT TO HAVE IT PWL AMERICA 878881-1/MERCURY	ED O.G & DA BULLDOGS
42	43	44	4	LISA BABY UPTOWN 54009 /MCA	FATHER M.C.
㉓	NEW ▶		1	WHATEVER YOU WANT WING 879590-4/POLYGRAM	TONY! TONI! TONE!
44	37	25	21	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
45	41	35	6	WHITE RABBIT/DANCE RIGHT BACK MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
46	31	13	16	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
47	39	24	9	WHEN WILL I SEE YOU SMILE AGAIN? MCA 53999	◆ BELL BIV DEVOE
48	44	41	5	USE IT UP AND WEAR IT OUT CHARISMA 0-98870	PAT & MICK
49	46	33	17	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
㉕	NEW ▶		1	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J

○ 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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Featuring the pumpin' new single **LIVIN' IT UP**

TRENT DEAN

From the decade's new party album **LIVIN' IT UP**

Featuring the sizzling U.S. debut single **LET'S PUSH IT**

innocence

From the album **BELIEF** Featuring hot new remixes

Chrysalis cooltempo

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Spring Into Action With This Season's Hot Releases

APRIL SHOWERS: The change of seasons has only accelerated the flow of interesting new music. Here's a rundown of some releases you should be aware of:

SINGLES SCENE: **FFRR/London Records** (U.K.) offers a delicious treat with "Love Or Nothing," the latest from **Diana Brown & Barrie K. Sharpe**. Here we have a percussive funk wriggler, pumped with fab wah-wah guitars, R&B-spiced horns, and harmonies that pay homage to the **Temptations**. Truly one of the duo's best efforts.

On the same label is a new one from **Carmel**, "And I Take It For Granted." Anchored with a spine-stirring bass line and hip-hop beat, this **Brian Eno**-produced tune swirls with ethereal vocals and violins. Just fine for warming up at the start of an evening, or cooling off at the end. On the flip, there's "Lovin' Feel," a freeform jazz/soul interpretation of the **Righteous Brothers** nugget "You've Lost That Lovin' Feelin'." Just lovely.

Although it has already peaked with European DJs, the latest from **Young Disciples**, "Apparently Nothin'" (**Talkin' Loud**, U.K.), is just beginning to make the rounds in the U.S. Here we have a down-tempo jam, fueled with a chunky swing beat (are those *real* drums we hear?!), and snakey guitar work. Would slip snugly into sets that include **Deee-Lite** and **Soul II Soul**.

Just out on **Virgin** is "Talk Much" from **Temper Temper**. This inspiring, gospel-vibed hip-hopper has horns and vocals that bring to mind the **Staple Singers'** classic "I'll Take You There" without eliciting "copycat" grimacing. Sounds like a multiformat smash is in the offing. By the by, be advised to check out the act's fine, self-titled debut album when it's shipped later this month.

A surprise treat of the week is by **Irene Ortiz**, who steps up with "My House" (111 East, Plainfield, N.J.). Teamed with producer/songwriter **James Bratton**, Ortiz works this peak-hour houser with the voice and style of a diva without resorting to unnecessary, glass-shattering bravado. Club DJs should find **Kerri Chandler's** peppy-but-deep "Kaoz 623" mix and sexy "Caliente" dub most useful, though we can't help

but wonder what would happen if crossover radio programmers got hold of the A-side club edit. A hit waiting to be discovered.

Capitol ingénue **Tracie Spencer** follows her multiformat hit, "This House," with "This Time Make It Funky." Sporting remixes by **Shep Pettibone**, the track drops pop-



by Larry Flick

sweetened house beats with a cute hook. The tune itself is not as immediately pleasing as "This House," but Pettibone's magic touch pushes it over the top.

Zymox returns with "Phoenix Of My Heart" (**Mercury**), which takes the group's signature techno-pop sound and anchors it with Manchester-style hip-hop beats and psychedelic guitars. Check out the "Mental Spicy" mix, with a deadpan reading of the **Trogs'** "Wild Thing" tacked on at the end.

After a four-month wait, **Atlantic** finally issues "Mood Food" by **Four On The Floor Featuring Stefan Frank**. Jocks have no fewer than eight remixes to choose from, starting with the "Extsee Double Dose" mix by **Stevie Boy Spiro** and **Paulie Gretchio Waller**, which retains the swing/funk vibe of the original song and embellishes it with a more muscular bass line. House enthusiasts should take note of the "Jack-house Lunch" mix by **Capt. Wendell** and **Cliff Schwartz**.

On the industrial tip, **DHS** is on the verge of taking underground fave "The House Of God" (**Hangman/Rough Trade**, New York) into mainstream circles. Over the course of six remixes, producer/songwriter **Behavior** tops the track's frenetic techno base with an assort-

ment of sampled voices, tribal percussion, and keyboard sound effects.

ALBUM NOTES: U.K. trio **Frazier Chorus** has begun to show dance-floor strength with "Cloud 8," the first 12-inch from its second album, "Ray" (**Charisma**). Unique among typical club fare of the moment, this modern pop tune is cushioned with dreamy strings, subtle wah-wah guitars, and whispery harmonies. Remixer **Paul Oakenfold** has toughened up the track with a sturdy hip-hop bottom that makes it a formidable mainstream contender.

Elsewhere on "Ray" you'll find an array of lushly woven songs that would add warmth to quieter sets. "Nothing," with its low-key house-ish groove, has already been remodeled by Oakenfold and is a fine choice for a second single. Equally club-viable are the funk-spiced "Walking On Air" and jazzy, shuffling "Prefer You Dead." For even more pleasure, check out the nicely lensed video clips for "Cloud 8" and "Nothing" . . . just super.

Hanging on a similar tip is "Ripe," the debut album by femme Scottish/English duo the **Banderas** (**London**). Produced by **Stephen Hague**, this impressive collection includes the fab first single, "This Is Your Life," a subversively insinuating pop/hip-hopper that features ex-Smith **Johnny Marr** and **New Order's Bernard Sumner**.

Singer **Caroline Buckley's** delicate voice gives assertive and cynical songs like "She Sells" and "The Comfort Of Faith" dimension and vulnerability. Perhaps most memorable is the pointed and poignant "Why Aren't You In Love With Me?"—our choice for the next single. Although the general vibe of "Ripe" is groove-induced modern pop, proper remixing could turn almost any of these tracks into formidable club contenders.

DJ International (**Chicago**) serves up a pair of compilations:

"Jack Masters VI" and "Remixed." Both albums feature fresh versions of jams previously issued by the label. "Remixed" stays fairly current, offering such nifty hip-housers as **Fast Eddie's** "Make Some Noise," **Joe Smooth's** "Work On Me," and "How Low Can U Touch Me" by **Mix Masters**. "Jack Masters VI" is highlighted by such disco/house gems as "Way You Move" by **T.B.C.** and **Mikkhiel's** "You Can Make It Better."

CLUB WATCH: Since 1983, **Rich's** has maintained a reputation as one of the more musically influential nightspots in Houston.

The venue's primary jock is **J.D. Arnold**, a native of the U.K. who brings a decidedly international flavor to his sets thanks to a background that includes gigs in England, the Netherlands, and Germany. On most nights, patrons are treated to an interesting mix of the latest underground raves, chart hits, disco classics, and cutting-edge imports. Arnold has been spinning at Rich's three nights a week since its opening, and shares the booth with **Jon Mott**.

One of the main attractions of the club is its ongoing series of theme parties and events, including the recently staged "Fashion For AIDS" fund-raiser.

Music video also plays a prominent role in programming, filling up to 25% of the set heard in the main room. Rich's takes credit for

being the first club in the U.S. to do beat-for-beat mixing between music and video. Additionally, there's a separate room devoted exclusively to video, alternating promo clips with ambient/art reels.

For something a little different, there's the **Art Bar** on the second floor. Here is where nonclub performers are regularly showcased.

This summer, a new branch of Rich's is slated to open in San Diego. It's expected to duplicate the concept of the original, and is negotiating with **Arnold** and several other key staffers to permanently relocate.

SIGNINGS: Latin artist **Noel**, who had a hit several years back with "Silent Morning," has inked a deal with **Mercury**. We're warned to expect something completely different from the techno-free-style sound of his past. His first release for the label is due later this year.

Arista has just picked up **KLF**, which recently scored a hit with the fab "What Is Love" on **Wax Trax**. A new single will be out shortly.

Detroit duo **Final Cut**, which scored a club hit last spring with "I Told You Not To Stop," has signed a five-album deal with **Nettwerk Records**. Its first single for the label, "Vision," is scheduled to ship in May, with an album due in June.

NEW ON THE CHARTS

Smash recording artist **LaTour** does not exactly mince words on his debut single, "People Are Still Having Sex."

The song takes what some critics have described as an unflinching look at the state of human sexuality in the '90s. Among the more direct lyrics: "Perhaps it's quite fashionable. Lust keeps on lurking. Nothing makes them stop. This AIDS thing is not working."

Despite having already ruffled a few conservative feathers, the song has been rapidly picking up club adds since its commercial release two weeks ago. This week, the 12-inch version of the track enters the **Billboard Club Play** chart at No. 38.



LaTour

Added fuel to the promotional fire is the fact that advance cassette tapes of the single were added at radio stations in such major markets as **Chicago**, **Phoenix**, and **Detroit** prior to its official release.

LaTour enjoys the attention the single has generated, but shrugs off the notion that it is the result of titillation or political reaction to the lyrics.

The song "is not intended as a statement or political stance," he says. "It's just a simple observation. [Sex is] the No. 1 reason to live and becoming the No. 1 reason to die."

LaTour is relatively guarded about his background—musically or otherwise. "My music will speak for itself" is how he answers most personal questions. What he *does* offer is that he lives in a major Midwestern city, and is the sole songwriter and musician featured on both the single and his forthcoming self-titled debut album.

An advance listening to the disc, due in stores later this month, reveals more provocative lyrics, as well as a combination of club and modern-rock musical influences.

The album is "a little schizophrenic," he says. "I haven't settled into a personal style yet. I'm influenced by so much, it's hard to be totally consistent."

LARRY FLICK

Hot Dance Breakouts

CLUB PLAY

1. RECONSIDER OSCARE RCA
2. LET'S PUSH IT INNOCENCE CHRYSALIS
3. BABY BABY AMY GRANT A&M
4. NOW IS TOMORROW DEFINITION OF SOUND CARDIAC
5. HALLELUJIA DFP BIG LIFE

12" SINGLES SALES

1. SEX CYMBAL SHEILA E. WARNER BROS.
2. STONE COLD GENTLEMAN RALPH TRESVANT MCA
3. I'M DREAMIN' CHRISTOPHER WILLIAMS GIANT
4. TONIGHT/SHOOT TO KILL THE HUNGER ALPHA INT'L
5. YOU THINK YOU KNOW HER CAUSE & EFFECT EXILE

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



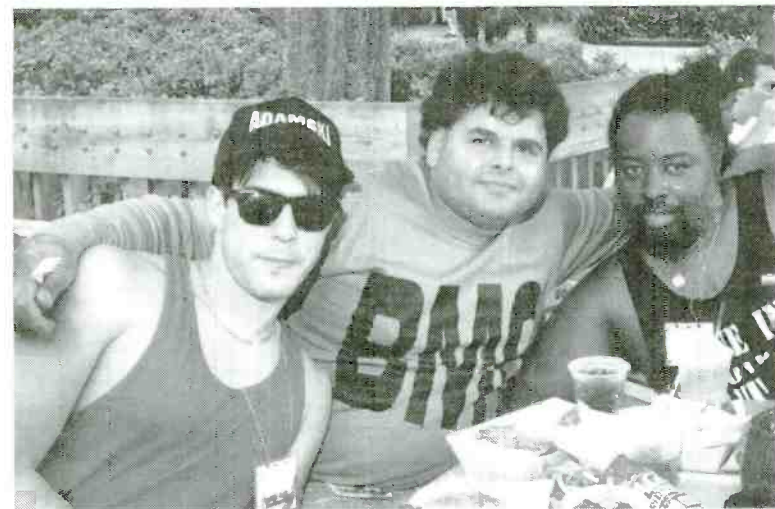
Three Men And A Lady. Several of Columbia Records' dance and urban artists gather backstage at a showcase performance held during the recent three-day Urban Network Power Jam II Conference in Los Angeles. Shown, from left, are King Born; Zelma Davis, C&C Music Factory; Lord Mustafa; and Freedom Williams, C&C Music Factory.

Faces Of Winter Confab

An estimated 1,500 people attended Winter Music Conference 6, held at the Marriott Marina in Fort Lauderdale, March 12-16. Among the topics covered during panel discussions included the status of relations between record pools and labels, independent record promotion, and dance music breaking at radio. The confab was capped off with the National Dance Music Awards, which recognized artists, label executives, retailers, and DJs.



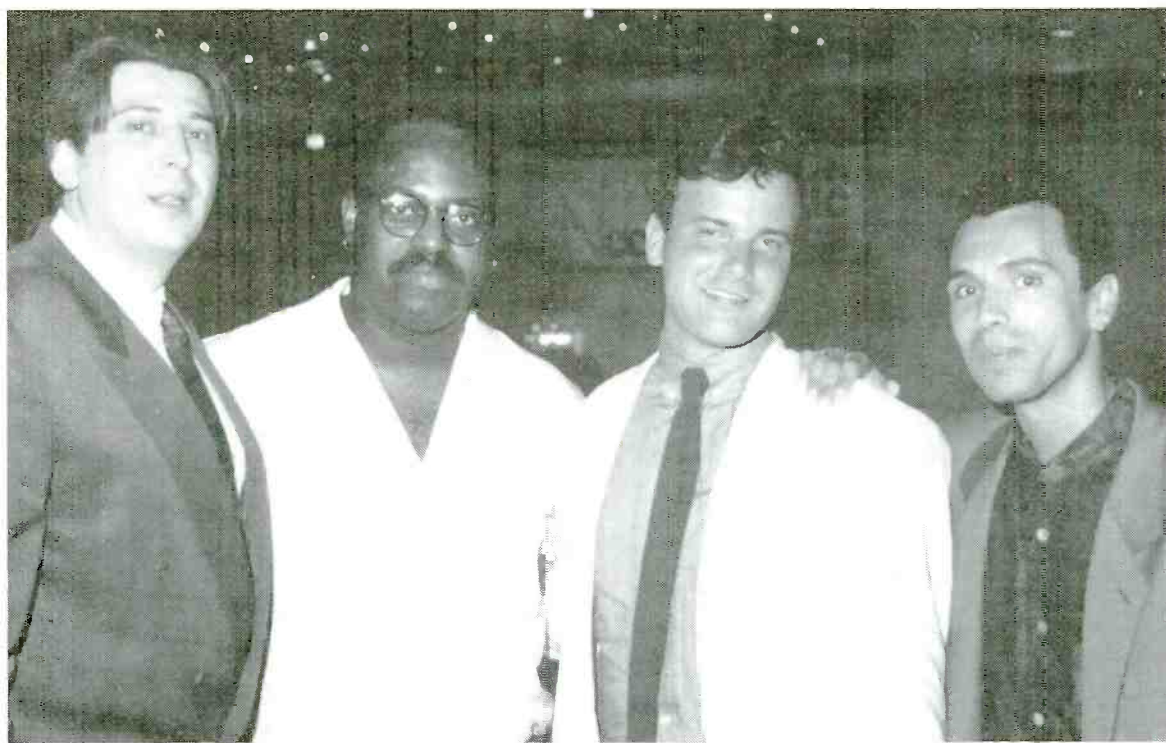
Taking a break after a panel discussion are, from left, Bernie Brenner, manager of club promotion, MCA Records; Rick Squillante, West Coast manager of dance music, Virgin Records; Kelly Schweinsberg, manager of dance music, RCA Records; and Marc Katz, agent, Famous Artists.



Cooling off with cocktails poolside are, from left, Bernie Brenner, manager of dance music promotion, MCA Records; David Padilla, DJ; Phillip Dickerson, DJ.



Gathered at the Marriott Marina outdoor bar are, from left, Gary Salzman, president, GSM Entertainment; Mark Bevan, Advanced Alternative Media; and Ramon Wells, national promotion director, Nastymix Records.



Several of dance music's prominent remixers/producers stop to talk music with Johnny Coppola, Columbia's associate director of crossover radio promotion during the National Dance Music Awards ceremony. Shown from left are Coppola; Frankie Knuckles; Shep Pettibone; and David Morales.



Producer/songwriter David Cole accepts the award for Best Dance 12-Inch Single for "Gonna Make You Sweat" on behalf of C&C Music Factory at the National Dance Music Awards.



Kelly Schweinsberg, manager of club promotion at RCA Records, left, and Ann Curless of Expose present an award at the National Dance Music Awards.



Judy Weinstein, president of Def Mix Productions, left, and George Hess, director of dance music at Arista Records, continue their discussion after the record pool/label conclave.



Winter Music Conference co-chairman Bill Kelly and Billboard dance music editor Larry Flick chat during the Billboard Picnic & Barbeque at Snyder Park.



Accepting the award for Best New Dance Music Artist on behalf of Deee-Lite are Leslie Doyle, director of dance music, Elektra Records, left, and Bill Coleman, president of Peace Bisquit Productions & Management.

Talent

Roxette Is On A 'Joyride' To The Top Duo Off To Fast Start With New Single

■ BY PAUL VERNA

NEW YORK—First they had "The Look." Then they enjoyed the unexpected success of the "Pretty Woman" soundtrack, to which they contributed the No. 1 ballad "It Must Have Been Love." Now, with the release of the first single from their up-

'We went back to the basics and our record collections'

coming EMI album, the members of Swedish duo Roxette are hoping to take a "Joyride" to the uppermost heights of the pop charts.

The title track and first single from "Joyride," Roxette's sophomore album, has already caught the ear of top 40 programmers nationwide, rising to No. 30 with a bullet in its third week on the Hot 100 Singles chart.

The album arrives Tuesday (2).

The band members, as well as EMI executives, are confident the album will yield a string of hit singles and launch the group on a lengthy world tour that will take them across the U.S., Europe, Japan, and possibly South America.

"Without thinking about it, we wanted to make a record that was a reaction against all the house and rap stuff," says Per Gessle, Roxette's guitarist and co-songwriter. "We don't really identify with Vanilla Ice. MTV Europe is all Snap! and Techno-tronic. We went back to the basics and to our record collections," which he says are filled with the likes of T. Rex, Led Zeppelin, and Deep Purple. The tour, he says, will reflect the "liveness" of the album's sound.

Likewise, Jim Cawley, senior VP of marketing for EMI U.S.A., says, "'Joyride' is not one of these studio things. It's not contrived and it's really pure talent. It's a devastatingly on-the-money collection of great pop

songs with great pop melodies and great pop vocals."

Gessle admits that he and his band mate, lead vocalist Marie Fredriksson, were nervous going into the studio to record a follow-up to the tremendously successful "Look Sharp." He says "there was a lot of pressure, not from EMI, but from ourselves. We wanted to show everyone that we can do at least as good an album as 'Look Sharp.'"

Fortunately, he adds, EMI execu-
(Continued on page 33)



Knack Attack. The China Club in New York played host to the Knack during a "pro jam" session sponsored by WNEW-FM, one of a monthly series to benefit the Nordoff-Robbins Music Therapy Program at New York Univ. In town to promote its new Charisma Records album, "Serious Fun," co-produced by Don Was, the band rocked through a set including Neil Young's "Cinnamon Girl," Jimi Hendrix's "Are You Experienced?," Buddy Holly's "Not Fade Away," and Bo Diddley's "Mona." Pictured, from left, are Prescott Niles, Doug Fieger, Billy Ward, and Berton Averre. (Photo: Steven Sands)

Chet Atkins & Mark Knopfler Go 'Neck & Neck' On Duo Set

■ BY GERRY WOOD

NASHVILLE—Take one of rock's guitar kings, place him in the magical musical city of London, add the greatest picker in all of Guitar Town U.S.A., mix them together in Hollywood, and you've got . . . two Grammys! And two very happy master artists named Mark Knopfler and Chet Atkins.

The odd-couple pairing of Atkins and Knopfler resulted in the delightfully breezy and musically majestic Columbia Records album "Neck & Neck," which recently won the Grammys for best country vocal collaboration ("Poor Boy Blues") and country instrumental performance ("So Soft, Your Good-

bye").

Instrumental, sure. But vocal? Atkins couldn't sing his way out of a wet paper bag. But he sounds wonderful during the vocal word-play with Knopfler, whose voice is, as always, a delight. Not only has the disc been steadily climbing Billboard's Top Pop Albums chart, it hit No. 1 on the U.K. albums chart.

Knopfler's guest performances on previous Atkins projects—an album and a Cinemax special—led to the idea for a full album together. It's a carefree, laid-back jewel brightened by hearty surges of humor on such songs as the heartfelt ballad "The Next Time I'm In Town," the only song written by

(Continued on page 42)

No Limits To Austin Awards Vaughan Bros., Ely Big Winners

■ BY JOHN T. DAVIS

AUSTIN, Texas—What was billed as a celebration became, in part, a tribute, as the music community here honored the late guitarist Stevie Ray Vaughan March 20 at the Austin Music Awards. Vaughan, who died in a helicopter crash last August, was posthumously named musician of the year at the 10th annual awards ceremony held at Palmer Auditorium here.

"Family Style," the debut collaboration between Stevie and his brother, Jimmie Vaughan, was cited as album of the year. And the single "Tick Tock," sung by Stevie and co-authored by Jimmie, took

song-of-the-year, best-single, and best-video-honors. Jimmie Vaughan was elected to the award show's Hall of Fame.

The awards have traditionally feted the winners of the Austin Chronicle's readers' poll and, for the past five years, the show has also served as the kickoff of the South By Southwest Music & Media Conference, held here March 21-24.

The night's other big winner, this year as last, was the Joe Ely Band. The quartet won band-of-the-year and best-rock-band honors, while Ely was voted best male vocalist. Keyboardist/vocalist

(Continued on page 34)

Goin' Southwest: The Complete Hoedown On Austin's Rousing Music Conference

This week's Beat was written by Thom Duffy and Chris Morris.

"WE ARE DEPLOYED in the service of one of the greatest healing forces in the world," said Rosanne Cash of the art of music, in a memorable keynote speech that opened the South By Southwest Music & Media Conference. Consider Austin, then, as something of a musical spa during SXSW March 21-24, overflowing with musical balms on the 6th Street club strip

and beyond. After braving the marathon of 450-plus acts, the Beat offers its annual serendipitous sampling of SXSW's buzz bands, breakouts, and old faves . . . With 1990 showcaser **Follow For Now** signed to Chrysalis (not Arista, as previously reported) and **Bad Mutha Goose** chosen best funk band in the Austin Music Awards (see story, this page), funk-rock fever burns on. A&R

ears were checking out, among others, the flailing and wailing of **Bouffant Jellyfish**, the grit and presence of **Whild Peaches'** lead singer, and the truly *bad* beat of the **Good Guys** . . . Out on the edge of town, in the back-room of Cisco's Mexican eatery, 22-year-old **Will T. Massey** clambered up on an old oak table with his black, acoustic guitar and held a room full of industry types rapt with songs from his upcoming rock'n'roll debut on MCA, produced by **Roy Bittan** and **Thom Panunzio** . . . The deep pool of singer/songwriter talent this year included the vulnerable honesty of Austin's **Beaver Nelson**, the social bite of New York's **Marc Berger**, and sharply written tales of the heart from New England's **Bill Morrissey**, a longtime Beat fave, who earned a standing ovation at the Cactus Cafe . . . **Jimmie Dale Gilmore**, who sang at the Red River Saloon, debuts in May on Elektra's new roots-oriented American Explorer series . . . An early-evening set by **Face Of Concern** drew a sparse crowd—but a half-dozen major-label A&R scouts were on hand to check out this hot Atlanta act's stirring pop . . . Austin guitarist **Ian Moore** packed them into the Steamboat for a set highlighted by ballads such as "Paint Me A Blue Sky." Think of **Aaron Neville** playing **Jimi Hendrix** riffs . . . Without the usual conflict of dates between SXSW and the annual Tejano music awards, a rich lineup of Tejano acts played La Zona Rosa restaurant. **Latin Image** closed its set with an English and Spanish version of **John Lennon's** "Imagine"; some things are universal.

AMONG THE BIG rock-critic get-downs at SXSW was a performance at the Continental Club by the **Skeletons**, the pride of Springfield, Mo. The group,

which features **Lou Whitney** and **D. Clinton Thompson** of the cherished **Morells**, sent the assembled crowd into paroxysms of joy with its rocking originals and arcane covers, such as **Peter, Paul & Mary's** "The Very Last Day" . . . **Southern Culture On The Skids**, a tasty trio from Chapel Hill, N.C., put the 'billy back into psychobilly at the Ritz. The group's original songs emanated good humor, and there were smokin' guitar licks galore . . . **Killbilly**, a raging six-piece outfit from Dallas, melded bluegrass with thrash in an uninhibited set



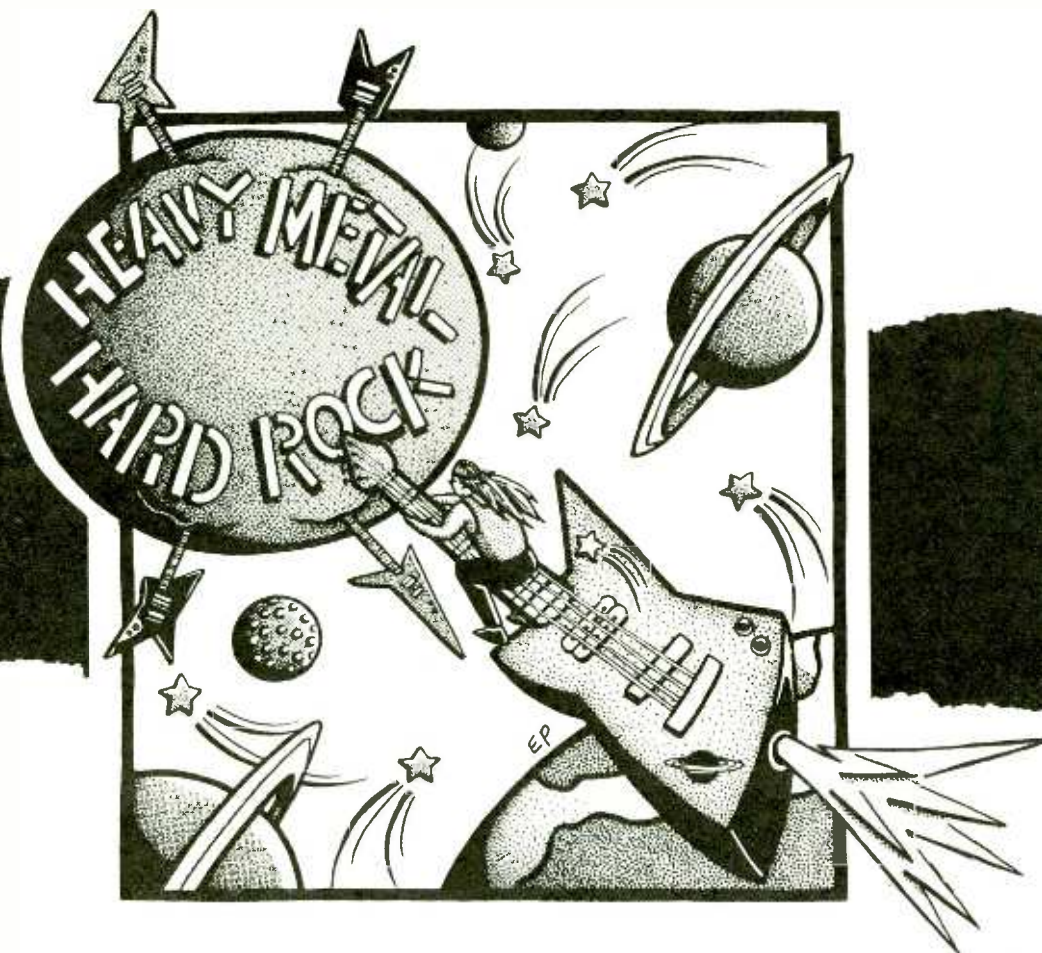
by Thom Duffy

that combined traditional semi-acoustic sounds with full-on electric workouts . . . Legendary Memphis producer **Jim Dickinson** pounded keyboards and wailed with his band **Delta X** at the Saxon Pub. The raw-boned quartet is a family affair: Dickinson has enlisted his sons to play guitar and drums. Wonder if he cuts off their allowances after a bad set . . . At the same Saxon

show, Nashville rocker **Colin Wade Monk's** energetic and slightly gonzo set benefited from the guitar work of a special guest—**Dan Baird** of the **Georgia Satellites**. Baird has reportedly parted company with his Atlanta colleagues and is setting up shop as a solo act . . . Although most SXSW registrants tried to avoid seeing signed acts at the conference, there was always a little time for some old favorites. New Orleans' **Dash Rip Rock** scorched a rowdy crowd at the Univ. of Texas Ballroom. Ironically, the longtime Miller Band Network stalwart was playing in maybe the only venue where beer consumption was not allowed. **Mammoth Records** chieftain **Jay Faires** says he is actively shopping the group for a major-label deal . . . Major-label showcases were in the minority, but one that drew a large crowd was an ASCAP showcase at the Steamboat featuring DGC's **Galactic Cowboys**. The Houston quartet, which may be best described as "Metallica meets the Beatles," is a stirring hard rock unit that combines gorgeous harmony singing (all four members contribute vocals) and eruptive shifts in meter and volume. Even a hard-to-impress crowd of industry schmoozers was wowed by the set. Keep your ears open when the album arrives in June.

HOW VOLATILE is the talent game today? Consider the number of relatively new acts at SXSW '91 seeking their *second* deal after getting dropped from major deals after just an album or two. This honor role includes **Tish Hinojosa**, **Stealing Horses**, the **Gunbunnies**, **Eric Lowen** and **Dan Navarro** (who boast songwriting credits on the new **Triplets** hit), and others. And all the labels involved, of course, believe in long-term artist development.

HEAVY METAL & HARD ROCK



A Billboard Spotlight

Billboard explores the outer limits of Rock-N-Roll in our May 25 issue featuring the most explosive genre in today's music, Heavy Metal and Hard Rock. Billboard shows why this category is known for its chart topping status and concert sell-outs. Don't be left out. Come be a part of the world of big drumsticks and loud guitars and be heard by Billboard's over 200,000 readers worldwide.

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LOS ANGELES

Christine Matuchek
(213) 859-5344

Jodie LeVitus
(213) 859-5313

MID-WEST

Ken Karp
(212) 536-5017

NEW YORK

Jon Guynn
(212) 536-5309

Andy Myers
(212) 536-5272



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GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Capital Centre Landover, Md.	March 17- 18, 20-21	\$1,400,052 \$22.50	70,000 sellout	Cellar Door Prods. Metropolitan Entertainment
GRATEFUL DEAD	Knickerbocker Arena Albany, N.Y.	March 23- 25	\$1,023,418 \$22.50	46,500 sellout	Northeast Concerts Metropolitan Entertainment
ZZ TOP THE BLACK CROWES	Civic Arena Pittsburgh	March 14- 15	\$511,568 \$21	26,114 sellout	Beaver Prods.
JOHNNY MATHIS	Fox Theatre Detroit	March 6- 10	\$440,319 \$50/\$32.50/ \$20/\$10	20,087 23,000 sellout	Brass Ring Prods.
PAUL SIMON	Rosemont Horizon Rosemont, Ill.	March 22	\$367,135 \$25.25	14,540 sellout	Concert Prods. International USA Jam Prods.
STING CONCRETE BLONDE VINUX	Montreal Forum Montreal	March 11	\$352,407 (\$407,830 Canadian) \$32.50/\$22.50	12,524 sellout	Donald K. Donald Prods.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Orlando Centroplex Arena Orlando, Fla.	March 20	\$351,700 \$25	14,068 sellout	Fantasma Prods.
THE JUDDS VINCE GILL MARK CHESNUTT	Sundome Center for the Performing Arts Arizona State Univ. Sun City West, Ariz.	March 3-4	\$322,200 \$25/\$22	13,796 sellout	Bonoff Presents Pro Tours
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Miami Arena Miami	March 16	\$321,703 \$23.50	14,404 15,000	A.H. Enterprises
GMC TRUCK AMERICAN MUSIC TOUR: RANDY TRAVIS ALAN JACKSON TAMMY WYNETTE	Patriot Center George Mason Univ. Fairfax, Va.	March 24	\$300,757 \$22	13,689 15,000 sellout	Special Moments Promotions
CLINT BLACK MERLE HAGGARD LORRIE MORGAN	Target Center Minneapolis	March 23	\$297,337 \$19.50	16,113 sellout	Beaver Prods.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Eaves Memorial Coliseum Auburn Univ. Auburn, Ala.	March 23	\$271,300 \$25	11,229 sellout	Beaver Prods.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Riverside Centroplex Arena Baton Rouge, La.	March 16	\$250,075 \$25	10,333 sellout	Beaver Prods.
POISON SLAUGHTER	Miami Arena Miami	March 23	\$249,996 \$20.75	12,048 12,200	Cellar Door Concerts
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Mississippi Coast Coliseum Biloxi, Miss.	March 17	\$247,750 \$25	10,143 sellout	Beaver Prods.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Veterans Memorial Coliseum Jacksonville, Fla.	March 21	\$244,550 \$25	9,782 sellout	Fantasma Prods. Top Line Prods.
STING CONCRETE BLONDE	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	March 25	\$244,160 \$20	12,807 sellout	Beaver Prods.
STING CONCRETE BLONDE	The Summit Houston	March 22	\$243,786 \$20.50	11,892 13,000	PACE Concerts
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Veterans Memorial Coliseum Jacksonville, Fla.	March 17	\$236,405 \$20.50	11,676 sellout	A.H. Enterprises
CLINT BLACK MERLE HAGGARD CARLENE CARTER	Cow Palace San Francisco	March 15	\$232,224 \$20.50	12,044 sellout	Beaver Prods.
PAUL SIMON	Richfield Coliseum Richfield, Ohio	March 20	\$227,930 \$25.50	9,126 11,956	Concert Prods. International USA Belkin Prods.
RANDY TRAVIS ALAN JACKSON	Dean E. Smith Center Univ. of North Carolina, Chapel Hill Chapel Hill, N.C.	March 22	\$227,199 \$18.50	12,281 15,000	Special Moments Promotions
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Orlando Centroplex Arena Orlando, Fla.	March 15	\$226,355 \$22.50	10,544 12,000	A.H. Enterprises
INXS THE SOUP DRAGONS	Olympic Saddledome Calgary, Alberta	March 24	\$219,323 (\$253,888 Canadian) \$25.50	10,241 17,489	Perryscope Concert Prods.
ZZ TOP THE BLACK CROWES	Roanoke Civic Center Coliseum Roanoke, Va.	March 21	\$210,240 \$20	10,938 sellout	Beaver Prods.

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ARTIST DEVELOPMENTS

E-TICKET RIDE

The Oxford, England-based quartet Ride made its own swift ride to the top of the British popularity tallies last year. In the wake of three EPs in the U.K. and the album "Nowhere," the guitar-driven band topped Melody Maker's prestigious year-end readers' poll in January.

"It makes a cool buzz," says Sire Records A&R VP Joe McEwen, who with label president Seymour Stein signed the band to a U.S. deal from England's Creation Records, the home of another Sire act, My Bloody Valentine.

Sire moved quickly to capitalize on the prolific output of the group: "Smile," a compilation of tracks from the British EPs, appeared last September, followed just three months later by "Nowhere," which was augmented by other EP tracks. The song "Taste" from the album has scored on the Modern Rock Tracks chart.

Says Ride guitarist/vocalist Mark Gardener, "Instead of just an album hitting them with one kind of sound, with 'Smile' and 'Nowhere' together, they're pretty different, and it gave people a deep perspective on the band."

Ride began its first U.S. tour March 20 in Providence, R.I., co-

headlining most dates with another critically touted British act, the Reprise/4AD group Lush.

"The idea is that it's going to be this sort of joint thing, where no band is more important than the other," Gardener says. "One's going to headline, one's going to support alternately. In places like New York it's going to be a bit of a scrump to see who headlines, so we're going to do separate dates [in markets] like that."

Ride is deliberately avoiding a protracted U.S. tour to stave off potential road burnout.

"When we played Japan, we had to play really long sets, because it's not honorable to play less than one-and-a-half hours," says drummer Laurence Colbert with a laugh.

"You've never seen such physical wrecks [as you did] by the end of the tour."

CHRIS MORRIS

TIKARAM HITS AGAIN

Comparisons, critics, charts—these are not things young Tanita Tikaram spends time worrying about. Instead, in her mature way—but with just enough youthful naiveté—the 21-year-old artist continues writing her songs, touring, and performing them before her many fans.

Tikaram's 1988 debut, "Ancient Heart," reached No. 3 on the U.K. albums chart and established her as a young star to watch. Her second,

"The Sweet Keeper," reached No. 2 in the U.K. and both albums lingered at or near the top of the charts in several European markets. In the U.S., the 1989 single "Twist Of My Sobriety" garnered modern-rock and album-rock airplay as Tikaram toured U.S. clubs. That song has since been recorded by 17 different artists.

With her third Reprise album, "Everybody's Angel," Warner Bros. in the U.S. hopes to match the success Tikaram has enjoyed overseas. The singer made a promotional visit to the U.S. earlier this year for a round of interviews, photo shoots, and fashion spreads; a tour opens Thursday (4), coinciding with Tikaram's appearance as VH-1's artist of the month.

Warner Bros. plans to move beyond Tikaram's previous base by servicing the first single, "Only The Ones We Love," to jazz, adult-alternative, modern-rock, album-rock, and A/C outlets.

"Everybody's Angel" cleverly infuses soul and reggae flavors into Tikaram's warm, folk-inflected work, and marks Tikaram's debut as co-producer, together with Peter Van Hooks and Rod Argent, who co-produced "The Sweet Keeper." Singer Jennifer Warnes provides subtle harmonies on "Only The Ones We Love" and "Mud In Any Water."

"'Everybody's Angel' was recorded very differently from the others," says Tikaram. "I wanted to record an album with the freshness of soul records like Otis Redding, etc. So unlike the other albums where we built up the tracks, on this one we played live in the studio. I think there's something refreshing about recording this way."

DIANE PATRICK

ROXETTE ON A 'JOYRIDE'

(Continued from page 31)

tives in Europe and the U.S. reacted positively to the band's new material and generally agreed on the choices for the first three singles. After the buoyant, up-tempo "Joyride," EMI plans to issue "Every Time You Leave (Fading Like A Flower)," a song Cawley describes as having a "Fleetwood Mac-like touch," and the ballad "Spending My Time."

"You figure that by the time the Thanksgiving-through-Christmas buying spree occurs, the public will have been exposed to three different songs exposing three different sides of Roxette," says Cawley.

In addition, Cawley and Gessle hope EMI's long-term commitment to Roxette will encourage other Scandinavian bands to follow suit. "I think the public is very ready to see the whole thing about a Scandinavian band being huge," says Cawley, noting that Abba was the last Swedish pop act to break through on a large scale.

Gessle adds, "It's not very common for a Swedish act to have this success. It's encouraging for other acts in countries where worldwide success is not common."

Cawley says he is ready for the global joyride: "This is the kind of album you just dream of, the kind of album where you just can't find one flaw."

Duo's Christian Media Firm Not Taken For 'Grant'ed

BY BOB DARDEN

WACO, Texas—In just 10 years, Dan Harrell and Mike Blanton have made a remarkable impact on the Christian media. Eleven years ago, Blanton was a VP at Word Inc. and Harrell was a banker who just happened to be Amy Grant's brother-in-law. They quit their jobs to become Blanton/Harrell Management, with Grant as their lone client.

Ten years later, their Reunion Entertainment Group is benefiting from a distribution agreement with Geffen Records through the Uni pipeline; they've guided Grant's career firmly into the pop mainstream where she now has a top 20 hit with "Baby Baby"; they've gone into video, taken on other top Christian and mainstream acts as management clients, and generally made all of the right moves.

"The timing of the agreement with Geffen [Billboard, Nov. 3], makes it less scary because the timing is right," Harrell says. "If this

had happened earlier, we would not have been prepared professionally or personally." Late last year, after the distribution deal was closed, Harrell and Blanton met for four days with the Geffen staff. "Mike and I came away believing this is really where we're supposed to be heading," says Harrell. "One of the things that happened at that Geffen sales conference was the age-old [discussion], 'Oh? This is contemporary Christian music? We didn't know this was what you were talking about; we didn't know it sounded like this.' Some people still thought it was either Southern or traditional black gospel. The result was a wonderful element of surprise—to hear those sales reps say, 'Hey! This is really good music.'"

The focus of the Reunion/Geffen deal is award-winning singer/songwriter Michael W. Smith (Billboard, Feb. 16). But the Reunion Entertainment Group is more than just Smith.

"Besides Smitty, two of the

(Continued on page 47)

NEW ON THE CHARTS

Riff, an R&B/pop quintet from Paterson, N.J., has wasted little time in capturing multiplatform attention with its first single, "My Heart Is Failing Me," from its self-titled debut album on SBK Records. The song, built on the group's lush harmonies, broke on the Hot R&B Singles chart two months ago and has since crossed over to adult contemporary and top 40 radio.

The act's members—Kenny Kelly, Anthony Fuller, Dwayne Jones, Michael Best, and Steven Capers Jr.—range in age from 19 to 21 and began singing together in gospel-based bands at Eastside High School in Paterson and later in a New Edition-style outfit called the Playboys. In 1988, Eastside High was featured in the movie "Lean On Me" and the group's big break came when it was invited to perform in the film. Word of Riff's talent spread and last year the five-

some caught the ear of SBK chairman Charles Koppelman, who signed the group after an a cappella performance in his office. Koppelman created a buzz on Riff by including the group on the "Teenage Mutant Ninja Turtles" soundtrack and generated additional exposure by placing it as opening act on Vanilla Ice's first tour.

"The thing that attracted me to them," says Koppelman, "was the fact that they were five lead singers who had an incredible vocal blend. Along with that, they could dance well and were charismatic live. When I looked at the whole picture, I realized that the act had multiplatform potential."

After a brief European promotional tour early this month, Riff will return to the U.S. for a summer tour. Management: SBK Management, New York. Booking: Famous Artists, New York. JIM RICHLIANO



RIFF: Pictured, from left, are Steven Capers Jr., Anthony Fuller, Dwayne Jones, Michael Best, and Kenny Kelly.



Wetlands Jam. Taj Mahal headlined a recent benefit for the national Rainforest Action Network at Wetlands Preserve, the downtown Manhattan nightspot that also serves as an environmental information clearinghouse. Mahal was joined onstage by Dr. John (Mac Rebennack) and Warren Haynes of the Allman Brothers Band. Pictured, from left, are Wetlands owner Larry Block, Mahal, Dr. John, and Wetlands talent buyer Walter Durkacz.

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TALENT IN ACTION

FREDDIE JACKSON

Hammersmith Odeon, London

Freddie Jackson roadtested his 1991 act with a series of U.K. concert dates in March. To judge by fans' reaction at the kickoff London show March 5, the singer is giving them what they want: a no-frills production which is long on hits and short on flesh.

Jackson is an avuncular soul stylist whose multi-octave voice is well-suited to midtempo material. It's robust and warm, notable for gospel cadences on songs such as "You Are My Lady" and "Have You Ever Loved Somebody."

On other numbers, where the groove dominates, rather than the melody, Jackson's vocals tend to lack individuality. Familiarity compensates for this, however, and the London crowd loved such R&B chart-toppers as "Tasty Love," "Jam Tonight," "Love Me Down" and, of course, "Rock Me Tonight."

The singer developed a relaxed rapport with his audience, and made some mileage out of the absence in Europe of other U.S. performers because of the Gulf war ("we were going to come anyway," he laughed). His two-drummer, seven-piece band lent solid support, notable for the contribution of Hubert Eaves IV on bass.

Supporting his current Capitol Records disc, "Do Me Again," Jackson opened a 31-city U.S. tour March 27 in New Haven, Conn.

ADAM WHITE

MARK ISHAM

Empire, Cleveland

THE TALENT AND diversity of mercurial trumpeter Mark Isham may be why more than 250 attended his March 1 showcase in this

downtown club. But it may also explain why Isham, who had just won the Grammy for best new age artist, spread himself so thin, treating the crowd to a host of musical personalities that were friendly but incohesive.

Isham played trumpet, flugelhorn, and synthesizer, using delay and harmonizer to stretch and double his lines. He peaked on the long, voracious "The Beast," a piece evocative of the desert in its heat and space.

Postbop piano from accompanist David Goldblatt helped him deliver a hipster feeling during "The Moderna," and such children's pieces as "The Steadfast Tin Soldier" were brave and ornamental.

At this stop on a three-week tour supporting his current, eponymous Virgin Records disc, Isham delved back in his catalog for "Vapor Drawings," the pointillist "Many Chinas," and the turbulent "Men Before The Mirror."

Isham's style encompasses jazz, pop, and new age, and he's more colorist than composer. While many of his tunes have appealing ebb and flow, they lack a center.

Pacing was also a problem: After "The Beast" and "The Moderna," he faltered with a pandering "Blue Moon" but recouped with "Song Of The Flying Fish," an impassioned piece from the new album. Sparked by Kurt Wortman's spectacular drumming and the whorled twine of Goldblatt and bassist Doug Lunn, "Fish" suggested that greater focus would put this artist on a clearer track.

CARLO WOLFF

THE TRASH CAN SINATRAS
Nightstage, Cambridge, Mass.

IF THIS LIVE PERFORMANCE by the Trash Can Sinatras proved anything, it was never judge a band by its record.

The group's debut disc, "Cake," on Go! Discs/PolyGram, is lush, textured, and smooth to the point of being soporific; yet another band from across the pond picking up where Aztec Camera left off; yet another entry into the musical-fashionable alternative radio sweepstakes.

Fortunately, though, the Scottish quintet's sold-out show highlighted the best parts of the album—the Sinatras' knack for melody, harmony, and guitar interplay with pop/folksy roots—without the album's radio-ready wall of New Muzak sound.

Drummer Stephen Douglas and bassist George McDaid kept up a lively base as guitarists John Douglas and Paul Livingston chimed loudly and confidently and singer Frank Reader created successful emotional settings with his more introspective stage manner (Michael Stipe fronting the Proclaimers?).

The band was at its best on the faster numbers, such as "Only Tongue Can Tell," "Circling The Circumference," the clever modern rock chart hit "Obscurity Knocks," and "Maybe I Should Drive." They even kicked in a terrific version of XTC's "Love On A Farmboy's Wages" (an A+ for taste and for execution).

Here's hoping that the Trash Can Sinatras can capture even half of their live energy and warmth for their next record.

KAREN SCHLOSBERG

Cherry Lane Angles For Big Slice Of TV/Film-Music Pie

CHERRY LANE MUSIC has taken a quantum leap to be more involved in film, TV, and theatrical music projects with the formation of a joint venture, **Cherry Lane Film Publishing**, with **The Mount Film Group**, which just entered into a long-term distribution deal with MCA/Universal. Under the terms of the deal, MFG will fully finance up to 25 films over a five-year span.

Peter Primont, president/CEO of Cherry Lane, and a managing partner in the venture, notes that the deal continues Cherry Lane's game plan, in place since 1988, when it made a global deal to administer material outside the U.S. for music in Republic Pictures' TV series, "Beauty And The Beast." Subsequent deals also involved theater/film writers **Maurice Yeston** and **Leslie Briscusse**. And **Thom Mount**, chairman/CEO of MFG, promises a "strong and original use of music in film." He reports that the first feature-film project is "The Indian Runner," written and directed by **Sean Penn**.

Milt Okun, founder/owner of Cherry Lane Music, has lived in California in recent years and will serve as a direct liaison with MFG projects there. "It's the most important deal I've made since signing **John Denver** in the early '70s," he says. "One of the ideas I have is to make available music books [through Cherry Lane's major print unit] at movie houses where MFG-originated films are playing."

Mark Bisgeier, executive VP of MFG, says the new company will be built by pursuing acquisitions as well as exploiting music from its films. MFG's financing was arranged through **Talbott, Bannon & Co.**, a Beverly Hills, Calif., merchant bank.

As for a label to offer soundtrack albums flowing from MFG, a choice eventually will be made by **Danny Branson**, MFG's music director. Cherry Lane's Primont was on hand at last week's convention of the **National Assn. of Recording Merchandisers** in San Francisco to help the label selection process along.

A RICK JAMES SAMPLER: "When Rick's new Warner Bros./Reprise album, which is due for release shortly, comes out, I believe you'll see even more artists and producers borrowing from the innovative Mr. James."

The speaker, **Jay Warner**, president of **National League Music**, James' publisher, is probably right. He claims that James, known for his hits "Super Freak," "Party All The Time," and "In My House," was the most sampled writer of 1990.

Warner says that James' songs are heard on superhits by **M.C. Hammer** ("Super Freak" on Hammer's "U Can't Touch This"), and **L.L. Cool J** (the "Around The Way Girl" single on Cool J's "Mama Said Knock You Out" album), along with tracks by **Candyman**, **Sir Mix-A-Lot**, and **Kylie Minogue**.

ALLIANCE FOR SONGWRITER Progress: Three songwriter groups, each headquartered in strategic music centers, have formed **The Songwriter Alliance** to work as a group on agreed-upon initiatives considered in the best interests of their membership. The groups are New York-based the **Songwriters Guild of America**,

Nashville Songwriters Assn., **International**, and Los Angeles-based **National Academy of Songwriters**. "We plan to get together every three

or four months to agree on what we can get together on" is the way SGA executive director **Lew Bachman** puts it. "We each have one vote and all must agree to tackle an issue together, otherwise each reserves the right to do action on its own." Bachman adds that on any given project or lobby activity there is, of course, greater force in numbers, but the alliance also provides easy access to songwriters from all parts of the country when an issue is localized. **Pat Huber** at NSAI and **Dan Kirkpatrick** at NAS, plan to be on hand in Los Angeles in late April when SGA meets to celebrate its 60th anniversary.

HAVE I GOT A SONG FOR YOU! The black A&R unit of **Capitol Records** has set up a "Publisher/Songwriter Hotline" allowing song pluggers a way to place songs with specific Capitol artists and projects. Developed by VP of black A&R **Scott Folks**, the Hollywood, Calif.-based number is 213-871-5149. The hot line lets the caller hear a sample of artists' voices, followed by brief descriptions of the type of material desired, and information on how to contact the proper Capitol A&R rep. The first tape, about 15 minutes long, features such artists as **Adeva**, **Angela Bofill**, **Tisha Campbell**, **Joey Diggs**, **Rachelle Farrell**, **D'Atra Hicks**, **Kym Mazelle**, the **Scotts**, and **Tracie Spencer**.

PRINT ON PRINT: The following are the best-selling folios from **Cherry Lane Music**:

1. **Steve Vai** Songbook, guitar/vocal/tableature
2. **Twin Peaks**, Soundtrack (piano/vocal)
3. **Black Crowes**, Shake Your Money Maker
4. **Bonnie Raitt**, Nick Of Time
5. **Faith No More**, The Real Thing (guitar/vocal/tableature)



by Irv Lichtman

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AUSTIN MUSIC AWARDS HONOR STEVIE RAY VAUGHAN

(Continued from page 31)

Marcia Ball was voted best female vocalist.

As always, the evening featured performances by the cream of Austin's fruitful music scene. This year's bill featured **E.R. Shorts**, winner of the first SXSW Battle of the Bands competition; hard-rockers **Dangerous Toys**; the Grammy-winning **Texas Tornados**; and the **Arc Angels**, a new Geffen Records band featuring guitarists **Charlie Sexton** and **Doyle Bramhall Jr.** with the rhythm section of **Chris Layton** and **Tommy Shannon**, formerly of **Stevie Ray Vaughan's Double Trouble** band.

Between sets, the awards, presented by **MC Paul Ray**, were handed out in fields reflecting the diversity of Austin's music scene. Winners included the **W.C. Clark Blues Revue**, best blues band and best soul band; **Pariah**, best metal/hardcore band; **Michael E. Johnson & the Killer Bees**, best reggae band; **Susanna Sharp & Samba Police**, best Latin band; **Asleep At The Wheel**, best country band; **Bad Mutha Goose**, best funk band; **Native Sun**, best jazz band; **Retarded Elf**, best rap band; **Darden Smith & Big Guns**, best folk act; **Walter The Dog**, best pop act; **Two Hoots & A Holler**, best roots-rock band; and **Shoulders**, best avant-garde band. There were even categories for best cover band, which was won by the **Bizness**, and best none-of-the-above, which was captured by the **Austin Lounge Lizards**.

Instrumental winners included **Eric Johnson**, who was named both best acoustic and best electric guitarist; and ex-**Double Trouble** band members **Reese Wynans** and **Chris Layton**, best keyboardist and drummer, respectively. The **Arc Angels** were voted best new band. **Butch Hancock** was cited as best songwriter and **Mark Hallman** named best producer.

Last Year's Attendees: **Bob Guccione, Jr.** (keynote)/*Spin Magazine* **Charlie Feldman**/BMI **Patrick Clifford**/Chrysalis **Steve Martin**/William Morris Agency **Leigh Lust**/Capitol **Roger Menell**/SBK **Jim Dunbar**/Columbia **John Shuck**/CBS **Niels Schroeter**/Metal Blade **Christene Minott**/Relativity-Combat-InEffect **Jeannie Warsaw**/Elektra **Spock**/Charisma **Allen Rider**/Almo **Irving Chip Hooper**/Monterey Peninsula Artists **Marilyn Fischer**/Star Search **Jonathon Polk**/Polygram ... CAN YOU AFFORD TO MISS OUT?



Pro Audio

Martin Audio/Video Regroups Sales Arm

■ BY SUSAN NUNZIATA

NORTHVALE, N.J.—Due to market changes, Martin Audio/Video Corp., one of the country's oldest professional audio equipment dealers, is restructuring its pro audio sales under its sister company, A.F. Associates.

"With the economic climate that's out there, the dealer business has become more and more difficult," says Tom Canavan, VP/GM of A.F. Associates. "We recognize that, and our trend is toward handling more sophisticated equipment to deal with more of the sophisticated clients that are out there."

The reorganized company, to be called AFA/Martin Pro Audio Group, will concentrate solely on direct field sales of a select number of high technology audio products for the recording, video production, and broadcast markets. Approximately 100 product lines formerly carried by the company have been pared down to eight high-end companies.

The new group will be the ex-

clusive metropolitan New York representative for Otari analog and digital recorders and Sound Workshop mixing consoles. In addition, it will represent Dolby Labs, Meyer studio monitors, Digital Dynamics multitrack digital workstations, the Amek Medici modules, Lexicon, and

Canavan promises higher technology & personalized service

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"For the end users, for the lines we're carrying, it means they see our sales people face to face at their facilities, and they will get a higher level of support and service," says Canavan. "The previous Martin operation was heavily telephone-based, and you cannot sell and service high-end pro audio equipment over the telephone. We're going to be out there visiting clients, finding out what their needs are and work-

ing with them."

Canavan adds that the company is trying to come as close as possible to manufacturers' direct sales operation for the lines it is carrying.

Sales and service headquarters will be located at AFA's offices in Northvale, N.J. Although the Martin Audio/Video Corp. offices in New York were closed down, the parts department of Martin Audio is adding to its inventory and will remain in full operation under the Martin name at its current location on West 55th St. in Manhattan. Approximately 12 people were laid off when the Martin offices shut down in March.

Mike Bogen, director of sales, will head the restructured group, which will also include sales manager Dave Bellino and field rep Philip Celia.

"There are very few, if any, dealer operations doing well in this climate and there must be more alternatives for marketing," says Canavan. "We feel the direction we're going in—service and support are

prime motivators here—are consistent with general industry trends. It's just a fact of life that you cannot properly support your customer with 100 different product lines."

The company will also expand on its demonstration program, offering demos at customer facilities as well as at its New York parts department and Northvale offices. Technical service and support will be based at A.F. Associates, and a technical service rep will also be housed at the 55th St. facility.

Martin Audio—founded by Bruce Martin in 1963 in his dorm room while he was an undergraduate at Columbia Univ.—was acquired by Video Services Corp. in July 1989. Video Services Corp., a teleproduction facilities, satellite communications, system engineering and products organization was established in 1979, and also owns A.F. Associates.



Electronic Wind. Sax pro Michael Brecker was swept up by "The Rhythm Of The Saints," putting his solo career on hold to join Paul Simon's tour, where the Akai EW1 is among his instruments. The eight-octave, wind-driven synthesizer is designed to simulate instruments ranging from oboe to electric guitar.

Moog Swings: Highs & Lows Of Synth Biz Three Innovators Discuss Their Odysseys

■ BY JOCK BAIRD

NEW YORK—The experiments that resulted in one of the first synthesizers were seen as a "nerdish form of golf," not a musical revolution, according to Robert Moog, who developed the technology with a musician friend.

But Moog's MiniMoogs, as well as the now classic ARP Odyssey, went on to completely reshape the sound and texture of popular music, as did the first keyboard samplers from Kurzweil.

In an unusually frank panel discussion presented March 13 by the Berklee College of Music in Boston, Moog, ARP's founder Alan Pearlman, and Kurzweil's Raymond Kurzweil joined synthesist Hall of Famer Tom Coster to discuss the advantages and dangers inherent in the relationship between musicians and instrument designers.

The panelists also discussed the failures—which all three of their visionary companies encountered in the marketplace—that put two of them out of business and the third under foreign leadership.

Panel moderator and music synthesis department head David Mash quickly opened the floor to questions from the good-sized audience of students, after exploring his guests' musical and technological roots, ranging from Pearlman's pseudo-stereo experiments with two radios to Coster's youth as a "rogue accordion player."

Coster, now at Berklee as artist-in-residence, frequently injected a puckish humor into his comments of synth terror, especially when he complained of pitch-drift problems in early MiniMoogs.

Moog revealed that this flaw was

an unintended byproduct of the musician-designer relationship, specifically with keyboardist Herb Deutsch, whom Moog said was more interested in timbral music than tonal.

"I asked Herb whether or not we should do something about the drifting pitch of our early voltage control oscillators and he said, 'Oh no, pitch isn't important.' That became part of our corporate culture, and it was very difficult to change it, especially when you go ahead and design circuits and order 10,000 parts," said Moog.

He added that Pearlman, at ARP, was watching as Moog went down this wrong path and capitalized quickly and effectively on the latter's big weakness. "So, looking back," said Moog, "if one musician tells you that something won't matter to another musician, you shouldn't believe him."

Kurzweil made much of his experience designing reading machines for the blind. While at first these users made life difficult for his designers with their many requests for new features, Kurzweil said their input ultimately made the product much better.

As a result, Kurzweil decided, "All my engineers had to be musicians," a decision he said contributed immensely to the success of Kurzweil products in the pro musician market but which "led us astray when we went into the home market."

Kurzweil's failure to crack that market is believed to be a major cause of the cash problems that led to its acquisition by Korea's Young Chang last year.

For his part, Pearlman brought up the failure of the ARP Avatar guitar synth, which put ARP under. "We

figured in order to do a good job, we should find the best guitarist we could possibly find, so we hired a fellow named Bill Singer, a real wiz, to help us develop it. But it turned out that we should've probably gotten the worst guitarist, because it took one of the best guitarists to make the darn thing really work. Mediocre guitarists would just throw up their hands. So that project really went no place."

In the midst of reflecting on past failures, the kings of keyboards did offer some opinions about future trends. Kurzweil noted that the industry was seeing a return to more knobs and sliders for more accessible real-time programming, no doubt referring to a new Roland synth unveiled at NAMM.

He mentioned his company was looking at a two-slider "soft" controller that would also read pressure, and that he felt soon digital signal processing would be available on each separate voice of a keyboard rather than globally.

Perhaps the most telling point of the panel was made in regard to Japan's current dominance of the market. Pearlman noted that the American economy was hindered by its excessive attention to the technologies of war, to the detriment of consumer electronics.

Kurzweil discussed his new relationship with Young Chang and added that "American manufacturing technology just can't compete," but that U.S. R&D and marketing remained an important part of the equation. Moog felt such international divisions of labor "shouldn't bother us, as long as we don't lose total manufacturing competitiveness."

(Continued on next page)

NEW PRODUCTS AND SERVICES

STUDER GOES DIRECT: Since Jan. 1, Studer Revox, Nashville, has been selling and marketing its professional products on a direct-to-end-user basis through its new professional-products direct-sales division, offering customers up to 30% savings on U.S. list prices for products previously marketed through dealers. Products covered by the new program include A807 two- and four-track recorders, A779 mixer, and A727/A730 CD players.

IN THE VALLEY: Valley International Inc., the Franklin, Tenn.-based maker of audio recording and sound-reinforcement products, has begun selling factory-direct in the U.S. Through direct sales, the company says it will lower the street price of some of its items by more than 30%. The Valley line of broadcast equipment will continue to be promoted and sold through the existing broadcast dealer network in the U.S.

CHARGE IT: A credit-card program is available from JBL Professional, Northridge, Calif., for pre-approved musical-instrument and sound-reinforcement clients wishing to upgrade or outfit an entire setup within a flexible payment schedule. A variety of products can be purchased with the JBL Professional Credit Card providing that at least 50% of the total sale includes JBL-related products.

INTERACTIVE POST: Atlanta-based Crawford Post Production has formed the Advanced Technologies Group offering consulting, design, and production services for multimedia technologies, including interactive videodisc, compact disc interactive, and digital video interactive. Jeff Kempf is director of design and Peg Griffith is senior designer. The group is now working on the design of "Audubon's Backyard Birding," a CD-I title for American Interactive Media.

WORKSTATION WEEKEND: The Society of Professional Audio Recording Services, based in Lake Worth, Fla., is hosting the 1991 workstation business conference, May 18-19 in Orlando, Fla. The meet will explore the future of digital audio workstations and their role as the audio solution for video postproduction. SPARS president Pete Caldwell will chair the event.

CRUE TOOLS: Motley Crue's Nikki Sixx added Digidesign's Sound Tools system and DECK multitrack software to his Macintosh-based home recording studio. Sixx, along with Mick Mars, handles the majority of song-writing chores for the group. They are at work on the group's next album, "Decade Of Decadence," tentatively slated for September release on Elektra.

MUSICAL MONSTER: Monster Cable, San Francisco, has created a record label, Monster Music, which plans to offer an eclectic mix of pop, jazz, and classical titles focusing on high-caliber recording and performance, according to the company's Noel Lee. Its initial releases include an album by the Bay area band the Looters, as well as a joint release with Telarc Digital.

OTARI TAKES FLYTE: Terry Lewis and Jimmy "Jam" Harris have ac-

(Continued on next page)

NEW PRODUCTS AND SERVICES

(Continued from page 35)

quired six Otari MTR-100 24-track analog tape machines with Dolby SR for Flytetime, their multisuite recording facility near Minneapolis. Janet Jackson's "Rhythm Nation 1814" was tracked and mixed at the studio, and additional clients include Warner Bros. artist Karyn White and Atlantic's Johnny Gill.

ITA SOURCES: ITA, an international association of magnetic and optical media manufacturers and related industries in New York, has published the 1991 edition of the "ITA International Source Directory For Companies, Services, And Products." The annual publication includes all available products and services from ITA member companies in all areas of the audio/video/data industry worldwide and is available free of charge from the organization.

BLANK DAT: Ampex Recording Media Corp., Redwood City, Calif., has introduced a new 30-minute DAT cassette and reconfigured its 45-minute cassette as a 46-minute unit, in response to customer requests, according to the company.

PRERECORDED DAT: Loran Cassettes and Audio Products, Warren, Pa., completed DAT duplication of six new GRP titles at its facility, which is equipped with Sony DRD-100 real-time professional DAT dupe equipment. The company also offers high-speed and real-time analog cassette duplication and manufactures blank audiotape cassettes in ferric, chrome, and metal formulations.

ALPHA TAPE: Alpha Records, a 26-year-old record-pressing facility in Fort Lauderdale, Fla., has expanded to include tape duplication capacity. The facility added a new Versadyne 1500 Series high-speed system featuring a master and two slaves, along with a Scandia 670 packaging machine, and an imprinter and inserter from Apex.

PRO VHS: Sony Magnetic Products Co. in Park Ridge, N.J., broadened its PM Series line of professional VHS videotape to include the standard-grade PR and pro high-grade BA Series.

LIVINGSTON, I PRESUME? Livingston Studios, a four-room complex in London, is adding a fifth room this spring. In addition, the facility's Studio 1 control room has undergone a refurbishment program bringing it into line with control rooms 3 and 4. Among the equipment added are a Massenburg equalizer and an Akai S1100 sampler.

HILTON, PARIS: London-based Hilton Sound launched a new sales operation in Paris in February. The new office was made the exclusive French market distributor for B&K microphones, Apogee filters, and Summit processors. The company was also appointed to distribute pro audio gear from Sony, Akai, and Dynaudioacoustic.

MOOG SWINGS: HIGHS AND LOWS OF SYNTH BIZ

(Continued from preceding page)

But it was Coster who forcefully segued that discussion back to its original subject, the delicate designer-musician interaction. He felt that the Japanese companies he'd encountered, including his current endorsee, Korg, did a better job listening to musicians' suggestions.

"I found when I gave ideas to U.S. companies, they were accepted," said Coster, "but if some of the people in the company thought I was stepping on their toes or taking away their thunder, I felt a vibe that wasn't very good, a kind of retaliation."

Coster went on to recount how Yamaha had sent people to sit with him

for hours on bullet-train rides during a 1973 tour of Japan, quizzing him relentlessly about their products.

"And everything I told them didn't affect them in any way—they really wanted to hear everything I had to say, bad and good," he said. "They're very humble, very gracious, very smart people. I used to see that kind of integrity in our country when I was younger, but I don't see that anymore. I see everyone wanting to make money and no one wanting to pay their dues."

Moog added weightily, "This American manufacturer feels exactly the same way."

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Billboard.

STUDIO ACTION					
PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 30, 1991)					
CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SINGLES SALES	ALBUM ROCK
TITLE Artist/ Producer (Label)	COMING OUT OF THE DARK Gloria Estefan/ E. Estefan, Jr.; J. Casas; C. Ostwald (Epic)	I LIKE THE WAY (THE KISSING GAME) Hi-Five/ T. Riley (Jive)	LOVE BLIND Clint Black/ J. Stroud (RCA)	SADENESS PART 1 Enigma/ M. Cretu (Charisma)	HIGHWIRE Rolling Stones/ C. Kimsey & The Glimmer Twins (Columbia)
RECORDING STUDIO(S) Engineer(s)	CRESCENT MOON Eric Schilling	SOUNDTRACK Dave Way	DIGITAL SERVICES Lynn Peterzell	A.R.T. Michael Cretu	HIT FACTORY Mark "Spike" Stent
RECORDING CONSOLE(S)	Neve VR 60	SSL 4000 G Series	SSL 6000 E Series	ES-TEC Custom	Neve VRP
MULTITRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850	Studer A-800	Otari MTR 90	AudioFrame	Sony 3348
STUDIO MONITOR(S)	Yamaha NS10 Quessted	UREI 813	Yamaha NS40	Quessted Custom	Neil Grant Boxer 5
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MIXDOWN STUDIO(S) Engineer(s)	CRESCENT MOON Eric Schilling Phil Ramone	BATTERY Tom Vercillo	DIGITAL RECORDERS Lynn Peterzell	A.R.T. Michael Cretu	HIT FACTORY Mark "Spike" Stent
CONSOLE(S)	Neve VR 60	SSL 4000 G Series	Neve VR 48	ES-TEC Custom	SSL 6000 E Series G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850	Otari MTR 100	Mitsubishi X-850	AudioFrame	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10 Quessted	Tannoy SSMU	Yamaha NS10	Quessted Custom	Neil Grant Boxer 5
MASTER TAPE	Ampex 467	Ampex 456	JVC	Ampex 456	Agfa 468
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	HIT FACTORY Herb Powers Jr.	MASTERFONICS Glenn Meadows	A.R.T. Michael Cretu	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	DMI	JVC	Sonopress	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sonopress	Sonopress	Sonopress	Sony Manufacturing

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design.

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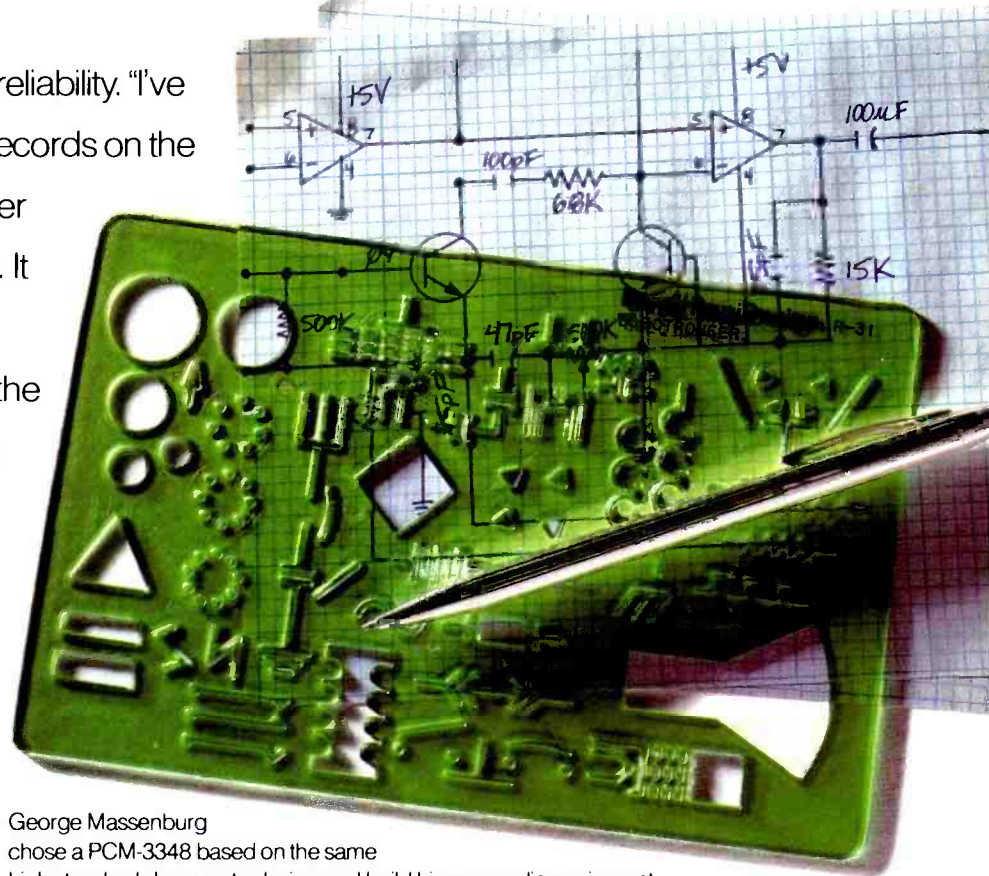
Reasons like the people behind the 3348. "I like Sony's philosophy. They're looking way over the horizon. They've

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AUDIO TRACK

THE NITTY GRITTY DIRT BAND (Jeff Hannah, Jimmie Fadden, Jimmy Ibbotson, and Bob Carpenter) was recorded live during performances at Red Deer College theater March 13, 14, and 15 in Red Deer, Alberta, Canada using a temporary studio set up in a classroom. Produced by T Bone Burnett, this Capitol Records project will comprise the group's first live album in 15 years.

Engineer **Rik Pekkonen** orchestrated the setup of a custom studio in a classroom down the hall from the theater.

A 40-input Amek console was sent over from Edmonton's FM Systems, along with Tannoy Gold speakers. Two Mitsubishi 880 32-track digital machines were driven across the states and over the border from Nashville's Dreamhire. FM Systems also provided monitors, microphones, and the P.A. system for the house.

"It turned out to be easier to set the gear up this way, than to have a remote truck come out from Toronto or somewhere else," says Pekkonen.

Brian Thomas assisted Pekkonen during the sessions and Dwayne Reid served as technician. Both Thomas and Reid are with FM Systems.

The many songs—18 recorded the first night and 20 the second and third nights—and the band's witty, between-number filler will be shaved down to fill 71 minutes of CD space.

Pekkonen is mixing the album at Oceanway Recording in Los Angeles on a Neve 8068 using Mitsubishi 32-track tape machines. Steve Holroyd is assisting. **DEBBIE HOLLEY**

NEW YORK

FREDDY BASTONE WAS IN Quad remixing a forthcoming single for CBS/Sony, France, artist **Dana Dawson**. Bastone also worked at MCA's studio on the upcoming release of **The Corporation Of One**, a project featuring guest appearances by Billy Squier and others.

Crystal Sound Recording had bassist/songwriter **Tim Givens** in producing his own jazz project live-to-DAT in Studio C. **Steve Vavagiakis** engineered, assisted by **Todd Childress** and **Andrea**.

At Soundworks, producer **Junior Vasquez** and engineer **Mark Plati** mixed "State Of The World" for **Janet Jackson**. Its the seventh single from her "Rhythm Nation" album.

LOS ANGELES

IVAN NEVILLE mixed his Polydor album at **Scream** with producer **Hawk Wolinski**. The album was mixed by **David Kahne**. **Martika** was in with producer **Kahne** and engineer **David Leonard** working on the 32-track digital machine. Sony artist **Gregg Alexander** mixed with **Leonard**. **Rick Nowels** produced.

Bad English was in **Conway Recording's Focusrite** cutting tracks for an upcoming Sony Music album. **Ron Nevison** produced and engineered, assisted by **Gil Morales**. Engineer **Bill Schnee** mixed songs for **Dire Straits** in Studio A. **Mark Knopfler** produced. Producer **Peter Asher** mixed in Studios A and C for **Diana Ross** and **Cher**. **Frank Wolf** was at the desk, assisted by **Morales**.

At Westlake, **Trevor Rabin** mixed tunes on Studio C's Neve V-60 for the upcoming **Yes** release on **Arista**. Rabin engineered and produced the mix. **Steve Harrison** assisted. In Studio A, also on a Neve V-60, **Vanessa Williams** and producers **Gerry Brown** and **Kipper Jones** mixed tracks for her new release on **PolyGram**. **Brown** engineered and **John "Fundl" Fundingsland** assisted.

Keith Cohen was in **Larrabee** mixing **Paula Abdul's** new album for **Virgin**. **Jon Gass** mixed an album by the **Stabilizers** on **MCA** at **Larrabee** North in **Universal City**. **Kennan Keating** remixed **Keith Washington's** songs "Ready, Willing And Able" and "When You Love Somebody" for **Qwest**.

At **Aire L.A.**, **Tuff** mixed its new album in Studio A. **Howard Benson** produced, with **Arthur Payson** at the board and **Gregg Barrett** assisting. Also in Studio A, **Brian Wilson** mixed a tune for an upcoming **AIDS** benefit album. **Jeff Lord Alge** was at the board, assisted by **Rusty Richards**. Studio B had **Barry Lather** in mixing with producer/engineer **Dave Pensado**. **Anthony Jeffries** assisted.

NASHVILLE

DIGITAL RECORDERS had **Patty Smyth** in working on her new **MCA** Records project. **Barry Beckett** produced, with **Justin Niebank** at the board. **Jim Demain** assisted. **Lee Greenwood** worked on his new album for **Capitol**, with **Jerry Crutchfield** producing. **Scott Hendricks** was at the board, assisted by **Dave Boyer**. **T. Graham Brown** tracked his new Capitol cuts, with **Beckett** producing. **Niebank** engineered, assisted by **Demain**.

Capitol artist **Larry Gatlin** worked on tracks with keyboardist **David Briggs** at **House Of David**. **Tom Hitchcock** engineered. **Tanya Tucker** cut lead vocals with producer **Jerry Crutchfield**. **Hitchcock** was at the board. **Pat Bunch** and **Larry Stewart** of **Restless Heart** put down several songs with **Hitchcock**.

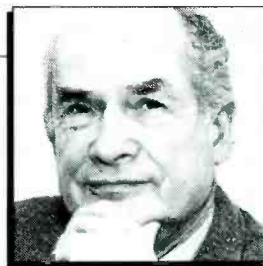
Jessica Boucher was in the **Music Mill** overdubbing and mixing for **PolyGram** with producer **Harold Shedd**. **Joe Scaife**, **Jim Cotton**, and **Grahame Smith** engineered. **Roy Rogers** worked on mixes with producer **Richard Landis** for **BMG**. **Scaife**, **Cotton**, and **Smith** engineered. **Earl Thomas Conley** and **Landis** were in for overdubs and mixes. **Cotton** and **Scaife** were at the board.

OTHER CITIES

THE GEORGIA SATELLITES recorded four songs for the film "Recruit" at **Triclops** in **Atlanta**, due in theaters this fall. **Mark Richardson** engineered. **Follow For Now** began its debut album for **Chrysalis** with **Matt** and **Paul Sherrod** producing. **Ryan Green** engineered, assisted by **Richardson**. The tracking was done on a **Neve 8068** console and **Studer A-800** tape machine.

All material for the Audio Track column should be sent to **Debbie Holley**, **Billboard**, **Fifth Floor**, **49 Music Square W.**, **Nashville, Tenn. 37203**.

Classical KEEPING SCORE



by Is Horowitz

ENVIRONMENTAL CONCERN: Deutsche Grammophon's release of Prokofiev's "Peter and the Wolf" in May, with **Sting** as narrator, will be the label's first CD marketed in a **DigiTrak**. Replacement of the traditional package with the more environmentally friendly alternative is at the insistence of **Sting**, who has taken similar action before (**Billboard**, Dec. 1).

Giuseppe Sinopoli continues to flesh out his DG discography with the **New York Philharmonic** in late-April **Manhattan Center** sessions that will lay down **Respighi's** "Fountains," "Pines," and "Feste Romane."

Flutist **Patrick Gallois** has been signed by DG to an exclusive five-year pact that kicks off with a recording of the French artist's own transcription of the 24 **Paganini Caprices**. There's lots more planned, including a set of **Vivaldi** concertos with the **Orpheus Chamber Orchestra** and assorted works by **Mozart**, **Ibert**, **Francaix**, **Rodrigo**, **Handel**, **Martinu**, and **Berio**, among others.

UP FROM DOWN UNDER: Koch's **Michael Fine** is back from **New Zealand** with tapes of **Randall Thompson's** Symphonies Nos. 2 and 3 in hand, as performed by the **New Zealand Symphony Orchestra** under **Andrew Schenck**. Also set during this visit was a decision to record three symphonies by **Douglas Lilburn**. Here the **NZSO** will be conducted by **John Hopkins**.

During his stay, **Fine** laid out a recording program with **Nicholas Braithwaite** and the **New Zealand Chamber Orchestra**. Two albums a year are planned, with works by **Britten**, **Bridge**, **Hindemith**, **Barber**, and **Hanson** on the agenda. The ensemble first record-

ed for the label last December—a **Holst** set and a group of concertos featuring the orchestra's principal flutist, **Alexa Still**.

Fine hopes to make future trips to that distant area even more productive if current talks with the **Auckland Philharmonic** jell.

PASSING NOTES: **David Hall**, producer of the early Mercury "Living Presence" recordings, critic, writer, musicologist, and former curator of the **Rodgers & Hammerstein Archives of Recorded Sound**, is a finalist in the runoff for the **Assn. for Recorded Sound Collections** lifetime achievement award. Final vote takes place at the **ARSC** conference in **Atlanta** May 16-18.

Neeme Jarvi's second recording for **Chandos** with the **Detroit Symphony Orchestra**, for which he now serves as music director, will offer French music. The

DG gets earth-friendly with 'Peter and the Wolf' CD

May sessions will program the two **Ravel** show-stoppers, "La Valse" and "Bolero," and **Roussel's** Symphony No. 3 and the second suite from "Bacchus et Ariane."

Jarvi's recording plan with the **Detroit** is to alternate discs of **American** and **French** music. Five CDs are called for over a two-year period.

The **Cleveland Quartet**, which recorded the **Beethoven** string quartets for **RCA** a decade ago, will repeat the cycle for **Telarc Records**. . . **Erich Kunzel**, now in his 25th year as conductor with the **Cincinnati Symphony** and **Pops Orchestras**, has been named a "special recipient" of the 1991 **Governor's Award** for the **Arts in Ohio**. . . The papers of the late **Leroy Anderson** are being acquired by the **John Herrick Jackson Music Library** at **Yale Univ.**

Composers Records Inc. continues its CD release program of digitally remastered catalog items with discs devoted to works by **Roger Sessions**, **Irving Fine**, **Wallingford Riegger**, and **Barbara Kolb**.

Jazz BLUE NOTES



by Jeff Levenson

RADIO, WEST: **KJAZ** **San Francisco**, arguably the most renowned full-time commercial jazz radio station in the country, has signed a three-year deal for exclusive broadcast rights to the **Monterey Jazz Festival** starting with this year's event, Sept. 20-22. It will be the first time the annual gala receives total broadcast coverage from all three of its stages. **Peter McCoy**, **KJAZ GM**, reports that the station has just completed a digital upgrade, signalling the promise of high-quality sound and superior broadcast capabilities. Artists scheduled to appear during the **Labor Day** blowout: **Dizzy Gillespie**, **The Modern Jazz Quartet**, **Scott Hamilton**, **Phil Woods**, **Shorty Rogers**, **Jon Hendricks**, and **Chick Corea**.

RADIO, EAST: **WBGO**, the **New York area's** only full-time, listener-sponsored jazz radio station, has collaborated with **RCA/Novus** on a CD sampler titled "The Spirit Of Jazz." The disc contains 12 tracks culled from the label's current roster of artists, including **Marcus Roberts**, **Carmen McRae**, **James Moody**, and **Steve Lacy**. According to station program director **Thurston Briscoe**, "The sampler is a primer for consumers, an indicator of what the label does and the kind of music we program on the air. We're talking to some other labels about similar packages." "The Spirit Of Jazz" will be marketed through retail outlets across the country.

EIGHTY-EIGHT KEYS TO RECOGNITION: Each year "The Great American Jazz Piano Competition" kicks off one of the nation's largest free jazz get-togethers. It's the **Jacksonville (Fla.) Jazz Festival**, a three-day bash beginning Oct. 10. Past winners have

been known to pique the interest of record execs. (**Marcus Roberts** won in 1983.) Entrants must excel in the following areas: touch, technique, harmonic resources, rhythmic inventiveness, melodic creativity, form, and emotion. Interested? Contact the **Jacksonville Jazz Festival** in you know where.

REMEMBERING REMLER: In the aftermath of guitarist **Emily Remler's** untimely death, two new issues have hit the retail racks: "Just Friends" is a tribute record on **Justice** featuring performances by **Leni Stern**, **Eddie Gomez**, **David Benoit**, **Nelson Rangell**, and **Herb Ellis**, among others; and "Standards" is the first volume of a **Concord** retrospective featuring material **Remler** recorded for the label. A compilation of her originals is scheduled for release in May.

All three stages at Monterey will get broadcast coverage

JUST ANOTHER MILESTONE: **Tito Puente**, who won a **Grammy** earlier this year (though he confused matters by consigning the award to an associate named **Millie P.** who joined him on stage), has just completed his 100th album as a leader. **Concord Picante**, a division of **Concord Jazz**, will issue the album, titled "Out Of This World." In the meantime **Puente** is preparing for his role as musical director of the upcoming film "The Mambo Kings Play Songs Of Love."

CREATIVE COMMUNITY CONTINUITY: Bassist **Charles Mingus** hailed from the **Watts** area of **Los Angeles**. It is fitting, therefore, that his name be used for scholarship outreach purposes in the community. The **Charles Mingus Scholarship Concerts**, which are part of the **Spring Music Festival** at the **California Institute of the Arts**, will take place April 6 and 7 at two locations—the **CalArts** and at the **Watts Tower Arts Center**. The event is highlighted by the presentation of a scholarship to the **Institute's** jazz program.



Kangaroo Country. Mercury/PolyGram artist William Lee Golden, left, Grand Ole Opry star Jim Ed Brown, center, and Australian performer Brian Cudd, right, celebrate the premiere of the television series "Down Home Down Under," which currently airs on WXMT Channel 30 in Nashville and in Australia. Joining them are Australian country singers Ted and Tom LeGarde.

TNN Hitches Ride On Sony Sampler Channel Aims For Collegiate Listeners

■ BY EDWARD MORRIS

NASHVILLE—The Nashville Network hopes to catch the eye—and ultimately the affection—of the college-age audience through its low-key sponsorship of Sony's "Hitchhiker Exemplar 2" album.

Set for an early April release at retail, the country-tinged anthology features 13 cuts, some previously released, by Mary-Chapin Carpenter, Rosanne Cash, Rodney Crowell, Don Henry, Chet Atkins & Mark Knopfler, Shawn Colvin, Indigo Girls, the Radiators, and Tommy Conwell &

The Young Rumlbers.

"It's like extending the franchise a little bit to that younger market that may or may not be listening to country," explains Tom Murray, director of promotions for Group W, the company that distributes and markets TNN.

"That's really why we got into it. They're not going to run over and immediately turn on TNN. But if they are in the process of flipping channels—as college students will—and they've been exposed to country in one way or another, it just may be that they'll stop and take a look, particularly at our video programming."

Because college radio is non-commercial, Murray says TNN's profile will be low. "We're really trying to be the people who introduce the music to them. It may be at some point that this would be better on a CMT format." (CMT—Country Music Television—is now a sister operation to TNN and is also marketed by Group W.)

Last year, TNN produced and aired a "Hitchhiker" program that featured acts from the series performing live on Nashville's Summer Lights Festival, a street fair. The program will air again this spring.

TNN is also sponsoring the production and distribution of "The Hitchhiker College Radio Hour (Saga

Three)." It is jointly hosted by Carpenter, Cash, and Henry. TNN, Murray notes, is identified "only in that it's mentioned. It doesn't say it's sponsored by TNN. What will happen within [the show] is that if an artist is in conversation with another one, and they're talking about their videos, that's an appropriate place to mention TNN. It's exposure, but with a certain degree of subtlety."

Even if the TNN name doesn't get out to listeners directly, Murray concedes, it will at least reach radio programmers. "They influence listeners, and that's a start."

Conceived, written, and produced for Sony and TNN by Ron Huntsman Entertainment Marketing here, the one-hour radio special incorporates interviews and comments by the artists, as well as the samples of their music. Sony will service it in CD format to about 800 college and alternative stations.

TNN has a "presents" line on the cover of the CD radio special, as well as the full back page of the accompanying booklet.

CBS Records (now Sony) introduced the "Hitchhiker" series in April 1989 as a sampler and radio show. The second segment involved an album that was sold at budget price at retail.

Music Vids Taking On Multiracial Look Gill, Judds, Rabbitt, Overstreet Portray Diversity

FACES IN THE CROWD: For reasons far too tangled to unravel here, country music has evolved as an art form principally by and for white people. In its entire history, country has had only one black superstar—Charley Pride, whose accomplishment proves two things: (1) that it can happen, and (2) that the odds against it happening are astronomical. Certainly, there are large moral and artistic questions arising from this *de facto* separation that the industry must ultimately deal with. But there is this immediate bread-and-butter question as well: Is ethnic exclusiveness preventing country music from expanding its audience? In other words, can the industry reasonably expect people to buy music in which they see such little reflection of themselves?

As far as we know, the labels neither have nor plan affirmative action programs to modify the complexion of their country rosters. However, country videos *are* opening up and depicting a world populated by faces of different hues. It is a small step, but an encouraging one. Is it tokenism? Probably not. Tokenism is a symbolic response to an outcry against injustice. And country music, strangely enough, has heard few such outcries.

More likely, this tiny drift toward cosmopolitanism is a result of new blood being filtered into the country mainstream from the people who actually make the videos—people inclined to view Music Row as a neighborhood instead of the universe. Consequently, they have presented such multicultural scenarios as the Judds' "Love Can Build A Bridge," Martin Delray's "Get Rhythm," and Billy Dean's "Only Here For A Little While." Eddie Rabbitt's "The Wanderer" video a couple of years ago had a predominantly black cast. In Paul Overstreet's "Seein' My Father In Me" and "Heroes," there are fathers and heroes of other races beaming out at the viewer. Even in honky-tonk settings—such as those used for Vince Gill's "Pocket Full Of Gold" and Alan Jackson's "Chasin' That Neon Rainbow"—there are blacks listening and responding to the music.

While none of this suggests Eden is at hand, it does represent a broadening of country's image. And that's all to the good. Country music has moving, richly detailed, and instructive stories to tell, stories that involve the universal themes of loss and triumph. The more appealing and embracing country's image becomes, the more people will seek to hear its stories.

Nashville Scene

by Edward Morris



MAKING THE ROUNDS: Reba McEntire will resume touring April 4 in Cleveland. Her tour manager and six band members were killed March 16 in a plane crash (Billboard, March 30). . . . Loretta Lynn is scheduled to receive the Humanitarian And Arts Award April 11 from the Women's National Republican Club at ceremonies in New York . . . Performers at the April 11 Dove Awards show in Nashville will include hosts Sandi Patti and Clifton Davis, plus Steven Curtis Chapman, Tramaine Hawkins, the Gaither Vocal Band, the McKameys, the Talleys, the Speers, and the African Children's Choir. The Doves will be broadcast live on TNN . . . Talk about exotic country venues! Gary Dale Parker's single on Six-One-Five Records, "Once And For Always," is being played on All India Radio's "Pick Of The Pop" show,

the same program that features cuts from the likes of Phil Collins, Bonnie Tyler, and the Bangles. It all came about because a justice from India's Supreme Court was in Chicago and heard Parker's song on local radio. He got a copy of the record, took it back home, and submitted it to the show's programmers. Note to the CMA: See how easy it is to go international . . . Bread 'n Honey Records announces the release of "Many Happy Trails," an album of newly recorded material from Roy Rogers, Dale Evans, and their son Dusty . . . Singer Moe Bandy has been given the Humanitarian Of The Year award from the World Children's Transplant Fund in honor of his work on behalf of young transplant patients and their families. Dwight Yoakam made the presentation . . . Sunrise Teleproductions, of Albuquerque, N.M., has opened a Nashville office to solicit music video accounts . . . "The Nashville Nightline," a syndicated talk and music program, has moved its broadcast operations to the Park Plaza Hotel in Music City. The show is taped before a live audience on Tuesdays, Wednesdays, and Thursdays, from 7-9 p.m. . . . Suzanne Elmer-King and Tricia Walker have opened Crossfield Music, a publishing company, and Crossfield Productions in Nashville.

MARK YOUR CALENDAR: Sony Music's associate director of A&R, Margie Hunt, will critique unpublished songs from Songwriters Guild of America members April 8 at 7 p.m. at the SGA office. And producer and studio owner Allen Reynolds will address SGA members and guests there April 17, also at 7 p.m.



Diamond Rio. Shown, from left, are Jimmy Olander, Dan Truman, Marty Roe, Gene Johnson, Brian Prout, and Dana Williams.

NEW ON THE CHARTS

Take a little bluegrass, a little country, a little jazz, a little rock, and a little swing, and blend those style elements until smooth. Pull in six blue-ribbon musicians/songwriters. Couple that with the production talents of Tim DuBois and Monty Powell. The result is the product by Arista Records act Diamond Rio.

The group's first single "Meet In The Middle" debuted at No. 60 with a bullet, went to No. 48 in its second week, and moves to No. 39 with a bullet on the current Hot Country Singles & Tracks chart.

The six-member band includes Marty Roe, lead vocals; Jimmy Olander, lead guitar; Gene Johnson, mandolin; Dan Truman, piano; Dana Williams, bass/vocals, and Brian Prout, drums.

They formerly performed as the Tennessee River Boys.

The colorful backgrounds of Diamond Rio's members shine vibrantly in this musically ripe combina-

tion. Roe, the group's leader, toured the country with the band Wind-song while enrolled at David Lipscomb College in Nashville. Guitarist Olander, who was giving banjo lessons at age 12, has worked with Foster and Lloyd, Duane Eddy, and Rodney Crowell. Mandolin man Johnson has performed with the likes of David Bromberg and J.D. Crowe & New South.

Pianist Truman brings other musical genres to the band, having been schooled in classical music and toured with the Brigham Young Univ. Young Ambassadors. Williams is a nephew of bluegrass legends Bobby and Sonny Osborne. Prout is a native of New York and a former member of Heartbreak Mountain, from which Shenandoah's Marty Raybon emerged.

Diamond Rio is managed by Nashville-based Ted Hacker. The group is booked by Triad Artists.

DEBBIE HOLLEY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	9	★ ★ No. 1 ★ ★ TWO OF A KIND, WORKIN' ON A FULL HOUSE A. REYNOLDS (B. BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
2	3	2	12	I'D LOVE YOU ALL OVER AGAIN K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 2166
3	6	5	10	HEROES AND FRIENDS K. LEHNING (R. TRAVIS, D. SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
4	9	10	6	DOWN HOME J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. LEO)	ALABAMA (V) RCA 2778-7
5	1	1	10	LOVING BLIND J. STROUD (C. BLACK)	◆ CLINT BLACK (V) RCA 2749-7
6	8	12	12	TRUE LOVE D. WILLIAMS, G. FUNDIS (P. ALGER)	DON WILLIAMS (V) RCA 2745-7-R
7	7	7	12	I GOT YOU R. HALL, R. BYRNE (R. BYRNE, T. GENTRY, G. FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
8	5	6	13	I'M THAT KIND OF GIRL T. BROWN (M. BERG, R. SAMOSET)	◆ PATTY LOVELESS (V) MCA 53977
9	4	3	14	I COULDN'T SEE YOU LEAVIN' J. BOWEN, C. TWITTY, D. HENRY (R. SCAIFE, R. M. BOURKE)	CONWAY TWITTY (V) MCA 53983
10	11	14	16	ONLY HERE FOR A LITTLE WHILE C. HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH)	◆ BILLY DEAN SBK/CAPITOL PRO-79424/CAPITOL
11	10	8	11	MEN R. BYRNE, A. SCHULMAN (R. BYRNE, A. SCHULMAN)	◆ THE FORESTER SISTERS (V) WARNER BROS. 7-19450
12	17	23	6	ROCKIN' YEARS S. BUCKINGHAM, G. SMITH (F. PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
13	13	17	8	DRIFT OFF TO DREAM G. BROWN (T. TRITT, HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19431
14	15	25	6	FANCY T. BROWN, R. MCENTIRE (B. GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
15	16	21	8	POCKET FULL OF GOLD T. BROWN (V. GILL, B. ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
16	12	11	20	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 38T-73623
17	22	28	5	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R. MILSAP, R. GALBRAITH (J. CUNNINGHAM, S. STONE)	RONNIE MILSAP (V) RCA 2509
18	14	9	19	DON'T TELL ME WHAT TO DO P. WORLEY, E. SEAY (H. HOWARD, M. BARNES)	◆ PAM TILLIS (V) ARISTA 2129
19	33	68	3	IF I KNOW ME J. BOWEN, G. STRAIT (D. DILLON, P. BELFORD)	◆ GEORGE STRAIT (V) MCA 7-54052
20	23	27	8	RIGHT NOW J. JENNINGS, M. C. CARPENTER (A. LEWIS, S. BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
21	18	15	17	IF YOU WANT ME TO B. MONTGOMERY, J. SLATE (L. WILLIAMS, J. DIFFIE)	◆ JOE DIFFIE (C) EPIC 34T-46047
22	30	39	5	TIME PASSES BY A. REYNOLDS (J. VEZNER, S. LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934
23	27	34	9	LET HER GO D. JOHNSON, T. BROWN (M. COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
24	25	20	20	BROTHER JUKEBOX M. WRIGHT (P. CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
25	38	45	4	HEROES B. BANNISTER, P. OVERSTREET (P. OVERSTREET, C. CLONINGER)	◆ PAUL OVERSTREET (V) RCA 2780-7
26	34	41	6	YOU'RE THE ONE P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (V) REPRIS 7-19405/WARNER BROS.
27	28	30	11	UNCONDITIONAL LOVE J. BOWEN, J. CRUTCHFIELD (D. LOWERY, R. SHARP, T. DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494
28	20	18	14	TREAT ME LIKE A STRANGER K. LEHNING (M. BONAGURA, P. MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
29	39	42	7	OH WHAT IT DID TO ME J. CRUTCHFIELD (J. CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
30	19	16	16	LONG LOST FRIEND S. HENDRICKS, T. DUBOIS (D. ROBBINS, S. BOGARD, L. STEWART)	◆ RESTLESS HEART (V) RCA 2709-7
31	37	38	8	MARY & WILLIE B. BECKETT (K. T. OSLIN)	◆ K. T. OSLIN (V) RCA 2746-7
32	21	19	14	HEART FULL OF LOVE H. DUNN, C. WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
33	43	47	4	IN A DIFFERENT LIGHT D. JOHNSON (B. MCDILL, B. JONES, D. LEE)	DOUG STONE (V) EPIC 34-73741
34	26	26	20	DADDY'S COME AROUND B. BANNISTER (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
35	24	13	18	IS IT RAINING AT YOUR HOUSE B. MONTGOMERY (V. GOSDIN, H. COCHRAN, D. DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632
36	35	31	19	RUMOR HAS IT T. BROWN, R. MCENTIRE (B. BURCH, V. DANT, L. SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
37	40	40	9	WILL THIS BE THE DAY P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	◆ CHRIS HILLMAN & THE DESERT ROSE BAND (CD) (V) MCA/CURB 54002/MCA
38	31	22	16	LITTLE THINGS R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	◆ MARTY STUART (V) MCA 53975

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	48	60	3	MEET IN THE MIDDLE M. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PFRIMMER)	◆ DIAMOND RIO (CD) (V) ARISTA 2182
40	44	44	7	GET RHYTHM B. MEVIS, N. LARKIN (J. R. CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
41	41	33	18	LOVE CAN BUILD A BRIDGE B. MAHER (N. JUDD, J. JARVIS, P. OVERSTREET)	◆ THE JUDDS (V) CURB/RCA 2708-7/RCA
42	49	59	3	LUCKY MOON R. LANDIS (M. WRIGHT, D. JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
43	32	29	11	IF THE JUKEBOX TOOK TEARDROPS N. LARKIN (M. GRAHAM, D. GOODMAN, N. LARKIN, W. EASTERLING)	BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
44	70	—	2	★★★ POWER PICK/AIRPLAY ★★★ BLAME IT ON TEXAS M. WRIGHT (R. ROGERS, M. WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 7-54053
45	45	36	18	UNCHAINED MELODY B. KILLEN (A. NORTH, H. ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
46	29	24	9	THE EAGLE R. ALBRIGHT, B. MONTGOMERY (H. COCHRAN, R. LANE, M. VICKERY)	WAYLON JENNINGS (V) EPIC 34-73718
47	NEW ►	1	1	★★★ HOT SHOT DEBUT ★★★ IF THE DEVIL DANCED (IN EMPTY POCKETS) B. MONTGOMERY, J. SLATE (K. SPOONER, K. WILLIAMS)	◆ JOE DIFFIE (C) (V) EPIC 34-73747
48	47	49	9	MILES ACROSS THE BEDROOM J. BOWEN, G. MORRIS (L. MOORE, J. REA)	◆ GARY MORRIS CAPITOL PRO-79514
49	56	—	2	WE BOTH WALK R. LANDIS (T. SHAPIRO, C. WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
50	50	55	4	THE SWEETEST THING H. EPSTEIN (C. CARTER, R. E. ORRALL)	◆ CARLENE CARTER (V) REPRIS 7-19398/WARNER BROS.
51	51	53	4	TEN WITH A TWO F. FOSTER (M. VICKERY, J. MACK, B. ROBERTS, B. NOSWORTHY)	WILLIE NELSON (V) COLUMBIA 38-73749
52	52	54	5	I GOTTA MIND TO GO CRAZY J. STROUD (R. MOORE, D. PFRIMMER)	LES TAYLOR (C) (V) EPIC 34-73712
53	55	63	4	FEED JAKE J. STROUD, R. ALVES (D. MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
54	NEW ►	1	1	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R. PENNINGTON (A. SYMS)	CLINTON GREGORY (C) (V) SOR 427
55	54	57	6	TRUE LOVE NEVER DIES P. WORLEY, E. SEAY (WELCH, SCRUGGS)	◆ KEVIN WELCH (V) REPRIS 7-19440/WARNER BROS.
56	62	66	3	WHATEVER IT TAKES B. BECKETT (W. ROBINSON, R. BYRNE)	◆ J.P. PENNINGTON (CD) (V) MCA 7-54047
57	63	—	2	RESTLESS M. O'CONNOR, J. E. NORMAN (C. PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
58	46	43	13	I GOT IT BAD W. WALDMAN, J. LEO (M. BERG, J. PHOTOGLIO)	◆ MATRACA BERG (V) RCA 2710-7
59	53	52	6	JUST LIKE ME J. CRUTCHFIELD (B. MORRISON, D. HUPP)	LEE GREENWOOD CAPITOL PRO-79530
60	69	—	2	THE BALLAD OF DAVY CROCKETT THE KENTUCKY HEADHUNTERS (T. BLACKBURN, G. BRUNS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868122-7
61	68	—	2	TILL YOU WERE GONE S. BUCKINGHAM (M. REID, R. M. BOURKE)	◆ MIKE REID (V) COLUMBIA 38-73736
62	58	62	6	TENNESSEE BORN AND BRED R. LANDIS (E. RABBITT, R. NELSON)	◆ EDDIE RABBITT CAPITOL PRO-79369
63	64	70	3	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
64	NEW ►	1	1	WOMEN J. RANGE, C. SHANNON (R. BYRNE, A. SCHULMAN)	BANDIT BROTHERS (C) (V) CURB 76867/CAPITOL
65	72	—	2	BORN IN A HIGH WIND M. MCANALLY, W. ALDRIDGE (W. ALDRIDGE, G. BAKER, S. LONGACRE)	T.G. SHEPPARD CURB/CAPITOL PRO-79565/CAPITOL
66	66	73	3	WHAT ABOUT THE LOVE WE MADE B. MONTGOMERY (J. ROTCH)	SHELBY LYNN (V) EPIC 34-73716
67	57	58	5	I NEED A MIRACLE M. MORGAN, S. BUCKINGHAM (L. BOONE, P. NELSON, D. MAYO)	◆ LARRY BOONE (C) (V) COLUMBIA 38-73710
68	67	—	2	ROCK ME IN THE RHYTHM OF YOUR LOVE B. BECKETT (L. SILVER, R. E. KEEN)	EDDY RAVEN CAPITOL PRO-79544
69	NEW ►	1	1	I WONDER HOW FAR IT IS OVER YOU E. GORDY, JR. (A. TIPPIN, B. BROOK)	◆ AARON TIPPIN (V) RCA 2747-7
70	74	75	4	CAN I COUNT ON YOU T. BROWN, S. FISHELL (T. MCBRIDE, B. CARTER, R. ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA 54022
71	NEW ►	1	1	ONE OF THOSE THINGS P. WORLEY, E. SEAY (P. TILLIS, P. OVERSTREET)	PAM TILLIS (V) ARISTA 2203
72	71	56	17	THERE YOU GO R. SHARP, T. DUBOIS (R. SHARP, D. LOWERY)	EXILE (V) ARISTA 2139
73	65	65	18	BLUEBIRD J. CRUTCHFIELD (R. IRVING)	ANNE MURRAY CAPITOL PRO-79423
74	61	64	7	AT LAST G. BROWN (M. GORDON, H. WARREN)	GENE WATSON WARNER BROS. PRO-4683
75	NEW ►	1	1	MAMA'S LITTLE BABY LOVES ME R. SCRUGGS, M. MILLER (M. MILLER, G. HUBBARD)	SAWYER BROWN CURB/CAPITOL PRO-7-79653/CAPITOL

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

1	1	1	3	YOU'VE GOT TO STAND FOR SOMETHING E. GORDY, JR. (A. TIPPIN, B. BROOK)	◆ AARON TIPPIN RCA
2	2	2	3	I'VE COME TO EXPECT IT FROM YOU J. BOWEN, G. STRAIT (D. DILLON, B. CANNON)	GEORGE STRAIT MCA
3	—	—	1	FOREVER'S AS FAR AS I'LL GO J. LEO, L. M. LEE, ALABAMA (M. REID)	ALABAMA RCA
4	4	5	7	CHASIN' THAT NEON RAINBOW K. STEGALL, S. HENDRICKS (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
5	5	4	14	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL
6	—	—	1	WHAT A WAY TO GO R. KENNEDY (J. RUSHING, B. DAVID, R. KENNEDY)	◆ RAY KENNEDY ATLANTIC
7	3	3	3	UNANSWERED PRAYERS A. REYNOLDS (ALGER, BASTAIN, BROOKS)	GARTH BROOKS CAPITOL
8	7	8	8	COME NEXT MONDAY J. SCAIFE, J. COTTON (K. T. OSLIN, R. BOURKE, C. BLACK)	◆ K. T. OSLIN RCA
9	8	6	8	NEVER KNEW LONELY T. BROWN (V. GILL)	◆ VINCE GILL MCA
10	10	7	4	LIFE'S LITTLE UPS AND DOWNS S. BUCKINGHAM (M. A. RICH)	RICKY VAN SHELTON COLUMBIA
11	9	9	13	HOME B. MONTGOMERY, J. SLATE (A. SPOONER, F. LEHNER)	JOE DIFFIE EPIC
12	6	—	2	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D. JOHNSON (H. HOWARD)	◆ DOUG STONE EPIC
13	11	11	4	COME ON BACK H. EPSTEIN (C. CARTER)	CARLENE CARTER REPRIS

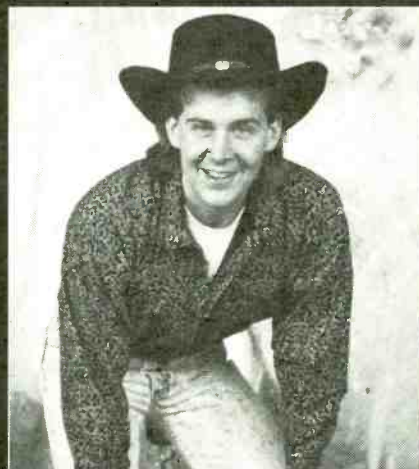
14	19	12	11	CRAZY IN LOVE J. BOWEN, C. TWITTY, D. HENRY (E. STEVENS, R. MCCORMICK)	◆ CONWAY TWITTY MCA
15	13	14	19	HOLDIN' A GOOD HAND J. CRUTCHFIELD (R. CROSBY, J. FEW)	LEE GREENWOOD CAPITOL
16	12	10	10	BACK IN MY YOUNGER DAYS D. WILLIAMS, G. FUNDIS (D. FLOWERS)	DON WILLIAMS RCA
17	15	13	7	GHOST IN THIS HOUSE R. HALL, R. BYRNE (H. PRESTWOOD)	◆ SHENANDOAH COLUMBIA
18	—	18	30	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
19	14	15	29	LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT MCA
20	16	22	23	NEXT TO YOU, NEXT TO ME R. HALL, R. BYRNE (R. E. ORRALL, C. WRIGHT)	◆ SHENANDOAH COLUMBIA
21	18	16	25	WHEN I CALL YOUR NAME T. BROWN (V. GILL, T. DUBOIS)	◆ VINCE GILL MCA
22	17	20	13	YOU LIE T. BROWN, R. MCENTIRE (B. FISCHER, A. ROBERTS, C. BLACK)	◆ REBA MCENTIRE MCA
23	—	25	27	THE DANCE A. REYNOLDS (T. ARATA)	◆ GARTH BROOKS CAPITOL
24	23	19	12	YOU REALLY HAD ME GOING H. DUNN, C. WATERS (H. DUNN, T. SHAPIRO, C. WATERS)	◆ HOLLY DUNN WARNER BROS.
25	—	—	7	EIGHTEEN WHEELS AND A DOZEN ROSES A. REYNOLDS (P. NELSON, G. NELSON)	◆ KATHY MATTEA MERCURY

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

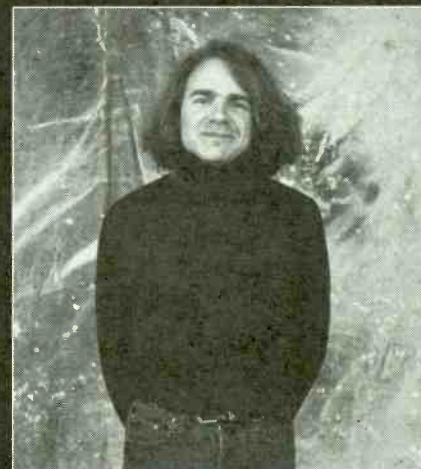
In Remembrance...



Paula Kaye Evans
Vocals



Joey Cigainero
Keyboards



Tony Saputo
Drums



Terry Jackson
Bass



Kirk Cappello
Music Director & Keyboards



Michael Thomas
Guitar



Jim Hammon
Tour Manager



Chris Austin
Fiddle/Guitar/Vocals

Certainly words cannot express the sense of loss being felt by all of us at MCA.
Our hearts go out to the families and loved ones, as well as to the entire
Reba McEntire organization in their time of sorrow.

MCA

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	28	GARTH BROOKS ▲ 2 CAPITOL 93866* (9.98)	NO FENCES
2	2	2	20	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	3	3	28	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
(4)	6	5	55	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
5	5	4	99	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
6	4	6	73	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
7	7	7	27	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
8	8	8	65	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
9	9	9	99	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME
10	11	11	20	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
11	10	10	27	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
12	12	13	62	RICKY VAN SHELTON ● COLUMBIA 45250 /SONY (8.98 EQ)	RVS III
13	14	14	19	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN
14	13	12	24	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
15	15	15	30	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
16	16	20	54	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
17	19	18	43	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
18	20	21	32	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
19	21	16	23	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
20	17	17	8	PAUL OVERSTREET RCA 2459* (9.98)	HEROES
21	18	19	44	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
22	22	24	7	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME
(23)	33	—	2	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD
(24)	26	25	44	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
25	23	22	51	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
(26)	27	28	137	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
27	28	29	38	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
28	24	23	8	MARTY STUART MCA 10106* (9.98)	TEMPTED
29	29	27	8	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
30	30	26	43	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
31	25	30	24	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
(32)	35	39	31	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO
(33)	34	33	23	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK
34	32	34	8	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY
(35)	NEW ►	1		DOLLY PARTON COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES
36	31	31	9	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
(37)	39	53	3	BILLY JOE ROYAL ATLANTIC 82199-2* (9.98)	GREATEST HITS
38	36	35	190	PATSY CLINE ▲ 2 MCA 12 (8.98)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	38	32	94	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
40	37	37	7	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
41	41	49	53	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
42	40	38	202	RANDY TRAVIS ▲ 4 WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
43	42	41	30	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
44	43	46	34	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
(45)	53	45	184	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
46	47	42	22	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
47	44	40	31	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
48	45	44	23	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
(49)	49	52	281	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
(50)	52	56	33	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
51	46	51	41	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
52	48	36	30	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
(53)	58	55	15	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
54	51	47	27	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
(55)	59	58	21	MATRACA BERG RCA 52066 (8.98)	LYING TO THE MOON
56	50	43	77	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
57	56	54	10	CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
58	55	50	32	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
59	64	65	95	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
60	60	63	23	WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
61	54	48	37	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
62	61	61	267	ALABAMA ▲ 3 RCA 7170 (8.98)	GREATEST HITS
(63)	71	74	32	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
64	57	57	75	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
(65)	74	60	79	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
(66)	69	64	109	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
67	63	—	19	MARK COLLIE MCA 42333* (8.98)	HARDIN COUNTY LINE
68	62	62	8	JERRY JEFF WALKER RYKODISC 10175* (9.98)	NAVAJO RUG
(69)	RE-ENTRY	73		THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN
(70)	RE-ENTRY	2		JOHNNY CASH MERCURY 848051-4* (9.98)	THE MYSTERY OF LIFE
71	66	67	24	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
(72)	RE-ENTRY	243		RANDY TRAVIS ▲ 2 WARNER BROS. 25435 (9.98)	STORMS OF LIFE
(73)	NEW ►	1		RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE
(74)	RE-ENTRY	26		KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
75	70	69	68	DAN SEALS CAPITOL 48308 (4.98)	THE BEST

○ 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.

KNOPFLER AND ATKINS COMBINE TALENTS FOR A WINNING ALBUM

(Continued from page 31)

Knopfler, and the genre-swapping threat of "There'll Be Some Changes Made," in which Atkins contemplates becoming a rock star while Knopfler ponders the country life.

Atkins was one of the strong early influences on the man who soared to rock superstardom with Dire Straits. As a youngster, Knopfler was blown away by Atkins' version of "Caravan," along with the virtuosity of other early heroes such as Josh White and T-Bone Walker. "I'd already started to enlarge on the pop picture that's presented to kids by radio,"

Knopfler recalls. "Once I knew other people out there who had these records, I realized that there was a whole other world of music that wasn't coming over Radio Luxembourg. I almost made a religion of the Everly Brothers and Elvis Presley—and a lot of sessions that Chet produced, organized, and played on."

Atkins became aware of Knopfler when Dire Straits released the seminal "Sultans Of Swing." According to Atkins, "Some yuppies around town said, 'There's a great guitar player you should hear sometime—his name is

Mark Knopfler and he really plays some interesting stuff.'" Hearing "Sultans" on the radio impressed the guitar master, who later called Knopfler and invited him to play on 1985's "Stay Tuned" album. Knopfler flew to Nashville—a town with a musical style and ambience that quickly won him over—traded some notes and ideas with Atkins, and the pair created a song for the album.

Their mutual admiration society continues in full swing. "He shows me a lick every once in a while," confirms Atkins. "I learn licks from younger guitar players all the

time. I listen to other instruments a lot, too—and I learn a lot from pianos." Counters Knopfler: "Chet's really inspiring just by the fact that he's so turned on by music. The fact that at this stage in his career he's still excited by music is a lesson to everybody."

Produced by Knopfler, "Neck & Neck" was a transatlantic venture. He would cut tracks at his London home while Atkins did likewise in Nashville. They started with rhythm tracks to electronic drums, then layered it with some of the best guitar playing this side of the pearly gates. Although it sounds

like Atkins and Knopfler face to face—if not neck to neck—in the studio together, it wasn't that way. There was no live start-to-finish cut. Yet the entire album exudes a live and spontaneous feel.

Did Knopfler ever feel nervous or intimidated working with one of his mentors? "No. I just accept that half of the stuff that Chet knows how to play I could never play," he says. "But that's fine—that's all right."

"Neck & Neck." Atkins & Knopfler. That's fine. That's all right.

'Crash' Course: Damages Craddock Says Contract Breached

NASHVILLE—Singer Billy "Crash" Craddock has sued Nelson Larkin in Chancery Court here, alleging breach of a recording agreement and attendant damages. Craddock asks for the return of his master recordings made under the agreement and \$200,000 for damages.

According to the complaint, filed Feb. 20, Craddock signed an agreement with Nelson Larkin Produc-

tions in December 1988. The document says that Craddock paid for the recording of an album and that Larkin failed "to record master recordings, market and promote those recordings and account for the royalties," as the agreement called for.

A copy of the agreement attached to the complaint reveals that Larkin agreed to sign with Atlantic Records to manufacture and distribute Craddock's albums. Larkin is VP of creative services for Atlantic Records/Nashville.

Atlantic released Craddock's single, "Just Another Miserable Day In Paradise," in May 1989, and his album, "Back On Track," the following month. Craddock is no longer with the label.

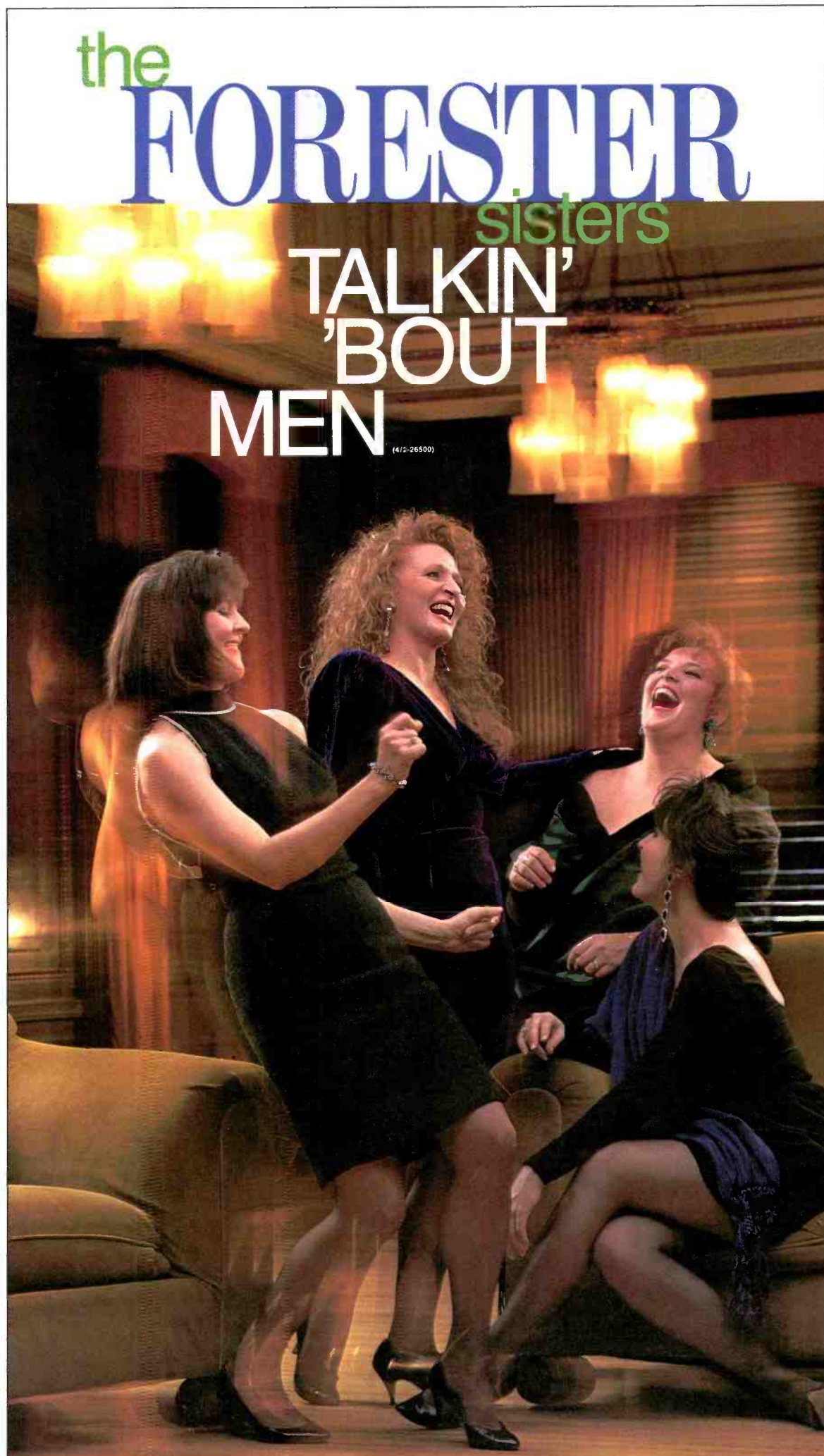
EDWARD MORRIS

Chet Atkins and Mark Knopfler make a winning team on their duo set, 'Neck & Neck' ... see page 31

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

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

- | | |
|---|---|
| 17 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI) | 30 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI) WBM |
| 74 AT LAST (EMI, ASCAP/Feist, ASCAP) CPP | 41 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM |
| 60 THE BALLAD OF DAVY CROCKETT (Wonderland, BMI) | 5 LOVING BLIND (Howlin' Hits, ASCAP) CPP |
| 44 BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI) | 42 LUCKY MOON (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL |
| 73 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI/Music Corp. Of America, BMI) | 75 MAMA'S LITTLE BABY LOVES ME (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP) |
| 65 BORN IN A HIGH WIND (Rick Hall, ASCAP/W.B.M., SESAC) | 31 MARY & WILLIE (Mazdu, SESAC) |
| 24 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM | 39 MEET IN THE MIDDLE (Sony Tree, BMI/Electric Mule, BMI/Zomba, ASCAP) HL |
| 70 CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI) | 11 MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP) WBM |
| 34 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/PPP | 48 MILES ACROSS THE BEDROOM (Logrhythm, BMI) |
| 18 DON'T TELL ME WHAT TO DO (Sony Tree, BMI) HL | 29 OH WHAT IT DID TO ME (Champion, BMI) HL |
| 4 DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) | 71 ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI) |
| 13 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/Sony Songs, BMI/Edisto Sound, BMI) HL | 10 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL |
| 46 THE EAGLE (Sony Tree, BMI) HL | 15 POCKET FULL OF GOLD (Benefit, BMI) WBM |
| 14 FANCY (Northridge, ASCAP) CPP | 57 RESTLESS (Cedarwood, BMI) |
| 53 FEED JAKE (Tom Collins, BMI) CPP | 20 RIGHT NOW (Sylbee, ASCAP/Sovereign, ASCAP) |
| 40 GET RHYTHM (House Of Cash, BMI) CLM | 12 ROCKIN' YEARS (Southern Gallery, ASCAP) CPP |
| 32 HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL | 68 ROCK ME IN THE RHYTHM OF YOUR LOVE (MCA, ASCAP/Music Corp. Of America, BMI) |
| 3 HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/WBM | 36 RUMOR HAS IT (Ensign, BMI/Shedhouse, ASCAP/Millhouse, BMI) CPP/HL |
| 25 HEROES (Scarlet Moon, BMI/Kaleidoscope, ASCAP) | 63 SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) |
| 9 I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL | 50 THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM/HL |
| 2 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP) CPP/WBM | 62 TENNESSEE BORN AND BRED (Eddie Rabbitt, BMI/Music Of The World, BMI/Englishtowne, BMI) HL |
| 19 IF I KNOW ME (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL | 51 TEN WITH A TWO (Co-Heart, BMI/Ski Slope, BMI/Sony Tree, BMI) HL |
| 54 (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Millstone, ASCAP) | 72 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP |
| 47 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP) | 61 TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) |
| 43 IF THE JUKEBOX TOOK TEARDROPS (Royalhaven, BMI/Circle South, BMI/Chatham Lane, ASCAP/Lust-4-Fun, ASCAP/Zomba, ASCAP) | 22 TIME PASSES BY (Shedhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL |
| 21 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI) CPP | 28 TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL |
| 58 I GOT IT BAD (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrick Janus, ASCAP/After Berger, ASCAP) WBM | 55 TRUE LOVE NEVER DIES (Sony Cross Keys, ASCAP/Irving, ASCAP) HL/PPP |
| 52 I GOTTA MIND TO GO CRAZY (Gehl, Ascaph/Zomba, ASCAP) | 6 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM |
| 7 I GOT YOU (Fame, BMI/Maypop, BMI) WBM | 1 TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cal Cody, ASCAP/Wee B, ASCAP) CPP |
| 8 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM | 45 UNCHAINED MELODY (Frank, ASCAP) HL |
| 33 IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL | 27 UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP) CPP/WBM |
| 67 I NEED A MIRACLE (BMG, ASCAP/Great Cumberland, BMI) HL | 16 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP |
| 35 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/Sony Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL | 49 WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) |
| 69 I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI) | 66 WHAT ABOUT THE LOVE WE MADE (Vintage, BMI) |
| 59 JUST LIKE ME (Love This Town, ASCAP/Green Room, ASCAP/Huptown, ASCAP) | 56 WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI) |
| 23 LET HER GO (Ha-Deb, ASCAP) CPP | 37 WILL THIS BE THE DAY (Bar None, BMI/Bug, BMI) |
| 38 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL/PPP | 64 WOMEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP) |
| | 26 YOU'RE THE ONE (Coal Dust West, BMI) |



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Retail

Beggars Banquet Dishes Rich Promo Mom-And-Pops Earn 'Bucks' For Displays

■ BY DEBORAH RUSSELL

LOS ANGELES—New York's Beggars Banquet Records has "passed the buck" to mom-and-pop retailers.

The label, which spawned such alternative favorites as Daniel Ash, the Cult, Peter Murphy, and Love & Rockets, is wrapping up its Beggars Buck\$ promotion, a display contest geared specifically toward the nation's independent retailers.

"The mom-and-pops are still very, very important to us and our bands," says Beggars Banquet alternative marketing director Donna Marcus. "Alternative music sales still come very much through word of mouth. It's just a matter of consumer awareness."

That awareness is a byproduct of in-store play and interaction with store personnel, says Marcus. Thus, the contest, which began Feb. 25 and ends Monday (1), hinges on building retailer enthusiasm about Beggars Banquet artists and keeping Beggars Banquet music on in-store sound systems.

Most Beggars Banquet product goes through RCA, and is distributed by BMG.

The entire Beggars Buck\$ promo-

tion revolves around Beggars-designed play money. Each element of the contest is assigned a specific "dollar" value, beginning with the entry "affidavit," which nets the participating retailer \$10. A three-artist display is worth \$10, and if it is in the window, the retailer gets a \$20 bonus. A display at the register is good for a bonus of \$10, while a display with racking nets a \$15 bonus.

If a label representative phones or visits the store while music from a Beggars Banquet artist is playing, the store nets another five-buck bonus. If it happens to be the artist featured during a "bonus week," the retailer gets \$10, etc.

Upon accumulating 50 Beggars bucks, the store is eligible for the grand-prize drawing of a trip to London to see a Beggars Banquet artist in concert. Each additional \$15 earned nets another grand-prize entry.

"This way, the retailers can do as much or as little as they want and still have a chance for the grand prize," says Marcus. "There's no limit to the number of chances they can get for the grand prize."

After the grand-prize winner is selected, each retailer will be notified as to the total Beggars bucks earned

during the contest. At that point, the participants have a chance to "purchase" Beggars Banquet product with the "money."

For example, the Bauhaus catalog on import CD goes for \$20 apiece or two CDs for \$35. A Flesh For Lulu three-piece vinyl package costs \$25, as does a Fuzztones picture disc. A Charlatans U.K. import radio promo is \$45, a pair of promo-only import CD singles by the Cult will go for \$70, a framed, autographed Peter Murphy calendar is priced at \$80, and so on.

Marcus and a team led by RCA's manager of product development Tim Leffel and BMG's director of field marketing Barry LeVine pitched the promotion to about 450 independent stores nationwide. Close

(Continued on page 50)



Nice Window Dressing. Cover artwork of Mariah Carey, along with reference to her Grammy nominations—she ended up with top new artist of the year—adorn a New York flower shop, Branches & Blossoms, owned by veteran music/video wholesaler Irvin Litkei. Litkei makes a monthly window showcase of an important music-industry event or product release.

HMV Charts Own Course In Canadian Market Store Will Eclipse Others In Size & Service, Prez Says

■ BY BARBARA HOGAN

TORONTO—HMV plans to continue to "break the rules of record retailing" when it opens its new store here May 1, Paul Alofs, president of HMV Canada, told a group of developers and retailers at the International Council of Shopping Centers Canadian Convention and Trade Exposition.

At 25,000 square feet, the new outlet will be the largest music store in the country, Alofs said at the convention, held March 3-5 in the Metro Toronto Convention Centre. He said most record stores average 3,600 square feet.

The HMV superstore will be located on Yonge Street just north of The Eaton Centre, a 1.6-million-square-foot regional mall, which serves as home to record retailers Classicus Discus, Music World, and Sunrise Records and Tapes. Yonge Street itself also houses a number of music retailers, including A&A, Record-On-Wheels, Sam The Record Man, and Music World.

HMV, which won the trade group's first-place award for store

design in 1990, offers "more than double the selection" of most record retailers, Alofs said. The chain also plans to be competitive in pricing at the new store, he said.

'At HMV, customer service is a priority'

Moreover, the chain is emphasizing store design, spending about \$125 a square foot in building the new store. For instance, a 36-monitor video wall will face the street, attempting to lure customers into the store, where they will find a rapper and dancer on the lower level, a classical-music listening room on the second floor, and 150 individual listening posts.

Dance and R&B music are on the ground floor, while rock and clas-

sical are on the second.

According to Alofs, the 50-store chain, based in Toronto, achieves its average of \$700 per square foot by "taking the rules and challenging them." "We've certainly broken the rules about customer service at HMV. Customer service is virtually nonexistent in record retailing worldwide. At HMV, customer service is a priority."

Alofs added that the new store will be staffed with "music experts" committed to helping customers with their music selections. Also, in order to avoid the chain mentality, HMV "store managers run their own business," Alofs said. "Each neighborhood is a micro-market, and so each manager has the ability to alter inventory accordingly."

Overall, HMV "spends a lot of money on technology, training, and development but not a lot on advertising," he said.

Wherehouse Hits The Road

NEW YORK—Wherehouse Entertainment recently unveiled its new promotional tool: a customized van called the "Movie and Music Machine," which it sent off on a year-long publicity joyride around the western U.S.

The van made its debut outside Los Angeles' Roxy, where fans, while waiting for a show, were given two cassette albums each. Everywhere else the van goes, the road team will distribute scratch-off tickets offering such prizes as Wherehouse product discounts, Memorex CIRE blank tapes, prerecorded cassettes, videos, CDs, stereos, and other entertainment products. The tour started Jan. 2.

Memtek Products and its Me-

morex brand CIRE tape sponsored the tour for the Torrance, Calif.-based chain, which runs about 285 stores. Other sponsors are SADD (Students Against Drunk Driving) and Alpine Electronics of America, which donated the sound system.

The van will make featured appearances at a variety of SADD events, in addition to visiting Wherehouse stores in every town the tour visits.

The six-wheeled van, a cross between a Pontiac Transport Minivan and Chevrolet truck, was designed by "Cars of the Stars" customizer George Barris, who also made such vehicles as the Batmobile, the "Knight Rider," and the "Dukes of Hazzard" and "Munsters" cars.



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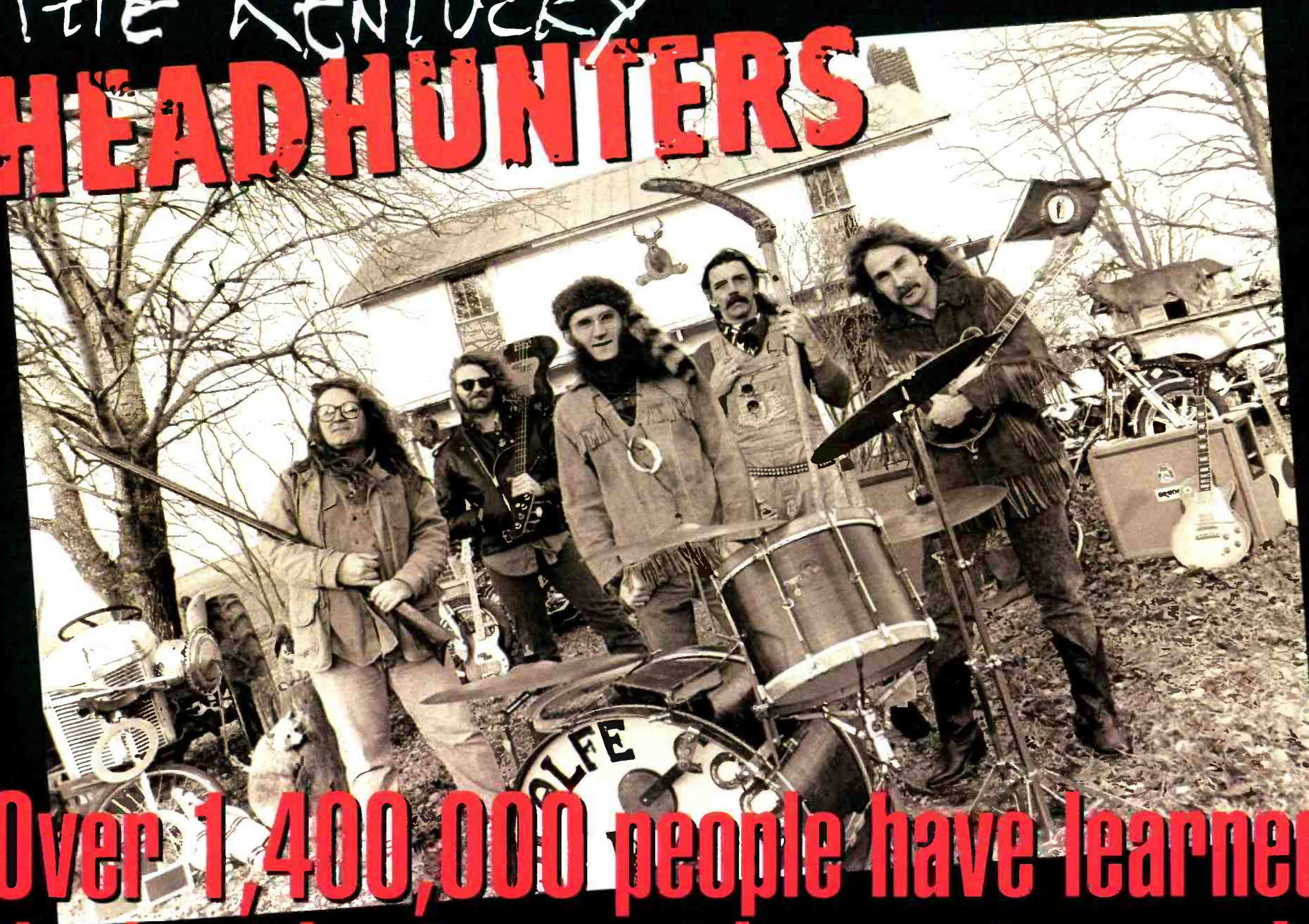
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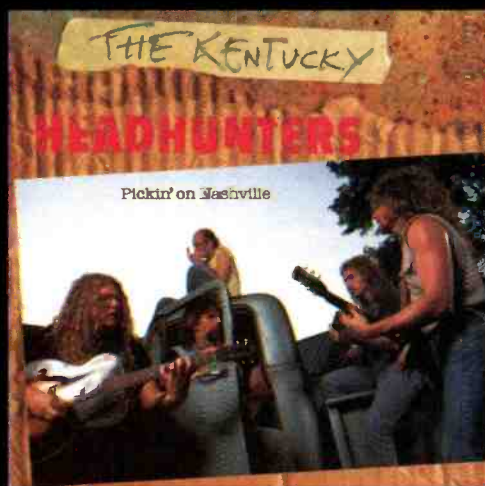
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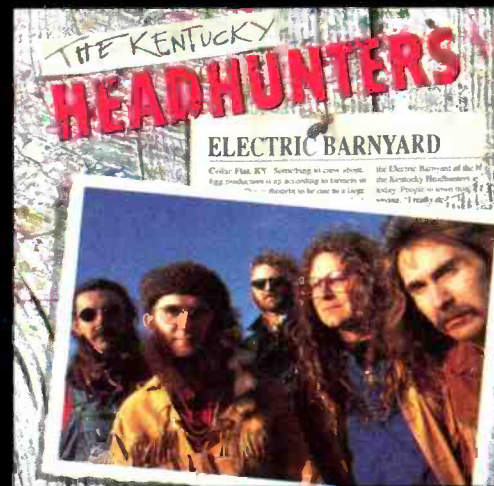


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Small Crowd And 'Dumb' Video Spoil Indie Session At NARM

TIGHTEN UP: Two years ago when the **National Assn. of Recording Merchandisers** met in New Orleans, the inaugural product presentation by independent labels and distributors was, for many attendees, the highlight of the convention. At this year's NARM, in San Francisco's Hilton Hotel, March 22-25, the indie session was closer to a disaster.

A number of the execs whose labels funded the video found the program hideous. Also upsetting was the presentation's light turnout, much slimmer than the crowds that showed up for the majors' spiels. Consequently, several of the labels that funded the project told Retail Track they are considering pulling support from next year's presentation.

NARM's Independent Action Coalition, and the 1992 convention-planning committee, will need to rethink the role and placement of the indie session.

After drawing a packed house at the New Orleans meet in 1989, attendance at the independents' presentation fell off a bit when NARM met in Los Angeles last year. This year, in a time slot that followed the Uni and

Sony Music presentations, the indie session began with a conspicuously small crowd. By the time it was over, the house was practically empty, and most there by that point were from the indie camp, rather than the account base.

Most of those who left early did so because the video left them cold. The attempt at a comedic piece had been described as "irreverent and funny," but many there, including some of the presentation's funders, just thought it was dumb (although, to be fair, a few of the bits drew chuckles from one of Retail Track's authors).

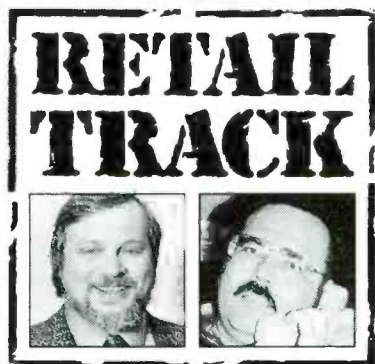
Like past years, labels contributed their own segments, which were then pieced together within a unifying framework. The problem was that the package overwhelmed the label spots and fell short of the high standards that had been set by the '89 and '90 indie sessions.

The IAC needs to mend some fences within its own camp, or else funding for next year's presentation will be a real problem. And, it seems obvious that participating labels will demand more say in the end product.

As for scheduling, the presentation probably needs a friendlier time slot. It was probably a disadvantage to be the third of three back-to-back presentations. That the morning agenda was running behind schedule didn't help matters; some of those

who left early did so because the end of the indie session overlapped the start of two NARM seminars.

The 1989 session that drew such a healthy crowd took place during an early-evening window, and, to further entice attendance, it was preceded by a cocktail party. That for-



by Geoff Mayfield & Ed Christman

mula might be the answer for future meets.

Independent labels and distributors are a vital component in a music store's mix. It is time to go back to the drawing board to make sure these suppliers get the shot they deserve at future NARM meetings.

BUTTON DOWN: Sony Music

knew some of its recent policies would not be popular with its customers, and they were right. There were anti-Sony buttons, with the company's logo, crossed over by the international traffic-sign designation. It was difficult to tell whether Sony's effort to put the clamps on parallel exports from one-stops or its more recent restrictions on compact disc returns prompted this protest, because the party that made the buttons never had the guts to take credit.

IMAGE ENHANCEMENT: PolyGram Group Distribution took extra steps to acquaint NARMers with its brand. The PGD logo in your face: on ads on San Francisco's cable cars, on the restaurant guide that was compiled by Macey Lipman Marketing, on an elaborate sign outside the company's suite. But executive VP **Jim Caparro** was most pleased with the coup that had the distributor's logo appear on the room card keys of each NARM registrant. "Now all of my competitors are walking around with my logo in their pocket."

STATES OF MIND: Record clubs were reportedly the most frequent target of complaints that accounts brought to their private meetings with labels and distributors at NARM, but suppliers suspect this

age-old bone of contention has resurfaced because business was soft at the end of last year and the first two months of 1991. Of course, if that sales slowdown impacts the labels as much as it does their customers, record companies will probably start to complain about home taping again... Attendees were confused by the news that **Philips** had taken control of **Super Club N.V.** (Billboard, March 30), particularly since Philips is in the process of selling off Philips DuPont Optical. Insiders don't expect the deal to affect Super Club's U.S. properties... During the BMG session, **Imago** founder **Terry Ellis** told NARM he has only scheduled releases by two artists so far because he believes that most American labels try to work too many acts. At least one high-ranking rackjobber executive agrees that record companies are fielding too many artists.

HE'S BACK: **Norman Hunter**, who was the main buyer for **The Record Bar** for more than a dozen years, has returned to the purchasing game. After trying his hand at several music-related endeavors over the past four years, Hunter has landed a buyer's post at **Strawberries** and thus has moved his North Carolina drawl to Milford, Mass. His trip to NARM concluded his first week on the new job.

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Marketer Aims To Score Retail Points Adds Division To Push Cassette Lines

NEW YORK—Entertainment marketing firm **Score Productions** has added a retail division that will include children's audiocassettes and compilation audiocassettes of stand-up comics.

The company already has deals with Toys "R" Us and several mass merchandisers to carry the product line, but went to the recent annual convention of the National Assn. of Recording Merchandisers in San Francisco to get music retailers on board. "We're negotiating with a couple of companies for major-label distribution, to get it in the Towers and Musiclands," says **Bob Many**, president of Atlanta-based **Score**. "We expect the NARM conference to result in a deal."

The children's line features au-

diocassette stories of such comic-book heroes as **Superman**, **Batman**, **Spider-Man**, and **Archie**, with a special-edition comic book of the same story. Alternate product offerings allow the cassettes to be purchased separately or as part of an "activity pack" of accessories.

In addition, **Score** also offers five **Care Bears** titles, and the **Porch Swing Stories** cassette line of fairy tales and nursery rhymes.

The six "Live At The Improv" comedy titles come via an exclusive license with the famous comedy club the **Improv**isation. Each tape compiles one- to two-minute bits of at least 15 different comedians joking on a given theme, such as dating, the workplace, etc.

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Tad Album Artwork Creates A 'Touchy' Situation For Sub Pop

SEATTLE-based Sub Pop Records is embroiled in a "controversy" regarding famous grunge rocker Tad and the cover art on his new "8-Way Santa" release.

Seems the ever-resourceful folks in the Sub Pop art department used a snapshot of a couple in which the man's hand is strategically placed on the woman's breast. But, *oops*, the couple never authorized use of the photo and were "a bit jarred upon seeing themselves staring back at themselves, not to mention God and all the world," according to a Sub Pop press release.

Apparently, the cover has got to go, and Sub Pop personnel—in a desperate attempt to appease the disgruntled couple—are scrambling to pilfer existing copies of "8-Way Santa" from their distribution room and to clip the pair out of their spot on the new Tad promo posters. So don't be alarmed if you happen to see a Tad display with a big hole in it.

Meanwhile, Sub Pop is sponsoring a "Find The New 8-Way Santa Couple" contest. Interested shutterbugs should send snapshots to the label's Seattle offices by April 15. Prizes include a vast assortment of rare and



by Deborah Russell

collectible Sub Pop paraphernalia.

SUGAR HILL recording artist and recent Grammy award winner Doc Watson will host the fourth annual Merle Watson Memorial Festival April 25-28 at the Wilkes Community

College Gardens in Wilkesboro, N.C. Sugar Hill recording artists slated to perform include the **Seldom Scene**, Peter Rowan, the Nashville Bluegrass Band, and Doyle Lawson & Quicksilver, among others. They will be joined by such country artists as Kathy Mattea, Ronnie Milsap, Emmylou Harris, and Marty Stuart. In addition, the 1991 festival features a banjo instruction camp conducted by Pete Wernick of Hot Rize fame.

Proceeds are slated to help fund the Eddy Merle Watson Garden For

The Senses, a horticultural haven designed for the visually handicapped.

Durham, N.C.-based Sugar Hill has details on the festival, as do the WCC Visitors Center and the WCC Walker Center in Wilkesboro.

NEW YORK'S **Razor & Tie Music**, the label that brought us the '70s Preservation Society and such releases as "Those Fabulous '70s" and "Those Funky '70s," has launched its reissue program with compact disc

(Continued on page 50)

CHRISTIAN MUSIC DUO HARRELL & BLANTON ARE ON THE RISE

(Continued from page 33)

things [that] really excited them [are] Kim Hill and the Prism kids' line," Blanton says. "We've decided just to introduce them to a few things at a time, rather than wash them over with 60 past and present releases. We've instead set up a staggering release schedule to let them get to know us over the next months. This will give Geffen/Uni a chance to slowly get to know us. Dumping all that product all at once from the beginning is a lot to digest."

Harrell says some of the sales executives were aware of Rick Cua and Hill, while others knew artists Recess, Michael Peace, and Rich Mullins. Still, both Blanton and Harrell say they never doubted they'd be rubbing shoulders with a major label like Geffen.

"From day one, even when we didn't deserve it or couldn't handle it, we always dreamed we would take this music as far as it could go," Blanton says.

Harrell notes, "The folks at Geffen were getting to know the people with MCA/Uni at the same time we were getting to know them, which was good," Harrell says. "We've been friends with [Geffen Records president] Eddie Rosenblatt for the past six-seven years. He had originally tried to sign Amy before Word went with A&M [for marketing and distribution] and we'd stayed in touch. Eddie said, 'I don't understand what you guys are doing, but I trust you and I want to do business with you someday.'"

For all their confidence, Blanton says neither he nor Harrell knew how difficult launching the Reunion label would be.

"I would say that our lowest moment came sometime in 1986. We'd conquered a whole lot of things by then, but we'd kind of gotten ahead of ourselves. It turned out to be a down year, and I think that it came, in part, because we'd become prideful. That forced us to regroup and focus on what we were about. I think it was interesting that the folks at Geffen told us their low year was 1986 as well. It was a rough year for a lot of people and we didn't miss out. Back then we were doing everything from working on Amy's career to releases by DeGarmo & Key and David Meece—anything we could put our names on. We were just two dancing fools."

While Reunion's phones have begun to light up since the announcement of the Geffen/Uni deal, both men are saying they will take a cautious approach in the days ahead.

"Everything we're looking at we're placing under a microscope of quality. Geffen's philosophy is that they are moved by their artists. That's always been our philosophy, too," says Blanton.

"I think a lot of labels get infatuated with becoming big-time and load up on anything that moves," he continues. "We've tried to learn patience and develop just a few acts. Still, we've made some incredible mistakes. We know we can't release 30

albums and still focus on each artist. With each album we release, we're saying, 'We believe here is somebody you can pay attention to.'"

"I think a dangerous trend in Christian music is that too many labels are releasing too many artists," Harrell adds. "There is only a certain amount of product the market can absorb and I think all of us as record companies must become much more selective, much more demanding about what we release. The artistic quality has risen too much to go back in and water it down."

What's ahead for Blanton/Harrell? Harrell says the company will get more involved with books, films, and event management in the years ahead with the Reunion Entertainment Group.

"And we're looking to go more into kids' product," he says. "For one thing, I have kids and Mike has three. Having our own line will save us a lot of money if we can get it free! We've wanted to do this for five years, but we've just now met with someone in that market who can take us to the Cadillac version of the product."

"The main thing is to enjoy what we're doing," Blanton says. "Dan and I have grown through the infatuation part and through the hard times. Now we're able to enjoy thoroughly what we're doing."

"We don't take it for granted. We thank the Lord we're together daily. And now we're saying, 'Let's get ready for the next 10 years.' The year 2000 is going to be very exciting."

Billboard Presents:

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The issue of May 18th will have special importance for independent labels, distributors and the companies that service them as Billboard takes a pre-convention look at the National Association of Independent Distributors & Manufacturers.

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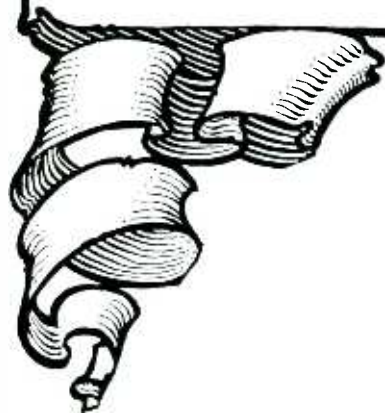


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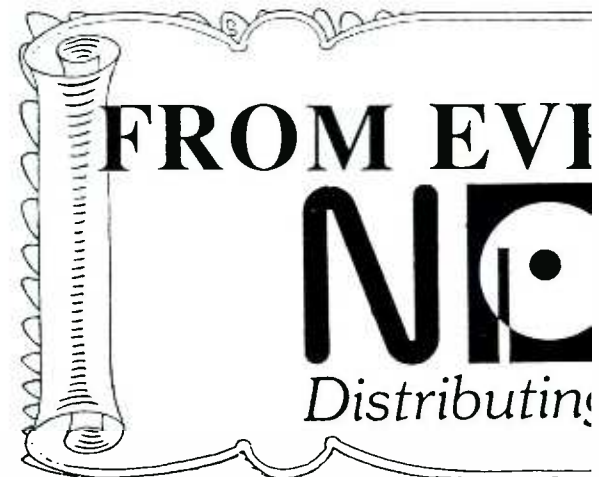
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ALBUM RELEASES

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
LP MCA-10070

BROTHER GREG
CA Soundbox 290-4
LP 290-1

DAVID DIEBOLD & KIM CATALUNA
Sex Technology
CD Megatone 1027/\$14.98
CA C1027/\$8.98
LP M1027/\$8.98

SHEENA EASTON
What Comes Naturally
CD MCA MCAD-10131
CA MCAC-10131
LP MCA-10131

FUNERAL PARTY
CA Soundbox SB-289-4
LP SB-289-1

LIMBOMANIACS
Shake It
EP Relativity 88561-3020

MIGHTY FORCE
Diver
EP Relativity 88561-2030
CA 88561-2030

NOCTURNUS
The Key
CD Relativity 88561-2029
CA 88561-2029

JUNIOR REED
Progress
CD Mercury 849122-2
CA 849122-4
LP 849122-1

JOHNNY RIVERS
Anthology
CD Rhino R2AS-70793
CA R42P-70793

ROLLING STONES
Flashpoint
CD Columbia CK-47456
CA CT-47456
LP C-47456

ROXETTE
Joyride
CD EMI E2-94435
CA E4-94435

SPARKS
Profile: The Ultimate Sparks Collection
CD Rhino R2AS-70731
CA R420-70731

BILLY SQUIER
Creatures Of Habit
CD Capitol C2-94303
CA C4-94303

THIN LIZZY
Dedication
CD Mercury 848530-2
CA 848530-4

UNCLE GREEN
What An Experiment His Head Was
CD DB Records DB99-2/\$13.98
CA DB99-4/\$8.98
LP DB99-1/\$8.98

VANILLA FUDGE
Vanilla Fudge Live
CD Rhino R21Y-70798
CA R41F-70798

THE WINDBREAKERS
Electric Landlady
CD DB Records DB152-2/\$13.98
CA DB152-4/\$8.98

LP DB152-1/\$8.98
VARIOUS ARTISTS
Grindcrusher
CD Relativity 88561-2027
CA 88561-2027

VARIOUS ARTISTS
The Legends Of Guitar: '70s Rock
CD Rhino R21S-70721
CA R41H-70721

VARIOUS ARTISTS
The Legends Of Guitar: Surf
CD Rhino R21S-70724
CA R41H-70724

COUNTRY

CARL JACKSON, JOHN STARLING & THE NASHVILLE RAMBLERS
Spring Training
CD Sugar Hill 15891-3789-2
CA 15891-3789-4

KENTUCKY HEADHUNTERS
Electric Barnyard
CD Mercury 848054-2

CA 848054-4
GARY STEWART
Out Of Hand
CD Hightone HCD-8026/\$14.98
CA HC8026/\$9.98

VARIOUS ARTISTS
The Legends Of Guitar: Country Vol. 2
CD Rhino R21S-70723
CA R41H-70723

R&B

THE ISLEY BROTHERS
The Isley Brothers Story, Vol. 1: Rockin' Soul
CD Rhino R21S-70908
CA R41H-70908

THE ISLEY BROTHERS
The Isley Brothers Story, Vol. 2: T-Neck Funk
CD Rhino R2AS-70909
CA R42P-70909

RAPPIN' IS FUNDAMENTAL
CD A&M 5341
CA 5341

JAZZ/NEW AGE/WORLD MUSIC

JOHN ALTENBURGH
Old City
CD Altenburgh JGA-002
CA JGA-002C

EDDIE DANIELS
This Is Now
CD GRP 9635
CA 9635

VARIOUS ARTISTS
The Legends Of Guitar: Jazz Vol. 2
CD Rhino R21S-70722
CA R41H-70722

SOUNDTRACKS

VARIOUS ARTISTS
Soundtrack: Spirit Of '76
CD Rhino R21S-70799
CA R41H-70799

VARIOUS ARTISTS
Switch, Original Motion Picture Sound-track
CD MCA MCAD-10226
CA MCAC-10226
LP MCA-10226

GRASS ROUTE

(Continued from page 47)

versions of **Graham Parker & the Rumours** "The Up Escalator"—featuring the bonus track "Women In Charge"—and **Little Steven & the Disciples Of Soul**'s "Men Without Women."

Distribution is handled by New York-based **Caroline Records**. Watch for **Razor & Tie** reissues of Parker's "Real Macaw" and "Another Grey Area" coming soon.

THE TWISTED WORLD Of Labeling: Miami-based **Pandisc Records** president **Bo Crane** is no stranger to lyrics-labeling legislation. In fact, he has been voluntarily warning customers about the contents of XXX-rated rapper **Blowfly**'s albums for the seven years they've been together. But with **Blowfly**'s new soundtrack album to the film "The Twisted World Of Blowfly," Crane has finally capitulated to retailers' requests by applying the standard Recording Industry Assn. of America "explicit lyrics" warning sticker to the package. "We'll do anything for a buck,"

says Crane. "I'm totally against mandatory sticker, but if the chains want the RIAA sticker, I'll give it to them." And not without a healthy dose of sarcasm.

Pandisc's own warning on the new **Blowfly** album reads: "Warning! This recording contains material which almost everyone finds objectionable and/or obscene. If your sensibilities or any other part of your anatomy are easily disturbed, then this recording is definitely not suitable for you. Additional disclaimer—Do not play this Thang for your wife, girlfriend, mother, sister, daughter, niece, aunt, grandmother, granddaughter, female cousins, etc. If you do so, it will be at your own risk!"

MUSIC BY MAIL: Fans of New York-based **Rough Trade Records** and its distributed labels can now purchase releases via mail order. Catalogs are available from the label's New York offices. Orders up to \$25 carry a \$4 shipping/handling fee. Orders in excess of \$25 carry a \$6 fee.

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

BEGGARS BANQUET

(Continued from page 44)

to 100 stores had returned their entry "affidavits" by March 1, Marcus says, noting she had already received photos of displays, as well. The response bodes well for **Beggars Banquet**, she says.

"When I was in high school, I went to the same store all the time and got to know the clerk," Marcus says. "He would recommend music to me, and I could request him to play stuff in the store. If a poster or a name was in my face all the time, especially at a small store, I might just buy the record. That still happens at the mom-and-pop level, and it's an important place to build a base for our artists."

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LINTON KWESI JOHNSON
"Tings An' Times"
SH 43084



As the acknowledged inventor of "dub-poetry," Linton Kwesi Johnson has been a unique force in the world of reggae as well as one of the most powerful political voices in the world at large. This brand new collaboration with Dennis Bovell and The Dub Band is his first new studio album in over six years and will be a major event!



Mutabaruka is Jamaica's foremost "dub-poet." This brand new studio album is a genre-busting affair that confirms him as one of the world's most innovative artists. His humorous/outraged words take aim at environmental destruction, junk food, racism and misrepresentation of Rastafari; there are also celebrations of great queens of Africa, love, and survival.

MUTABARUKA
Blakk Wi Blak...
K... K...
SH 43083

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

NEW AGE ALBUMS™

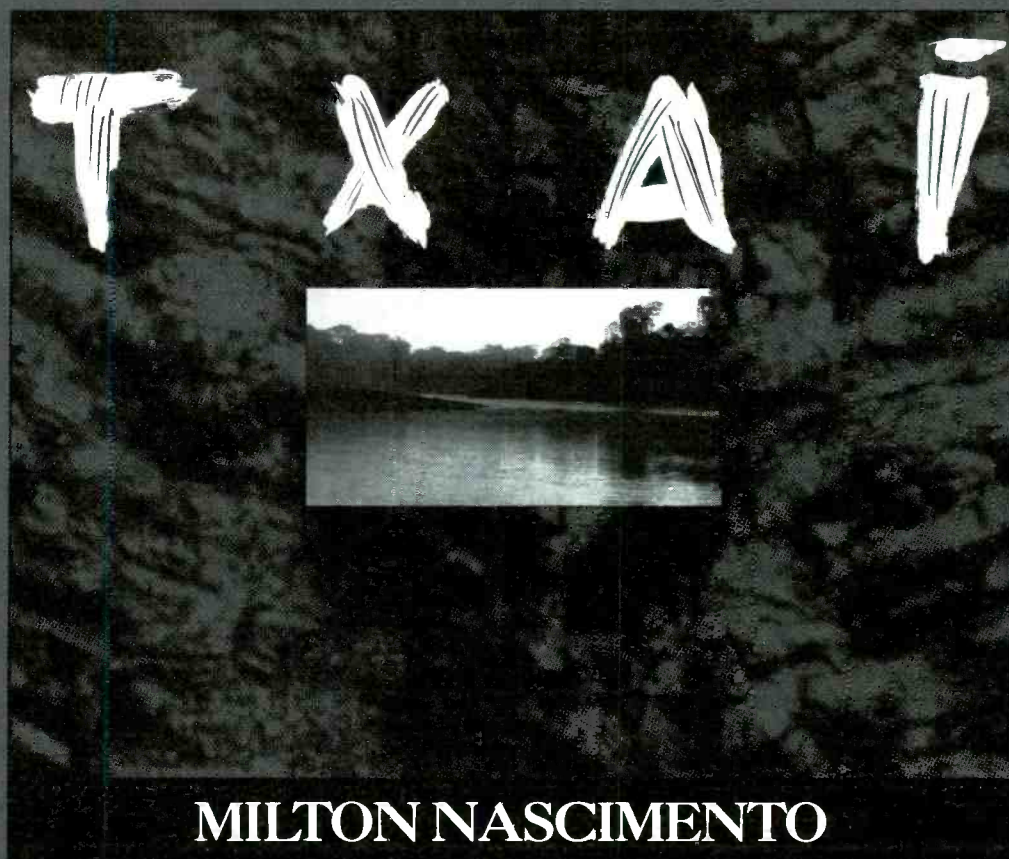
★★ NO. 1 ★★				
1	1	43	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P*	YANNI 37 weeks at No. 1
2	2	49	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
3	4	23	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART
4	3	19	FRESH AIR 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
5	5	23	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
6	7	29	THE NARADA WILDERNESS COLLECTION NARADA N-63905*	VARIOUS ARTISTS
7	6	19	SHELL GAME SONIC ATMOSPHERES CD80032*	DON HARRISS
8	8	29	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
9	23	3	THE PIPER'S RHYTHM NARADA N-63018*	SPENCER BREWER
10	9	7	ESCAPE OF THE CIRCUS PONIES WINDHAM HILL WT-1099*	LIZ STORY
11	15	5	WATER STORIES HIGHER OCTAVE HOMCD 7031*	CUSCO
12	10	25	WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*	VARIOUS ARTISTS
13	25	3	NIGHTSONGS AND LULLABIES MUSIC WEST MW-135*	JIM CHAPPELL
14	11	25	UNIVERSE SAMPLER 90 HEARTS OF SPACE HS11200-2*	VARIOUS ARTISTS
15	17	9	DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
16	12	7	STRATA HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
17	13	122	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
18	NEW►		FROM A BLUE PLANET GOLD CASTLE 71362*	CHUCK GREENBERG
19	18	7	ONE HEART WILD SILVER WAVE SD-604*	DANNY HEINES
20	22	113	WATERMARK ● GEFFEN 24233	ENYA
21	16	9	TINGRI MIRAMAR MPD 2003*	JOHN SERRIE
22	21	14	MARK ISHAM VIRGIN 2-91293*	MARK ISHAM
23	14	23	SATURDAY'S RHAPSODY MUSIC WEST MW-134*	JIM CHAPPELL
24	19	43	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
25	20	92	NO BLUE THING MUSIC WEST MW-103*	RAY LYNCH

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	13	SOUP OF THE CENTURY RYKO RCD 10195*/RYKODISC	3 MUSTAPHAS 3 3 weeks at No. 1
2	3	5	TALKIN' BLUES TUFF GONG 48243/ISLAND	BOB MARLEY AND THE WAILERS
3	2	23	PRIMAL MAGIC MESA R2 79023*	STRUNZ & FARAH
4	4	5	MOUTH MUSIC RYKO RCD 10196*/RYKODISC	MOUTH MUSIC
5	5	11	ALLEGRIA ELEKTRA 61019	GIPIY KINGS
6	9	3	MISSA LUBA: AN AFRICAN MASS PHILIPS 426 836-2*	MUUNGANO NATIONAL CHOIR
7	8	5	THE RIVER MANGO 539-874/ISLAND	ALI FARKA TOURE
8	6	9	YALIL MANGO 539 892/ISLAND	AMINA
9	12	3	CHANGO TE LLAMA MANGO 539-877/ISLAND	DANIEL PONCE
10	7	25	SET VIRGIN 2-91426	YOUSOU N'DOUR
11	NEW►		THREE FONTANA 846 626-2*	LE MYSTERE DES VOIX BULGARES
12	11	3	FOOTPRINTS TRILOKA 183-2*	JAI UTTAL
13	10	19	TOO WICKED MANGO 539 883-2/ISLAND	ASWAD
14	NEW►		BRAZIL CLASSICS 3: FORRO ETC. LUAKA BOP/SIRE 29323-2*/WARNER BROS.	VARIOUS ARTISTS
15	13	7	GUMPTION SHANACHIE 43079*	BUNNY WAILER

● 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.

IMAGINE A WORLD OF NATURAL HARMONY.



MILTON NASCIMENTO

Milton Nascimento explores the delicate balance between man and nature on "Txai"—a musical journey of daring style and stunning imagery.

In the summer of 1989, Milton spent weeks in the Brazilian Amazon, living among the Indians and laborers.

Inspired by these "allies of the forest," he fused his songs and insights with native music, documenting a primitive people's rich, yet fragile existence.

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"...it is impossible to classify him. He is a sensitive singer of romantic music, yet most of the songs he writes are complex enough to exhaust the interpretative capacities of the best jazz improvisers."—THE NEW YORK TIMES

The North American Tour:

APRIL 6 New York, NY	19 Los Angeles, CA	30 Dallas, TX
7 Boston, MA	21 Mountain View, CA	MAY 2 Austin, TX
9 Quebec City, CN	24 San Francisco, CA	4 New Orleans, LA
10 Burlington, VT	25 Vancouver, CN	5 Houston, TX
13 Pomona, NJ	26 Seattle, WA	8 Columbus, OH
14 Washington, DC	27 Portland, OR	10 Chicago, IL

On Columbia.

txai—(pronounced chi—rhyming with sky)—word in the language of the Kaxinawa Indians...adopted by Indians, rubber tappers, and river people, in the state of Acre, as a form of respect and caring for all those who are allies of the forest. Companion; the other half of me.

Produced by Marcio Ferreira, with Musical Direction by Milton Nascimento.
"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1991 Sony Music Entertainment Inc.

Billboard® Home Video

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Studios To Ship Fewer Tapes In '91 Majors Sour On Sell-Through Results

■ BY JIM McCULLAUGH

TUCSON, Ariz.—Warner Home Video senior VP/GM Jim Cardwell told the International Tape Assn. to expect 30-35 million fewer tapes shipped into the market this year compared to last because of the major studios' disenchantment with the direct-to-sell-through release strategy.

He also called the rental market increasingly "fragile" and likely to remain stagnant for the foreseeable future.

Cardwell, whose company now accounts for nearly 25% of the home video business, and Joe Annechino, VP, merchandising and business development, Orion Home Video, spoke during the International Tape Assn. seminar here March 20-23, and offered an audience of approximately 500 members of the blank media and duplicating business an overview of the current state of the prerecorded home video business.

"We believe a lot was learned last year by Paramount, Warner and Disney, specifically that the sell-through business is very seasonal for these types of titles," Cardwell said.

Those three studios offered "Indiana Jones And The Last Crusade," "Lethal Weapon 2" and "Honey, I Shrunk The Kids" as direct-to-sell-through titles in the first quarter of 1990. Despite rosy predictions for all three titles, unit numbers fell below studio expectations.

"You just won't see the same number of units being shipped in the first quarter as you will in the third or fourth quarter," Cardwell said. "Our attempts to build a year round business didn't fail but they weren't exactly successful either."

More recently, the studios have also learned that the rental market is not as limited as generally believed, at least not for top-level A-titles, as Paramount Home Video learned with "Ghost," FoxVideo (formerly CBS/Fox) with "Die Hard 2" and Buena Vista with "Dick Tracy" (Billboard, March 30).

Cardwell also noted that even Paramount and Warner's unprecedented advertising co-operation on "Lethal Weapon 2" and "Indiana Jones And The Last Crusade" would have been "more successful in the fourth quarter."

This year Cardwell said he doesn't see more than five potential direct-to-sell-through titles, as contrasted with last year's 11 titles. "That should re-

sult in 30-35 million fewer tapes going into the marketplace," he said.

Cardwell added that "only children's feature product or titles that have generated more than \$200 million at the box office will be going [directly] into the sell-through market."

'30-35 million fewer tapes will go into the marketplace'

Nonetheless, Cardwell said Warner sees continued growth in sell-through. Cardwell said Warner sees industry revenues "growing at approximately 20% from 1990 to 1991 and we see no reason why that should not continue to increase in the future."

But he added that Warner sees a much bigger increase in units than in dollars "because of much lower average prices. We're now seeing mass distribution at \$9.95 and \$14.95 accounting for a lot more of the business than two to three years ago."

"The good news, however, is that we are seeing a significant shift in the market away from the mass merchants and towards the audio and video specialty stores, which we see resulting in price stabilization, hopefully at \$19.95, which we think is a fair price for a theatrical feature."

At the National Assn. of Record Merchandisers convention running concurrently with ITA in San Francisco, several music/video combo chain executives went so far as to argue that a lack of big-title sell-through product in the first part of

(Continued on page 54)

West Coast Video To Sell 58 Stores To Franchisees

■ BY PAUL SWEETING

NEW YORK—In a move designed to make it a pure franchising company, West Coast Video is readying plans to spin off its 58 company-owned and limited partnership stores to its franchisees.

As part of the move, West Coast Video Ltd., the corporate entity that operates the company-owned stores, will be phased out, leaving only West Coast Video Enterprises, the franchising company.

West Coast plans to start selling off stores later this spring, according to executive VP Richard Abt. The goal is to have the process completed within 18 months.

"We've found that local management is more successful than man-

agement at a distance in our stores," Abt says. "In some cases, we've also been, in effect, in competition with our franchisees, which has rankled some people. Now, we won't have those problems."

The move to become a pure franchising company is part of a restructuring of the company in preparation for an initial public offering of stock tentatively slated for late 1992 (Billboard, March 30).

"Nothing is firm at this point regarding the IPO," Abt says. "It's just a general plan. It will be company conditions and market conditions that will ultimately determine the exact timing and the amount of money we'll seek."

As part of the public offering, (Continued on page 58)

Recent Laserdisc Growth Called 'Tip Of Iceberg'

TUCSON—The more than 10-year-old laserdisc format is in approximately the same phase of growth as the compact disc in 1984-85, according to Geoff Holmes, senior VP of Time Warner Inc. and current chairman of the Laserdisc Assn.

As a result, the industry can look to increased hardware and software sales, as well as significantly expanded retail distribution, said Holmes, speaking before industry executives from the blank media and duplicating

businesses here at the 21st annual ITA Seminar March 20-23.

"The laserdisc absolutely refuses to die," said Holmes, who added that what the consumer electronics industry is witnessing is not so much a laserdisc 'rebirth' but a 1990's "stage setting" as a result of nine years of CD marketing, the emergence of the combi-player, and the convergence of such newer technologies as component and interactive video.

"The growth of the last two years is merely the tip of the iceberg," he said. He estimated that by the end of 1991, the installed base of players capable of laserdisc playback would be

approximately one million units. Today's base is estimated at somewhere between 250,000-500,000 units.

Holmes underlined a number of significant developments taking place in the laserdisc market as evidence of the continuing surge. Among them:

- Early in 1990, there were only six hardware manufacturers making combi-players. Today, some 17 companies are making such players.

- A year ago, most combi-players hovered near the \$1,000 suggested retail price mark. Today, a number of machines are nearer the \$500 suggested retail mark.

- A year ago, some 3,900 software titles were available with approximately 95 new titles being released monthly. Today, there are 5,300 titles available with 140 new titles being released every month.

- By the end of 1991, some 6,500-7,000 titles should be available to consumers.

- Manufacturers are continuing to increase pressing capacity in the U.S. In addition to such companies as Sony, Pioneer and 3M, Holmes predicted one new major manufacturer player will be on line shortly in the U.S.

- Disc capacity is now at 900,000 units a month, up from last year's 600,000 pieces a month. Later in 1991, monthly capacity is expected to be at 1.6 million discs a month.

- Laserdiscs are expected to account for about \$300 million in retail sales in 1991, up from 1990's \$175 million.

The convergence of newer technologies from a variety of companies is also expected to play a pivotal role in laserdisc growth, explained Holmes. He said he expects to see more activity from computer, entertainment, video game, and TV production companies, as well as the print industry.

As an example, he noted that Time Warner was about to issue a CD ROM disc of the "Desert Storm" Gulf War, as it was followed by Time Magazine, that will retail for \$39.95 and be compatible with an Apple Macintosh with ROM drive.

Holmes also noted that the laserdisc is a "wonderful format for the record labels," as many music companies are continuing to step up music video on the format.

In terms of distribution, Holmes said that today there are about 2,000 stores in the U.S. selling laserdiscs, up from 1,500 a year ago. By the end of 1991, he projects some 3,500 stores carrying the format. He also notes more acceptance at mass merchants, including Walmart and Radio Shack.

Recently, laser was added to the Columbia House Record Club and "the initial response is about four times what was expected," Holmes said.

He also noted "disappointment" at the recent announcement by the Blockbuster video chain to downscale laserdisc. But he added, "Retail distribution is growing despite Blockbuster."

JIM McCULLAUGH



Eye On Video. Video Software Dealers Assn. president Jack Messer and executive director Linda Lauer unveil the VSDA-developed logo that the group will license to participating suppliers as part of the generic advertising campaign VSDA is planning (Billboard, March 23).

MUSIC VIDEO

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Every influential music video buyer will be reading our comprehensive update of long-form music video marketing. This category is red hot! Your ad in Billboard's Music Video Spotlight can . Maximize the impact of your current releases . Position your label as a major player to your key retailers fastest growing new sales category . Spread the word to the Home Entertainment executives who are important to the success of your music video marketing plan. Get ready for Retail Response!

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'Predator 2' Finds His Prey Amid L.A.'s Drug Wars

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

Rent it with "Out Of Africa" for two incredibly different versions of love in the wilderness.

•"Predator 2" (1990), CBS/Fox, prebooks 4/23.

Conventional wisdom has it that nobody went to see this in the theaters because it lacked the drawing power of Schwarzenegger that the original had. But the theater's loss is home video's gain because this sequel is a non-stop orgy of violent action that is certain to please lovers of the genre. The great invisible hunter from outer space is back searching for prey, and he's found a fabulous hunting ground in future Los Angeles—a war zone where rival drug gangs are shooting up the streets. Soon the cops (Danny Glover and Gary Busey) are after him, or is it he who is after the cops? The special effects are startling and gruesome, and the tension relentless. Rent it with "Aliens," or "Total Recall" for people who just *must* have a Schwarzenegger fix.

•"Bride Of Re-Animator" (1989), LIVE Home Video, prebooks Tuesday (2).

The original "Re-Animator" was a nonstop orgy of demented delight that contained one of the most debauched sex acts ever committed to film. I can't imagine anything that would top it, and neither could the writers of this sequel, but they've certainly come up with an equal parade of gross dementia. Jeffrey Combs and Bruce Abbott return as the two medical students with a unique attitude toward the afterlife. Death was never this much fun. Rent it with "Frankenstein" to singles. This isn't a family film, unless your name is Adams.

•"Time To Kill" (1989), Republic Pictures Home Video, prebooks Wednesday (3).

A genuine oddity full of intense performances and numerous surprising plot twists. Nicolas Cage plays a soldier in Africa who wanders into the bush, where an encounter with a native woman has several unexpected repercussions. As a punishing voyage into the realms of existentialism, in many ways this is the film that "The Sheltering Sky" tried to be. But don't let that turn you off. With its intriguing characters and fascinating story line, this is much more satisfying than the Bertolucci.

•"Red Kiss" (1985), Fox Lorber, prebooks 4/12.

Another coming-of-age film that simply shouldn't be as entertaining as it is. Charlotte Valandrey plays a teenager in Paris in 1952 who is equally obsessed with Rita Hayworth and Stalin. The film becomes a potent and dreamy evocation of a life haunted by the seductive powers of politics and sex. It's charming and funny as Valandrey grows up and goes through several personality changes. Rent it with "The 400 Blows."



by Michael Dare

•"Black Magic Woman" (1991), Vidmark, prebooks Tuesday (2).

A voodoo version of "Fatal Attraction" in which an art dealer (Mark Hamill) has an affair with a customer (Apollonia), breaks it off, then finds himself the victim of a series of vengeful acts involving, you guessed it, black magic. Aside from the surprisingly good performances and the predictable but fun plot machinations, this has a nicely sarcastic vision of the pretentious art scene. Hamill is particularly amusing to watch as his mental health deteriorates, though he probably took the part because he gets to make love to Apollonia. Poor guy. Rent it with "Macbeth."

•"The Jungle Book" (1967), Disney, prebooks 4/16.

All you have to do is pretend that Rudyard Kipling didn't exist to enjoy this animated version of his book. A child is raised by animals who sing. It's not Disney's best, but still entertaining for youngsters. Rent it with "The Man Who Would Be King" and make Mr. Kipling happy.

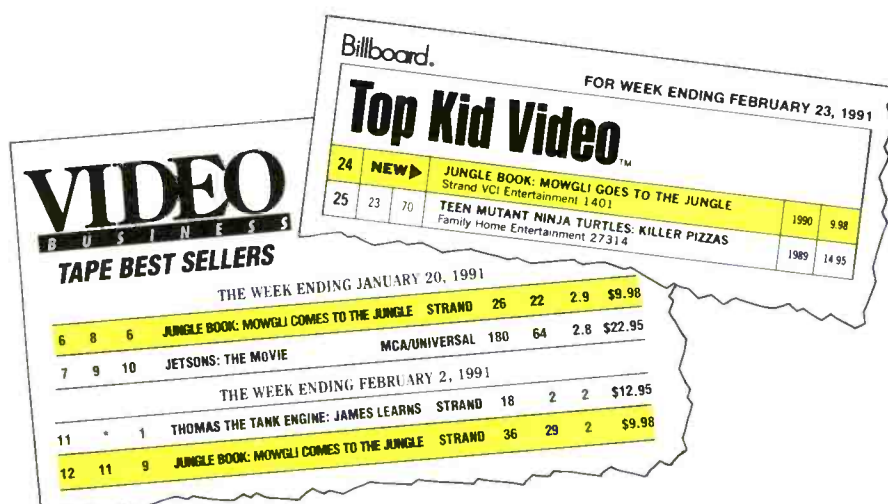
•"Descending Angel" (1990), HBO Home Video, prebooks 4/11.

Eric Roberts plays a man who understandably falls in love with Diane Lane but finds himself more and more alienated as he discovers that her father, George C. Scott, may be an ex-Nazi war criminal. As Roberts unearths more evidence that Scott is not a man you would want to antagonize, he does his best to antagonize him. Not smart. Tragedy ensues. The superb cast helps this story rise above your standard self-righteous TV movie. Rent it with "The Music Box" to people

(Continued on page 58)

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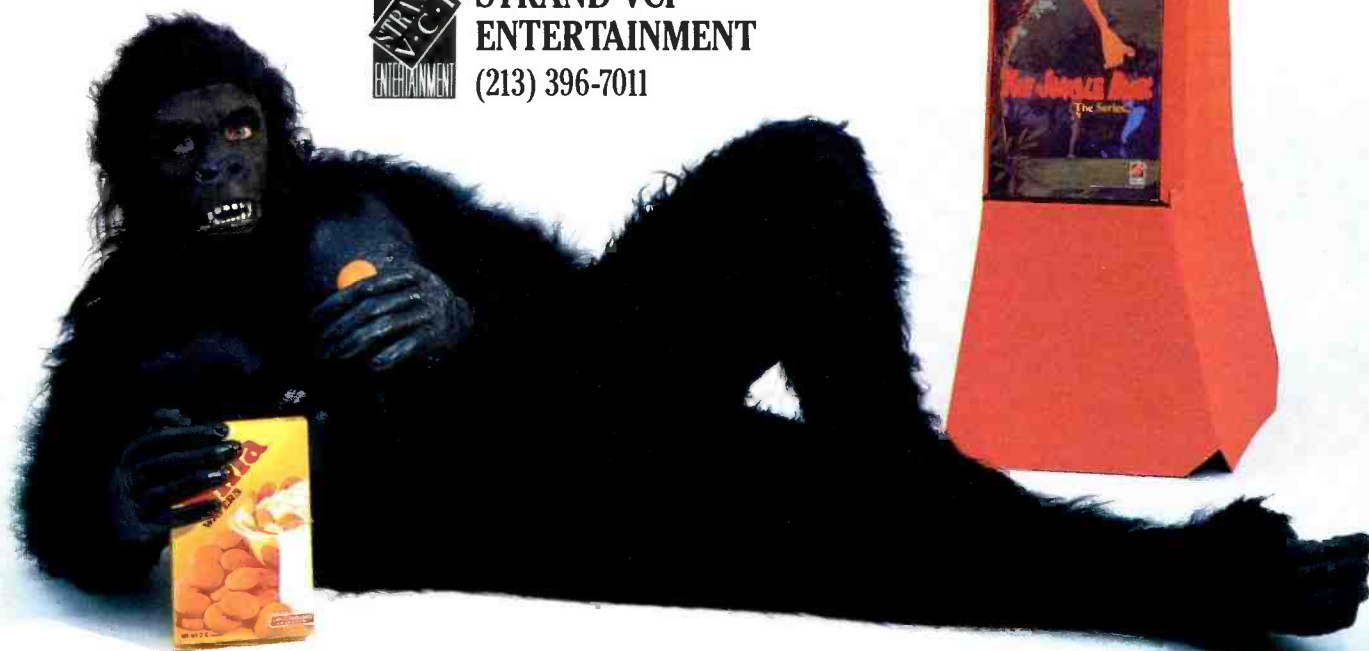


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VID SHIPMENTS TO FALL

(Continued from page 52)

the year is a blessing in disguise for their business (see separate story page 57).

"We also feel a broader range of catalog will be economically justifiable to release and sell," Cardwell continued.

"To grow this market, our policy will be to work very closely with national and regional retailers, have better marketing, more advertising, better in-store merchandising, and to encourage wide ranges of product to be collected by consumers."

RENTAL IS FLAT

As for the rental side of the business, Cardwell said it is now "at best flat," with VCR penetration at 80% and 80,000 stores offering video. "We at Warner don't see any potential increase in the business through increasing stores," he added. "And with 37%-43% of VCR owners renting actively, at least once every two weeks, we don't see any way that can increase significantly."

"The [rental] market has become incredibly new-product sensitive," he continued. "We see the active rental percentage increase significantly where there are significant titles in the marketplace and decline when there are no significant titles in the marketplace."

"Despite this, however, the studios have managed to increase their revenues. But that's not due to increased volume, but higher prices and fewer studios with the same level of output overall."

"We feel the business is very fragile and unless we can keep people going into stores, we can lose ground to other forms of entertainment. We also see major problems regionally and with smaller stores which can't compete effectively with the mega-chain stores."

Cardwell said Warner's future rental strategy will be to maintain heavy TV advertising of major theatrical features.

According to Annechino, total consumer spending with regard to home video should hit \$10.8 billion in 1991, up from 1990's \$9.7 billion and 1989's \$8.4 billion.

For 1991, he added, consumers should spend \$3.7 billion on sell-through transactions, up from 1990's \$3 billion and 1989's \$2.3 billion.

In rentals, consumers would spend \$7.1 billion in 1991, up from 1990's \$6.6 billion and 1989's \$6.1 billion.

Total revenues to suppliers from rental, he said, would be at about \$2.05 billion in 1991, up from 1990's \$1.9 billion and 1989's \$1.8 billion.

"Growth in the rental segment has slowed," said Annechino, "while growth in the sell-through segment is growing."

For 1991, he said, total supplier revenues should hit \$4.25 billion, with \$2.2 billion coming from sell-through and \$2 billion coming from rental.

At the unit level, Annechino projected that 1991 would see total shipments at 269 million units, with sell-through making up 230 million units and rental 39 million units.

In 1990, he said, total unit shipments were 232 million, broken down into 195 million at sell-through and 37 million at rental. In 1989, total unit shipments were 199 million, with 165 million of those at sell-through, while 34 million were rental.

HOME VIDEO

Lyons, Neiman Marcus Link For Promo

BY MOIRA McCORMICK
and MATTHEW LaFOLLETTE

CHICAGO—Independent home-video manufacturer the Lyons Group, producer of the children's series "Barney And The Backyard Gang," has linked with Neiman Marcus in an exclusive promotion of an upcoming "Barney" title.

According to Sheryl Leach, who, with partner Kathy Parker, co-founded the Allen, Texas-based Lyons Group (a division of Developmental Learning Materials), the promotion involves "Rock With Barney," the eighth title featuring Barney the Dinosaur, due in August.

"'Rock With Barney' will be available exclusively through Neiman

Marcus for five months," says Leach. "In their Christmas catalog, Neiman Marcus will offer the video, plus an accompanying audiocassette and book, as a package, tentatively priced at \$35.95. Also available through the catalog will be a giant plush Barney toy made by Gund (which manufactures a briskly selling smaller version of Barney) for between \$60 and \$80. Another Barney product offered through the catalog will be a customized snow globe, which plays the series theme, 'I Love You.'" Neiman Marcus is setting up a toll-free phone line specifically to take Barney orders, adds Leach.

As a part of the promotion, members of Neiman Marcus' In-Circle Club (preferred customers and

charge-card holders) will be offered special-rate weekend packages, including air fare and hotel, to attend world-premiere showings of "Rock With Barney" at General Cinema theaters around the Dallas area. "For those who cannot attend," says Leach, "the video will be Federal Express-ed to them, so that they may share the moment." The theatrical showings in Dallas are part of a one-time promotion.

In addition, plans are in the works for Neiman Marcus outlets around the country to feature Barney boutiques, called "Barney's Back Yard," stocked with girls' and boys' clothing, hats, calendars, umbrellas, and other merchandise.

The Neiman Marcus tie-in, says Leach, is effective partly because both the Lyons Group and the department store are headquartered in the Dallas area. "Barney has gotten a lot of exposure here," she says, "and Neiman Marcus executives' kids have become Barney fans."

The six-title "Barney And The Backyard Gang" series is a little more than 2 years old and collectively has sold in excess of 220,000 units, according to Parker. In December, the Disney Channel began periodically airing four titles in the series on its regular "Music Box" program. A seventh title, "Barney In Concert," is due in late June, prior to the August release of "Rock With Barney."

In addition, Leach notes, "We've recently secured foreign distribution and broadcasting through International Broadcast Systems."

Lyons Group has also signed an agreement with Flagship Entertainment to stage Barney concerts, according to Parker. "We've done three concerts in the Dallas area that were very successful," she says. The first national test concerts will be May 11-12 in Providence, R.I., and Fall River, Mass., respectively.

Flagship Entertainment, a Providence-based retail buying group that represents 738 video stores, is promoting the Barney concerts, according to Flagship president Frank Lucca. "We hope to do eight to 10 concerts a year," says Lucca. "We were one of the first retailers to latch on to Barney; next to Dallas, Providence is probably the second-hottest area in the country for Barney."

"We've run cross-promotions, had in-store appearances—he's undoubtedly the No. 1 children's character in our stores," Lucca continues. "We offer a 100% guarantee on Barney titles: If a customer buys a title and doesn't like it, they can return it within one to 10 days for a full refund. That's how strongly we believe in the product. We've also licensed Barney to be the 'spokesaurus' for our Kids' Club this summer."

Lyons Group is currently testing Barney birthday franchises in the Dallas area, with plans to bring the program nationwide this summer. The Barney costume character comes to a child's birthday party, which is outfitted with Barney plates, cups, hats, and other decorations. "We're doing six parties a weekend," says Parker, "and some are booked a year in advance." The Barney fan club, currently 25,000 members strong, is also growing in leaps, according to Parker. "We're getting 700 new members a week," she says.

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	Mutant Ninja Turtles II (New Line Cinema)	20,030,473	2,868 6,984	—	20,030,473
2	The Silence of the Lambs (Orion)	6,687,991	1,608 4,159	5	78,258,485
3	New Jack City (Warner Bros.)	4,447,635	905 4,914	2	22,255,826
4	Class Action (Fox)	4,273,745	1,108 3,857	1	9,817,664
5	Sleeping With the Enemy (Fox)	4,004,366	1,517 2,640	6	73,934,952
6	Dances With Wolves (Orion)	3,750,142	1,538 2,438	19	136,311,785
7	The Hard Way (Universal)	3,005,505	1,629 1,845	2	16,419,275
8	Home Alone (20th Century Fox)	2,776,368	1,757 1,580	18	253,061,346
9	The Doors (Tri-Star)	2,277,120	1,186 1,920	3	26,862,388
10	The Perfect Weapon (Par)	2,235,959	1,229 1,819	1	7,337,291
11	Guilt by Suspicion (Warner Bros.)	1,816,495	817 2,223	1	4,957,475
12	If Looks Could Kill (Warner Bros.)	1,428,196	838 1,704	1	4,272,386
13	The Long Walk Home (Miramax)	1,038,960	270 3,848	1	1,307,923
14	King Ralph (Universal)	925,350	995 930	5	27,866,120
15	Shipwrecked (Buena Vista)	824,098	1,086 759	3	11,575,247
16	Awakenings (Columbia)	669,726	496 1,350	13	47,710,964
17	Kindergarten Cop (Universal)	649,620	580 1,120	13	83,935,593
18	L.A. Story (Tri-Star)	579,488	416 1,393	6	25,098,612
19	Mr. & Mrs. Bridge (Miramax)	528,627	259 2,041	17	5,377,933
20	White Fang (Buena Vista)	416,566	576 723	9	31,615,520
21	Three Men And A Little Lady (Buena Vista)	371,037	367 1,011	17	69,492,823
22	The Grifters (Miramax)	357,427	170 2,103	16	12,408,382
23	Edward Scissorhands (Fox)	326,421	429 761	15	53,466,710
24	Green Card (Buena Vista)	269,715	225 1,199	13	27,310,231
25	Misery (Columbia)	261,001	302 864	16	57,847,073
26	Cyrano de Bergerac (Orion Classics)	249,161	74 3,367	19	4,162,520
27	GoodFellas (Warner Bros.)	216,991	118 1,839	27	43,856,669
28	Ghost (Paramount)	200,329	205 977	37	216,445,736
29	Look Who's Talking Too (Tri-Star)	187,425	245 765	14	45,802,354
30	He Said, She Said (Paramount)	181,108	201 901	4	9,109,054
31	Hamlet (Warner Bros.)	175,226	151 1,160	14	18,987,985
32	Heroes Always Been Cowboys (Goldwyn)	167,676	239 702	3	3,012,138
33	The Neverending Story II (Warner Bros.)	157,562	347 454	7	15,749,167
34	Warlock (Trimark)	156,288	154 1,015	10	5,679,509
35	Ju Dou (Miramax)	125,006	14 8,929	2	218,215
36	Mermals (Orion)	120,294	164 733	14	34,717,954
37	The Godfather Part III (Paramount)	108,600	75 1,448	13	65,696,793
38	Rescuers Down Under (Buena Vista)	107,328	263 408	18	27,427,543
39	The Nasty Girl (Miramax)	106,342	38 2,798	21	1,413,881
40	Scenes From A Mall (Buena Vista)	96,212	80 1,203	4	9,236,937

Billboard.

FOR WEEK ENDING APRIL 6, 1991

Top Kid Video™				
THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★				
1	2	45	THE LITTLE MERMAID Walt Disney Home Video 913	26.99
2	1	5	ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019	12.99
3	3	5	ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020	12.99
4	4	27	PETER PAN Walt Disney Home Video 960	24.99
5	5	5	ROCKY & BULLWINKLE: VOL. III Buena Vista Home Video 1021	12.99
6	6	5	ROCKY & BULLWINKLE: VOL. IV Buena Vista Home Video 1022	12.99
7	NEW ▶		DUCKTALES THE MOVIE Walt Disney Home Video 1082	22.99
8	8	5	ROCKY & BULLWINKLE: VOL. V Buena Vista Home Video 1023	12.99
9	7	5	ROCKY & BULLWINKLE: VOL. VI Buena Vista Home Video 1024	12.99
10	9	29	ALL DOGS GO TO HEAVEN ♦ MGM/UA Home Video M301868	24.98
11	10	77	BAMBI Walt Disney Home Video 942	26.99
12	11	129	CINDERELLA Walt Disney Home Video 410	26.99
13	13	11	TEEN MUTANT NINJA TURTLES: ATTACK ... Family Home Entertainment 27344	14.95
14	NEW ▶		TEEN MUTANT NINJA TURTLES: PIZZA BY ... Family Home Entertainment 27363	14.95
15	12	31	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	12.99
16	14	21	JETSONS: THE MOVIE ♦ Universal City Studios/MCA/Universal Home Video 80977	22.95
17	19	79	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	24.95
18	17	233	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	29.95
19	15	288	DUMBO ♦ Walt Disney Home Video 24	29.95
20	RE-ENTRY		HERE COMES PETER COTTONTAIL Family Home Entertainment 27321	14.95
21	16	135	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	14.95
22	18	83	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	14.95
23	20	157	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	14.95
24	24	3	DISNEY'S SING ALONG SONGS: I LOVE TO LAUGH Walt Disney Home Video	12.99
25	NEW ▶		THE FLINTSTONES: BEDROCKIN' AND RAPPIN' Hanna-Barbera Home Video HB 1313	9.95

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

HOME VIDEO

NEWSLINE

Vid Success Spurs Direct-Marketing Efforts At Hanna-Barbera Productions

Encouraged by the progress of existing direct-marketing efforts by its home video division, Hanna-Barbera Productions has formed a new in-house direct-marketing group for all its divisions. At the helm of the expanded unit is veteran home video executive Wendy Moss, senior VP/GM of Hanna-Barbera Home Video. The plan is to integrate direct-marketing activities among all the studio's divisions, including licensing, retail, publishing, production, and home video, according to the company. Alyssa Padia, formerly home video international sales and marketing director, is also named director of the new group, while Karen Daniel, formerly home video advertising and marketing manager, has been appointed manager.

Blockbuster, Showtime Team For Promo

Although often considered to be working opposite sides of the street, if not outright enemies, Blockbuster Video and the Showtime pay-cable network have teamed up for a joint promotion. According to a Showtime release, the decision to pursue the cross-promotion emerged from Showtime market research showing that heavy entertainment users, premium cable's core audience, consistently utilize all entertainment media and are therefore heavy video renters as well. Additionally, Showtime tested several value-added incentives to attract new customers and found that video rentals were the most preferred premium item among consumers and most effective at attracting new subscribers, increasing response by 30%. Showtime affiliates who participate in the campaign will promote free Blockbuster rentals via direct mail, last-chance postcards, and bill stuffers to encourage new subscriptions to Showtime and its subsidiary The Movie Channel. Showtime will also offer affiliates customized TV and radio spots. Point-of-purchase displays featuring the promotion will appear in participating Blockbuster stores.

Project Helps Distribs Build Database

National Video Resources, the Rockefeller Foundation-funded project designed to increase consumers' access to independently produced, nonmainstream video programs, recently spearheaded a cooperative effort by six distributors of special-interest titles to pool their customer lists and create a master database of retailers involved in alternative programming. The six distributors were Facets, Flower Films, Homevision, Mystic Fire, Pacific Arts, and the Voyager Co. Each contributed fewer than 1,000 names from their own in-house lists, which NVR then merged and purged, producing a master list of 4,224 retail outlets. NVR has also sent questionnaires to the entire database to ascertain the degree of their involvement in alternative programming. In a statement, NVR project director Gretcheb Dykstra said, "We are delighted that these distributors' willingness to collaborate has had such a tremendous payoff for them. This is the kind of 'win-win' outcome that we hope many of our projects will have."

Miramax Re-ups With HBO

Home Box Office and Miramax Films have extended their current home video and pay-TV licensing agreement through a new, multiyear deal. The new deal covers a minimum of 20 films to be distributed by HBO Video and shown on the HBO and Cinemax cable networks. The two companies have been working together since 1988. Miramax is the producer of such highly acclaimed films as "My Left Foot," a double Oscar winner last year, and "Cinema Paradiso," last year's best-foreign-film Oscar winner. "Cinema Paradiso" was released on cassette in February and shipped more than 30,000 units in the U.S., according to HBO Video, representing significant sales for a foreign-language film. Other upcoming Miramax titles from HBO include "The Grifters" (nominated for three Oscars), "Mr. And Mrs. Bridge" (with best-actress nominee Joanne Woodward), and "The Nasty Girl" (a nominee for the best-foreign-language-film Oscar).

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Billboard.

FOR WEEK ENDING APRIL 6, 1991

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	1	5	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
2	7	3	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
3	2	4	AIR AMERICA	Live Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
4	3	7	DIE HARD 2: DIE HARDER	Fox Video 1850	Bruce Willis Bonnie Bedelia	1990	R
5	4	5	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
6	6	7	NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	R
7	5	6	DAYS OF THUNDER	Paramount Pictures Paramount Home Video 32123	Tom Cruise Robert Duvall	1990	PG-13
8	10	3	THE TWO JAKES	Paramount Pictures Paramount Home Video 1854	Jack Nicholson Harvey Keitel	1990	R
9	9	3	DEATH WARRANT	MGM/UA Home Video M902170	Jean-Claude Van Damme	1990	R
10	8	7	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG
11	14	3	STATE OF GRACE	Orion Pictures Orion Home Video 8760	Sean Penn Gary Oldman	1990	R
12	11	9	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG
13	12	4	QUICK CHANGE	Warner Bros. Inc. Warner Home Video 12004	Bill Murray Geena Davis	1990	R
14	18	2	THE EXORCIST III	Morgan Creek Fox Video 1901	George C. Scott Jason Miller	1990	R
15	31	2	PUMP UP THE VOLUME	New Line Cinema RCA/Columbia Home Video 75103	Christian Slater	1990	R
16	13	6	TAKING CARE OF BUSINESS	Hollywood Pictures Hollywood Home Video	Jim Belushi Charles Grodin	1990	R
17	15	12	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
18	27	2	KING OF NEW YORK	New Line Cinema Live Home Video 68937	Christopher Walken	1990	R
19	16	10	YOUNG GUNS II	Morgan Creek Fox Video 1902	Emilio Estevez Kiefer Sutherland	1990	PG-13
20	17	5	THE WITCHES	Warner Bros. Inc. Warner Home Video 671	Anjelica Huston	1990	PG
21	19	6	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG
22	20	18	BIRD ON A WIRE ♦	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
23	NEW ►		WHITE HUNTER, BLACK HEART	Warner Home Video 11916	Clint Eastwood	1990	PG
24	34	2	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G
25	35	2	AFTER DARK, MY SWEET	Live Home Video 68943	Jason Patric Rachel Ward	1990	R
26	21	5	I COME IN PEACE	Media Home Entertainment M012752	Dolph Lundgren	1990	R
27	22	6	HARDWARE	HBO Video 90375	Dylan McDermott Stacey Travis	1990	R
28	26	23	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
29	33	9	MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 81013	Denzel Washington Spike Lee	1990	R
30	36	2	FRANKENSTEIN UNBOUND	Fox Video 1875	John Hurt Raul Julia	1990	R
31	23	13	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	PG
32	30	11	THE ADVENTURES OF FORD FAIRLANE	Fox Video 1840	Andrew Dice Clay	1990	R
33	32	18	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
34	28	21	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
35	29	5	MR. FROST	SVS, Inc. M0748	Jeff Goldblum	1990	R
36	38	17	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
37	39	14	GHOST DAD ♦	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG
38	25	8	THE LEMON SISTERS	Miramax Films HBO Video 90326	Diane Keaton Carol Kane	1990	PG-13
39	37	10	DELTA FORCE 2	Media Home Entertainment M012458	Chuck Norris	1990	R
40	40	18	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Aida Molly Ringwald	1990	R

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'Lion's Share' Of Video Sell-Through Market Prowls At NARM

SELL-SATION: In many respects, the **National Assn. of Recording Merchandisers** convention in San Francisco looked like a smaller version of a **Video Software Dealers Assn.** gathering because of all the sell-through video action. One reason for all that activity here is that, unlike **VSDA**, there is no rental product being hawked at

NARM and the suppliers can concentrate effectively on sale merchandise. All the same, with all the competition from audio labels, home video vendors had to stagger their appointments, and sometimes corner a buyer in an elevator and flash a catalog or handful of flats. And, although it is an audio convention, "the lion's share of the sell-through market is here, too," said one source, referring to the mass merchandisers

and music chains. One thing for sure is that music video was everywhere at NARM, and well it should be, according to **Frank Lipsius**, executive VP at **Universal One-Stop**. To drive home its importance, Universal is bowing a separate, 60-page music video catalog stores can offer consumers.

VSDA'S TABLE: A number of VSDA board members made the NARM show, among them **Lou Berg**, two-term past president; **Allan Caplan**, sans beard and sans Blockbuster, at least in his former VP capacity; **Dave Ballstadt**, who is involved in six **Video Magic** stores in San Francisco, and Californians **Jim Salzer** and **Ken Dorrance**. Additionally, **Mitch Lowe**, presently a board candidate, was on a panel at NARM. **Dawn Weiner** was registered but not seen.

BOOMING BUSINESS: John

STORE MONITOR

by Earl Paige

Maoriello, president of **JD Store Equipment**, is one who will not listen to voices of doom. "Our business is tremendous. Otherwise we wouldn't be opening a new 50,000-square-foot warehouse in Chicago. We opened one the same size last year in Baltimore," boasts **Maoriello**, who credits the fixture boom to many stores enlarging to meet the Blockbuster presence plus the continued explosion in grocery stores adding video.

TEXAS TRUCE? "It's all calmed down," says **Allan Pine**, VP with **HEB Video Distribution** in San Antonio of a brief but intense video

rental price war waged across the state (**Billboard**, March 23). **HEB**, operating 65 video departments in its grocery chain, plus 31 freestanding video stores, has gone back to \$3 for one day on new releases and \$3 for five days on titles six months old or more (still an aggressive price formula). But according to **Terry Worrell**, president of **Sound Warehouse**, there's been no cessation of hostilities, let alone a truce, in the Lone Star State. **Sound Warehouse**, he said at NARM, is just launching a 49-cent rental program in Texas, like sister **Shamrock Holding** chain **Musical Plus** in Los Angeles.

SUPERSTORE SURGE: The growing trend among video specialty store owners toward upgrading into larger units has extended even to the far rural reaches of the nation, says **Peggy Lake**, from her vantage point in Snager, Calif. Fighting the space

Video is soon to move into a new shopping center, vastly expanding from its present and cramped 1,200 square feet.

MESSER BOOSTS 8mm: Following in somewhat of a tradition, **Jack Messer**, VSDA president, is also enjoying movies aboard airplanes on a lap-top 8mm player. Returning from the home video awareness campaign press conference in Los Angeles, Messer was hoping to view "Flatliners." Houston retailer **Lou Berg**, also a fan of 8mm's convenience feature, piqued the interest of many flight attendants during his tenure as VSDA president.

IT'S ACADEMIC: The First Amendment issue is switching to the campus. **Hastings College of the Law** in San Francisco set a panel that will include retailer **John Simmons**, president of the **Sacramento Chapter**.

VIDEO REVIEWS

"Say No To Strangers," **Bennu Productions**, 30 minutes, \$39.95.

Hosted by **Carlo Imperato** of the TV show "Fame," this valuable program teaches children what to do if they are lost or approached by a stranger. At only 30 minutes, it's short enough for a child's attention span, and it emphasizes the lessons by showing children demonstrating correct behavior. In one dramatization, a young boy is approached by a smooth-talking stranger who offers to take him for ice cream. The boy firmly repeats, "I can't go with a stranger without my parents' permission," and walks away. In another scene, a young girl gets lost, but knows not to panic; instead, she finds a pay phone and calls her mother. **Imperato** emphasizes the importance of memorizing one's phone number and always carrying money for the phone. "But if you forget your phone number, what's an easy number to remember?" "911!" repeat the children, who are also taught that the one stranger they can trust is a policeman. The rules are given simply and clearly, and **Imperato** is able to stress the importance of the topic without making it unduly frightening. This is one program all parents should have on their shelves. **TRUDI MILLER**

"Arthur Murray Dance Magic: Nightclub/Disco," **International Video Marketing**, 32 minutes, \$24.95.

Produced by the well-known **Arthur Murray** dance studio, this is one in a series of videos offering instruction in different styles of dance. This particular installment, however, is a waste of time. For one thing, the moves are broken down into so many individual steps, and described so specifically, that the lesson becomes far too complicated. A simple swivel of the hips translates into "Move pressure onto left leg

while commencing to straighten the head, at the same time isolating right shoulder and hip to the right." It's like taking a dance class from **Mr. Spock**. Each set of steps is further delineated by the "Patented Arthur Murray Magic Footsteps," a complex diagram of footprints that's impossible for the layman to follow.

Most annoying of all is the fact that, after all these complicated lessons, the resulting dance isn't very impressive. Indeed, it looks like a variation of the dance people do in nightclubs when they don't really know how to dance: stepping to the left and back again while swiveling the hips and rolling the shoulders. Customers may rent this because of the name recognition, but if so, they're bound to be disappointed. **T.M.**

"Learn Japanese For Business," **Central Park Media**, 70 minutes, \$79.95.

This practical and timely program follows **George Thompson**, an American businessman in Japan, as he goes through his daily routine—greeting Japanese associates, making polite conversation, using the telephone, and thanking the other party at the successful conclusion of a contract. The video includes a 64-page lesson plan so the viewer can follow along, learning basic Japanese phrases along with important customs and rules, such as when to use the polite form of a greeting and how to present a business card. This one belongs on the shelves of every corporation doing business in Japan. **T.M.**

"Songs Are Free," **MPI Home Video**, 60 minutes, \$29.95.

In this program, originally broadcast on public television, **Bill Moyers** interviews **Bernice Johnson Reagon**, a former civil rights activist, founder of recording group **Sweet Honey In The Rock**, and author/lecturer on the music of **Af-**

(Continued on next page)

Billboard.

FOR WEEK ENDING APRIL 6, 1991

Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
1	1	5	★ ★ NO. 1 ★ ★ MICHAEL JORDAN'S PLAYGROUND CBS Video 2858	19.98
2	2	85	MICHAEL JORDAN: COME FLY WITH ME ♦ CBS Video 2173	19.98
3	3	86	DAZZLING DUNKS AND BASKETBALL BLOOPERS ♦ CBS Video 2229	14.98
4	9	47	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS Video 2423	14.98
5	6	208	AUTOMATIC GOLF ▲ ♦ Similar Ent. Inc. VA 39	14.95
6	7	45	NBA AWESOME ENDINGS CBS Video 2422	14.98
7	12	3	HISTORY OF THE NBA CBS Video 2857	19.98
8	8	18	NBA SUPERSTARS CBS Video 2288	14.98
9	14	36	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95
10	18	8	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 Paramount Home Video 12624	19.95
11	10	17	WAYNE GRETZKY: ABOVE & BEYOND Live Home Video 68942	19.95
12	16	69	LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 1 Paramount Home Video 12623	19.95
13	NEW		HOCKEY-HERE'S HOWE: FORWARDS Kartes Video Communications	14.95
14	NEW		HOCKEY-HERE'S HOWE: SHOOTING Kartes Video Communications	14.95
15	RE-ENTRY		CHAMPIONS FOREVER ♦ J2 Communications J2-0047	19.95
16	19	5	COACHING HOCKEY Kartes Video Communications	14.95
17	RE-ENTRY		FEEL YOUR WAY TO BETTER GOLF Similar Ent. Inc.	14.95
18	15	15	GOLF YOUR WAY Sports Marketing Group	23.99
19	20	8	NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99
20	NEW		HOCKEY-HERE'S HOWE: GOAL TENDING Kartes Video Communications	14.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
1	1	31	★ ★ NO. 1 ★ ★ RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
2	2	23	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
3	3	221	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	4	221	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
5	6	11	KATHY SMITH'S WEIGHT-LOSS WORKOUT Fox Hills Video M0323732	19.98
6	5	113	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
7	8	63	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ Fox Hills Video M032466	19.98
8	16	43	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
9	7	125	KATHY SMITH'S FAT-BURNING WORKOUT ♦ Fox Hills Video FH1059	19.98
10	10	9	GLAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
11	9	221	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
12	13	122	KATHY SMITH'S STARTING OUT ♦ Fox Hills Video FH1027	19.98
13	11	75	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
14	17	4	KATHY SMITH'S WINNING WORKOUT Fox Hills Video FH1012	19.98
15	RE-ENTRY		DENISE AUSTIN'S NON-AEROBIC WORKOUT Parade Video 32	19.95
16	15	207	JANE FONDA'S NEW WORKOUT ♦ Warner Home Video 069	29.98
17	RE-ENTRY		DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95
18	12	120	SUPER CALLANETICS ♦ MCA/Universal Home Video 80809	24.95
19	RE-ENTRY		JUDI SHEPPARD MISSETT'S FITNESS NOW! JCI Video 8119	14.95
20	18	11	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95

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

WEST COAST VIDEO TO SELL STORES TO FRANCHISEES

(Continued from page 52)

20% of the company will be spun off to the 520 franchisees at no cost.

"Right now insiders own 100%," Abt explains. "They will contribute 20% of their stock into a pool that will then be divided among the franchisees." Franchisees are being allocated percentages of that pool now based on the number of stores they operate. "But they won't actually receive the stock for a while," Abt says.

In the meantime, franchisees will be offered an opportunity to purchase the company-owned stores. The company anticipates some of those locations will ultimately be closed, but there is no firm number slated for extinction.

"Basically, the idea is to close non-viable stores," Abt says. "But some franchisees may feel some of them can be made viable with better management. It's hard to tell at this point, but maybe around a dozen will be closed."

West Coast is currently the second largest video chain in the U.S., but recently has been falling farther and farther behind market leader Blockbuster Entertainment.

But, in recent months, West Coast has become more aggressive, realigning its marketing and operations staffs and securing a new purchasing agreement with distributor Baker & Taylor to better take advantage of its potential buying clout (Billboard, March 2).

Another new feature is its "ul-

tra store" concept, described by marketing VP Jules Gardner as "West Coast Video's store of the future."

Gardner says the company will unveil the new store concept at the chain's annual convention in November and declines to disclose details until then.

However, he indicates that ultra stores will range from 4,000 to 6,500 square feet, somewhat larger than the average West Coast location, and will contain a variety of products aside from prerecorded video. He declines to disclose whether music product will be part of the mix.

"The marketplace is changing and we have to change with it," Gardner says of the new stores. "We as an industry are no longer expanding as we once were and you have to work much harder for your dollar now. The ultra store is part of our plan to remain competitive in a changing marketplace."

Plans are not firm yet on how many ultra stores the chain will open. Gardner says details are still to be worked out between the company and its franchisees.

"If a franchisee is in the process of developing new locations and wants to have one of these new units, we are not sure yet whether the company will fund any difference in cost or how we will handle that," Gardner says. "Those are decisions we're in the process of making."

2ND FEATURES

(Continued from page 53)

who want to see the same plot twice.

• "Graveyard Shift" (1990), Paramount Home Video, prebooks 4/9.

Is there a giant killer rat in the basement of the old abandoned textile mill? Obviously. I mean would anyone be making a movie

about an old abandoned textile mill that *didn't* have a giant killer rat in the basement? So much for dramatic tension. The main question is how soon and how bloody the deaths will be. The other question is would this have ever gotten made if it hadn't been written by Stephen King? Rent it with "The Secret of NIMH" for a classier look at intelligent rodents.

VIDEO REVIEWS

(Continued from preceding page)

rican-Americans. Reagan's enthusiasm for her subject inevitably spreads to the viewer as she explains how spirituals gave hope, comfort, and a sense of cultural identity to slaves in the South. Later, civil rights activists used the songs as a source of power and as a psychological tool, even when being

arrested. Reagan is warm, witty, and articulate, and the emotion and power of her voice as she sings are truly affecting. This is a fascinating document for anyone interested in the power of music or in black history. It will no doubt be eagerly adopted by university classes and libraries.

T.M

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	6	★ ★ NO. 1 ★ ★ ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
2	1	23	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
3	4	6	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
4	3	45	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
5	5	6	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
6	7	27	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
7	NEW ►		DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
8	8	6	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
9	9	5	WHITNEY HOUSTON: THE STAR SPANGLED BANNER	Arista Records Inc. 6 West Home Video 5720	Whitney Houston	1991	NR	7.98
10	10	6	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
11	6	5	MICHAEL JORDAN'S PLAYGROUND	CBS Video 2858	Michael Jordan	1990	NR	19.98
12	11	6	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
13	15	4	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
14	12	25	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
15	14	6	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
16	13	24	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
17	18	25	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
18	16	14	MADONNA: JUSTIFY MY LOVE ▲ *	Warner Reprise Video 38224	Madonna	1990	NR	9.98
19	17	20	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
20	20	7	MARIAH CAREY: THE FIRST VISION	SMV Enterprises 19V-49072	Mariah Carey	1990	NR	19.98
21	29	4	PLAYBOY VIDEO CENTERFOLD: JULIE CLARKE	Playboy Video HBO Video 591	Julie Clarke	1991	NR	19.99
22	27	14	PLAY THAT FUNKY MUSIC WHITE BOY ▲ *	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
23	21	237	THE SOUND OF MUSIC ▲ ◆	Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
24	28	18	MADONNA: THE IMMACULATE COLLECTION ▲ *	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
25	26	24	THE DOORS: DANCE ON FIRE ●	Doors Music Company MCA/Universal Home Video 80157	The Doors	1985	NR	19.95
26	23	24	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
27	22	133	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
28	31	12	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
29	19	29	ALL DOGS GO TO HEAVEN ◊	MGM/UA Home Video M301868	Animated	1989	G	24.98
30	25	114	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
31	RE-ENTRY		SKID ROW: OH SAY CAN YOU SCREAM ▲	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
32	24	21	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
33	36	3	THE STORY OF GENESIS	PolyGram Music Video 440 082 769-3	Genesis	1991	NR	19.95
34	35	6	TEEN MUTANT NINJA TURTLES: ATTACK...	Family Home Entertainment 27344	Animated	1989	NR	14.95
35	30	11	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98
36	NEW ►		TEEN MUTANT NINJA TURTLES: PIZZA BY...	Family Home Entertainment 27363	Animated	1989	NR	14.95
37	34	26	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
38	NEW ►		PETER GABRIEL: POV	Virgin Music Video 50189-3-U	Peter Gabriel	1991	NR	19.98
39	33	28	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
40	40	17	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99

● 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 certification for a minimum 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.

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Music Video

New Directors Step Into Limelight L.A. Exec Puts Focus On Fresh Faces

■ BY MELINDA NEWMAN

NEW YORK—After dimming a little over the last several months, Limelight is working on increasing its shine.

The music-video pioneer has brought in a new head of music video to breathe more life into its Los Angeles production office.

Mark Wightwick relocated to Los Angeles last month from London, where he ran The Unit, a subsidiary of the British-based Limelight that broke in new directors. He replaces

'I'm working toward reorienting the record companies' view of us'

Caroline True.

"The main thing I'm working toward is reorienting the record companies' view of Limelight," Wightwick says. "The thing I found is they assumed Limelight wouldn't be interested in doing lower-budget work, in the \$20,000-\$50,000 range; on the other hand, they weren't sending in for the high-budget work either, so we were falling between two stalls."

Most labels are aware of such award-winning Limelight directors as Jim Blashfield, Steve Barron, Alex Proyas, and Russell Mulcahy. They also know that when these directors are available—which isn't often—they don't come cheap.

What they are not aware of is that Wightwick is bringing in new directors who follow Limelight's tradition of creativity, but who will look at a video with a budget of less than six figures.

"It's a given that we have these prestigious directors," Wightwick says. "And I sympathize with the record companies because it's so hard to

fit a clip into these directors' schedules, and there's the money factor as well. They all like doing music videos, but when it boils down to the nitty gritty, it's hard to them to be available. We're showing people that there's a strong group of new talent, directors who were raised on music video."

While Limelight's top-name directors will still be available, Wightwick's main focus is on six directors, most of whom will work on a budget of \$80,000 or more. He is also flaunting fledgling talent, many of whom will direct clips for as little as \$20,000.

"Many record companies have clips budgeted at \$20,000-\$30,000 and they're wondering who might be interested in taking them on," says Wightwick. "Well, they might be very surprised to find that now we are."

To that end, Limelight is completing a reel of videos by four new American directors discovered through various means.

Tentatively titled "Limelight Nubiles," the reel contains clips done by the directors for between \$5,000 and \$15,000. "We're saying to the record companies that we think these people have a lot of talent and promise, particularly that they did the clips they're seeing on their own," says Wightwick.

"I feel it's important for us as a company to allow these directors to work within the Limelight structure. It allows the record company to have a solid production backup and still be working with new talent."

"Limelight Nubiles" will arrive at record companies the beginning of April. It will be followed by individual reels by the company's six medium-level directors, whom he expects will do the bulk of Limelight's work.

Most notable in this category is John Maybury, who directed the

award-winning "Nothing Compares 2 U" clip for Sinead O'Connor. "The problem is that clip simply doesn't reflect the scope of John's work and not every label has a five-foot bald Irish singer who needs a clip," says Wightwick, laughing. Maybury recently completed "Out Of My Mind" for Soho.

Wightwick is also touting Jesse Dylan, who recently joined Limelight from Nitrate Films. His latest clip is "Mama Said" for Lenny Kravitz.

Also included in this sextet is French director Erick Ifergan, whose

(Continued on next page)



Voice Video. Voice Farm, a new group signed to the nascent Morgan Creek Records, shoots its debut video, "Free Love," in San Francisco. From left are Morgan Creek VP of marketing Colin Stewart; band member Charley Brown; director Tom Bonauro; and Voice Farm's Ken Weller and Myke Reilly. The album, "Bigger Cooler Weirder," will be released in June.

THE EYE



by Melinda Newman

VIDEO BLUES: London-based music video production company Vivid has closed, leaving the fate of its U.S. company uncertain. The British company, located in the same building as MTV Europe, has closed its offices and moved out lock, stock, and barrel. And the phone goes unanswered.

Here in the U.S., the immediate picture is not so dire. Though GM Lyn Healy had no comment by press time, sources say the U.S. division will continue running at least into April.

Additionally, Calhoun Productions closed last week. Callers to its Los Angeles office get a message saying the company is closed, but are told to leave a message at the "beep." Repeated calls were not returned. Calhoun relocated from New York to Los Angeles two years ago because head John Diaz felt that Los Angeles was where the business was. More on both next week.

AS IF THINGS WEREN'T topsy-turvy enough: The music-video division of Red Car has split with the commercial company to start its own production entity, called **The End**. According to executive producer and End head Luke Thornton, the split was amicable and the music-video company will continue to have several of its directors repped by Red Car for commercials as well as use Red Car's postproduction facilities.

The End is financed by a European commercial conglomerate headed by Patrick Hayes, and, according to Thornton, will open a London office by the end of April.

Joining Thornton and producer Liz Silver at The End are former Red Car directors Rocky Morton and Annabel Jankel; Sebastian Cope; Roger Christian; Peter Darley Miller, Kirk R. Cameron, and Storm Thorgerson, who will be based in London. The company has also signed Eric Meza, as well as a handful of new directors.

Among the first projects for the new company are clips for Jellyfish, Freddie Jackson, Willie Nile, and Kingdom Come.

CONGRATULATIONS TO MTV director of talent relations Rick Krim, who has earned his VP stripes. The exact title has yet to be worked out, but the VP part is certain. Speaking of titles, we were half right last week when we announced that Wendy Griffiths had been promoted at Warner Bros. Her correct title is associate director of national video promotion.

CAST YOUR VOTE: Al B. Sure!, Howard Hewett, or Christopher Williams? Anita Baker, Janet Jackson, or Vanessa Williams? These are among the hunks and hunkesses(?) competing for The Sexiest Men and Women in Music Video, a contest conducted by BET on its daily "Video LP" show. The 20 male and 20 female finalists were picked by an in-house poll at BET's Washington, D.C., office. Videos by these artists are being highlighted on the show through April 8, the day voting closes. Viewers vote via a 900 number at the cost of \$1 per minute. Video specials on the winners will air April 11 and 12.

"We're doing a lot with 900 numbers," says senior producer Verna Dickerson. "It's a way to get better in touch with what our viewers want. For example, we used a 900 number for our year-end 20-best vocalists contest and gave awards to the artists who won." She also notes that the 900 numbers are producing significant revenue for the channel.

Speaking of interesting contests, MTV is launching an ongoing one with "Yo! MTV Raps" that ties in nicely with retail. A line of "Yo! MTV Raps" MuziCards are being introduced through candy stores and record retail stores this month. Each pack, which retails for between 50 and 69 cents, contains 10 cards; there are a total of 100 in the series. Each pack also contains a scratch-and-win game piece. The grand prize is a trip to New York to attend a "Yo!" taping. Other prizes include "Yo!" merchandise.

Similar to baseball cards, the MuziCards have a picture of an artist on the front; the back lists information about the featured artist/act. Now we're not saying they'll ever be as valuable as a Honus Wagner baseball card, but we suggest keeping them around for collector's sake.

TURNING JAPANESE—Performance Video, the video arm of Metropolitan Entertainment, is gearing up for production of "Live At The Ritz," a new television series for Japanese Satellite Broadcast. JSB is a consortium of 192 leading business organizations in Japan that was formed to provide commercial television via direct satellite broadcasting. The 13 90-minute shows will feature live performances, interview segments, and backstage footage. The first show, featuring the Godfathers, is scheduled to air in April. John Scher, Metropolitan chairman and president of the Diversified Entertainment Division of PolyGram Records, and Holly St. Lifer will serve as the show's co-executive producers. Bob Lampel will direct and produce the episodes.

STONE ALONE: Bill Wyman is conspicuously absent from the Rolling Stones' new "Highwire" video. But, according to a Columbia spokesperson, it's nothing personal, he just wasn't available for the shoot, scheduled on short notice. Maybe he's busy working on his next tell-all book about life with the band.



You Call These Drumsticks? Rolling Stones drummer Charlie Watts explains his method during the video shoot for "Highwire," from the band's upcoming live album, "Flashpoint." With him, from left, are band member Ron Wood, director Julien Temple, and guitarist Keith Richards. (Photo: Vinnie Zuffante)

VIDEO TRACK

LOS ANGELES

IMAGO RECORDING CO. artists Baby Animals linked with **VIVID Productions** director Burk Uzzle to reel "Early Morning," the debut video from the band's debut album on this brand-new record label. **Krista Montagna** produced the clip.

Mark Freedman Productions director **Dominic Orlando** is the eye behind **Alexander O'Neal's** new **Tabu** video, "What Is This Thing Called Love?" **Vance Burberry** directed photography on the shoot, staged at L.A.'s S.I.R., and **Joseph Sassone** produced.

Metal Blade's **Legs Diamond** recently wrapped its debut-single video "I Am For You" from the album "Bad Town Girl." **Bill Henderson** directed the clip with producer **Mark Ostrow**. Grammy and Ace award winner **Jerry Behrens** (M.C. Hammer's "Please Hammer Don't Hurt 'Em") was at the editing helm.

The Foundry's **Adam Dubin** recently directed new videos for **Delicious Vinyl's** **Spin Out** and **Geffen** act the **Throbs**. **Victoria Vallas** produced **Spin Out's** "Trunk," while **Juliana Roberts** produced the **Throbs'** "Come Down Sister."

Winmill Entertainment director **George Seminara** directed the two newest clips by **Atlantic's** **Wrathchild America**. He shot "Surrounded By Idiots" and the title track to the band's album, "Spy," with producer **Travis Miller**.

NEW YORK

KOOL MOE DEE's forthcoming "Rise And Shine" video features guest performances by **Boogie Down Productions' KRS-One** and **Public Enemy's Chuck D**. **Jim Swaffield** directed the clip, which comes from the rapper's **Jive** album, "Funky Wisdom." **Joseph F. Nardelli** produced for **New Generation Pictures**.

OTHER CITIES

BEFORE Shutting down, **VIVID Productions'** London-based crews were very busy shooting clips for **London Records' Bananarama** and **Lazy Records** act **Birdland**. **Andy Morahan** directed "The Preacher Man" for **Bananarama's** forthcoming album; **Warren Hewlett** produced. **Tony Vanden Ende** is the eye behind **Birdland's** "Everybody Needs Somebody," from its eponymous new release. **Cathy Hood** produced.

Arista's **Diamond Rio** shot the Atlanta-based video "Meet In The Middle" with director **Eric Stratton** of **The Motion Picture Consortium Inc.** **Kevin Turney** produced the clip, which mixes performance footage with vignettes of a couple meeting for the first time.

Amherst Records dance/rap act **Tabu** shook the La Boom Restaurant and Nightclub in Buffalo, N.Y., recently, to lens "I'm So Cool" with director/producer **Mark Foggetti**. The high-energy clip is the title track from **Tabu's** new album.

NEW VIDEOCLIPS

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

ICE CUBE

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Kill At Will/Priority
Ron Kay/Ron Kay Productions
Eric Meza

KENTUCKY HEADHUNTERS

Davy Crockett
Pickin' On Nashville/Mercury

Marc Ball/Scene Three
John Lloyd Miller

ROLLING STONES

Highwire
Flashpoint/Columbia
Amanda Pirne/Nitrate Films
Julien Temple

URBAN DANCE SQUAD

Fast Lane
Mental Floss For The Globe/Arista
Kit Catcart, Chris Wagoner/Spellbound Pictures
Bill Stobaugh

VANITY KILLS

Give Me Your Heart
II Die IV/Hollywood
Jeffrey Obrow, Lisa Levine/VIVID
Simon Chaudoir

KELLY WILLIS

Baby Take A Piece Of My Heart
Bang Bang/MCA
Bryan Johnson, Stephan Wassmann/The Film Syndicate
Mark Lindquist

DIRECTORS STEP INTO LIMELIGHT

(Continued from preceding page)

videos include "Careful" for **Horse**, as well as a new video for **An Emotional Fish**.

Nigel Grierson, whom **Wightwick** says "goes off to some distant continent and comes back with stunning imagery," recently completed clips for **David Sylvian** and **David Knopfler**.

Bailey Walsh, whom **Wightwick** used as a Unit director, is based in London, but like all the company's directors will be available to work anywhere, and helmed **Massive's** "Unfinished Symphony," already a big hit in England.

Rounding out the group is **Marcello Anciano**, who has worked with

artists ranging from **Peter Gabriel** to **Anita Baker** to **Pat Benatar**, whose new "True Love" clip he directed.

Wightwick realistically knows that labels are swayed by flavors of the month and trend setters, but he wants **Limelight** to hold on to and bolster its high-quality stature. "For example, 1987 was a very good year for **Limelight** in that it won virtually all the MTV awards. I know the music-video business is fashion-oriented and is fickle and is going to move away from one company and switch to another," he says. "The only reason I'm here is because I'm interested in doing good music videos."

Billboard® THE CLIP LIST™

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

			
Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036	Black Entertainment Television	The Nashville Network
14 hours daily 1899 9th St NE, Washington, DC 20018			30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
EXCLUSIVE	ADDS	ADDS	ADDS
Rolling Stones, Highwire Roxette, Joyride Rod Stewart, Rhythm Of My Heart Sting, The Soul Cages	Londonbeat, I've Been Thinking... The Delis, A Heart Is A House For Love	Keith Washington, Kissing You Lisa Fischer, How Can I Ease The Pain Brand New Heavies, Dream... Chubb Rock, Treat 'Em Right Shawn Christopher, Another... Junior Reid, Actions Speak... Cathy Dennis, Touch Me The Delis, A Heart Is A House For Love Teddy Pendergrass, It Should... Jon Lucien, Sweet Control	Rob Crosby, She's A Natural Ray Kennedy, Scars Highway 101, Bing Bang Boom Joe Diffie, If The Devil Danced Davis Daniel, Picture Me Lorrie Morgan, We Both Walk Vaughan Brothers, The Ballad...
BUZZ BIN	VH-1 TO WATCH	ADDS	HEAVY
Divinyls, I Touch Myself Happy Mondays, Step On (Vers. II) Jellyfish, Baby's Coming Back Jesus Jones, Right Here, Right Now Lenny Kravitz, Always On The Run	Nils Lofgren, Valentine	Hi Five, I Like The Way Freddie Jackson, Do Me Again Johnny Gill, Wrap My Body Tight Tara Kemp, Hold You Tight Guy, Let's Chill Mariah Carey, Someday Alexander O'Neal, All True Man Ralph Tresvant, Stone Cold Gentleman Jasmine Guy, Another Like My Lover The O'Jays, Don't Let Me Down Rude Boys, It's Written All Over... Monie Love, It's A Shame (My Sister) Big Daddy Kane, All Of Me The Whispers, Is It Good To You Marva Hicks, Never Been In... Harriet, Temple Of Love Tony, Toni, Tone, Whatever You Want Riff, My Heart Is Failing Me EPMD, Gold Digger	Randy Travis, Heroes & Friends Ronnie McDowell, Unchained Melody Clint Black, Loving Blind Billy Dean, Only Here For A Little While Patty Loveless, I'm That Kind Of Girl Vince Gill, Pocket Full Of Gold Mark Collie, Let Her Go Travis Tritt, Drift Off To Dream The Forester Sisters, Men K.T. Oslin, Mary & Willi Reba McEntire, Fancy Parton/Van Shelton, Rockin' Years
HEAVY	ARTIST OF THE MONTH	HEAVY	MEDIUM
C&C Music Factory, Here We Go Cinderella, Heartbreak Station Tara Kemp, Hold You Tight (Vers. II) Londonbeat, I've Been Thinking... Poison, Ride The Wind Queensryche, Silent Lucidity R.E.M., Losing My Religion Tesla, Signs Warrant, Uncle Tom's Cabin Wilson Phillips, You're In Love	Tanita Tikarim, Only The Ones...	L.L. Cool J, Mama Said Knock You Out LeVert, All Season Special Generation, Spark Of Love Whitney Houston, All The Man... Caron Wheeler, Blue Is The Color... Victoria Wilson James, Through Basic Black, Whatever It Takes Another Bad Creation, Playground Mantronix, Step To Me Mica Paris, Contribution EnVogue, Don't Go	Kevin Welch, True Love Never Dies Desert Rose Band, Will This Be... Larry Boone, I Need A Miracle McBride & The Ride, Can I... Dean Dillon, Holed Up In Some... Eddie Rabbitt, Tennessee Born... Martin Delray, Get Rhythm Aaron Tippin, I Wonder How Far... Kathy Mattea, Time Passes By Paul Overstreet, Heroes George Strait, If I Know Me Diamond Rio, Meet In The Middle Pirates Of The Mississippi, Feed Jake
ACTIVE	HEAVY	MEDIUM	LIGHT
*AC/DC, Are You Ready *Tevin Campbell, Round And Round Black Crowes, She Talks To Angels Bob Dylan, Series Of Dreams The Doors, Break On Through Enigma, Sadness Part 1 The Fixx, How Much Is Enough Great White, Call It Rock N' Roll INXS, Bitter Tears Living Colour, Love Rears... Nils Lofgren, Valentine Nelson, More Than Ever David Lee Roth, Sensible Shoes Slaughter, Mad About You Trixter, One In A Million	Mariah Carey, Someday Gloria Estefan, Coming Out Of... Amy Grant, Baby Baby Chris Isaak, Wicked Game Sting, All This Time Wilson Phillips, You're In Love	Atlanta Rap Band, Crank It Up The Simpsons, Deep, Deep Trouble Basic Black, Whatever It Takes The Buck Pets, Libertine Colin England, I Got What You Need Criminal Nation, Black Power Nation D.F.P., Hallelujah Dream Warriors, My Definition Of... EnVogue, Don't Go Gangstarr, Who's Gonna Take... Isis, The Power Of Myself... JJ Fad, Be Good To Me Junior Reid, Actions Speak... King's X, We Are Finding Who We Are LaRue, Serious Londonbeat, I've Been Thinking... Mario, Whip It Nils Lofgren, Valentine Rhino Bucket, One Night Stand Surface, All I Want Is You Tangler, Stranded Triplets, You Don't Have To Go... Victoria Wilson James, Through Whodini, Freaks	Gary Morris, Miles Across... The Bama Band, My Reckless Heart Carlene Carter, The Sweetest Thing The Goldenes, Keep The Faith Mel McDonald, Turtles And Rabbits Lee Roy Parnell, Mexican Money Rosanne Cash, On The Surface Jann Browne, Better Love Next Time
MEDIUM	LIGHT	ADDS	ADDS
Another Bad Creation, Iesha Marc Cohn, Walking In Memphis Cathy Dennis, Touch Me EMF, Unbelievable Extreme, More Than Words Peter Gabriel, Shaking The Tree Gerardo, Rico Suave *Havana 3 A.M., Reach The Rock Eric Johnson, Trademark Kingofthehill, I Do You *L.L. Cool J, Mama Said Knock You Out Monie Love, It's A Shame (My Sister) Material Issue, Valerie Loves Me Mike & The Mechanics, Word Of Mouth Queen, Innuendo Sheila E, Sex Cymbal The Simpsons, Deep, Deep Trouble Sonic Youth, Dirty Boots Tracie Spencer, This House Ralph Tresvant, Stone Cold Gentleman ZZ Top, My Head's In Mississippi	Atlanta Rap Band, Crank It Up The Simpsons, Deep, Deep Trouble Basic Black, Whatever It Takes The Buck Pets, Libertine Colin England, I Got What You Need Criminal Nation, Black Power Nation D.F.P., Hallelujah Dream Warriors, My Definition Of... EnVogue, Don't Go Gangstarr, Who's Gonna Take... Isis, The Power Of Myself... JJ Fad, Be Good To Me Junior Reid, Actions Speak... King's X, We Are Finding Who We Are LaRue, Serious Londonbeat, I've Been Thinking... Mario, Whip It Nils Lofgren, Valentine Rhino Bucket, One Night Stand Surface, All I Want Is You Tangler, Stranded Triplets, You Don't Have To Go... Victoria Wilson James, Through Whodini, Freaks	Duncan, Back Of Your Mind James Blondell, Blue Heeler Lorrie Morgan, We Both Walk	Becky Hobbs, Talk Back... Billy Dean, Only Here For A Little While Carlene Carter, The Sweetest Thing Desert Rose Band, Will This Be... Clint Black, Loving Blind Dean Dillon, Holed Up In Some... Diamond Rio, Meet In The Middle Parton/Van Shelton, Rockin' Years George Strait, If I Know Me Hal Ketchum, Smalltown... Highway 101, Bing Bang Boom Jann Browne, Better Love Next Time Joe Diffie, If The Devil Danced J.P. Pennington, Whatever It Takes Kelly Willis, Baby Take A Piece... Kevin Welch, True Love Never Dies K.T. Oslin, Mary & Willi Larry Boone, I Need A Miracle Lee Roy Parnell, Mexican Money Mark Collie, Let Her Go Mark D'Conner & Friends, Restless Martin Delray, Get Rhythm McBride & The Ride, Can I... Michelle Wright, All You Really... Patty Loveless, I'm That Kind Of Girl Paul Overstreet, Heroes Pirates Of The Mississippi, Feed Jake Randy Travis, Heroes & Friends Ray Kennedy, Scars Reba McEntire, Fancy Rob Crosby, She's A Natural Rosanne Cash, On The Surface Texas Tornados, Adios Mexico The Bellamy Brothers, She Don't... The Forester Sisters, Men The Vaughan Brothers, The Ballad... Tony Taliver, Barstool Fool Travis Tritt, Drift Off To Dream Vince Gill, Pocket Full Of Gold
BREAKOUTS	ADDS	ADDS	ADDS
Alice In Chains, Man In The Box Bulletboys, T.H.C. Groove Candyman, Nightgown Firehouse, Don't Treat Me Bad King's X, We Are Finding Who We Are Raw Youth, Tame Yourself Rhythm Corps, Satellites	Atlanta Rap Band, Crank It Up The Simpsons, Deep, Deep Trouble Basic Black, Whatever It Takes The Buck Pets, Libertine Colin England, I Got What You Need Criminal Nation, Black Power Nation D.F.P., Hallelujah Dream Warriors, My Definition Of... EnVogue, Don't Go Gangstarr, Who's Gonna Take... Isis, The Power Of Myself... JJ Fad, Be Good To Me Junior Reid, Actions Speak... King's X, We Are Finding Who We Are LaRue, Serious Londonbeat, I've Been Thinking... Mario, Whip It Nils Lofgren, Valentine Rhino Bucket, One Night Stand Surface, All I Want Is You Tangler, Stranded Triplets, You Don't Have To Go... Victoria Wilson James, Through Whodini, Freaks	Duncan, Back Of Your Mind James Blondell, Blue Heeler Lorrie Morgan, We Both Walk	Becky Hobbs, Talk Back... Billy Dean, Only Here For A Little While Carlene Carter, The Sweetest Thing Desert Rose Band, Will This Be... Clint Black, Loving Blind Dean Dillon, Holed Up In Some... Diamond Rio, Meet In The Middle Parton/Van Shelton, Rockin' Years George Strait, If I Know Me Hal Ketchum, Smalltown... Highway 101, Bing Bang Boom Jann Browne, Better Love Next Time Joe Diffie, If The Devil Danced J.P. Pennington, Whatever It Takes Kelly Willis, Baby Take A Piece... Kevin Welch, True Love Never Dies K.T. Oslin, Mary & Willi Larry Boone, I Need A Miracle Lee Roy Parnell, Mexican Money Mark Collie, Let Her Go Mark D'Conner & Friends, Restless Martin Delray, Get Rhythm McBride & The Ride, Can I... Michelle Wright, All You Really... Patty Loveless, I'm That Kind Of Girl Paul Overstreet, Heroes Pirates Of The Mississippi, Feed Jake Randy Travis, Heroes & Friends Ray Kennedy, Scars Reba McEntire, Fancy Rob Crosby, She's A Natural Rosanne Cash, On The Surface Texas Tornados, Adios Mexico The Bellamy Brothers, She Don't... The Forester Sisters, Men The Vaughan Brothers, The Ballad... Tony Taliver, Barstool Fool Travis Tritt, Drift Off To Dream Vince Gill, Pocket Full Of Gold
IMPACT CLIPS	AMERICA'S NO. 1 VIDEO	ADDS	ADDS
AC/DC, Are You Ready Lenny Kravitz, Always On The Run Monie Love, It's A Shame (My Sister) R.E.M., Losing My Religion Slaughter, Mad About You * DENOTES ADDS	Another Bad Creation, Playground	Duncan, Back Of Your Mind James Blondell, Blue Heeler Lorrie Morgan, We Both Walk	Becky Hobbs, Talk Back... Billy Dean, Only Here For A Little While Carlene Carter, The Sweetest Thing Desert Rose Band, Will This Be... Clint Black, Loving Blind Dean Dillon, Holed Up In Some... Diamond Rio, Meet In The Middle Parton/Van Shelton, Rockin' Years George Strait, If I Know Me Hal Ketchum, Smalltown... Highway 101, Bing Bang Boom Jann Browne, Better Love Next Time Joe Diffie, If The Devil Danced J.P. Pennington, Whatever It Takes Kelly Willis, Baby Take A Piece... Kevin Welch, True Love Never Dies K.T. Oslin, Mary & Willi Larry Boone, I Need A Miracle Lee Roy Parnell, Mexican Money Mark Collie, Let Her Go Mark D'Conner & Friends, Restless Martin Delray, Get Rhythm McBride & The Ride, Can I... Michelle Wright, All You Really... Patty Loveless, I'm That Kind Of Girl Paul Overstreet, Heroes Pirates Of The Mississippi, Feed Jake Randy Travis, Heroes & Friends Ray Kennedy, Scars Reba McEntire, Fancy Rob Crosby, She's A Natural Rosanne Cash, On The Surface Texas Tornados, Adios Mexico The Bellamy Brothers, She Don't... The Forester Sisters, Men The Vaughan Brothers, The Ballad... Tony Taliver, Barstool Fool Travis Tritt, Drift Off To Dream Vince Gill, Pocket Full Of Gold
CURRENT	PEOPLE-POWERED HEAVIES	ADDS	ADDS
Another Bad Creation, Playground Great White, Call It Rock N' Roll Nelson, More Than Ever Lisa Fischer, How Can I Ease The Pain Jesus Jones, Right Here, Right Now Urban Dance Squad, Fast Lane Boot Sauce, Master Stroke Peter Gabriel, Shaking The Tree Samples, My Town Warrant, Uncle Tom's Cabin David Lee Roth, Sensible Shoes George Thorogood, If You Don't... Bullet Boys, The Hard Core Groove Tara Kemp, Hold You Tight Kitchens Of Distinction, Drive... Colin England, I Got What You Need Salt-N-Pepa, Do You Want Me Sheila E, Sex Cymbal Londonbeat, I've Been Thinking... David Koz, Castle Of Dreams Mike & The Mechanics, Word Of Mouth R.E.M., Losing My Religion	B Angie B, I Don't Want To Lose... Bell Biv DeVoe, When Will I See... Candyman, Nightgown Christopher Williams, I'm Dreamin' DJ Quik, Born & Raised In Compton Dogs, Your Mama's On Crack Rock HWA, Funk Me Ice-T, New Jack Hustler L.L. Cool J, Mama Said Knock You Out 2 Live Crew, The Bart Nikki D, Daddy's Little Girl Ralph Tresvant, Stone Cold Gentleman Salt-N-Pepa, Do You Want Me Tony, Toni, Tone, Whatever You Want Vanilla Ice, I Love You	Duncan, Back Of Your Mind James Blondell, Blue Heeler Lorrie Morgan, We Both Walk	Becky Hobbs, Talk Back... Billy Dean, Only Here For A Little While Carlene Carter, The Sweetest Thing Desert Rose Band, Will This Be... Clint Black, Loving Blind Dean Dillon, Holed Up In Some... Diamond Rio, Meet In The Middle Parton/Van Shelton, Rockin' Years George Strait, If I Know Me Hal Ketchum, Smalltown... Highway 101, Bing Bang Boom Jann Browne, Better Love Next Time Joe Diffie, If The Devil Danced J.P. Pennington, Whatever It Takes Kelly Willis, Baby Take A Piece... Kevin Welch, True Love Never Dies K.T. Oslin, Mary & Willi Larry Boone, I Need A Miracle Lee Roy Parnell, Mexican Money Mark Collie, Let Her Go Mark D'Conner & Friends, Restless Martin Delray, Get Rhythm McBride & The Ride, Can I... Michelle Wright, All You Really... Patty Loveless, I'm That Kind Of Girl Paul Overstreet, Heroes Pirates Of The Mississippi, Feed Jake Randy Travis, Heroes & Friends Ray Kennedy, Scars Reba McEntire, Fancy Rob Crosby, She's A Natural Rosanne Cash, On The Surface Texas Tornados, Adios Mexico The Bellamy Brothers, She Don't... The Forester Sisters, Men The Vaughan Brothers, The Ballad... Tony Taliver, Barstool Fool Travis Tritt, Drift Off To Dream Vince Gill, Pocket Full Of Gold
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SUN CITY CONCERT

(Continued from page 8)

stature to the complex.

They subsequently met with SAMA for the first time, and agreed to observe a moratorium on hiring pop acts for Sun City's 8,000-seat Superbowl.

"Sun City has honored the moratorium agreed with SAMA," says Michael Lovegrove, GM of Sun International group entertainment. "We did as we were told and now we've been rewarded."

The Superbowl is "the only venue in southern Africa built for music," Quinn says. "It is definitely of a different standard to anything else here and our acts can only benefit from the facilities."

"SAMA's outlook is that they would like to see a string of South African acts playing the Superbowl before the boycott is lifted completely," Quinn continues. "Sun City is also expected to play a role in advancing progressive culture and to help South African acts in any way it can."

SAMA coordinator Rashid Lanie confirms that the musicians' alliance has not lifted the ban on artists coming from abroad. However, SAMA was behind a call for a "redefinition" of the boycott that was agreed to at a U.N. consultative conference in December.

"At the moment there is a period of grace," says Lanie. "If international artists want to come here with a view to contributing to the development of our country on a cultural level, that is very welcome."

Lanie points out that this attitude should be seen in the light of the cultural boycott serving as a strategy, rather than as a principle.

"Politically, the strategy achieved many gains. Culturally, we did not benefit to the same extent. Now, people who want to help prepare the groundwork for a more stable cultural environment are welcome here."

The show at Soweto—billed "Unity '91"—gave many South Africans their first opportunity to see some of their biggest stars live. It also was the "official" sign that their exile is over. The concert was approved by SAMA, which, until last year, had interpreted the U.N. boycott as being as applicable to foreign stars as to exiled South African performers who may have wanted to return.

The concert was headlined by husband-and-wife team Caiphus Semenya and Letta Mbulu, back in the country for the first time in 26 years.

The duo is closely associated with Quincy Jones. Semenya shared composition credits on Jones' soundtrack for the TV series "Roots."

STELLAR LINEUP SET FOR LATIN MUSIC AWARDS

(Continued from page 8)

board according to chart points accumulated during the eligibility period by artists, albums, and songs, as reported by retailers and radio stations for the Hot Latin Tracks and Top Latin Albums charts. This first selection is then submitted to the radio programmers and record retailers who constitute the chart panels, for voting.

Among the new-artist nominees are the groups Azucar Moreno from Spain, in the pop category; and Orquesta De La Luz, a band from Japan that released its first salsa album in this country in 1990. Also nominated as new artist of the year, in the regional/Mexican category, are the Texas Tornados, who picked up a

Complete List Of 1991 Latin Music Award Nominees

NEW YORK—Here is a complete list of the nominees for the 1991 Premio Lo Nuestro A La Musica Latina, the third annual Latin Music Awards.

The awards will be presented May 29 by Univision and Billboard at the James L. Knight Convention Center in Miami. The ceremony will climax the two-day 1991 Billboard International Latin Music Conference.

POP

Album of the year: Daniela Romo, "Quiero Amanecer Con Alguen"; Ana Gabriel, "Quien Como Tu"; Myriam Hernandez, "Dos"; Rudy La Scala, "Cuando Yo Amo"; Luis Miguel, "Luis Miguel—20 Anos."

Male artist of the year: Jose Luis Rodriguez; Roberto Carlos; Luis Miguel; Rudy La Scala.

Female artist of the year: Ana Gabriel; Daniela Romo; Myriam Hernandez; Gloria Estefan.

Group of the year: Azucar Moreno; Kaoma; Los Bukis; Pandora.

New artist of the year: Garibaldi;

Azucar Moreno; Raul Di Blasio; Alejandra Guzman.

Record of the year: "Es Demasiado Tarde," Ana Gabriel, artist/composer, Oscar Gomez, producer; "El Carino Es Como Una Flor," Rudy La Scala, artist/composer/producer; "Tengo Todo Excepto A Ti," Luis Miguel, artist, Juan Carlos Calderon, composer/producer; "Quien Como Tu," Ana Gabriel, artist/composer, Oscar Gomez, producer; "Completamente Enamorado," Chayanne, artist, E. Ramazzotti, A. Cogliati, P. Cassano, Luis G. Escobar, composers, Roberto Livi, producer.

REGIONAL/MEXICAN

Album of the year: Grupo Mazz, "No Te Olvidare"; Bronco, "A Todo Galope"; La Mafia, "Enter The Future"; Los Tigres Del Norte, "Mi Buena Suerte"; Los Temerarios, "De Lo Nuevo Lo Mejor."

Solo artist of the year: Vicente Fernandez; Ramon Ayala; Juan Valentin; David Lee Garza.

Group of the year: Bronco; Grupo Mazz; Los Temerarios; Los

Tigres Del Norte.

New artist of the year: Rocky Hernandez; Adalberto; Angeles Ochoa; Texas Tornados.

Record of the year: "Corazon Duro," Bronco, artist, Jorge Guadalupe Esparza, composer, Homero Hernandez, producer; "Solo Te Quiero A Ti," Los Temerarios, artist, Gustavo Angel, composer, Adolfo Angel, producer; "Solo Los Tontos," Los Caminantes, artist, Carlos Pena, composer, Abel de Luna, Carlos Pena, producers; "Amor De Los Dos," Vicente Fernandez and Alejandro Fernandez, artists, Vicente Fernandez and Gilberto Parra, composers, Pedro Ramirez, producer; "Dejame En Paz," Angeles Ochoa, artist, Juan Gabriel, composer, Enrique Okamura, producer.

TROPICAL/SALSA

Album of the year: Gilberto Santa Rosa, "Punto De Vista"; Nino Segarra, "Con La Musica Por Dentro"; Orquesta De La Luz, "Salsa Caliente Del Japon"; Juan Manuel Lebron, "El Primero"; Luis Enrique

and Eddie Santiago, "Los Principes De La Salsa."

Solo artist of the year: Luis Enrique; Gilberto Santa Rosa; Nino Segarra; Juan Manuel Lebron.

Group of the year: Juan Luis Guerra Y 4:40; Orquesta De La Luz; La Patrulla 15; La Coco Band.

New artist of the year: Banda Blanca; Angel Javier; Orquesta De La Luz; Jerry Rivera.

Record of the year: "Burbujas De Amor," Juan Luis Guerra Y 4:40, artist, Juan Luis Guerra, composer/producer, B. Rodriguez, executive producer; "La Bilirrubina," Juan Luis Guerra Y 4:40, artist, Juan Luis Guerra, composer/producer, B. Rodriguez, executive producer; "Sopa De Caracol," Banda Blanca, artist, Pilo Tejera, Oscar Galindo, producers; "Mi Mundo," Luis Enrique, artist, Jorge Luis Piloto, composer, Luis Enrique Mejia, Erico, producers, Angel Carrasco, executive producer; "Estrellitas Y Duen-des," Juan Luis Guerra Y 4:40, artist, Juan Luis Guerra, composer/producer, B. Rodriguez, executive producer.

SOUTH BY SOUTHWEST MUSIC & MEDIA CONFERENCE

(Continued from page 8)

welcoming remarks from Texas Gov. Ann Richards, a recognition of the official status SXSW has gained, and a keynote speech by Rosanne Cash, who urged listeners to recognize the healing power of music and resist censorship efforts.

With a focus on A&R activity and artist development, the SXSW conference panels have become models for similar regional gatherings that have proliferated in the wake of the success of South By Southwest. While the emergence of several new major labels has increased signing opportunities for new artists, A&R execs repeatedly cautioned that the competitive label climate ultimately may not benefit the artists.

"A lot of bands are being signed before their time," said Columbia Records A&R VP Ron Oberman. "If I want to offer a band a development deal, there's another label that will offer them a full-fledged album deal."

Panels also examined the details of record-company deal-making. During one session, for example, manager Shannon Vale recalled asking label executives whether

there was "a gun to my head" to sign with a record company's affiliated publisher. With a smile, he recalled the answer. "There's not a loaded gun to your head—but the gun is in the room."

In keeping with the media side of the conference, a panel discussed whether music critics are observers or participants in the music industry. Ira Robbins, editor of the Trouser Press Record Guide, suggested that "the basic problem of ethics in music journalism is that . . . by and large, most rock writers don't give it much thought."

A discussion of the social responsibility of the music industry, moderated by Spin magazine editor and publisher Bob Guccione, was split on whether all superstars should play an activist role. "I'm not sure I want to know Michael Jackson's political views," said Black Rock Coalition attorney Don Eversley lightly.

The concentration of venues

along the 6th Street club district in downtown Austin makes SXSW more manageable than other such showcases, with a large number of artists playing on the strip.

The evening showcases were hampered this year only by the large number of Univ. of Texas students crowding 6th Street. Due to a scheduling conflict with the Hyatt, this SXSW could not be staged during spring break when students are out of town, said director Roland Swenson. The benefit of that scheduling, however, was the availability of three showcase sites on the UT campus.

Swenson explained that South By Southwest set up a housing exchange program to allow more than a dozen bands from international markets to showcase in Austin. Included were bands from the Netherlands, Estonia, Sweden, France, Finland, England, Ireland, and Northern Ireland.

The lack of a schedule conflict this year between SXSW and the

annual Tejano music festival and awards in Texas also allowed several bands in that genre to perform here for the first time.

In another first, SXSW arranged for DAT recordings of six band showcases and numerous singer/songwriter presentations for compilation tapes to be marketed at a later date.

"People are going to be flying back everywhere and talking about what they've seen here," said Swenson, discussing SXSW's growing influence. "The [major] labels now see us as a place to develop their baby acts."

At the same time, Swenson says, panels such as one titled "Signed & Dropped" are devised to give rising acts at South By Southwest a realistic view of the current music-business climate and information on pursuing music careers independently. "I'm hoping somehow that message got out to all the kids who think getting a [major-label] deal is the be-all and end-all."

Pending Trial, DRG Enjoined On 'Diva'

■ BY PHYLLIS STARK

NEW YORK—A federal court judge here has issued a preliminary injunction against DRG Records, prohibiting the label from producing and distributing the soundtrack album taken from the film "Diva." The injunction was issued March 8 in response to a suit filed against DRG and its president, Hugh Fordin, in January by Paris-based Greenwich Film Productions.

Greenwich claims to have signed a 5-year deal with DRG in 1982 that gave the latter the right to manufacture and distribute the soundtrack in the U.S. and the English-speaking Canadian provinces. According to the complaint, however, DRG violated that agreement by continuing to manufacture and distribute the soundtrack after the expiration of

that contract in June 1987. The suit alleges breach of contract, copyright and trademark infringement, and unfair competition.

In a response to the suit filed March 4, DRG claims that, after the expiration of the contract, the label continued to manufacture and distribute the soundtrack "with plaintiff's full knowledge . . . and pay plaintiff royalties for such sales. Plaintiff accepted such payments without objection." The response also claims that DRG "received no notice from plaintiff that the agreement had expired prior to the plaintiff's contacting DRG in May of 1990."

According to DRG's response, Greenwich's claims for breach of contract are invalid because of a 6-year statute of limitations governing contract claims. The plaintiff's

copyright, trademark, and unfair competition claims are barred by a 3-year statute of limitations governing such actions.

Besides prohibiting further manufacturing and distribution of the "Diva" soundtrack, the injunction compels DRG to "withdraw from commerce any remaining copies of any recordings of the Diva soundtrack or any of the Diva compositions and to deliver up those copies" and the master tapes "for impoundment during the pendency of this action."

The suit seeks a permanent injunction against DRG as well as payment of compensatory damages in excess of \$650,000 and punitive damages of no less than \$1 million. At press time, no trial date had been set.

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	25	REV. JAMES MOORE MALACO 60065 weeks at No. 1 "LIVE" WITH THE MISSISSIPPI MASS CHOIR	
2	4	45	REV. J. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
3	3	37	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
4	2	27	TRAMAIN HAWKINS SPARROW 1246	LIVE
5	5	23	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
6	6	14	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
7	7	13	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
8	9	25	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
9	8	17	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
10	10	19	MIGHTY CLOUDS OF JOY WORD 9202	PRAY FOR ME
11	11	11	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
12	13	27	JOHN P. KEE TYSCOT 401311/SPECTRA	JUST ME THIS TIME
13	14	59	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
14	15	11	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
15	12	47	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
16	NEW		D.F.W. MASS CHOIR SAVOY 7101/MALACO	I WILL LET NOTHING SEPARATE ME
17	16	13	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE
18	23	13	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
19	20	7	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
20	18	47	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
21	17	49	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
22	21	51	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
23	31	71	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
24	25	75	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
25	19	46	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415/SPECTRA	WAIT ON HIM
26	27	39	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
27	26	33	COMMISSIONED BENSON 2553	STATE OF MIND
28	39	3	PILGRIM JUBILEES MALACO 4442	FAMILY AFFAIR
29	28	5	LYNETTE HAWKINS STEPHENS TRIBUTE 31004/SPECTRA	WALKING IN THE LIGHT
30	22	13	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
31	30	91	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
32	24	47	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
33	29	27	TAKE 6 WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY
34	34	8	FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
35	RE-ENTRY		THE QUEENS COMMUNITY CHOIR I AM 4004	MAKE ME OVER
36	38	3	JAMES BIGNON & DELIVERANCE ATLANTA INTERNATIONAL 10163	HOW EXCELLENT IS THY NAME
37	32	29	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON
38	NEW		PHIL DRISCOLL ARTFUL BALANCE 7000/JCI	INNER MAN
39	35	43	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
40	40	3	J. FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR SOUND OF GOSPEL 194	LIVE IN TORONTO

● 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.

GOSPEL

In the SPIRIT



by Lisa Collins

IT TOOK LONGER THAN THEY HAD PLANNED, mostly because it was hard to get off the road and down to business, but BeBe & CeCe Winans finally pulled it off. The result is "Different Lifestyles," which hits stores in April. It will be distributed in the gospel marketplace by Sparrow Records.

"We've done our best," sister CeCe Winans says of the new album. "There was a little pressure, but we just knocked it off our shoulders and did the same thing we did before."

What they did before was pioneer a marketing strategy that culminated in both a gold record—"Heaven"—and a highly successful national tour. That same strategy is now being employed by a host of artists. Does that bother the younger Winans? Not at all, says BeBe Winans.

"It's nothing but growth to see what has happened with other gospel artists' acceptance," he says.

The duo is also pleased that the controversy behind their almost unprecedented crossover success has finally faded.

"A lot of people feel that [when you achieve] a wider appeal, you're definitely leaving the gospel market," CeCe Winans says. "But when they realized we were in gospel to stay, they accepted it much better."

Take 6, currently in the studio working on a Christmas album, knows all too well the controversy in the gospel market that faced BeBe & CeCe.

"I love the fact that people are starting to broaden

their minds and not say, 'Oh no, they're trying to do religious music with rap!' or 'Jazz in gospel doesn't fit!'" says Take 6 founder Claude McKnight. "Instead, people are starting to say, 'Wow! That's the kind of music I like and it has a religious message.'"

Speaking of Take 6, McKnight says the group is still adjusting to new member Joey Kibble, who recently replaced Mervyn Warren. "It's new blood coming in so we have to get used to him," McKnight says, "plus he brings his own perspective [on things]. So as he's coming in, he's teaching us things, and hopefully we're teaching him a few things."

BECAUSE OF A RECENTLY SIGNED PACT with CBS, "Singsation"—a syndicated, half-hour gospel-music show—will be broadcast over more than 80 CBS-TV affiliates in September. The program, hosted

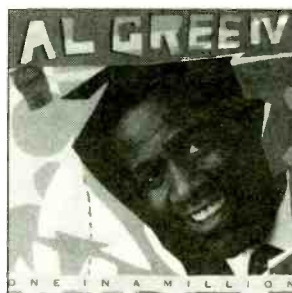
BeBe & CeCe Winans living 'Different Lifestyles' now

by Vickie Winans, originated in Chicago in 1989 and is currently seen in 18 markets. "Singsation" is the brainchild of McDonald's franchisee Willie Wilson.

The DeBarge family is making its gospel debut in June with "Back On Track," a personal musical testimony to the ups and downs that eventually led them back to the church. Featured on the album are El (courtesy of Warner Bros.), Bunny, Randy, Tommy, Marty, and twins Daryl and Carol, along with Mom DeBarge. The release is through TM Records, a relatively new gospel label. The family came to TM through their uncle, the Rev. William Abney, who (with the Bethel Pentecostal Choir) is also signed to the label. TM began as Truth Ministries, an outreach project founded by Timothy and Tanya Harris in 1980.

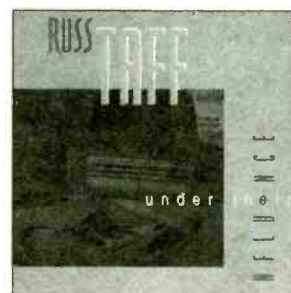
THE GOSPEL ACCORDING TO WORD/EPIC... CHAPTER 1.

THREE MAJOR RELEASES FROM TODAY'S MOST INFLUENTIAL ARTISTS



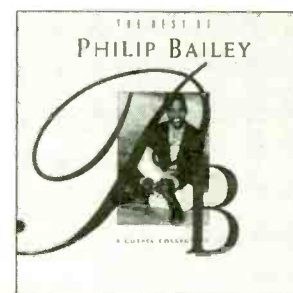
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PHILIP BAILEY

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Gospel LECTERN



by Bob Darden

WHEN YOU READ OVER the list of the Dove Awards nominees, you have to wonder what the 3,000 members of the Gospel Music Assn. were thinking about when they voted. Like the Grammys, the Dove Awards have a serious identity crisis each year.

Still, the April 11 awards ceremony promises to have a few surprises. Hosts Clifton Davis and Sandi Patti will be hamstrung from the beginning when it comes to live performances. Although The Nashville Network has done a fine job televising the Doves, the origination site (the Grand Ole Opry House in Nashville) and the broadcasting network (TNN) mean that few alternative, metal, West Coast, and/or hard-rock artists are going to be featured performing live.

As for the nominations, Word Inc. took home the lion's share with 45, with the Word-distributed Reunion label receiving another 14 nods. Benson Music Group labels scored 30 nominations, Sparrow received 26 (along with 10 for Warner Alliance and five for Integrity), and Star Song Records took 11. Of the smaller labels, Homeland made a good showing with five.

Among the individual artists, Patti once again led the way with seven, edging out Steven Curtis Chapman's six, but down from last year's unprecedented 10 nominations. Petra, Take 6, the Winans, 4 Him, Michael W. Smith, and Steve Green each received five nominations. Carman, the Gaither Vocal Band, Babbie Mason, and Bruce Carroll received four apiece.

The big surprises were relatively unknown Word art-

ist Mason and Benson newcomers 4 Him.

The artist-of-the-year category features an interesting set of nominees: Carman, Chapman, Green, Patti, and Smith. As always, it also proves that the GMA membership leans more toward MOR/pop artists.

Elsewhere, there were enough voting quirks to confound even the most seasoned observer. For instance, two Holy Soldier songs in the metal-song category? Rich Mullins' "Higher Education And The Book Of Love" in the rock-song category? The recorded-music-packaging category is filled with strangeness, and yet somehow managed to exclude Patti's "Another Time... Another Place."

On the other hand, the inclusion of "Rock Power Praise, Volume 1" in the praise-and-worship-album category is an uncommonly intelligent—and gutsy—choice.

The Dove Awards have an identity crisis each year

SPEAKING OF AWARDS, some last words on the 33rd Grammys. It's a shame it took NARAS 20 years to honor Petra with its first Grammy. The group is the premier rock band in the genre and has sold millions of records. But Petra manager Paul Jackson says the award is still a milestone for the band.

"The Grammy takes them to a new level of acknowledgment for what they've done musically," he says.

The other winner, Bruce Carroll, received his Grammy after releasing only a couple of country/Southern gospel/pop releases for Word. Carroll, who won for "The Great Exchange," says most artists dream about winning the Grammy. "However, awards are not the focus of what I do," he says. "There is something more important that I am singing about."

Top Contemporary Christian™

THIS WEEK			2 WKS. AGO		WKS. ON CHART		Compiled from a national sample of retail store and one-stop sales reports.		TITLE	
							ARTIST		LABEL & NUMBER/DISTRIBUTING LABEL	
							★ ★ NO. 1 ★ ★			
1	2	23					MICHAEL W. SMITH		REUNION 0063*/WORD	
							16 weeks at No. 1		GO WEST YOUNG MAN	
2	1	11					STEVEN CURTIS CHAPMAN		SPARROW 1258*	
									FOR THE SAKE OF THE CALL	
3	NEW	▶					AMY GRANT		WORD 6907*	
									HEART IN MOTION	
4	3	23					SANDI PATTI		WORD 9205*	
									ANOTHER TIME ANOTHER PLACE	
5	5	11					WHITE HEART		STARSONG 8166*	
									POWER HOUSE	
6	4	37					PETRA		WORD 4191*	
									BEYOND BELIEF	
7	6	25					TAKE 6		WARNER ALLIANCE 4102*/SPARROW	
									SO MUCH 2 SAY	
8	9	23					D.C. TALK		FOREFRONT 2682*/BENSON	
									NU THANG	
9	7	151					CARMAN ●		BENSON 2463*	
									RADICALLY SAVED	
10	8	19					MICHAEL CARD		SPARROW 1223*	
									THE WAY OF WISDOM	
11	NEW	▶					MARGARET BECKER		SPARROW 1261*	
									SIMPLE HOUSE	
12	11	35					TWILA PARIS		STARSONG 8155*	
									CRY FOR THE DESERT	
13	13	73					CARMAN		BENSON 2588*	
									REVIVAL IN THE LAND	
14	NEW	▶					SUSAN ASHTON		SPARROW 1259*	
									WAKENED BY THE WIND	
15	10	13					LARNELLE HARRIS		ZONDERVAN 2696*/BENSON	
									PSALMS HYMNS & SPIRITUAL SONGS	
16	15	27					WAYNE WATSON		WORD 4192*	
									HOME FREE	
17	17	73					MICHAEL CARD		SPARROW 1179*	
									SLEEP SOUND IN JESUS	
18	12	241					AMY GRANT ▲		MYRRH 3900*/WORD	
									THE COLLECTION	
19	16	23					BRYAN DUNCAN		MYRRH 6900*/WORD	
									ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND	
20	21	19					STEVE GREEN		SPARROW 1245*	
									HIDE EM' IN YOUR HEART	
21	NEW	▶					PAUL OVERSTREET		WORD 9247*	
									HEROES	
22	19	69					STEVEN CURTIS CHAPMAN		SPARROW 1369*	
									MORE TO THIS LIFE	
23	14	43					THE WINANS		WARNER ALLIANCE 26161*/SPARROW	
									RETURN	
24	NEW	▶					HOSANNA! MUSIC		INTEGRITY 036*/SPARROW	
									JESUS IS ALIVE	
25	24	43					RAY BOLTZ		DIADEM 30571*/SPECTRA	
									THE ALTAR	
26	25	10					MARANATHA KIDS		MARANATHA! MUSIC 8721*/BENSON	
									THE KIDS' PRAISE! COMPANY SAMPLER	
27	29	130					MICHAEL W. SMITH		REUNION 8412*/WORD	
									I 2 (EYE)	
28	35	36					4 HIM		BENSON 2624*	
									4 HIM	
29	34	3					THE BELIEVER		REX 1421*/SPECTRA	
									SANITY OBSCURE	
30	33	3					COLOURS		MARANATHA! MUSIC 8743*/BENSON	
									PRAISE BEYOND WORDS	
31	20	14					KIM BOYCE		MYRRH 6905*/WORD	
									THIS I KNOW	
32	32	11					NEW SONG		WORD 9169*	
									LIVING PROOF	
33	28	5					THE WEST ANGELES C.O.G.I.C		SPARROW 1240*	
									SAINTS IN PRAISE VOL II	
34	NEW	▶					RAY BOLTZ		DIADEM 1131*/SPECTRA	
									ANOTHER CHILD TO HOLD	
35	31	10					JOHN GIBSON		FRONTLINE 9095*	
									JESUS LOVES YA	
36	38	9					WALTER HAWKINS		MALACO 6007	
									LOVE ALIVE IV	
37	18	69					SANDI PATTI		WORD 8456*	
									THE FINEST MOMENTS	
38	27	20					TRAMAINÉ HAWKINS		SPARROW 1246*	
									LIVE	
39	37	11					THE CHOIR		MYRRH 6903*/WORD	
									CIRCLE SLIDE	
40	30	5					AVB		WORD 9244*	
									WHAT'S YOUR TAG SAY?	

● Recording Industry Assn. Of America (RIAA



Read All About It. Laurence Bergreen, Fredric Dannen, and Charles Shaar Murray are honored at the Ralph J. Gleason Music Book Awards, sponsored by BMI, Rolling Stone, and New York Univ. Bergreen won first place for his book "As Thousands Cheer: The Life Of Irving Berlin"; Dannen came in second for "Hit Men"; and Murray's "Crosstown Traffic: Jimi Hendrix And The Rock'n'Roll Revolution" came in third. The awards were established to honor outstanding books about music and musicians. Shown, from left, are Jann Wenner, editor and publisher of Rolling Stone; Frances Preston, president and CEO of BMI; Dannen; Bergreen; Murray; Dr. John Gilbert of NYU; and awards luncheon chairman Bob Rolontz.



Today Miami, Tomorrow The World. Epic recording artist Gloria Estefan is congratulated by label executives after the first of four sold-out shows at the Miami Arena. The show marked the start of Estefan's world tour in support of her platinum album, "Into The Light," which features the No. 1 single "Coming Out Of The Dark." Shown, from left, are Epic VP of media and artist development Glen Brunman; Epic senior VP of marketing Larry Stessel; Estefan; Epic senior VP of promotion Polly Anthony; Epic president Dave Glew; Emilio Estefan, the artist's husband, manager, and co-producer; and Dan Beck, Epic VP of product development.



Garson To Primat. Primat America president Sam Trust, top center, announces the signing of pianist Mike Garson, bottom center, and his Mike Garson Publishing to Primat's BMI affiliate, Soundbeam Music. Classically trained, Garson has worked with David Bowie, David Sanborn, and Luther Vandross; scored numerous television and film projects; and has recorded eight albums (two with his group Free Flight and six on his own). His current album is "The Oxnard Sessions" on Reference Records. Shown at left is Primat VP/creative director Brooks Arthur; at right is Primat director of talent acquisition Tami Lester.



A Toast To Marva. Polydor recording artist Marva Hicks is congratulated by PolyGram Label Group president/CEO Rick Dobbis, left, and PolyGram Group Distribution president/CEO Gary Rockhold on her eponymous debut album and her hit single, "Never Been In Love Before." Hicks was feted with a champagne toast during her visit to PolyGram headquarters in New York.



An Electric Performance. Andrew Lloyd Webber, right, congratulates Martika on her rendition of "AC/DC" from the show "Starlight Express." Martika performed at a tribute to Webber at the Regent Beverly Wilshire in California. The all-star gathering, given by the Los Angeles Music Center, also drew such guests as Madonna, Anjelica Huston, and California Gov. Pete Wilson.



Roxette On A Roll. Swedish pop/rock duo Roxette (comprising Per Gessle, left, and Marie Fredricksson, center) chat with EMI Records president/CEO Sal Licata at the 21 Club in New York. The pair were in town to promote their upcoming album, "Joyride," whose title track is in the top 20 of Billboard's Hot 100 chart.



Movie Music Man. Composer/conductor John Williams, center, receives the seventh annual career achievement award at the Sheraton Universal Hotel in Universal City, Calif. The award, presented by the Society for the Preservation of Film Music, honors the contributions of composers to the art of producing motion pictures. Presenting the award to Williams are society president Herschel Burke Gilbert, left, and master of ceremonies Henry Mancini.



Go To The Source. Warner/Chappell Music hosts a reception to introduce its new, two-volume, 28-CD "state-of-the-art" sourcebook to the music, film, television, and commercial production industries. Numerous Warner/Chappell songwriters joined the company's executives to celebrate at the Beverly Hills Hotel. Shown, from left, are Warner/Chappell senior VP of creative Rick Shoemaker; songwriter Mike Stoller; Warner/Chappell chairman/CEO Les Bider; songwriters Bernie Taupin, Michael Sandoval, and John Bettis; and Jay Morgenstern, executive VP/GM of Warner/Chappell Music and president of Warner Bros. Publications.



'Soup-y' Sales. Backstage after their concert at the Meadowlands in New Jersey, members of Mercury recording group the Soup Dragons receive awards commemorating sales of more than 250,000 units of their album "Lovegod." Shown in front is Jim McCulloch, Soup Dragons. In the back row, from left, are Mercury co-president Ed Eckstine; Sean Dickson, Soup Dragons; Mercury VP of promotion David Leach; Paul Quinn, Soup Dragons; manager Rick Rogers; Mercury senior VP of national sales Jeff Brody; Sushili Quade, Soup Dragons; and Mercury co-president Mike Bone.

"HOT" POP

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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

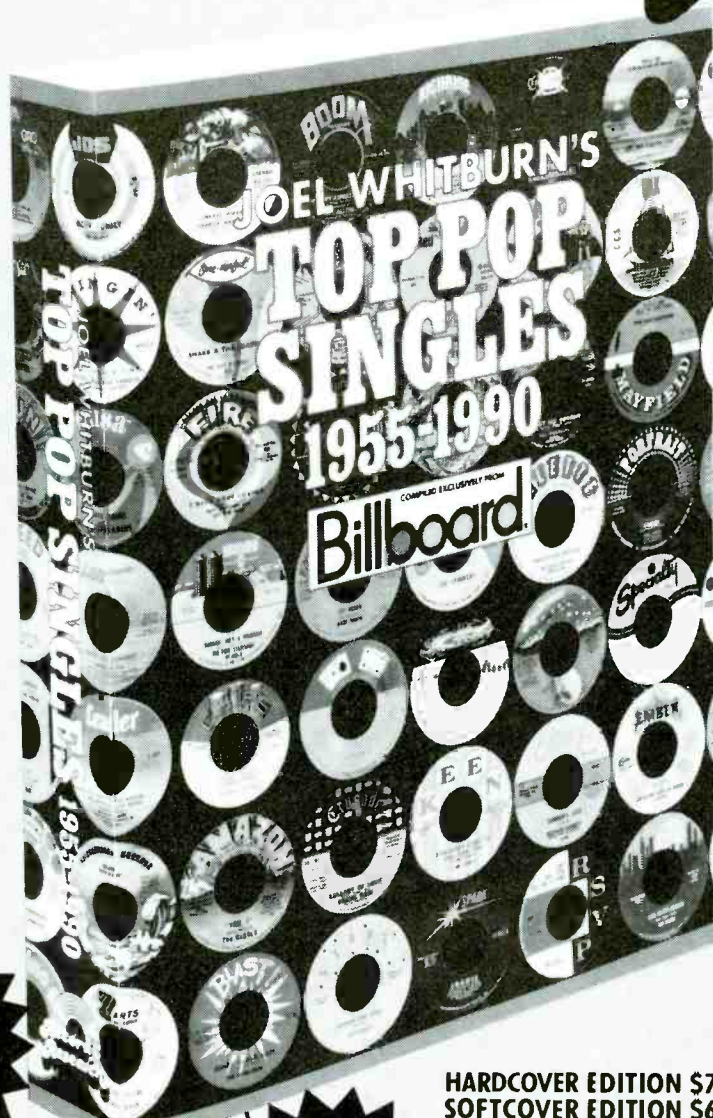
PACKED WITH ESSENTIAL DATA AND STATISTICS ON EACH CHARTED RECORD:

- Exact date of first chart appearance
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- Label and record number

ALSO SHOWS:

- An artist's overall ranking in the Top 500 Artists of All-Time
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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 Margorie Chandler on 11/18/26 in Windsor, Ontario; star of TV's <i>Your Hit Parade</i> ; married orchestra leader Raymond Scott.				
1/28/56	17	10	1 My Boy-Flat Top Juke Box #16 / Top 100 #22				
12/21/59	43	10	2 Seven Days Juke Box #17 / Top 100 #25				
6/13/60	79	3	3 Baciare Baciare (Kissing Kissing) with Milton DeLugg's Childrens Chorus				
			4 Banjo Boy 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.				
11/9/68	55	11	1 Hard Lovin' Loser				
2/1/69	78	4	2 Both Sides Now				
8/9/69	69	7	3 Someday Morning written by Joni Mitchell				
11/29/69	15	15	4 Turn! Turn! Turn! To Everything There Is A Season lyrics adapted by Pete Seeger from the Book of Ecclesiastes				
12/12/70	32	11	5 Amazing Grace recorded at St. Paul's Chapel, Columbia University; lyrics adapted by Pete Seeger from the Book of Ecclesiastes				
12/18/71	36	11	6 Open The Door (Song For Judith)				
2/10/73	19	16	7 Cook With Honey				
6/21/75	66	6	8 Send In The Clowns from the Broadway musical 'A Little Night Music'				
9/24/77	66	7	9 Send In The Clowns from the Broadway musical 'A Little Night Music'				
12/23/72	56	7	10 Hard Times For Lovers				
			COLLINS, Lyn Born on 6/12/48 in Lexington, Texas; with Charles Pikes & The Scholars in 1968; billed as 'The Female Preacher'.				
			1 Think (About It) time sampled on Robi Thoe & D.J. E.Z. Rock's 1988 hit 'It Takes Two'				
			2 Me And My Baby Needs Now Is A Little More Lovin'				
			3 What My Baby Needs Now Is A Little More Lovin'				
			JAMES BROWN-LYN COLLINS all of above written and produced by James Brown				
			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 Gen became lead singer in 1975. Also with jazz rock group Brand X. First 1968 film <i>Buster</i> .				
			1 Another Day In Paradise				
			2 Against All Odds (Take A Look At Me Now)				
			3 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				
			8 Against All Odds (Take A Look At Me Now)				
			9 Easy Lover title song from the film <i>Against All Odds</i>				
			10 One More Night PHILIP BAILEY with Phil Collins				
			11 Sussudio				
			12 Don't Lose My Number				
			13 Live and MARYLYN MARTIN White Nights				

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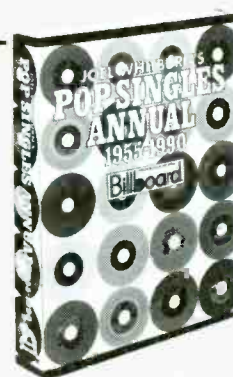
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Agents Angry At Promoter Avram Claim Simple Minds' Manager Cut Out

■ BY HOWARD SHANNON

LONDON—It is being nicknamed "The Groucho Affair" after an extraordinary meeting of 11 European booking agents held here late last month. Convened at London's well-known Groucho Club, it was to agree a united front against German tour promoter Marcel Avram.

Avram is joint managing director of prominent Munich-based company Mama Concerts and was accused in his absence of undermining the gentlemen's agreement that has traditionally lubricated the European live music industry. The German promoter had directly approached Simple Minds manager, Paul Kerr, cutting out the band's agent, Ian Flocks at Wasted Talent.

Flocks' fellow agents were outraged at what they saw as a threat to the agent's role, and wanted to make their anger known; to that end, they drafted a letter to Avram. Says The Agency managing director and meeting attendee Neil Warnock, "The out-

come was a fax advising [Kerr and Avram] that this is not the way London agents think business should be done. I'm not at all happy that Avram approached Kerr direct."

The response from Avram, says Warnock, was to offer Wasted Talent the equivalent of its agency commis-

Avram counters that the Groucho Letter was premature

sion. "Had we not all acted together in support, this would not have happened," he says.

Wasted Talent managing director Flocks confirms the commission offer, but says it has been declined. He talks of legal action to be taken against unspecified parties and refuses to comment on the specific issue of his colleagues' action.

Avram, meanwhile, maintains Simple Minds "adopted" him—unhappy with Flocks and impressed by how he had tour-produced European dates for Rod Stewart. "Paul Kerr and I met, when he asked me to put together a similar package [for Simple Minds]. I replied I should do it through Wasted, which I tried." He

says Flocks failed to communicate the offer.

Avram describes "The Groucho Letter" as "premature," though he defends its perpetrators. "I am happy with U.K. agents. The problem is Ian, who has made this an industry matter."

Flocks counters the accusation, adding Simple Minds have always rated his management, and he disputes the promoter's contentions. "What Avram actually suggested was the band go on tour with Rod Stewart. I advised Paul Kerr this was silly, and the band agreed."

"I was instructed to decline the offer and verbally confirm the planned summer tour with the band's regular German promoters [Lieberberg-Hoppe Konzertagentur]. Avram took exception to this, flew over and talked to Kerr direct. I was not at this meeting."

Flocks later learned Simple Minds had signed a pan-European deal with Avram, and that his role as agent had been bypassed. "I am disappointed [with the band], having had a 10-year relationship."

Kerr sees the deal as black and white. "We want to take a deal that suits us and the agent [Flocks] can't come to terms with that." Kerr says

(Continued on next page)



Ure Welcome. Recording artist Midge Ure is welcomed to BMG International after signing a worldwide deal with the company. Ure's debut album for BMG is scheduled for release in June, with the first single, "Cold, Cold Heart," due out in May. Shown, from left, are: Ure; Nancy Farbman, VP of international marketing and promotion, BMG International; and Heinz Henn, senior VP of international A&R/marketing, BMG International.

Takeover Talks Fizzle Out Between Virgin, Spanish Indie

■ BY ANNA MARIA de la FUENTE

MADRID, Spain—Talks between Virgin International and DRO/GASA/TWINS aimed at Virgin's purchase of the influential Spanish independent appear to have come to nothing.

The two firms had been talking for several months and, in late February, agreement in principal had been reached. The indie's marketing director, Alejandro Sacristan, said at the time that Virgin's offer to buy the company while guaranteeing its independence was the most attractive it had received in two years.

However, DRO/GASA/TWINS has now signed a five-year distribution deal with Sony Music here. Says Sacristan, "We are content with this arrangement. This way, we'll be reducing general costs and limiting our risks." However, he adds that the doors remain open and it is up to Virgin to entice his firm with a better offer.

DRO, GASA, and TWINS are labels that pooled their marketing and promotion activities in 1989. That combination of resources has led to a respected track record, including Duncan Dhu, the pop duo that received a best-Latin-act Grammy nomination.

CDs Raise Belgium's Revenues

BRUSSELS, Belgium—The value of the Belgian record market has grown by 88% in three years, due mainly to the success of compact discs, according to figures just released by the IFPI group here.

However, the record companies say that Belgium remains the only European country where the unit sales of albums have not surpassed the total for 1979.

Offsetting that is the boost to the vinyl singles market being given by domestic talent. Says Guy Brulez, managing director of EMI Belgium, "The commercial television stations have been a great influence on local talent sales here, and in comparison to 1988, the turnover of local talent has gone up by 900% to \$21 million, which is 15% of IFPI-Belgium's total turnover."

Bands such as Vaya Con Dios, Leyers, Michiels & Soulsister, Front 242 and Technotronic also helped the Belgian record industry earn \$30 million in overseas income during 1990.

CD sales here account for 70% of total revenues, which, says IFPI local president Charles Licoppe, is due to the penetration of players in the Belgian market. "Sales of CD players went up by 49% in 1990 and the increase of our CD revenues—up \$33 million—is more than the total growth of the industry, which was \$31 million last year."

MARC MAES

Soviet's First Indie Label To Release LP ERIO Starts With Rock; Other Genres To Follow

■ BY VADIM YURCHENKOV

MOSCOW—ERIO, the Soviet Union's first independent record company, has completed the pressing of its first vinyl album release, by Andrei Vokh, a Sverdlovsk-based singer.

Vasily Lavrov, who owns the company, has been planning the launch for two years, and says, "The biggest holdup has been the lack of vinyl for our pressing facility. Melodia has enjoyed a record production monopoly for so long that even in today's changing commercial climate it's tough for a new company to break in."

His company, he says, opted to start with rock product but will later diversify into pop, jazz, and classical. "But I don't want to make money

through insipid or vulgar releases," he insists.

Kirill Kuvyrin, head of A&R for the new company, is next putting out an album, "The Hollow," by Lenin-grad-based rock band Auktsion, and following with some previously unreleased material by songwriter/singer Alexander Bashlatchiov, who was building toward national popularity when he died tragically in 1988.

Lavrov says he plans promotional campaigns for a number of new talents, both performers and writers. "We'll be paying substantial fees and royalties depending on sales," he says, "and in the future we'll move into the production of pre-recorded cassettes and CDs."

The first attempt to launch into independent LP production was made

two years ago by Leonid Lezbediev, independent studio owner and chairman of the Sintez cooperative venture. He rented pressing and duplicating facilities from Melodia at its plants in Riga and Aprelevka but abandoned the project after two releases because of "conflicts" with the state company.

Meanwhile, Melodia itself has topped the 700,000-unit mark since it moved into CD production in January last year and is now planning to expand its output. The company expects to produce more than 100 million vinyl LPs this year.

Upturning German Vid Biz Gives Awards

■ BY ELLIE WEINART

MUNICH—The German video industry has celebrated an upturn in its fortunes by handing out its first set of market awards.

With sales growing and rentals rising, there was a mood of optimism at the first VideoWinner Gala here March 20. Titles were honored according to their performance in the 1990 year-end chart compiled from sales data by trade papers VideoMarkt and VideoWeek.

Biggest sell-through video of the year was "Rain Man" (Warner), most successful rental title was "Twins" (CIC), and biggest-selling music video was New Kids On The Block's "Step By Step" (Sony Music).

The ceremony also honored Germany's all-time biggest-selling video, "Dirty Dancing" (Concorde), the biggest-selling music title, "Michael Jackson—The Legend Continues," and the biggest children's video, "Lady And The Tramp" (Buena Vista/Disney).

Tape Singles To Bow In Belgium

BRUSSELS, Belgium—The record industry will launch the cassette-single format here May 1.

Following the lead taken in neighboring Holland, the Belgian IFPI group will put its weight behind a marketing and promotion campaign for the format.

Bert Cloeckaert, managing director of Sony Music here and the man who chairs the coordinating committee, says, "We are currently issuing a proposal for other record companies to join in. A first step will be releases of chart material, and we want to

stress the new carrier's presence on sales points and through an extensive media campaign."

So far, the only company to release a cassette single here has been EMI with De Kreuners' "Ik Wil Je" last year.

Charles Licoppe, president of the IFPI's Belgian group, says, "CD and CD-maxis now make up 10% of single sales in Belgium. I hope that after the test period, we will have another 20% of the vinyl market converted" to the cassette single.

MARC MAES

Inciting Or Exciting? That Is The Question

U.K. Code To Focus On Blame In Concert Violence

BY JEFF CLARK-MEADS

LONDON—The responsibility of the artist for crowd safety at concerts is coming under the spotlight as the U.K. gears up for its first code of practice for show promoters (Billboard, March 16).

The draft code is currently with the government's Health and Safety Executive, which is amending it before publication for consultation at the end of the year. However, interviewed by Billboard, the document's author, Richard Limb, stated, "All employers [at a concert venue] have a responsibility and all employees—including artists—have a responsibility. If an artist deliberately winds up a crowd and encourages dangerous behavior then they should be held responsible for it."

Musicians' Union music promotions officer Brian Blane says his organization will be keen to debate the suggestion if it is included in the final, official draft of the code. In the meantime, he says that musicians have been disciplined by the union for "unprofessional conduct," although this term covers a much wider field than just incitement of the crowd. "If you're looking at unprofessional behavior in the sense of winding up an audience, it hardly ever happens.

"If you look at live music across the board, it's generally accepted that this is not where problems with crowds are."

John Mostyn, who has managed Fine Young Cannibals, Inner City and Alison Moyet, states, "In the days of punk, there were some foolish bands who thought their profile would improve if people were injured or killed at their shows, but the industry just rejected them and they were not supported. They faded away.

"Personally, I think I have only seen an incitement to dangerous behavior once, when I was roadie-ing for an American rock'n'roll star in about '73. He incited a riot intentionally at a gig at Hammersmith Odeon. There was about 20,000 pounds of damage done that night and a few people were hospitalized.

"I always felt when I was a manager and one of my bands was playing that the buck for safety stopped with me. I was always fortunate enough to work with promoters who had a similar view—that the buck stopped with them.

"In the event of an artist provoking an audience, the promoter or artist manager should step in—in the middle of the show if necessary—if lives are in danger."

The artists, though, are con-

cerned where the line will be drawn between excitement and incitement. Myke Gray, front man with Polydor rock band Jagged Edge, says, "In the eyes of the performer, the whole idea is to create a reaction within the audience. I know some people go to concerts just to find a fight, but I have to say I've never had a bad experience in terms of somebody getting hurt or injured.

"The last thing the performer wants is to have any problems in the audience. But, it's not the responsibility of the band if people have gone to a concert deliberately to cause trouble.

"People at our gigs do push and jump on each other, but that's down to the promoter to have a security team in place who know what they're doing."

Lemmy, who fronts with Epic heavy metal band Motorhead, likens the situation to that in soccer stadiums in the U.K. He points out that it is the players' job to keep the crowd entertained but feels they cannot be held to account if violence breaks out in the stands between rival sets of fans. Guitarist Wurzel adds, "Who decides when we're exciting them and when we're inciting them?"

Days Of 'Under-10' Vid Price Are Over

U.K. Tax Hike Seen Boosting It Near 11

LONDON—The psychologically important "under-a-tenner" price point for sell-through video here is set to disappear as a result of higher taxes on prerecorded tapes.

The government has announced a hike in sales tax of 2.5% (Billboard, March 30), which will almost certainly end the 9.99 pounds sterling price tag for front-line product.

The industry has calculated that if retail prices go up in line with

the tax increase, a 9.99-pound tape will have to go out at 10.21 pounds. This price band, though, is seen as unattractive to consumers and there are now moves from retailers to establish 10.99 pounds as the new mark. That should increase the dealer's margin from about 22% to 33%.

Derek Mann, chairman of the Video Traders Assn., says, "There has to be an argument that the price goes up to 10.99 pounds."

BOOKING AGENTS CONCERNED ABOUT BEING CUT OUT

(Continued from preceding page)

he would "welcome Ian back," has offered 10% commission, and asked him twice to return as agent, but has been turned down. He was not aware of any legal action. "For some unknown reason, I cannot get Ian and Marcel to work together."

He confirms the July-October tour will go ahead using Avram as tour producer. "There is a definite need for agents, but the commission is too high. There has to be a way of reducing this as a band grows and becomes established," Kerr states.

Said to have been at the Groucho meeting were Warnock (The Agency); Martin Hopewell, Andy Wooliscroft and Steve Hodges (Primary Talent International); Flooks (Wasted Talent), Paul Fenn (Asgard); Barry Dickins (ITB); Carl Leighton-Pope and Phil Banfield (Prestige Talent); Dan Silver (VAT) and Pete Nash (Monster Talent).

The incident has caused uncertainty. Warnock explains, "Expressing

anger by letter in a case such as this is the most agents can do. In the end, we can't prevent this happening again."

It is the desire to protect the existing live sector structure of manger/agent/promoter that is preoccupying agents. Primary Talent International's Hopewell, who is credited as instigating the Groucho meeting, contends, "Cutting agents out of what should have been a fair balance of economy puts us all in jeopardy."

Asgard's Paul Fenn agrees, "The structure is definitely under threat; and the A&R role of an agent is also undermined. Artists should owe an allegiance to agents who bust their balls to break them."

Flooks ventures, "A majority of people in the industry believe the manager/agent/promoter structure has a great deal to be said for it, having enabled many new artists to come onto the scene."

Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	5	THE ONE AND ONLY	CHRYSLIS	CHESNEY HAWKES
2	1	THE STONK	LONDON	HALE & PACE AND THE STONKERS
3	3	RHYTHM OF MY HEART	WARNER BROS.	ROD STEWART
4	7	WHERE THE STREETS ... / ... SERIOUSLY?	PARLOPHONE	PET SHOP BOYS
5	4	JOYRIDE	EMI	ROXETTE
6	13	LET THERE BE LOVE	VIRGIN	SIMPLE MINDS
7	NEW	SIT DOWN	FONTANA	JAMES
8	8	IT'S TOO LATE	MERCURY	QUARTZ INTRODUCING DINA CARROLL
9	2	SHOULD I STAY OR SHOULD I GO	COLUMBIA	THE CLASH
10	12	SECRET LOVE	WARNER BROS.	BEE GEES
11	6	BECAUSE I LOVE YOU (THE POSTMAN SONG)	POLYDOR	STEVIE B
12	9	YOU GOT THE LOVE	TRUELOVE/BMG	THE SOURCE f/CANDI STATON
13	NEW	SNAP MEGAMIX	ARISTA	SNAP
14	23	I'VE GOT NEWS FOR YOU	VIRGIN	FEARGAL SHARKEY
15	10	MOVE YOUR BODY (ELEVATION)	OPTIMISM	XPANSIONS
16	20	THIS IS YOUR LIFE	LONDON	BANDERAS
17	15	LOVE REARS ITS UGLY HEAD	EPIC	LIVING COLOUR
18	11	DO THE BARTMAN	GEFFEN	THE SIMPSONS
19	19	LOSING MY RELIGION	WARNER BROS.	R.E.M.
20	16	UNFINISHED SYMPATHY	WILD BUNCH/CIRCA	MASSIVE
21	17	LOOSE FIT	FACTORY	HAPPY MONDAYS
22	29	WEAR YOUR LOVE LIKE HEAVEN	CIRCA/POLYGRAM	DEFINITION OF SOUND
23	14	CRAZY FOR YOU (REMIX)	SIRE	MADONNA
24	32	SHE'S A WOMAN	VIRGIN	SCRITTI POLITTI & SHABBA RANKS
25	NEW	HUMAN NATURE	PERFECTO	GARY CLAIL ON-U SOUND SYSTEM
26	21	WHO? WHERE? WHY?	FOOD	JESUS JONES
27	18	(I WANNA GIVE YOU) DEVOTION	RUMOUR/PINNACLE	NOMAD f/MC MIKEE FREEDOM
28	27	BOW DOWN MISTER	MORE PROTEIN/POLYGRAM	JESUS LOVES YOU
29	NEW	HIGHWIRE	ROLLING STONES	ROLLING STONES
30	22	I'M GOING SLIGHTLY MAD	PARLOPHONE	QUEEN
31	NEW	LOVE & KISSES	MCA	DANNII MINOGUE
32	36	OVER TO YOU JOHN (HERE WE GO ...)	MUSIC FACTORY	JIVE BUNNY & THE MASTERMIXERS
33	NEW	HERE WE GO	COLUMBIA	C&C MUSIC FACTORY
34	34	BEEN CAUGHT STEALING	WARNER BROS.	JANE'S ADDICTION
35	39	CAN YOU DIG IT?	SIREN	THE MOCK TURTLES
36	NEW	CARAVAN	COW	INSPIRAL CARPETS
37	26	HANGAR 18	CAPITOL	MEGADETH
38	38	SAY HELLO WAVE GOODBYE '91	MERCURY	MARC ALMOND & SOFT CELL
39	NEW	WORD OF MOUTH	VIRGIN	MIKE + THE MECHANICS
40	NEW	PRODUCT OF THE WORKING CLASS	POLYDOR	LITTLE ANGELS

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	NEW	EURHYTHMICS	RCA	GREATEST HITS
2	1	R.E.M.	WARNER BROS.	OUT OF TIME
3	3	DEBORAH HARRY & BLONDIE	CHRYSLIS	THE COMPLETE PICTURE—THE VERY BEST
4	2	CHRIS REA	EAST WEST	AUBERGE
5	5	TV SOUNDTRACK	VIRGIN	MUSIC FROM INSPECTOR MORSE
6	4	THE FARM	PRODUCE	SPARTACUS
7	11	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
8	7	MADONNA	SIRE	THE IMMACULATE COLLECTION
9	9	JOAN ARMATRADE	A&M	THE VERY BEST OF ...
10	17	JESUS JONES	FOOD/EMI	DOUBT
11	12	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF ...
12	10	CHRIS ISAAK	REPRISE	WICKED GAME
13	NEW	THE CLASH	COLUMBIA	THE STORY OF THE CLASH
14	8	808 STATE	ZTT	EX:EL
15	13	QUEEN	PARLOPHONE	INNUENDO
16	6	THE KLF	KLF COMMUNICATIONS	THE WHITE ROOM
17	15	STRANGLERS	EPIC	GREATEST HITS 1977-1990
18	24	CARRERAS, DOMINGO, PAVAROTTI	DECCA	IN CONCERT
19	14	OLETA ADAMS	FONTANA	CIRCLE OF ONE
20	16	THE SIMPSONS	GEFFEN	THE SIMPSONS SING THE BLUES
21	19	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
22	NEW	THE ALMIGHTY	POLYDOR	SOUL DESTRUCTION
23	18	THIN LIZZY	VERTIGO	DEDICATION—THE VERY BEST OF ...
24	22	THE BEE GEES	POLYDOR	THE VERY BEST OF ...
25	20	LIVING COLOUR	EPIC	TIME'S UP
26	25	PHIL COLLINS	VIRGIN	SERIOUS HITS ... LIVE!
27	21	FREE	ISLAND	THE BEST OF FREE—ALRIGHT NOW
28	26	HAPPY MONDAYS	FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLACHES
29	23	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
30	30	ENIGMA	VIRGIN INTERNATIONAL	MCMXC A.D.
31	34	RICK ASTLEY	RCA	FREE
32	29	JOSE CARRERAS	PHILIPS	THE ESSENTIAL JOSE CARRERAS
33	38	ROXETTE	EMI	LOOK SHARP!
34	31	TV SOUNDTRACK	WARNER BROS.	MUSIC FROM TWIN PEAKS
35	32	WHITNEY HOUSTON	ARISTA	I'M YOUR BABY TONIGHT
36	NEW	MANTRONIX	CAPITOL	THE INCREDIBLE SOUND MACHINE
37	40	INXS	MERCURY	X
38	36	JIMMY SOMERVILLE	LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
39	NEW	GARY NUMAN	I.R.S.	OUTLAND
40	28	MORRISSEY	HMV	KILL UNCLE

BBC To Deliver Its Recorded Shows Via CD

LONDON—The BBC is to begin delivering its recorded radio programs to stations around the globe on compact disc for the first time in April.

BBC Transcription, which claims to be the world's largest distributor of recorded radio material, is switching to digital technology from the vinyl LPs it has traditionally supplied.

Peter James, head of the transcription service, says, "Lovers of the BBC's My Music in Alice Springs, Top Of The Pops in Tokyo, and the Promenade Concerts in Reykjavik will hear their favorite programs as never before."

Finnish City Opens Multipurpose Venue

HELSINKI, Finland—Turku, Finland's third-largest city, has opened a new multipurpose, 12,000-seater venue called Typhoon. The first artist to appear there is Mireille Mathieu; Jerry Lee Lewis and Techno are slated to follow. Typhoon also will stage the Finnish preliminaries of the Eurovision Song Contest.

Tampere, Finland's second-largest city, recently opened its own concert and sports hall.

Budget Line Leads To Pot Of Gold For Australia's Rainbow

■ BY GLENN A. BAKER

SYDNEY, Australia—Some 27 years after he pioneered budget records in the Australian market, John Avakian's Rainbow Products Ltd. is grossing more than \$30 million a year, half from its wide and aggressively marketed range of budget CDs, cassettes and videos.

Of the \$18 million Rainbow takes from its main business, 40% comes from sell-through video, a line that did not exist for the firm three years ago. Rainbow has blitzed the market with specialist video titles in such genres as children's and fitness in the \$9.99-\$19.99 price range.

One series of fitness tapes racked up combined sales of 165,000, unprecedented in Australia. And 30 different cartoon tapes topped the 200,000-sales mark—in a year when retail generally has been in lamentable shape.

"By correct pricing, we get better results than other companies with better titles," says Avakian. "We're making sell-through work while others talk about whether it will work. We're not in the fashion business. We're about mainstream product, music and video, that others think has reached the end of its life and then putting it out at a value-for-money price. We operate on margins other companies wouldn't even consider, but we've developed a new market."

"In video, when prices are low enough, the public will buy to keep

and collect."

In the mid-'60s, Avakian worked for Basic Books, which racked bookstores, later importing budget records from the U.S. and U.K. Basic Books became Summit Records and licensed product from CBS, Festival, and RCA. The Paul Hamlyn Group came to Australia in 1970 to launch Music For Pleasure in direct competition and, a year later, acquired the company, with Avakian running the combined operation.

By 1982, Rainbow was licensing repertoire from every major record company and was Australia's top rack-oriented budget specialist. In 1989, it set a deal with CIC-Taft Video to distribute the Paramount and Universal feature-movie catalog.

Rainbow soared into the CD boom. With full-price CDs in Australia at more than \$25 and mid- or low-price lines rarely lower than \$15, Avakian pushed out well-packaged pop/rock titles for \$12.99 or even \$9.99.

Though not a television marketer on the level of Dino, Concept, or J&B Records, Rainbow is increasing its use of TV advertising.

Avakian predicts a continued upward spiral by keeping his prices lower than anybody else. "We were the first to market CDs at vinyl prices, the first to do specialist videos almost at blank-tape price. Music sales won't drop; video sales are going up."

"This is a market that's just beginning."

CDs Prop Up French Figures Other Formats Show Jan. Decline

■ BY PHILLIPE CROCC

PARIS—Sales of records, tapes, and music videos in France for the month of January were up a modest 4% on the figure for the same month in 1990 to \$87.5 million.

Sales of compact discs (up 21.7%) and CD singles (up 59%) were sufficient to achieve this margin of growth despite the decline in all other sound-carrier formats—the most dramatic of which was that of the vinyl LP, down 74.2%.

CDs are now accounting for 70.6% in value of the album market in France, compared with 61.3% in January 1990. Cassettes have a 27.4% market share compared with 30.5% last year, and vinyl LPs have 2%, down from 8.2% in 1990.

Commenting on the January figures, Patrice Fichet, director general of French IFPI group SNEP, says they are in line with official predictions of a continuing slowdown in the growth of the French market after two years of impressive gains. In 1988, sales grew 35.7% and in 1989 by 29%.

"Last year," says Fichet, "the market was up 9.9% in value. This year, like many other areas of the economy, and particularly in the leisure sector, the French record industry has to face the fact that more dynamic promotion activity

will be necessary if the market is to continue to progress healthily. One such activity will be the Semaine du Disque [Record Week], planned for January next year under the direction of Sony France president Henri de Bodinat."

One strongly developing segment of the home-entertainment market is music videos. Unit sales were up 25.5% to 137,072 compared with the figure for January 1990. SNEP executive Jean-Yves Mirski says that with 1.2 million units sold in 1990, France has the second-most-important music-video market in Europe, after the U.K., where 7 million units were sold last year. "The key to further development," says Mirski, "is increased penetration of video recorders. At present, the penetration level in France is 46%, compared with 66% in Britain."

France also has a developing market in music laserdiscs—the largest in Europe with sales of 120,000 units last year. Unit sales for January 1991, however, were down 30% from the January 1990 figure to 9,855.

January was a good month for French-produced repertoire, which accounted for 47% of sales, compared with 42.05% for international and 10.96% for classical.

U.K. Rocks!

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

CANADA

Surprise! Holly Cole Trio Is 'Talk' Of The Town

■ BY LARRY LeBLANC

TORONTO—The 5-year-old jazz/pop fusion group the Holly Cole Trio, which released a debut album, "Girl Talk," last year, is one of Canada's success stories this year.

A 10-song collection of reworked standards, the album includes such evergreens as Ned Washington and Victor Young's "My Foolish Heart," the Gus Kahn and Walter Donaldson song "My Baby Just Cares About Me," Tony Hatch's "Downtown," and Hank Williams' "I'm So Lonesome I Could Cry."

The album, released by the Toronto-based independent Alert Records and distributed by Capitol-EMI Records of Canada Ltd., has sold 25,000 copies with only minimal radio airplay. This has resulted in the trio, consisting of Halifax, Nova Scotia-born Cole, pianist Aaron Davis, and bassist David Pilch, becoming a hot club act nationally.

"I'm surprised it has sold as many copies as it has," says 26-year-old Cole. "I figured it would get critical acclaim because we had received a lot of critical acclaim for our live shows in Toronto. What shocked me was when we went across the country we were received so well."

Like several Toronto peer bands, such as Cowboy Junkies, the Leslie Spit Tree-o, and Blue Rodeo, the trio's music is a fusion of several styles—in this case, jazz, pop, and funk. Despite the strong critical acclaim, not many Canadian labels thought the group's music marketable. Alert Records, a nonjazz label best known for its roster of pop acts like Kim Mitchell and Andy Curran, was the only label that offered a contract. "I think a lot of people came to see us and thought, 'What are we going to do with

this?,' " Cole says.

Producer Peter Moore, who works with Cowboy Junkies, digitally recorded the album last summer in a live-off-the-floor manner at the Stephen Leacock Theater in Keswick, Ontario, using a single Calrec ambisonic microphone. The result is a rich, warm, open-sounding recording, similar in texture to

'I'm surprised it has sold as many copies as it has'

the Norman Granz-produced Verve jazz recordings of the '50s.

"It didn't feel like a recording session," says Cole. "We didn't use monitors or earphones. I was just singing into the air and everybody played acoustically. I had to guess how loud to sing into the mike. We were so close that I could have touched Aaron or Dave."

Cole, influenced by such artists as Sarah Vaughan, Betty Carter, and Stevie Wonder, is a big fan of the Toronto-based singer Mary Margaret O'Hara, another minimalist performer, calling her "my favorite artist." Trio member Pilch is also a member of O'Hara's backup band.

The material on "Girl Talk" is derived from the trio's live show. However, one song popular in their live performances but not on the album is Ira and George Gershwin's 1924 classic "The Man I Love." Cole says the Gershwin estate refused permission to record it with lyric changes.

Although Cole argues that her changes did not alter the song's intent, merely altering some of what she saw as the old-fashioned, even sexist language, the estate apparently has a blanket policy on lyric

(Continued on page 74)



Platinum 'Soul.' A&M recording artist Sting, center, receives awards commemorating gold and platinum Canadian sales for his album "The Soul Cages." The presentation was made backstage after Sting's performance at Toronto's SkyBow/SkyDome. With him are A&M executive VP Bill Ott, left, and A&M/Island executive VP Lee Silversides.



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MAPLE BRIEFS

VANCOUVER'S FEISTY country AM radio station CKWX was the only station at the recent Junos to obtain an exclusive from M.C. Hammer. The rapper thought it was funny to be approached by a country station and agreed to do a morning show ID.

CHRIS JANGAARD HAS been appointed to regional manager, Atlantic region, for BMG Music.

THE SOCIETY OF COMPOSERS, Authors and Music Publishers of Canada (SOCAN) has announced the first Gordon F. Henderson/SOCAN Copyright Competition. The award will be presented for an essay or study dealing with copyright law as it relates to music. The competition, with a prize of \$2,000 (Canadian), is open to Canadian law students or graduates while articling in law in Canada. Deadline for submissions is May 31.

JACK NICHOLS (nee Nicolsen), lead guitarist and vocalist of Toron-

to's the Leslie Spit Tree-o, appears in the current film "Perfectly Normal," directed by Yves Simoneau. His group, which records for Capitol Records EMI of Canada, made a cameo in last year's "Roadkill."

SEVERAL CANADIAN country artists have been nominated in the international division of the Dutch Country Music Associations' 1991 Dutch Country Awards with winners to be named April 28. Nominated in the "International Female Vocalist Of The Year" category are Anita Perras and Lucille Starr while the Good Brother have been nominated in "International Bluegrass Group Of The Year" and "International Country Group Of The Year" categories.

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Panels...

Tuesday, May 28th

- radio
- retailing
- talent management
- piracy

Wednesday, May 29th

- television/music video
- music publishing/copyright
- PLUS, A POST CONFERENCE MEETING relative to the creation of the Latin Music Association.

On May 28th there will be an ASCAP sponsored luncheon and at 8pm a BMI sponsored cocktail reception with special Lo Nuestro Awards Ceremony Awards for • Producer of the Year • Engineer of the Year • Arrangement of the Year

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Funds Cut For RCI Shortwave Service

TORONTO—Despite assurances by Prime Minister Brian Mulroney that services by Radio Canada International would be maintained, funding for the worldwide shortwave service, which features news, sports, and short stories on Canadian life, has been reduced from \$20 million (Canadian) to \$13.5 million a year by the Department of External Affairs.

Staff at RCI is being reduced from 193 to 100, and nine of the 14 languages currently broadcast will no longer be offered. The only languages in which RCI will now offer programming are Russian, Ukrainian, Spanish, Arabic, and Chinese. Fourteen programs in English and French, produced by the service, will be dropped.

Meanwhile, the BCL Federation, Japan's largest association of shortwave broadcast listeners, has mounted a letter-writing campaign appealing to the Canadian government to continue RCI's daily half-hour Japanese broadcast. The private citizens lobby has previously fought unsuccessfully against the closing of Japanese-language services by Radio Australia and the British Broadcasting Corp.

HOLLY COLE TRIO

(Continued from page 72)

alterations. "It was a shame we couldn't have gotten beyond the lawyers," says Cole. "Our version isn't that different; it's certainly not a disrespectful treatment of the song."

Tom Berry, president of Alert Music Inc., says he is starting to receive international interest in the Holly Cole Trio project from labels in the U.S., U.K., and France. Last October, the trio performed three dates in France, including a show at the Paris jazz club the New Morning. The group is slated to return to Europe in July for several jazz festivals and then record a new album in Canada in August.

**HMV has big plans
for its Canada store
... see page 44**

Latin Notas



by Carlos Agudelo

SOLO MEGACONCERTS, FOR LATIN standards, are rare. They are rarely attempted and even more rarely accomplished. The stakes are high and the risks many. Sometimes, however, the circumstances are ripe for them, which is what happened in San Juan, Puerto Rico, March 23, and Caracas, March 15 and 16. In both instances, a bit of history was made.

For Puerto Rican singer **Chayanne**, who, at 22, has already spent more than one-third of his life performing, the total sellout several weeks in advance for his concert at the Hiram Bithorn stadium in San Juan, was the highest point in his young career. After many months on one of the longest tours by any Latin artist in history, some 150 concerts in Latin America and Europe, Chayanne was received in his native island with so much fanfare and appreciation that he was stunned by the sight of people waving at him in the streets on his way from the airport to San Juan. For the first time, 25,000 people in total, most of them youngsters from age 12 and up, filled the stadium, cheered and screamed incessantly while he performed the best of his repertoire on a state-of-the-art stage fitted for the occasion. Unfortunately, one of those 10-minute showers, so characteristic of the island, ended the show abruptly. Chayanne was whisked out in a helicopter, from which he waved goodbye to the wet but loyal audience. They waited in vain for a half hour for their idol to come back. But it was not to be. Also left waiting was the Puerto Rico Philharmonic Orchestra, which was to accompany him on his last number and his current hit "Tiempo De Vals." The tour, the concert, and everything else in between, were the work of the man who has been behind the career of Chayanne

for as long as it has lasted: his manager **Gustavo Sanchez**. The final touch was given the following Monday, when Puerto Rico's Senate got together to pay tribute to its favorite son Chayanne, who has spread the good name of the island in many countries through tireless dedication and hard work.

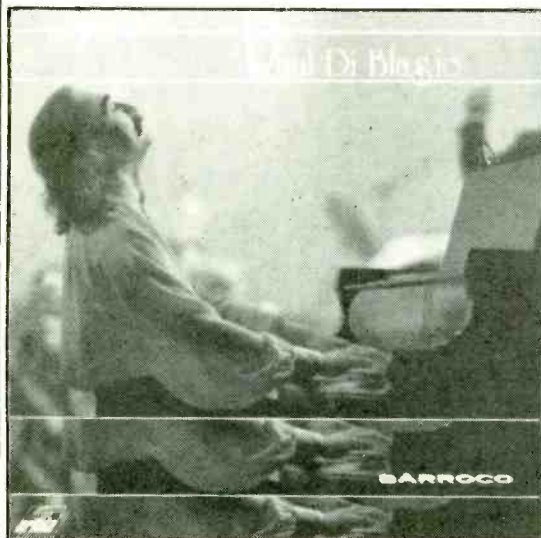
In Caracas, many people went out on two nights to see and sing with **Franco De Vita**, a man who also has a story to tell. For some reason, which may have to do with the sound of his name, which is his real name, he has always been considered initially as a ballad singer. That is why the first years of his career have been spent swimming against the current, trying to show the public that he is not a ballad singer, but a pop rocker with brains, charisma, and songwriting creativity comparable only to the likes of Dominican **Juan Luis Guerra** and De Vita's fellow Venezuelan countrymen

Chayanne makes 'a bit of history' at San Juan concert

Ilan Chester and **Giordano**. The four, in my opinion, are in the vanguard of a new type of Latin song created out of the need to express meaningful messages to a young public that wants to see itself reflected in what their artists do. De Vita, playing keyboards and guitar and accompanied by a team of first-class musicians, delivered a top-of-the-line performance that kept the audience delirious and on their feet throughout most of its two-and-a-half hour length. This was also a tribute from his public—in his city and country—to the best Latin music has to offer in terms of flawless delivery and commitment to true artistry.

CONCORD PICANTE has just released "Out Of This World," which, according to the company, is **Tito Puente's** 100th recording. The release of the album puts in question plans by Puente's management to celebrate the event in big fashion. Puente won his fourth Grammy award for best Latin performance with his own composition "Lambada Timbal".

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Billboard.

FOR WEEK ENDING APRIL 6, 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	19	ANA GABRIEL	EN VIVO	SONY 89303/SONY
	2	1	33	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	3	4	31	CHAYANNE	TIEMPO DE VALS	SONY 80423/SONY
	4	3	31	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	5	12	7	FRANCO DE VITA	EXTRANGERO	SONY 80528/SONY
	6	6	7	DYANGO	CORAZON DE BOLERO	CAPITOL-EMI LATIN 42435
	7	10	11	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	8	11	17	JOSE LUIS RODRIGUEZ	ESTA VEZ	SONY 80472/SONY
	9	8	25	GLORIA ESTEFAN	EXITOS DE	SONY 80432/SONY
	10	7	19	ROBERTO CARLOS	PAJARO HERIDO	SONY 80466/SONY
POP	11	22	3	EDNITA NAZARIO	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394/CEMA
	12	15	13	EMMANUEL	VIDA	SONY 80474/SONY
	13	9	29	AZUCAR MORENO	BANDIDO	SONY 80380/SONY
	14	5	65	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
	15	16	43	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	16	21	3	LOS BUKIS	A TRAVES DE TUS OJOS	FONOVISA 9009
	17	17	19	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354
	18	14	14	LUNNA	VENTANAS	CAPITOL-EMI LATIN 42364
	19	20	35	LOURDES ROBLES	IMAGENES	SONY 80378/SONY
	20	19	31	YOLANDITA MONGE	PORTFOLIO	SONY 80391/SONY
TROPICAL/SALSA	21	13	5	VARIOS ARTISTAS	JUNTOS CON AMOR	FONOVISA 8888
	22	18	41	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	23	25	3	GLORIA ESTEFAN	INTO THE LIGHT	EPIC 46988
	24	23	44	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	25	—	48	ANA GABRIEL	QUIEN COMO TU	SONY 200310/SONY
	1	2	13	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
	2	3	11	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	3	1	23	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	4	4	17	LUIS ENRIQUE	LUCES DEL ALMA	SONY 80473/SONY
	5	5	31	GILBERTO SANTARROSA	PUNTO DE VISTA	SONY 80419/SONY
TROPICAL/SALSA	6	6	3	JOHNNY Y REY	YOU ARE MY EVERYTHING	CAPITOL-EMI LATIN 42468/CEMA
	7	7	22	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	8	12	7	JOHNNY RIVERA	Y AHORA DE VERDAD	SONY 80479/SONY
	9	13	9	JERRY RIVERA	ABRIENDO PUERTAS	SONY 80426/SONY
	10	8	41	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	11	10	23	PAQUITO GUZMAN	EL MISMO ROMANTICO	CAPITOL-EMI LATIN 42361
	12	9	29	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-SONY 80420
	13	17	5	JOE ARROYO	EL SUPER...	FUENTES-SONOTONE 1641
	14	24	5	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
	15	14	13	LA PATRULLA 15	HOT	TTH 1965
TROPICAL/SALSA	16	21	23	LALO RODRIGUEZ	UNA VOZ PARA ESCUCHAR	CAPITOL-EMI LATIN 42328
	17	15	19	WILFRIDO VARGAS	SIEMPRE WILFRIDO	SONOTONE 1447
	18	22	5	BOBBY VALENTIN	25 ANIVERSARIO	BRONCO-SONOTONE 2509/IND
	19	—	6	EL GENERAL	ESTAS BUENA	PRIME 1009/PRIME
	20	23	8	SILVA Y GUERRA	Y SU ORQUESTA	CAPITOL-EMI LATIN 42404
	21	11	21	VARIOS ARTISTAS	SE BOTO LA SALSA	GLOBO 2381
	22	16	13	VARIOS ARTISTAS	TITANES DE LA SALSA	CAPITOL-EMI LATIN 42383
	23	20	37	TONY VEGA	LO MIO ES AMOR	RMM-SONY 80349/SONY
	24	18	21	DAVID PABON	RENACIMIENTO	TH-RODVEN 2790
	25	25	8	HANSEL	EL GATO	SONY 80469/SONY
REGIONAL MEXICAN	1	1	23	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/SONY
	2	2	19	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	3	3	23	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	4	4	13	VICENTE FERNANDEZ	MIENTRAS UDS NO DEJEN...	SONY 80054
	5	5	27	BRONCO	TU AMIGO	FONOVISA 9003
	6	7	25	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	7	6	33	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	8	11	27	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349
	9	8	19	LA MAFIA	CON TANTO AMOR	CAPITOL-EMI LATIN 42447
	10	14	7	ROCKY HERNANDEZ	MILAGRO	SONY 80459/SONY
REGIONAL MEXICAN	11	9	27	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	12	13	11	ROBERTO PULIDO	SI TODOS...	CAPITOL-EMI LATIN 42393
	13	—	1	VARIOS ARTISTAS	INVASION NORTENA	FONOVISA 8880
	14	—	1	DAVID LEE GARZA	CON EL TIEMPO	CAPITOL-EMI LATIN 42437
	15	16	13	BRONCO	15 EXITOS	SONOTONE 1183
	16	10	65	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186
	17	15	5	ESTELLA NUNEZ	DESAFIO	CAPITOL-EMI LATIN 42382
	18	12	38	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	19	—	8	LOS YONICS	15 ANIVERSARIO	FONOVISA 9002
	20	19	5	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
REGIONAL MEXICAN	21	17	5	RAMON AYALA	EL DISCO DE ORO	FREDDIE 1545
	22	22	8	VARIOS ARTISTAS	EL SONIDO NORTENO...	FONOVISA 8847
	23	21	3	LOS HURACANES DEL NORTE	COMO LES QUEDO	GARMEX 1040/IND
	24	23	13	LOS TERRICOLAS	20 EXITOS	SONOTONE 1183
	25	20	7	ALEX MONTES	MUY ESPECIAL	SONY 80439/SONY

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HITS

of the

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MUSIC & MEDIA

Europe's Music Radio Newsweekly

EUROCHART HOT 100 3/30/91

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 3/31/91

1	1	SINGLES
2	2	SUCKER DJ DIMPLES D LIBERATION/FESTIVAL
3	3	SADENESS—PART 1 ENIGMA VIRGIN/EMI
4	4	DO THE BARTMAN THE SIMPSONS WARNER
5	6	TINGLES RATCAT ROO/POLYGRAM
6	11	FALLING JULIE CRUISE WARNER
7	5	JOYRIDE ROXETTE SBK/EMI
8	8	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
9	12	BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. LIBERATION/FESTIVAL
10	7	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC
11	9	FANTASY BLACK BOX deCONSTRUCTION/BMG
12	10	WIGGLE IT 2 IN A ROOM LIBERATION/FESTIVAL
13	15	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
14	19	THE HORSES DARYL BRAITHWAITE COLUMBIA
15	NEW	CRAZY SEAL WARNER
16	13	RESCUE ME MADONNA WARNER
17	17	WHAT DO I HAVE TO DO KYLIE MINOGUE MUSHROOM/FESTIVAL
18	NEW	BETTER THE SCREAMING JETS PHONOGRAM/POLYGRAM
19	20	MARY HAD A LITTLE BOY SNAP BMG
20	14	OPERA HOUSE WORLD FAMOUS SUPREME TEAM SHOW VIRGIN/EMI
		ITOUCH MYSELF DIVINYLS VIRGIN/EMI

1	1	ALBUMS
2	3	BLACK BOX DREAMLAND BMG
3	2	ENIGMA MCMXC A.D. VIRGIN/EMI
4	4	TV SOUNDTRACK TWIN PEAKS WARNER
5	12	HOTHOUSE FLOWERS HOME POLYDOR/POLYGRAM
6	NEW	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/EMI
7	5	EURYTHMICS GREATEST HITS BMG
8	6	R.E.M. OUT OF TIME WARNER
9	8	MARIAH CAREY MARIAH CAREY COLUMBIA
10	7	BETTE MIDLER SOME PEOPLE'S LIVES WARNER
11	9	JANET JACKSON RHYTHM NATION 1814 A&M/POLYDOR
12	16	ELTON JOHN THE VERY BEST OF... PHONOGRAM/POLYGRAM
13	11	LONDONBEAT IN THE BLOOD BMG
14	18	MEAT LOAF BAT OUT OF HELL EPIC
15	13	INXS X WARNER
16	15	THE BLACK SORROWS HARLEY & ROSE COLUMBIA
17	14	VANILLA ICE TO THE EXTREME SBK/EMI
18	10	SOUTHERN SONS SOUTHERN SONS BMG
19	20	BILLY JOEL SOUVENIR/THE ULTIMATE COLLECTION COLUMBIA
20	17	CHRIS ISAAK WICKED GAME WARNER
		CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM

GERMANY (Courtesy Der Musikmarkt) As of 3/19/91

1	1	SINGLES
2	2	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
3	3	CRAZY SEAL ZTT
4	18	3 A.M. ETERNAL KLF KLF COMMUNICATIONS
5	8	JOYRIDE ROXETTE PARLOPHONE
6	5	DO THE BARTMAN SIMPSONS GEFLEN
7	6	ALL TOGETHER NOW THE FARM PRODUCE
8	4	NO COKE DR. ALBAN SWEMIX
9	7	HELLO AFRIKA DR. ALBAN /LEILA K. LOGIC/BMG ARIOLA
10	9	ME A CULPA PART TWO ENIGMA VIRGIN
11	10	BECAUSE I LOVE YOU STEVIE B. POLYDOR
12	11	WICKED GAME CHRIS ISAAK REPRIS
13	15	GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL
14	14	(I WANNA GIVE YOU) DEVOTION NOMAD /MC MIKEE FREEDOM RUMOUR
15	12	FROM A DISTANCE BETTE MIDLER ATLANTIC
16	17	BEINHART TORFROCK POLYDOR
17	19	SUCKER DJ DIMPLES D MIKULSKI
18	13	CRY FOR HELP RICK ASTLEY RCA
19	16	INNUENDO QUEEN PARLOPHONE
20	NEW	KEEP ON RUNNING MILLI VANILLI HANSA/BMG ARIOLA
		G.L.A.D. KIM APPELBY PARLOPHONE

1	1	ALBUMS
2	7	QUEEN INNUENDO PARLOPHONE
3	2	CHRIS REA AUBERGE EAST WEST
4	3	STING THE SOUL CAGES A&M
5	5	PHIL COLLINS SERIOUS HITS...LIVE! WEA
6	8	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON
7	4	CHRIS ISAAK WICKED GAME REPRIS
8	6	HEINZ RUDOLF KUNZE BRILLE WARNER BROS.
9	11	AC/DC THE RAZORS EDGE ATCO/EAST WEST
10	10	EDWARD SIMONI PAN-TRAEUME COLUMBIA
11	NEW	WESTERNHAGEN LIVE WARNER BROS.
12	NEW	UDO LINDENBERG ICH WILL DICH HABEN POLYDOR
13	9	RICK ASTLEY FREE RCA/BMG ARIOLA
14	12	HOWARD CARPENDALE GANZ NAH ELECTROLA
15	15	ELTON JOHN THE VERY BEST OF... ROCKET
16	NEW	HERBERT GROENEMEYER LUXUS ELECTROLA
17	NEW	SOUNDTRACK KEEP ON RUNNING SONY
18	13	MIKE OLDFIELD HEAVEN'S OPEN VIRGIN
19	NEW	BAP X FUER U ELECTROLA
20	19	THE SCORPIONS CRAZY WORLD POLYGRAM
		PATRICIA KAAS SCENE DE VIE COLUMBIA

CANADA (Courtesy The Record) As of 4/1/91

1	1	SINGLES
2	3	SADENESS—PART 1 ENIGMA VIRGIN/A&M
3	2	JOYRIDE ROXETTE CAPITOL/CAPITOL
4	7	ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA/BMG
5	15	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RADIOACTIVE/MCA
6	4	I LOVE YOU VANILLA ICE CAPITOL/CAPITOL
7	6	COMING OUT OF THE DARK GLORIA ESTEFAN EPIC/SONY
8	8	SENSITIVITY RALPH TRESVANT MCA/MCA
9	11	SOMEDAY MARIAH CAREY SONY/SONY
10	12	WHERE DOES MY HEART BEAT NOW CELINE DION COLUMBIA/SONY
11	17	SMOOTH AS SILK MC J & COOL G CAPITOL/CAPITOL
12	13	THIS HOUSE TRACIE SPENCER CAPITOL/CAPITOL
13	14	MY DEFINITION OF DREAM WARRIORS ISLAND/MCA
14	20	SHOW ME THE WAY STYX A&M/A&M
15	NEW	CALL IT ROCK AND ROLL GREAT WHITE CAPITOL/CAPITOL
16	16	HERE WE GO C&C MUSIC FACTORY COLUMBIA/SONY
17	5	GOOD TOGETHER CANDI & THE BACKBEAT I.R.S./MCA
18	19	ALL THIS TIME STING A&M/A&M
19	NEW	HEADLONG QUEEN HOLLYWOOD/ELEKTRA
20	NEW	CRY FOR HELP RICK ASTLEY RCA/RCA
		EVERYONE'S A WINNER BOOTS SAUCE VERTIGO/PGD

1	4	ALBUMS
2	1	THE TRAGICALLY HIP ROAD APPLES MCA/MCA
3	2	C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
4	5	MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
5	3	STING THE SOUL CAGES A&M/A&M
6	6	VANILLA ICE TO THE EXTREME SBK/EMI
7	14	CHRIS ISAAK HEART SHAPED WORLD REPRIS/WEA
8	6	ENIGMA MCMXC A.D. VIRGIN/A&M
9	9	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
10	10	BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
11	7	MADONNA THE IMMACULATE COLLECTION SIRE/WEA
12	16	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
13	12	THE DOORS SOUNDTRACK ELEKTRA/WEA
14	11	THE SIMPSONS THE SIMPSONS SING THE BLUES GEFFEN/GEFFEN
15	13	AC/DC THE RAZORS EDGE ATCO/WEA
16	15	BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA
17	NEW	PHIL COLLINS SERIOUS HITS...LIVE! ATLANTIC/WEA
18	NEW	R.E.M. OUT OF TIME WARNER BROS./WEA
19	17	BLUE RODEO CASINO WEA/WEA
20	NEW	BLACK BOX DREAMLAND RCA/BMG
		CELINE DION UNISON COLUMBIA/SONY

FRANCE (Courtesy of Nielsen/Europe 1) As of 3/23/91

1	1	SINGLES
2	2	WINDS OF CHANGE SCORPIONS MERCURY
3	3	SADENESS—PART 1 ENIGMA VIRGIN
4	5	NATAL CHICO & ROBERTA CARRERE
5	4	ROMANTIC WORLD DANA DAWSON COLUMBIA
6	6	QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. ON THE BEAT
7	10	POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA
8	15	J'AI PEUR FRANCOISE FELDMAN & JONIECE JAMISON PHONEGRAM
9	7	PLACE DES GRANDS HOMMES PATRICK BRUEL BMG
10	16	IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBELVIEV ZONE/BMG
11	12	DARLIN ROCH VOISINE BMG
12	NEW	UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
13	8	A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES COLUMBIA
14	14	LA PETITE SIRENE ANNE DISNEY/ADES
15	9	ABOUT YOU DAVID HALLYDAY PHONOGRAM
16	11	EST CE QUE TU ES SEULE CE SOIR FREDERIC FRANCOIS EMI
17	19	TEQUILA LATINO PARTY POLYGRAM
18	20	ICE ICE BABY VANILLA ICE EMI
19	NEW	NUIT FREDERICKS, GOLDMAN & JONES COLUMBIA
20	17	LE PRIVILEGE MICHEL SARDOU TREMA/EMI
		FRENTE A FRENTE CHICO & ROBERTA CARRERE

1	1	ALBUMS
2	3	ENIGMA MCMXC A.D. VIRGIN
3	4	SCORPIONS CRAZY WORLD MERCURY
4	2	PATRICK BRUEL ALORS REGARDE RCA/BMG
5	13	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
6	5	ELMER FOOD BEAT 30 CM POLYDOR
7	7	JOHNNY HALLIDAY DANS LA CHALEUR DE BERCY PHONOGRAM
8	8	STING THE SOUL CAGES A&M
9	11	BENNY B. L'ALBUM ON THE BEAT
10	9	FRANCOISE FELDMAN UNE PRESENCE PHONOGRAM
11	10	PHIL COLLINS SERIOUS HITS...LIVE! WEA
12	6	ROCH VOISINE DOUBLE RCA/BMG
13	16	MICHEL SARDOU LE PRIVILEGE TREMA/EMI
14	15	FREDERIC FRANCOIS EST CE QUE TU ES SEULE CE SOIR TREMA/EMI
15	12	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA
16	18	UB40 LABOUR OF LOVE PART II VIRGIN
17	NEW	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
18	14	QUEEN INNUENDO EMI
19	17	FRANCIS CABREL SARBACANE COLUMBIA
20	NEW	PATRICIA KAAS SCENE DE VIE COLUMBIA
		THIERRY HAZARD POP MUSIC COLUMBIA

JAPAN (Courtesy Music Labo) As of 4/1/91

1	1	SINGLES
2	NEW	OH YEAH/LOVE STORY WA TOTSUZEN NI KAZUMASA ODA FUN HOUSE
3	NEW	KITTO ATSUI KUCHIBIRU WINK POLYSTAR
4	2	LOVE '91 CHECKERS PONY CANYON
5	3	HAZIMARI WAITSUMO AME ASKA PONY CANYON
6	NEW	UTAENAKATTA LOVE SONG YUJI ODA TOSHIBA/EMI
7	6	I LOVE YOU YUTAKA OZAKI SONY
8	4	GYPSY MICHIRU KOJIMA VAP
9	5	AI WA KATSU KAN POLYDOR
10	NEW	AITAI CHIKAKO SAWADA TAURUS
		ANATANI TENSHI GA MIERU TOKI NORIKO SAKAI VICTOR
1	NEW	ALBUMS
2	NEW	YAMADAKATUTENAI WINK YAMADAKATUTENAI CD PONY CANYON
3	NEW	REBECCA THE BEST OF DREAMS SONY
4	NEW	YUJI ODA ON THE ROAD TOSHIBA/EMI
5	NEW	NINJA NINJA HAKUSHO COLUMBIA
6	NEW	KAORI KAWAMURA CHURCH PONY CANYON
7	2	THE BOOM D.E.M.O. SONY
8	NEW	MIDORI KARASHIMA GREEN FUN HOUSE
9	NEW	M.C. HAMMER JAPAN ONLY TOSHIBA/EMI
10	NEW	SHAN SHAN TYPHOON SHAN SHAN TYPHOON EPIC/SONY
		ANN LEWIS WOMANISM VICTOR

SWEDEN (Courtesy GLF) As of 3/28/91

1	1	SINGLES
2	3	JOYRIDE ROXETTE EMI
3	6	3 A.M. ETERNAL KLF MEGA/EMI
4	5	DO THE BARTMAN THE SIMPSONS GEFLEN
5	4	BECAUSE I LOVE YOU STEVIE B. BCM RECORDS
6	2	WICKED GAME CHRIS ISAAK LONDON
7	8	CRAZY SEAL METRONOME
8	7	DO YOU BELIEVE IN ME ERIC GADD METRONOME
9	NEW	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY MUSIC
10	NEW	VENI FAR NU SE ALLA TARAR WILMER X EMI
		SHOULD I STAY OR SHOULD I GO THE CLASH SONY
1	1	ALBUMS
2	3	VARIOUS POWER BALLADS EVA
3	NEW	ERIC GADD ERIC GADD METRONOME
4	2	WILMER X MAMBO FEBER EMI
5	5	CHRIS ISAAK WICKED GAME LONDON
6	8	CHRIS REA AUBERGE METRONOME
7	4	THASTROEM XPLODERA MIG 2000 MISTLUR
8	6	ELOKVARN LEGENDER UR DEN SVARTA HATTEN EMI
9	7	ELTON JOHN THE VERY BEST OF... ROCKET
10	NEW	TV SOUNDTRACK TWIN PEAKS WARNER BROS.
		R.E.M. OUT OF TIME WARNER BROS.

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 3/22/91

1	1	SINGLES
2	2	LIEFDE VOOR MUZIEK RAYMOND VH GROENEWOUD EMI
3	4	DO THE BARTMAN THE SIMPSONS GEFLEN
4	9	THE GREASE MEGAMIX JOHN TRAVOLTA AND OLIVIA NEWTON JOHN POLYDOR
5	6	JOYRIDE ROXETTE EMI
6	NEW	DEVOTION NOMAD BUZZ
7	3	UNFINISHED SYMPATHY MASSIVE VIRGIN
8	8	CRAZY SEAL ZTT
9	7	PAPA STEF BOS HKM
10	NEW	3 A.M. ETERNAL KLF KLF COMMUNICATIONS
		RESCUE ME MADONNA SIRE
1	1	ALBUMS
2	2	VARIOUS GREASE—THE ORIGINAL SOUNDTRACK POLYDOR
3	4	QUEEN INNUENDO PARLOPHONE
4	3	VARIOUS FIDO'S CHOICE (17 COOL DANCE TRAX) MAGNUM
5	6	CHRIS ISAAK WICKED GAME LONDON
6	10	RAYMOND VH GROENEWOUD MEISJES EMI
7	5	VARIOUS GREATEST HITS 1991 EVA
8	7	STING THE SOUL CAGES A&M
9	NEW	PHIL COLLINS SERIOUS HITS...LIVE! WEA
10	8	CHRIS REA AUBERGE EAST WEST
		VARIOUS TURN UP THE BASS VOLUME 6 ARCADE

Major Label 'Gods' Cooperate to Overcome Common Problems

By JOHN CARR

Less than two years ago, the chief executives of three major Greek record labels did something previously unthinkable in this land of unregulated, throat-slitting business competition: they sat down at a single boardroom table and started to work together.

It's not clear who had the initial spark of the idea, but well into the first half of 1991, EMI, BMG and Warner Music appear to have established a novel tradition of cooperation. It's being closely watched by the rest of an industry which, like Leonidas at Thermopylae, is retrenching in the face of constant economic recession.

So far, the triad of labels has released three compilation albums (with a little help from footwear manufacturers and retailers, to be sure) that have done reasonably well in a cantankerous market. At the same time, EMI—in what will be seen at 1990's smartest business move in the Greek music business—acquired local giant Minos Records, thus preparing the latter for the expected stiff competition in the European single market that gets underway in 1992.

A relentlessly declining leisure market over the past few years has meant that Greece's fiercely competitive labels can no longer afford the luxury of aggressive independence. "There are still too many independent labels," says Kostas Bourmas, head of Sony Music's Greek operation.

Sony Music itself has joined temporary forces with other

companies in putting out compilations. Bourmas acknowledges that although alliances shift with each project, it's the only way to keep up a basic level of business in international repertoire.

It's not easy. Television channels charge very high advertising rates, while events like the war in the Gulf make buyers nervous and unwilling to part with that extra drachma. Even the European Community's lowest vinyl and cassette prices don't have much of an effect. "A sale of 50,000 units for a compilation used to be common," says Bourmas. "Now we're lucky if we can get 30,000."

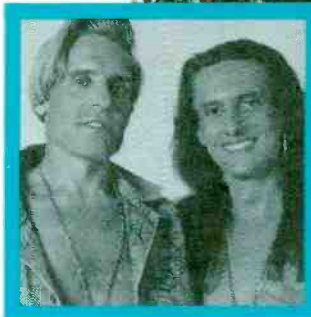
Perhaps the Greek industry's most dramatic admission of hard times has come with the drastic lowering of the official sales figures for gold and platinum records. Until last year, a sale of 50,000 was awarded gold status, and 100,000 won platinum. Now the levels have dropped to 30,000 and 60,000 respectively.

This is bad news for indies. "Only the big labels will survive," says BMG managing director Miltos Karadsas. "Pro-

(Continued on page G-3)

Arlita, PolyGram folk-rock pioneer, an important voice in Greek music since the 1960s.

International Spotlight



The duo Ora, EMI Greece act with a massive following in Greece.



New Pop 'N Bouzouki Mix Could Give Greek Talent International Exposure

At one time, breaking a hit in Greece wasn't difficult. All you needed was a singer with a vivid poetic streak—and an opening on the radio. The Greeks' natural love of expressive music and lyrics did the rest.

In fact, it had been that way (sans radio) since Homer, who penned Greece's—and the world's—first and biggest hit, the "Iliad."

But over the past couple of decades, the process has become infinitely more complex. Management and A&R staffs, image makers, instant communication and instant "talent," plus a sudden crowding of the field, have confused the issue.

As the European Community's weakest economy and smallest record market, Greece can't yet afford the luxury of breaking artists all over the place. Much creativity finds itself stalled and stifled by a lack of openings. But genuine talent finds itself rewarded year after year after it ensures record companies' survivability.

Nevertheless, the marketing process is not yet complex enough to require high-powered promotion for artists. Makis Matsas, of Minos Records: "If you have a good song, you don't need to make a great fuss."

In a nutshell, the Greek hitmaking formula goes like this: pen a Greek-sounding song, preferably with layers of amplified bouzouki underpinning a simple phrase repeated hypnotically; hand it to an already established artist who has been making hits for at least 10 years; get some high-

powered pals in commercial radio/TV to air it several dozen times a day; and make it a standard nightclub number.

Minos Records has had a near-monopoly on this process since way back when, and rivals can't catch up. "There is no formula," insists Ion Stamboulis, of Warner Music which, like other labels slanted more to Western management methods, finds it hard to crack the scene. He and other executives say the Greeks are changing their preferred sound, away from heavy bouzouki fare toward more of a pop-traditional mix.

In the absence of an independent promotional sector, hits in Greece have come from exposure in two places: radio and nightclubs. Until three years ago, state radio had standard programs on which most record labels had equal time. This staid scene was overthrown with the advent of commercial radio. Promotional outlays soared.

(Continued on page G-2)

Makis Matsas, chief executive of Minos Records, left, at platinum disc award presentation to label star Yannis Parios.



Miltos Karadsas, BMG Greece chief, second from left, gives Belgian supergroup Vaya Con Dios a gold disc marking Greek sales of 30,000.



A couple of Greek legends, George Dalaras, left, and rocker Vasilis Papakonstantinou, both SRC live performers.

Greek Concert/Tour Business At Last Catching Up With the Rest of Europe

Greece's concert promoters were pacing themselves for a lean year as major international acts steered clear of first-quarter visits to Southeast Europe, fearing terrorism as a handmaiden to Middle East conflict.

Echoing the line of a Greek government anxious for tourist revenue, promoters reckoned from the start there was really no problem. They took the view that Saddam Hussein sympathizers wouldn't attack concerts that had no political implications.

"Nothing for anyone to worry about," said Andreas Samouhos, of Hellenic Concerts, one of three full-time promotion agencies operating out of Athens. "No reason for any artist to stay away," added Nikos Sachpasidis, of Half Note Promotions, the biggest local agency. "We've become very professional at organizing these events."

Which means, they all insist, better security all round.

The Gulf hostilities erupted just as the concert scene in Greece was finally getting back on its feet after years of indifferent performance. Major artists performing in Greece in 1990 finally broke into the local market as economic conditions improved. While ticket prices today are still relatively low, more people have started attending concerts.

But the Greek concert scene does have its share of quirks. For example, older artists who tend to be in danger of becoming "passe" elsewhere, almost always find enthusiastic audiences here, and the older the artists are the more they seem to be appreciated.

Samouhos, half-seriously, says: "Greece is about 10 years behind the rest of Europe." Which means there's room for development.

But Sachpasidis points out: "The market here is still young."

JOHN CARR



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MIX

(Continued from page G-1)

Greek record executives seem unwilling to go into details about how they get their product on air, but there's no doubt that, with the radio scene flourishing, there's more incentive for labels to crank up their hit rosters in domestic repertoire. Private commercial TV, just 16 months old, is important, too. Labels must make video clips if they wish to grab a TV exec's eye.

It all costs money, and record companies are quite short of that. In the absence of independent managers or promotions, artists often handle their own management. This is especially true for Athens' 500 night clubs, which provide Greek singers with at least 80% of their total income—top names get up to the drachma equivalent of \$3,300 a night. Record royalties for them are the icing on the cake.

The whole subject of artist management is vast and vague and best left alone. Through force of circumstance, record company producers do get involved in fixing lucrative club deals for artists in the hope that resulting exposure might translate into higher record sales. But purists, such as EMI's Tony Salter, try to discourage that, though admitting: "It's something you really can't put a stop to."

As a result few groups make the grade in Greece, compared with those solo acts. Even respected ensembles such as Athnaiki Kompania, who play pared-down traditional "rembetika" airs and have considerable stage presence, are put in the shade by superstar soloists who get the lion's share of pro-

(Continued on opposite page)



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COOPERATE

(Continued from page G-1)

motional and financial muscle is what counts now."

Most of that muscle, unsurprisingly, is being used to pump up domestic repertoire, which now accounts for some 55% of total sales. Labels such as Minos, the acknowledged king of the genre, has over the years gathered the country's top talent into something resembling an exclusive clan where the big money assembles. Artists such as George Dalaras, Haris Alexiou and Yannis Parios have proved to have immense staying power as semi-cult figures. The only thing preventing further expansion was the simple fact that all these artists sing only in Greek, which rules out the rest of the world as a sales territory. But that could start to change, prodded perhaps by the EMI-Minos merger.

Primarily because the bulk of the Greek market has been so parochial, so has its record business management, which has serious structural weaknesses. Modern, creative management has been rare. Musicians' unions are weak and ineffectual. There is an almost total absence of entertainment or artists' attorneys and agents. Retailing is fragmented and riddled by cassette piracy. Regulation by independent agencies is nonexistent, as are reliable statistics of any kind.

"Several record companies are run more of less autocratically," says Tony Salter, EMI's Athens manager, the last of what used to be a reliable core of expatriate bosses. "Middle-echelon management remains weak."

One reason for that could be the

success of private commercial radio, which broke away legally from the state broadcasting monopoly only at the end of 1987. Higher salaries and a more glamorous environment offered by the broadcasting bosses siphoned off crowds of ambitious youngsters from the record companies. "We have trouble finding new executives," complains Ion Stamboulis, managing director of Warner Music. "General managers find themselves doing the heavy staff work."

The companies say their relations with commercial radio stations are better now than they used to be. Broadcasters have largely heeded the howls from labels worried about massive home taping. But the problem persists, having been responsible for a sobering decline in cassette sales over the past couple of years—from 3,281,000 units in 1988 to 3,135,000 in 1989, a loss of 4.5%. Official 1990 figures are not out yet, but the cassette sales component is expected to drop by at least 5%.

Interestingly, during the same period, vinyl sales jumped 4.8%, from 4,783,000 units to 5,010,000. Compact discs, too, found more buyers, but total sales remain the lowest in the European community, with relatively high prices the biggest hindrance. CD sales in 1989 totalled a mere 435,000, confounding some who believed vinyl in Greece would soon be on its way out.

Cassette piracy remains a sticky problem in Greece, though not to the extent it was a decade ago, when almost eight out of every 10 cassettes sold were illicit. The proportion now is about two out of every 10, thanks to effective prose-

(Continued on page G-4)

MIX

(Continued from opposite page)

motion.

TV advertising produces mixed results and some say it is not worth the huge outlay. It has helped sales of international compilations but done little for local artists. Warner's Stamboulis finds it expensive, without yielding profit. Matsas shares the mistrust, taking a dim view of the "amateurs" running TV.

But this could be changing. The EMI-Matsas merger gives local acts a chance to break abroad. George Dalaras has proved himself in the Latin-American field and has a growing coterie of followers in North America. Yet to break the Greek borders are rocker Vasilis Papakostantinou and balladeer Yannis Miliokas. Minos also has hopes for Manto, a Vicky Leandros sound-alike with some local pop hits.

Euro-styled pop with a modicum of local color is the speciality of BMG artist Sophia Arvaniti, also eyeing the wider world.

It'll take a lot of work. Sony Music's Kostas Bourmas says: "Few Greek artists can sing convincingly in English," but he's slated half-a-dozen of the roster artists for foreign exposure.

Chief among them: Cyprus-born Anna Vissi (or Anna Vishy in the Cypriot dialect) and club superstar Lefteris Pantazis, assuming he can change the Oriental style that has so far earned him big drachmas. Eleni Dimou is also tipped for international acceptance, especially with her "Menoussis" album.

Matsas says: "Promotional deals with foreign labels enable us to develop the new Greek sound. These new artists have all the potential."

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COOPERATE

(Continued from page G-3)

cution of key pirates and a public information campaign.

The labels hoped that low product retail prices would discourage buyers from turning to pirated product, but that hope was proved false.

Home and in-store taping continue to give headaches to record executives. "It's the small-timers now who are responsible," says Bourmas. "The courts can't be bothered with petty offenses."

The industry, in fact, is demanding a clear law defining copyright and neighboring rights. Executives note that Greece still hasn't ratified the Treaty of Rome provisions, though the ministry of culture has set up a committee to look into the whole rights tangle.

One bright spot appeared in the Greek music business a couple of years ago with the first official IFPI charts. Their effect has been to reduce the backroom dealings between some labels and key radio promoters, and give the Greek public more confidence in what is being played over the airwaves. But even here, difficulties remain to be ironed out. "It's not really a sales chart but a shipments chart," notes PolyGram managing director Viko Antypas. In corroboration, the IFPI says it has no way of receiving completely reliable information.

Despite a poor economic outlook and managerial weaknesses, the Greek business has plenty of dynamism waiting to be tapped. "The future is going to be very fruitful," says Minos Records chief executive Makis Matsas.

Most executives expect the CD market gradually to improve, along with the quality of cassettes and vinyl pressings. They don't expect the economy to recover any time soon, but hope music buyers will respond to slicker appeals.

Commercial radio and TV will continue to be Greece's media-success stories, and music sales may well depend on whether the labels and the broadcasters can find a mutually acceptable "modus vivendi."

Talent remains in abundant supply. It needs only to be effectively managed and, if possible, exported. "Though we're a small market, there's room for all kinds of music," says Karadsas.



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LIFELINES

BIRTHS

Boy, Luke, to **Jim and Minna Farula**, Jan. 28 in Stockholm, Sweden. He is lead singer of the Swedish band Spilled Milk.

Boy, Henry Larson, to **David Bett and Kate Bernhard**, Jan. 30 in New York. He is art director for Relativity Records.

Boy, Zachary Russell, to **Chaz Lovejoy and Hollis Bowman-Lovejoy**, Feb. 5 in Nashville. He is assistant publicist at the Ken Stilts Co.

Boy, Ryan Kelly, to **Pat and Colleen Coil**, Feb. 20 in Los Angeles. He is a recording artist on Sheffield Lab. She is a songwriter and musician.

Girl, Chelsea Michelle, to **Robert and Denise Barone**, March 2 in Verdugo Hills, Calif. He is director of music entertainment, corporate information services at MCA/Universal Studios.

Boy, Evan Christopher, to **Dan and Rosemary Neer**, March 6 in New York. He is the nighttime disc jockey for WNEW-FM and president of Neer Perfect Productions, a syndicated radio production company.

Girl, Madison Bryn, to **Scott and Anna Balthaser**, March 6 in Upland, Calif. He is merchandising manager for Show Industries in Los Angeles. She is computer support manager for the same company.

Girl, Avery Claire, to **Lloyd Trufelman and Allison Chernow**, March 7 in New York. He is president of Trylon Communications, an entertainment and media public relations company. She is director of production at WNYC-AM-FM.

Boy, James Julius, to **Vincent and Anne Herring**, March 7 in Munich, Germany. He is a saxophonist who recently released two albums, "American Experience" on MusicMasters and "Evidence" on Landmark. He also performs with the Nat Adderley Sextet.

Girl, Sarah Elizabeth, to **Lee and Marilyn Thaxton**, March 8 in Cleveland. She is accounts promotions coordinator for Telarc International Corp.

Girl, Katie Lynn, to **Rich and Karen Kujak**, March 9 in Elk Grove Village, Ill. He is VP and buyer for M.S. Distributing.

Boy, Nathaniel Benson, to **Harry Grossman and Karin Benson**, March 15 in Los Angeles. He is VP of studio operations at Walt Disney Studios.

MARRIAGES

Eddie Lambert to **Penny Schuler**, Feb. 9 in Pacific Palisades, Calif. He is director of music licensing for CEMA Special Markets. She is a music paralegal with the entertainment law firm of Aiffren, Brittenham & Branca.

Julian Palmer to **Allison Harris**, March 23 in London. He is label manager at 4th & B'way/Island Records there. She works in the promotion de-

partment at Epic Records there.

DEATHS

F. Mike Malott Sr., 59, of a heart attack, March 1 in Marietta, Ga. Malott was the father of Michael Malott, president of the Malott Group, a management and concert promotion firm. The elder Malott was involved in his son's business since he financed its conception in 1988, and assisted with concert appearances by several jazz artists. He served as jazz adviser for the company.

Sol Lake, 79, of natural causes, March 2 in Rancho Mirage, Calif. Lake was a Chicago-born musician and composer who wrote his first hit at the age of 50: 1962's "The Lonely Bull," recorded by Herb Alpert and the Tijuana Brass on A&M Records. Lake also penned "Mexican Shuffle," "Flea Bag," "Green Peppers," and some 20 other pieces for the Tijuana Brass before his retirement in 1971. He is survived by his wife, Edie.

Elmer Willett, 79, after a short illness, March 11 in Pittsburgh. Willett was the former manager of recording group the Vogues, who had such hits as "You're The One," "5 O'Clock World," "Turn Around, Look At Me," and "My Special Angel." Willett retired in 1973, but in November 1990 he and longtime friend Jim Humburg co-produced the Vogues' "Be There For Me Baby." Earlier in his career, Willett ran a record store in Pittsburgh. Condolence cards may be sent to his sister, Betty Napieracz, at 515 Mary St., Pittsburgh, Pa. 15209.

Martha Keys, 41, of a gunshot wound, March 17 in Jamaica. Keys was the wife of Harvey T. McLain, VP and general counsel of Musicland Stores Corp. She and her husband were shot by unknown assailants while on vacation. She is survived by her husband and their two sons, Benjamin and Robin.

Conor Clapton, 4, after falling out a window in an apartment building, March 20 in New York. Conor was the son of guitarist Eric Clapton and Lori Del Santo.

Dave Guard, 56, of lymphoma, March 22 in Rollinsford, N.H. Guard co-founded pioneering folk group the Kingston Trio with Bob Shane and Nick Reynolds in 1957. The original trio had nine gold albums, its most successful being "The Kingston Trio At The Hungry i." In 1959, before the folk category was established, the group won a Grammy for best country and western recording for "Tom Dooley." In 1960, the group won the first Grammy for best folk album. After leaving the Kingston Trio in 1961, Guard founded the Whiskeyhill Singers and moved to Australia, where he was host of a television show. He also wrote several books, including a manual on guitar technique.

Clarence Leo Fender, 82, following a long struggle with Parkinson's disease, March 21 in Fullerton, Calif. Fender's mass-produced solid-body electric guitars—the Telecaster, the Stratocaster, and others—became the standard for rockers in the '50s, thanks to their

tonal versatility, affordability, durability, and flashy good looks. Fender axes may have reached the apex of their popularity in the late '60s during the reign of Jimi Hendrix, who played Fenders almost exclusively. Fender also invented the first electric bass; the Precision model, introduced in 1951, held a virtual monopoly on the market for years. Fender Electric Instruments began manufacturing guitars in Southern California in 1948; the firm was sold to CBS for \$13 million in 1965. Fender later started CLF Research, which built guitars and basses marketed by Music Man, and G&L Music Sales, which created several new models styled along classic Fender lines.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 3-7, **Black Radio Exclusive Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

April 4-5, **International Radio & Television Society Eighth Annual Minority Career Workshop**, Viacom Conference Center, New York. 212-867-6650.

April 6-9, **American Video Assn. Convention and Trade Show**, Marriott Hotel and Marina, San Diego. 602-892-8553.

April 7-11, **Gospel Music Week**, including Dove Awards, presented by Gospel Music Assn., Nashville Convention Center, Nashville. 615-242-0303.

April 11-12, **1991 Memphis Producers Showcase**, New Daisy Theatre Complex, Memphis. 901-278-4298.

April 12-14, **National Assn. of Black-Owned**

Paul Cavanaugh, 43, of massive heart failure, March 23 in Mifflinburg, Pa. He was morning man/production director at WKOK Sunbury, Pa., for the last five years, and had worked at WPGC Washington, D.C., and WYRE Annapolis, Md. He is survived by his wife, Carol, daughter, Karla, and son, Scott. Donations can be made to either the Mifflinburg Ambulance Assn. or the Penn State Equestrian Team.

Paul Gayten, 71, of bleeding ulcers, March 26 in Los Angeles. Gayten was the first New Orleans artist in the R&B era to have a national hit record, 1947's "True (You Don't Love Me)." In the late '40s and '50s he led the Paul Gayten Band, which includ-

ed Annie Laurie, Little Jimmy Scott, Larry Darnell, Lee Allen, and others. Gayten was a songwriter as well as an artist; his compositions included "For You My Love," "But I Do," and "My Dearest Darling" (which were covered by other artists) as well as his own hit records "Cow Cow Blues," "Nervous Boogie," and "Windy" (an instrumental). He recorded for DeLuxe, Regal, and Chess Records. After retiring from recording, he was a promotion man for the Chess labels. He is survived by his wife, Odile.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

Broadcasters Broadcast Management Conference, location to be announced, Las Vegas. Ava Sanders, 202-463-8970.

April 15-18, **National Assn. of Broadcasters Annual Convention**, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 16, **Fifth Annual Pepsi Boston Music Awards**, Wang Center for the Performing Arts, Boston. Candace Avery, 617-338-3144.

April 17-20, **Retail Sheet Music Dealers Assn. 16th Annual Conference**, Flamingo Hilton, Las Vegas. 214-233-9107.

April 24, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

April 24, **International Radio & Television Society Gold Medal Award Dinner**, Waldorf-Astoria, New York. 212-867-6650.

April 24-27, **Third Annual International New Age Music Conference**, Bay View Plaza Holiday Inn, Santa Monica, Calif. 213-935-7774.

April 25-28, **Impact Super Summit Conference**, V. Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 27, **T.J. Martell Foundation Dinner**, honor-

ing Charles Koppelman, New York Hilton, New York. Muriel Max, 212-245-1818.

April 28-29, **VSDA Regional Expo**, Oregon Convention Center, Portland, Ore. Dana Kornbluth, 609-596-8500.

April 30, **Songwriters Guild of America 60th Anniversary Celebration and Annual West Coast Membership Meeting**, Century Plaza Ballroom, Los Angeles. B. Aaron Meza, 213-462-1108.

MAY

May 7-9, **ITA Convention**, Sheraton Harbor Island Hotel, San Diego. 212-643-0620.

May 11-12, **Sixth Annual Baltimore/Washington/Virginia Music Business Forum**, Washington Marriott Hotel, Washington, D.C. 301-604-2330.

May 15-19, **19th Annual NAIRD Convention**, Sheraton Universal, Los Angeles. 609-547-3331.

May 18-22, **National Assn. of Video Distributors Convention**, Saddle Brook Resort, Tampa, Fla. Mark Engle, 202-452-8100.

May 28-29, **1991 Billboard International Latin Music Conference**, the Hyatt, Miami. Melissa Subatch, 212-536-5018.

RECORDING CODE

(Continued from page 5)

with the Copyright Office on the future of DAB digital radio and the problems of home copying.

Some retailers are also concerned about the future implementation of new delivery systems that could possibly bypass traditional record stores by making it easy for consumers to "dial up" a new recording at home.

Jim Bonk, CEO of Camelot Music, said, "We are seriously concerned." But he added that retailers are somewhat resigned to all the technological advances these days.

Bonk also said his remarks do not reflect the position of the National Assn. of Recording Merchandisers, now headed by Bonk following elections here.

A spokesperson for the RIAA stressed that there are a number of uses for the subcode and that the labels are not focusing on home music delivery at present.

CLARIFICATION

Harold Fein, VP and GM of Sony Classical, has clarified remarks he made in a story that appeared in last week's issue. "All front-line cassettes are sold on a returnable basis in line with Sony Music policies."

New Line Signs Video Pact RCA/Columbia Pays \$40 Mil Upfront

■ BY DON JEFFREY

NEW YORK—New Line Home Video's new three-year domestic home video distribution agreement with RCA/Columbia Pictures Home Video also includes potentially lucrative international video distribution rights.

Sources say RCA/Columbia paid New Line a \$40 million advance on revenues from the deal.

Under the new pact, New Line will handle all marketing and merchandising of its home video product, while RCA/Columbia will take care of sales, distribution, billing, and collections.

Steven Einhorn, president of New Line Home Video, says, "We have an option at our discretion to access RCA/Columbia's international theatrical and video distribution capabilities for a certain number of feature films a year, if we chose to do so. If we can optimize a film through RCA's extensive international distribution as opposed to selling it ourselves, we will do so."

When New Line Cinema Corp. announced last year that it would form its own home video subsidiary, observers speculated about

the fate of distribution deals it had with RCA/Columbia and with LIVE Home Video, which distributed the first "Teenage Mutant Ninja Turtles" film on videocassette.

Sources say it would have cost New Line too much to set up its own distribution network with an extensive sales force. For that reason, in part, it extended its distribution pact with RCA/Columbia. Steven Hill, analyst with Sutro & Co., says, "They're good at watching their overhead."

Einhorn points out other advantages of the distribution deal. One is "the opportunity to plug into economies of scale available to RCA/Columbia." Another is that RCA/Columbia's handling of all billing and collecting "assures us a consistent cash flow."

But Einhorn adds that in other areas of product sales, including laserdisc, video clubs and licensing, "we will do it all ourselves."

One of the biggest future titles that will be distributed under the new pact is the current New Line theatrical release, "Teenage Mutant Ninja Turtles II: The Secret Of The Ooze," which grossed \$20 million in its first weekend.

ALBUM REVIEWS

POP

► MIKE + THE MECHANICS

Word Of Mouth
PRODUCERS: Christopher Neil, Mike Rutherford, and Russ Titelman
Atlantic 82233

Third release from band led by Genesis bassist Mike Rutherford continues on the path laid by the previous two: intricately layered pop tunes balanced with message-laden ballads alternately delivered by top-notch singers Paul Carrack and Paul Young. There's nothing here that pulls the heartstrings like "Living Years," but chugging first single, the title track; peppy "Everybody Gets A Second Chance"; and tasty ballad "Let's Pretend It Didn't Happen" should all have a strong radio impact.

► LENNY KRAVITZ

Mama Said
PRODUCER: Lenny Kravitz
Virgin 91610

Kravitz continues to wear his influences on his musical sleeve—Sly, Lennon, Mayfield . . . they're all here—but it's done in such a loving, and often innovative way, that the end result is extremely satisfying. Many of the songs, written about his estranged wife, Lisa Bonet, have an almost "Tunnel Of Love" confessional feel that is touching. Musically, funky first single, "Mama Said," and "Stop Draggin' Around" really hit the spot. Who cares that Kravitz is stuck in the '60s, he certainly doesn't seem to be doing himself any harm and he's doing the rest of us a lot of good.

► MR. BIG

Lean Into It
PRODUCER: Kevin Elson
Atlantic 82209

San Francisco quartet packs a wallop on second release. The first project straddled the fence somewhere between pop and rock—there's no doubt where the band's heart is on this one. Strutting "Alive And Kickin'," which has a real Van Halen feel, practically walks off the record. For the tamer listeners, power ballad "Just Take My Heart" should do the trick. Lead singer Eric Martin sears through much of the material guided sure-handedly by Paul Gilbert's scorching guitar work. Though this certainly isn't rough enough to scare off radio, there's a real nice bite to the entire record.

★ THE BODEANS

Black And White
PRODUCER: David Z
Slash/Reprise 26476

Much of what The BoDeans represented in their early days—jangly guitars, roots rock, a refreshing change from everything else out there—has been replaced with a more mainstream pop-driven attitude. No doubt the change has to do with a slightly retooled lineup, as well as Prince protégé and Fine Young Cannibals producer David Z, who even adds funk to the Milwaukee band's sound. There's plenty here that is simply great—"Good Things," "Black, White & Blood Red," and "Naked"—but the band falters when it sacrifices its distinctiveness for Glass Tiger-like top 40 stabs such as

"Any Given Day" and crunchy "Long Hard Day."

PAULY SHORE

The Future Of America
PRODUCER: Brooks Arthur
WTG 47062

Buff dudes and dudettes into, like, partying and getting wasted may think this live album cut at the La Jolla, Calif., Comedy Store is way cool. MTV-man Shore's relentless foray into dudespeak might harsh the trip of anybody who's not into his gig. But, like, you know, stoner fans can chill with it, though. Like, you follow?

COWBOY JUNKIES

Whites Off Earth Now
PRODUCER: none listed
RCA 52380

First release by Canadian team was never released in the U.S. . . . until now. Recorded live on a two-track machine in 1986, this collection gives a spare, raw look at the band that hit it big two years later with "The Trinity Session." Singer Margo Timmins sounds as mesmerizingly numbing then as she does now. The most interesting thing is the band's choice of covers (there's only one original here), which includes Robert Johnson's "Crossroads" and "Me And The Devil," John Lee Hooker's "Decoration Day" and "Forgive Me," as well as Bruce Springsteen's "State Trooper."

★ HENRY KAISER

Hope You Like Our New Direction
PRODUCER: None listed
Reckless 21

Kaiser is one of the most eclectic guitarists around, and this 78-minute, 16-track CD exemplifies his anything-goes spirit. Stylistic diversity abounds, as leader essays everything from Hawaiian gospel guitar to demispeed metal. As ever, there are some pixilated cover versions—Buddy Holly, David Essex (!), the Mamas & the Papas, and Captain Beefheart are among the victims. For left-field modern rockers in search of something completely different.

★ JAMES COTTON

Mighty Long Time
PRODUCER: Clifford Antone
Antone's 0015

The harmonica master seems to improve with age—this latest session is one of the most entertaining blues releases in recent memory. It's a fiesta for blues guitar lovers as well: Sidemen include Jimmie Vaughan, Hubert Sumlin, Matt Murphy, Luther Tucker, and Wayne Bennett. Everybody swings hard on remakes of classic Chicago numbers and a couple of Cotton's early Sun singles. A delight.

STANLEY JOHN MITCHELL

PRODUCERS: various
Clever Sheep 3335

Solo album from former member of N.Y. faves the Drongos is resplendent in catchy, unpretentious, unadorned pop melodies that could make some headway with modern rockers. Highlights of a solid set include "Another Lost Night," "Black Water," "Boy Won't Talk," "Falling For A Fool," and "Thinking Of You."

BEDLAM ROVERS

Frothing Green
PRODUCERS: Bedlam Rovers, Jeff Mann & Patrick Thomas
Heyday 017

As its name suggests, San Francisco sextet takes traditional Irish folk instrumentation as its inspiration, and applies it to a contemporary agenda (as in such songs as "Recycle Or Die" and "Bizness Suit Hoedown"). Cover of John Prine's "Angel From Montgomery" and title track also stand out; distinctive violin and mandolin work and handsome singing of Caroleen Beatty make this act a modern-rock comer to watch.

SPOTLIGHT

RollingStonesFlashpoint



THE ROLLING STONES

Flashpoint
PRODUCERS: Chris Kimsey & the Glimmer Twins
Columbia 47456

The Stones' fifth live album is also their finest since "Get Yer Ya-Ya's Out!" 21 years ago. Document of the group's 1989-90 world tour crackles with newly found vitality; set benefits greatly from versions of such little-performed numbers as "Ruby Tuesday," "Factory Girl," and "Little Red Rooster" (latter with Eric Clapton guesting on guitar). Two new studio tracks add a charge: topical "Highwire" is already a No. 1 Album Rock Track, and lubricious "Sex Drive" could also turn the trick. Expect big sales from these biggest of guns.

R&B

YOUNG BLACK TEENAGERS

PRODUCERS: The Bomb Squad
MCA 10031

Parody of "With The Beatles" album cover art is a little presumptuous, but non-African-American quintet still makes a spirited impression on debut album. Raps get a major lift from Hank and Keith Shocklee's thick production, and crew itself is swift and often witty. In addition to last winter's single, "Nobody Knows Kelli," strong tracks include Run-D.M.C. remake "Proud To Be Black," reggaed-up "Chillin' Wit Me Posse," and homeboy anthem "Daddy Kalled Me Niga Cause I Liked To Rhyme."

JOHNNY TAYLOR

I'll Always Love You
PRODUCERS: Leo Graham, Paul Richmond, others
Ichiban 1103

Old pro still can flash some smooth, albeit somewhat anachronistic, moves. Taylor is a veteran soul man whose tastes continue to run to balladry (as on title cut), up-tempo R&B, and (on "Prove My Love") even a taste of disco. There isn't much here that contemporary mainstream R&B audiences can latch onto, but Taylor's aged-in-the-wood style remains endearing to those who recall his '60s and '70s hits.

JAZZ

MARK MORGANELLI & THE JAZZ FORUM ALL-STARS

Speak Low
PRODUCER: Mark Morganelli
Candid 79054

More solid, straight-ahead post-boppy from leader/trumpeter/composer Morganelli, whose expert accompaniment draws from the prodigious chops of pianist Kenny Barron, bassist Ron Carter, and drummer Jimmy Cobb. Recorded live, the sweetly syncopated set soars highest with Morganelli's "The Jolly Jumper," Barron's "Dreams," Thad Jones' "A Child Is Born," as well as such standards as Kurt Weill's "Speak Low," Heyman/Young's "When I Fall In Love," and Gershwin's "Summertime."

TITO PUENTE

Out Of This World
PRODUCERS: Carl E. Jefferson & Tito Puente
Concord/Picante 4448

Irrepressible icon of Latin jazz leads a 12-piece band through his 100th album with no sign whatsoever that he's getting too old for this sort of thing. With his customary abundance of kinetic, percussive energy, Puente's salsaed swing is never sharper than on the bright, brassy originals "Descarga," "Lucky Dog," and "Amanecer Guajira," as well as distinctive covers of "Out Of This World," "S' Wonderful," and "Sweet Georgia Brown."

FULL CIRCLE

Secret Stories
PRODUCERS: Liminha & Karl Lundeberg
Columbia 46890

Durable quintet adds a Brazilian twist—and several musicians of similar origin—to its familiar contemporary jazz sound. Tracks that really show who's bossa include "Puma," "Pau D'Arco," and "A Brighter Day" (which features Gilberto Gil on background vocals), contrasted with more stylistically typical, well-wrought themes as "Malibu Mind" and "Anthem."

WORLD MUSIC

► MUUNGANO NATIONAL CHOIR

Missa Luba: An African Mass
PRODUCER: Job Maarse
Philips 426836

The 60-voice Kenyan Muungano National Choir sings this new version of an Africanized Catholic mass—first recorded more than 30 years ago—and benefits greatly from present-day studio technology. With precise vocal craftsmanship and rich choral harmonies that are equal in beauty to the greatest of conventional cathedral choirs, the mass (as well as in the accompanying set of 10 chorally arranged folk themes) should appeal to classical music as well as Bulgarian Voices enthusiasts.

ANNABOU BOULA

Greek Fire
PRODUCERS: Chris Lawrence & George Sempesop
Shanachie 64027

Fine sophomore label effort from this Greek trio (assisted by multiple accompanists) uses savage guitars, dance-mix effects, and electronic embellishments to further update the variation on their native rembetika pop style. Highlights of a wild, Hellenes-on-wheels set include the driving dance rhythms of "I'd Rather Set Myself On Fire," the big beat of "Barbary Song," the Middle-Eastern metal of "Smoking In Bed," the seductive rhapsodies of "Opium Bride," and the strangely dub-inflected "Light The Candles."

COUNTRY

BRENDA LEE

PRODUCER: Jim Ed Norman, Eric Prestidge
Warner Bros. 26439

On her first album in five years and her recording debut on Warner Bros., the sugarplum of the music world delivers a powerful, 10-cut, R&B-tinged country collection with more vigor than ever. Material is well-matched to Lee's voice and showcases the works of several songwriting masters.

THE MAVERICKS

PRODUCERS: Raul Malo and the Mavericks
Y&T Music

This Miami act is the hottest and hippest country band to roll out of the South since the Wagoners. The songs, the performances, and the production are major-label caliber. Contact: 6800 Bird Road, Miami, Fla. 33139.

THE HOLLANDERS

Family Ties
PRODUCER: Dave Burgess
VCA 2001

SPOTLIGHT



ROD STEWART

Vagabond Heart
PRODUCERS: Rod Stewart & Bernard Edwards; Trevor Horn; Patrick Leonard; Richard Perry
Warner Bros. 26300

Rod Stewart's gift has always been interpreting others' material and he does an excellent job on such diverse covers as Robbie Robertson's "Broken Arrow," the Stylistics' "You Are Everything," Van Morrison's "Have I Told You Lately," and Marvin Gaye and Kim Weston's "It Takes Two," done here with Tina Turner and already a hit in England. First single, "Rhythm Of My Heart," is already a top 40 hit. Logical follow-ups include "When A Man's In Love," which recalls previous hit "Lost In You," as well as a high-spirited rocker, "Moment Of Glory," which gives "Hot Legs" a run for its money. Totally enjoyable throughout.

Light, airy harmonies in the Forester Sisters tradition. The act has gained considerable visibility through its high-energy music video, "I Know A Little." Contact: 800-251-1576.

CLASSICAL

BRAHMS: VARIATIONS ON AN ORIGINAL THEME; TWO RHAPSODIES/DVORAK: THEME & VARIATIONS; 4 PIECES, OP. 52

David Buechner, Piano
Connoisseur Society CD-4179

Buechner reinforces his standing as a pianist of stature with these probing and musically impressive readings. His playing is technically immaculate, nothing appears forced and all seems dedicated to serving purely musical purposes. A most satisfying disc, interestingly programmed and recorded in stunning sound.

MEDELSSOHN: VIOLIN CONCERTOS IN E MINOR & D MINOR

Viktoria Mullova, Academy of St. Martin-in-the-Fields, Marriner
Philips 432 077

Mullova again impresses with her absolute control of technical matters, but even more with her ability to communicate musically. The familiar E Minor comes through fresh and sparkling, and the lightweight, early D Minor (Mendelssohn was only 13 when he penned it) is set off in the best possible light. Thoroughly enjoyable.

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.

VITAL REISSUES: Re-released albums and compilation records of special artistic, archival and commercial 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

► CELINE DION (If There Was) Any Other Way (3:59)

PRODUCER: Chris Neil
WRITER: P. Bliss
PUBLISHER: EMI April, ASCAP
REMIXER: Dana Jon Chappelle
Epic 34-73665 (c/o Sony) (cassette single)

Canadian songbird continues to soar with this spirited, up-tempo second release from her satisfying "Unison" set, and is poised to prove that the success of "Where Does My Heart Beat Now" was no fluke. Crystalline production and shimmering backup vocal support combined with a passionate lead performance will keep this one airborne for quite some time.

► TRACIE SPENCER Tender Kisses (no timing listed)

PRODUCERS: Matt Sherrod, Paul Sherrod
WRITERS: M. Sherrod, P. Sherrod, S. Spence, T. Spence
PUBLISHER: not listed
Capitol 44680 (c/o CEMA) (cassette single)

At the young age of 15, Spencer has proven that she has what it takes to make it across the board. With this breezy midtempo love ballad, she continues to demonstrate a remarkable vocal maturity. Third shot from the "Make A Difference" disc includes balmy instrumentation and lush crooning that makes for a delightful spring respite.

► WARRANT Uncle Tom's Cabin (3:27)

PRODUCER: Beau Hill
WRITER: Jani Lane
PUBLISHERS: Virgin Songs/Dick Dragon, BMI
Columbia 38-73644 (c/o Sony) (cassette single)

Raucous third "Cherry Pie" slice that has been kicking around at album rock radio for a while reinvents a classic tale. Pop programmers will now want to set off this stimulating guitar-etched bomb, which shocks the ear with its searing lead vocals and provocative transitions.

► SUSANNA HOFFS Unconditional Love (no timing listed)

PRODUCER: David Kahne
WRITERS: C. Lauper, T. Kelly, B. Steinberg
PUBLISHERS: Rella, BMI/Denise Barry/Billy Steinberg, ASCAP
Columbia 38-73752 (c/o Sony) (cassette single)

Tender mid-tempo love note follows a similar formula as the Bangles' "Eternal Flame" and shines the spotlight on Hoff's feathery vocals. Song could reignite interest in singer's "When You're A Boy" debut album and has the potential to transfer over to A/C outlets.

★ DONNY OSMOND Love Will Survive (no timing listed)

PRODUCERS: Carl Sturken, Evan Rogers
WRITERS: Osmond, Sturken, Rogers
PUBLISHER: not listed
Capitol 44707 (c/o CEMA) (cassette single)

Powerful third single from the "Eyes Don't Lie" set is a gospel-tinged R&B/pop love ballad a la "Sacred Emotion," which may generate multi-format excitement given the proper push. Osmond sounds great here and is supported by a lavish chorus and spacious production, including a lovely sax and Spanish guitar arrangement.

R&B

► ANOTHER BAD CREATION Playground (4:15)

PRODUCER: Dallas Austin
WRITERS: D. Austin, M. Bivins, K. Wales
PUBLISHER: not listed
REMIXER: Dallas Austin
Motown 2088 (c/o MCA) (cassette single; 12-inch version also available, Motown 124 765)

Chugging new-jack-funk follow-up to the gold-certified "Iesha" is in the street-smart style of Bell Biv DeVoe's "Poison" and has a mass-appeal, urban/rap flavor that will continue the group's crossover success. Taken from "Coolin' At The Playground Ya' Know!"

► OLETA ADAMS Circle Of One (3:52)

PRODUCERS: Roland Orzabal, David Bascombe
WRITER: O. Adams
PUBLISHER: not listed
Fontana/Mercury 878 1624 (c/o PLG) (cassette single)

Inspirational title cut from Adam's outstanding debut album skillfully intertwines her rich vocals with jazz-induced instrumentation that is rhythmically exhilarating. Gutsy and dynamic performance has classic written all over it and deserves exposure at a number of levels including A/C and top-40 formats.

★ SYBIL Go On (4:07)

PRODUCER: James Bratton
WRITERS: J. Bratton, Sybil
PUBLISHERS: Bratton-White/Godspeed, ASCAP
REMIXERS: Kerri Chandler, James Bratton, Joe Marno

Next Plateau JDM 50153 (maxi-cassette single; 12-inch version also available, Next Plateau NP 50153)

Talented diva dips into her overlooked "Sybilization" set and pulls out a sparkling house-inflected R&B/dance gem dressed with spacious keyboard slides and honey-dipped vocals. Various uplifting mixes should work on a number of avenues including pop, urban and dance outlets. Contact: 212-541-7640.

SWEET OBSESSION Elevator (4:03)

PRODUCERS: Reggie Calloway, Vincent Calloway
WRITERS: R. Calloway, V. Calloway
PUBLISHERS: Calloco/EMI, BMI
REMIXERS: Reggie Calloway, Vincent Calloway
Epic 34-73750 (c/o Sony) (cassette single)

Sassy new-jack-swing attack finds delightful threesome working their way up and down dark synth-etic grooves that mingle with unrelentingly nasty beats. Should open doors at urban radio and includes a 12-inch remix that shoots straight for the dance floor. Plucked from the "Sweet Obsession Too" project.

COUNTRY

► THE JUDDS One Hundred And Two (3:55)

PRODUCER: Brent Maher
WRITERS: P. Kennerley, D. Potter, W. Judd
PUBLISHERS: Irving/Littlemarch/Sheep In Tow/Kentucky Sweetheart, BMI
Curb/RCA 2782-7-R (c/o BMG) (7-inch single)

A sullen and bluesy enumeration of the reasons to leave a relationship — and the overriding reasons to stay.

► CHARLIE DANIELS Honky Tonk Life (3:23)

PRODUCER: James Stroud
WRITER: C. Daniels
PUBLISHERS: Cabin Fever/Miss Hazel, BMI
Epic 34-73768 (c/o Sony) (7-inch single; CD version also available, Epic ESK 73768)

School's in session. So listen up, as a classic celebrator of honky-tonkin' alerts the listener to the downside of higher learning.

► AARON TIPPIN I Wonder How Far It Is Over You (3:30)

PRODUCER: Emory Gordy Jr.
WRITERS: A. Tippin, B. Brock
PUBLISHER: Acuff-Rose, BMI
RCA 2747-7-R (c/o BMG) (7-inch single)

Agony elevated to eloquence. Tippin's voice is hardcore country, but the pain he chronicles is universal.

► HIGHWAY 101 Bing Bang Boom (2:29)

PRODUCERS: Paul Worley, Ed Seay
WRITER: H. Prestwood
PUBLISHERS: Careers/Hugh Prestwood, BMI
Warner Bros. 7 19346 (7-inch single; cassette version also available, Warner Bros. 4 19346)

Listen with an open mind and if you don't expect to hear a Paulette Carlson soundalike, the listening will be a pleasurable experience. This band has been blessed with a new lead voice, though markedly different than Carlson's. Charming, bold and remarkably effective.

DANCE

► SAMANTHA FOX (Hurt Mel Hurt Mel) But The Pants Stay On (no timing listed)

PRODUCER: Full Force
WRITER: Full Force
PUBLISHER: not listed
REMIXERS: DJ Pierre, Full Force
Jive/RCA 14411 JD (c/o BMG) (12-inch single)

Naughty girl seems to be having almost too much fun on this titillating house teaser that revolves around whether or not Fox is going to keep her drawers on. In collaborating with Full Force the singer once again finds all the right buttons to push and has come up with yet another controversial hit that will be crossing over to top-40 radio in no time flat.

AC

★ JUDE COLE Compared To Nothing (4:10)

PRODUCER: David Tyson
WRITER: J. Cole
PUBLISHERS: Coleision/EMI Blackwood, BMI
Reprise 4-19340 (c/o Warner Bros.) (cassette single)

Reflective, rhythmically lulling tune contains a yearning and powerful vocal performance that is draped in wistful string slips and drifting piano slides. While the water might be a tad too deep for most pop programmers, A/C radio would be wise to take the plunge.

LOU RAWLS Don't Let Me Be Misunderstood (3:39)

PRODUCERS: Michael Cuscuna, Billy Vera
WRITERS: Benjamin, Marcus, Caldwell
PUBLISHER: not listed
Blue Note 79671 (c/o PLG) (CD promo only)

Pensive mid-tempo love lament showcases veteran singer's creamy vocal panache and is tenderly accompanied by a wistful string arrangement and bluesy, jazz-induced horn riffs. Track is lifted from the current "It's Supposed To Be Fun" set and deserves exposure in adult contemporary and R&B/quiet-storm formats.

ROCK TRACKS

► BILLY SQUIER She Goes Down (4:07)

PRODUCERS: Godfrey Diamond, Billy Squier
WRITERS: B. Squier, L. McDonald
PUBLISHER: not listed
Capitol 44688 (c/o CEMA) (cassette single)

Squier previews his upcoming "Creatures Of Habit" disc with this metal-maniac retro-'70s blast that has already exploded at AOR radio. Screechingly seductive crooning combined with a scorching electric guitar foundation make this one a must for new and old fans alike.

► WHITE LION Love Don't Come Easy (4:09)

PRODUCER: Richie Zito
WRITERS: V. Bratta, M. Tramp
PUBLISHERS: Vavoom/WB, ASCAP
Atlantic 4-87734 (cassette single)

Hard-boiled serving from the new "Mane Attraction" album is an energetic electric guitar riot replete with insolent lead vocals and a hook that is shockingly infectious. While AOR formats will undoubtedly feast on this, rock-hungry popsters will want to add it to the menu as well.

► THE KNACK Won't Let Go/Aces & Eights (4:15)

PRODUCER: Don Was
WRITERS: D. Fieger, B. Averre
PUBLISHER: Zen Cruisers, ASCAP
Charisma 033 (c/o Virgin) (CD promo only)

Act continues to prove that "My Sharona" wasn't a one-hit wonder with the second offering from its "Serious Fun" set. Dynamic track is a dichotomous blend of layered acoustic and electric guitar working that includes a distinctive vocal performance that could cross over to top-40 avenues.

★ TANITA TIKARAM Only The Ones We Love (2:50)

PRODUCERS: Tanita Tikaram, Peter Van Hooke, Rod Argent
WRITER: T. Tikaram
PUBLISHERS: Brogue/Warner-Tamerlane, BMI
Reprise 4-19368 (c/o Warner Bros.) (cassette single)

Tikaram's sensitive, world-weary voice takes center stage here and is backed by a hauntingly angelic chorus, which serves to heighten the song's somber mood. The track, which is taken from the "Everybody's Angel" album, gains strength from the vulnerable delivery and should appeal to modern rock, A/C and very daring country programmers.

RAP

► YO-YO FEATURING ICE CUBE You Can't Play With My Yo-Yo (3:53)

PRODUCERS: Sir Jinx, Ice Cube
WRITERS: Yo-Yo, J. Brown, C. Sherell
PUBLISHERS: Gangsta Boogie, ASCAP/Street Knowledge/Dynatone/Unichappell, BMI
East West 4-98831 (c/o Atlantic) (cassette single; 12-inch version also available, East West 0-96365)

Chilled female rapper exchanges hot rhymes with a defensive Ice Cube on this first release from act's upcoming "Make Way For The Motherlode" album. Smooth R&B choral cooing along with a smart funk guitar backdrop add to track's hip-hop intrigue and make it a likely candidate for acceptance at urban levels.

► BRAND NUBIAN Slow Down (3:52)

PRODUCERS: Grand Puba Maxell, Brand Nubian
WRITERS: L. Dechalus, D. Murphy, M. Dixon
PUBLISHERS: WB, ASCAP
Elektra 66568 (cassette single; 12-inch version also available, Elektra ED 5524)

Chunky follow-up to the top-five "Wake Up" gives some matter-of-fact advice to fast-track addicts while spilling the rhymes over shotgun horns and groovy samples, which include Edie Brickell's "What I Am" opus. Second single is lifted from the act's "One For All" set and offers a stripped-down "Pete Rock's Newromix" version that should satiate rap-hungry club jocks.

NEW AND NOTEWORTHY

LaTOUR People Are Still Having Sex (4:06)

PRODUCERS: LaTour, Mark Picchiotti
WRITER: LaTour
PUBLISHER: not listed
REMIXERS: Mark Picchiotti, Earache Control Z, Maurice Joshua, Ralph Rosario
Smash 879667-4 (c/o PLG) (maxi-cassette single; 12-inch version also available, Smash 879667-1)

Techno-dance tune has already earned deserved early action at regional radio and club levels. Hypnotic bass and synth lines are matched with a deep and detached male voice reporting on the frequency at which people continue to fornicate. Unique fare that may initially ruffle conservative feathers, though this is just harmless good fun.

HANSOUL Imagination (4:04)

PRODUCER: Randy Gaskins
WRITER: Hansoul
PUBLISHER: not listed
Epic 34-73682 (c/o Sony) (cassette single; 12-inch version also available, Epic 49-73657)

Philadelphia factory has crafted quite a club-crowd pleaser with this juicy dance/rap jewel that holds a host of irresistible nuances. Among the goodies are sizzling Gwen

Guthrie-esque samples as well as seductive rhymes that are spilled over a tasty new-jack bottom. Delicious mixes should keep the party feasting for quite some time and range from the wiry, urbanized "Philly Cheesesteak" to the gritty, low-down "Giggolo Jig."

BOYZ II MEN Motownphilly (3:52)

PRODUCER: Dallas Austin
WRITERS: D. Austin, M. Bivins, N. Morris, S. Stockman
PUBLISHER: not listed
Motown 2090 (c/o MCA) (cassette single; 12-inch version also available, Motown 4765)

Teen quartet joins label mates Another Bad Creation and The Boys in cornering a youth-oriented market that is hungry for this kind of hip-hop R&B/rap marriage. While act sounds like Bell Biv DeVoe, it still succeeds in establishing an identity of its own that reinterprets the raw new-jack swing of "Poison" and merges it with a soulful Motown sprinkling. Song previews the forthcoming "Cooleyhighharmony" disc.

DESPITE ECONOMY, 1990'S MUSIC SALES HEALTHY; REVENUES UP FOR COMPACT DISCS, CASSETTE SINGLES

(Continued from page 1)

best buy for the entertainment dollar."

Music videos, which the RIAA began tracking as a separate category in 1989, are reported for the first time this year as part of the music universe. The music video category, which includes videotape and laserdisc, showed a substantial increase over 1989, rising 53.33% in unit shipments and 49.31% in dollar value.

"The industry is looking at music video as just another music configuration and, thankfully, a healthy one," says Trish Heimers, the RIAA's VP of public relations. Music videos comprise approximately 1% of total music units shipped, and about 2% of total dollar value.

Compact discs and cassette singles continued to show the greatest increase in dollar value and unit shipments, with CDs continuing to gain in market share over cassettes, which declined slightly.

However, the galloping growth rate of CD unit shipments evidenced in earlier years seems to have flattened, with the configuration growing 38.27% in 1990 over 1989, as compared to a climb of 38.42% in 1989 over 1988, and 47% growth in 1988 over 1987.

"As an industry observer, I might say that CDs have been around now about 6 1/2 years, and that the mad rush of getting catalog out may have

Music Industry Scorecard: Jan.-Dec., 1988-90

MANUFACTURERS' UNIT SHIPMENTS						
(MILLIONS NET AFTER RETURNS)						
	1988	% Change '87-'88	1989	% Change '88-'89	1990	% Change '89-'90
Vinyl Singles	65.6	-20%	36.6	-44.22%	27.6	-24.59%
LPs/EPs	72.4	-32%	34.6	-52.20%	11.7	-66.18%
CDs	149.7	+47%	207.2	38.42%	286.5	+38.27%
Cassettes	450.1	+10%	446.2	-95%	442.2	-90%
CD Singles	1.6	NA	-1	-105.95%	1.1	NA
Cass. Singles	22.5	+341%	76.2	239.14%	87.4	14.70%
Music Videos			6.0		9.2	+53.33%
TOTALS	761.9	+8%	806.7	+5.09%	865.7	+7.31%

MANUFACTURERS' DOLLAR VALUE						
(\$ MILLIONS AT SUGGESTED LIST PRICE)						
	1988	% Change '87-'88	1989	% Change '88-'89	1990	% Change '89-'90
Vinyl Singles	180.4	-11%	116.4	-35.48%	94.4	-18.9%
LPs/EPs	532.3	-33%	220.3	-58.61%	86.5	-60.74%
CDs	2089.9	+31%	2587.7	+23.82%	3451.6	+33.38%
Cassettes	3385.1	+14%	3345.8	-1.16%	3472.4	+3.78%
CD Singles	9.8	NA	-7	-108.90%	6.0	NA
Cass. Singles	57.3	+301%	194.6	+239.68	257.9	+32.53
Music Videos			115.4		172.3	+49.31
TOTALS	6254.8	+12%	6579.5	3.35%	7541.1	+14.62%

begun to subside," says Heimers. "So now we're looking at really new product on CD, with a smattering of catalog stuff, where for a few years there was both." Heimers adds that CDs remain extremely healthy, and the

flat growth rate is not a cause for concern.

Total dollar value of CDs shipped in 1990 was \$3.451 billion.

Cassette singles also maintained their health, exhibiting a 14.7% in-

crease in unit shipments in 1990 over 1989, and growing 32.53% in dollar volume in that period. Here, too, however, the increase is small when compared with the astronomical 239% growth in unit shipments shown by the configuration in 1989 over 1988. Cassette singles comprise approximately 10% of total unit shipments for 1990, and represent 3.4% of overall dollar volume.

CDs, continuing their gain on cassette market share, accounted for 33% of total units shipped in 1990, making up about 45.7% of total dollar values, while cassettes made up 51% of total unit shipments and accounted for 46% of the total dollar value.

Cassettes experienced a 0.9% decline in units shipped in 1990 over 1989, reflecting a continued downward trend that began in 1989, when the configuration declined 0.95% from 1988. However, cassettes climbed 3.78% in dollar volume in that time, an improvement over 1989's dollar volume decline of 1.16%. This year, cassettes brought in \$3.47 billion.

As expected, LPs and EPs, which comprise approximately 1.4% of total unit shipments, declined even more this year, falling 66.18% from 1989. In 1989, the formats had fallen 52.2% from 1988, part of a steady decrease that began in 1984. In dollar value, the configuration dropped 60.74%.

APRIL'S ALBUM RELEASES

(Continued from page 6)

the Capitol release is "Dangerous."

After disappearing for awhile, Pat Benatar makes her first appearance in the '90s with "True Love." The April 9 Chrysalis release features Benatar covering several up-tempo blues numbers as well as some originals.

Also eager to regain rock ground is Billy Squier with "Creatures Of Habit," out Monday (1). The first single from the Capitol release, "She Goes Down," is already hitting hard at album rock radio.

Elvis Costello, whose 1989 album "Spike" was his first studio release to go gold, returns with "Mighty Like A Rose," on April 30. The first single from the Warner Bros. release is "The Other Side Of Summer."

Country music fans will have a trio of reasons to rejoice in April. The Kentucky Headhunters follow up their platinum debut with "Electric Barnyard," from Mercury, on Tuesday (2). The first single is "The Ballad Of Davy Crockett."

The prolific Hank Williams Jr. greets spring with another new record, aptly titled "Pure Hank." The Warner Bros./Curb release, produced by Barry Beckett, Jim Ed Norman, and Williams, will be in stores on April 16.

Lorrie Morgan follows up the gold-certified "Leave The Light On" with "Something In Red," from RCA, in stores April 9.

Also of note, Atlantic Records will reach into its seemingly bottomless vault of classics to unleash the voluminous "The Complete Stax-Volt Singles 1959-1968." The nine-CD, 244-track collection includes every A-side released on the Satellite, Stax, and Volt labels during that period, as well as key hit B-sides. Available April 30 on CD only, the collection includes a 64-page book and retails for \$99.98.

Another release that is sure to attract fans and curiosity seekers is "Dedicated," a Grateful Dead tribute album in stores April 23.

A portion of the proceeds from the Arista project, which includes 14 artists covering various Dead tunes, will be donated to the Rainforest Action Network and Cultural Survival, two organizations committed to fighting the devastation of the world's tropical rain forests.

Assistance in preparing this story provided by Trudi Miller, Deborah Russell, and Debbie Holley.

MINOR TO GIANT

(Continued from page 6)

Minor says he sees his role at Giant as "being a conduit between a hot young A&R department, an already proven promotion department, and new marketing and product-development departments, and making sure all four are speaking the same language at the same time."

He adds, "The more competitive a business becomes, the more focused every department must be."

Azoff says that Giant, which is currently enjoying chart success with vocalist Tara Kemp, the Voices That Care project, and the "New Jack City" soundtrack, will issue 14-16 albums in 1991. Second-quarter releases include albums by singer/songwriter Michael McDermott, R&B act MC Sway & DJ King Tech, and the bands Too Much Joy and Raw Youth.

SOME CREDITORS BITTER AFTER SALE OF CANADA'S A&A CHAIN

(Continued from page 1)

president of Jumbo Video Inc., which has 62 Canadian stores, also running the new company, a subsidiary of Lincoln Capital Corp. (Lincoln Capital has no shares in Jumbo but Lincoln's chairman, Kenneth Fowler, is also a shareholder of Jumbo.)

Bridge financing for part of the purchase price is proposed to be provided or guaranteed by Lincoln Capital's controlling shareholders and certain of their associates. It is anticipated that the bridge loan will be repaid out of the proceeds of an equity issuance at some time in the future.

The remaining 30% will be held by the Ontario Municipal Employees Retirement Board (OMERS) and Central Guaranty Trustco Ltd. of Halifax, Nova Scotia. Both were secured creditors, as was the Toronto-Dominion Bank, owed \$10.9 million (Canadian). OMERS held a 75% interest in a \$10 million (Canadian) debenture issued by Sound Insight, while Central Guaranty had the remaining 25%.

Tentatively named A&A Music and Entertainment Ltd., the company, headed for the next three months by the same executive staff as previously, will oversee 140 stores and about 20 franchise outlets. A&A had 269 stores when it filed for bankruptcy Jan. 28. One hundred stores have since been closed; the chain also has held close-out sales of 40%-50% off, which will apparently continue until overstock is sold.

Several unsecured suppliers, however, are bitter about the deal in which they get no compensation as a result of the asset sale. "I don't know if any of us have any confidence that this is going to work," says Deane Cameron, president of Capitol Records-EMI of Canada. "We all just took a bath. We don't get that back. I don't know if I have confidence that this new maneuver is going to work or whether we're going to limp along."

Capitol Records-EMI is owed \$3.7

million; PolyGram, \$3.1 million; Sony Music, \$3.15 million; WEA, \$1.8 million; MCA, \$1.7 million; and BMG, \$1.7 million, all Canadian.

"There are people out there with a fair sense of bitterness," says Stan Kulin, president of WEA Music of Canada. "They felt they got misled. I don't feel we were. Management was very upfront with us. Those guys who got hit harder than they expected were looking for roses in a thorn bush."

"We now have to decide what to do with the new people. I'm still weighing it. A&A is certainly a very viable chain if they got rid of all those dead-weight stores. It's business we're missing but we'll have to play it very cautiously."

"It was a pretty diseased organization for the past six to nine months of its existence," says Capitol-EMI's Cameron, "and they've kept a lot of the old management. That's what irritates me."

JAMES BROWN PPV SPECIAL, BOXED SET ON THE WAY

(Continued from page 8)

Brown, but there will be some new things. In two years [in jail], you have plenty of time to think about it." He says that while he is grateful to the many rappers who kept his music alive through sampling, he does not plan to invite guest rappers to appear on the new album.

John Musso, president of Scotti Bros., says that contrary to rumors that Brown no longer had a recording deal, Soul Brother No. 1 still has at least five albums on his Scotti Bros. contract. "I'm really anxious to hear what he's going to do with his music," he says. "You heard him say that he had a lot of time to think about where he's going to go, so there's a lot of anticipation." Brown's

album is expected by fall, said Musso.

Brown and his pivotal role in the development of soul and funk music have been the focus of sustained public interest during his incarceration. Washington, D.C.-based On The Potomac Productions has produced a television program, "James Brown: The Man, The Music & The Message," that highlights his life. The show features Eddie Murphy, Michael Jackson, Dick Clark, Bobby Brown, Little Richard, Casey Kasem, and an interview with Brown in Aiken, S.C., during his work-release program. The program has been shown on local TV and in private-theater premieres. It will have one more private screening April 18 at New York's Beacon The-

atre.

Brown fans will get a lasting musical treat from the PolyGram Label Group next month. "James Brown: Star Time" is a four-CD, deluxe boxed set commemorating Brown's three-decade career. Planned for a May 7 release, the set contains 72 tracks originally released from 1956-84, as well as rare and unreleased material.

Brown was convicted of aggravated assault in October 1988, and served 2 1/2 years of a six-year sentence at the State Park Correctional Center in Columbia, S.C., and in an Aiken, S.C., work-release program. He was granted an early release by the parole board in February.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

GLORIA ESTEFAN'S "COMING OUT Of The Dark" (Epic) holds at No. 1 but begins to lose points. "I've Been Thinking About You" by **Londonbeat** (Radioactive) just edges "Dark" to hit No. 1 in airplay points and will be No. 1 overall next week if sales continue to make strong gains. "Sadness—Part 1" by **Enigma** (Charisma) is No. 1 in sales points but needs to pick up on the airplay side—where it's No. 10—to reach No. 1 overall. "You're In Love" by **Wilson Phillips** (SBK) is also in the running to hit No. 1, especially if Londonbeat's single falters on the sales side. "Hold You Tight" by **Tara Kemp** (Giant) is still bulletted at No. 4 with solid airplay and sales gains, but is held back by the two singles that jump over it.

"VOICES THAT CARE" BY Voices That Care (Giant) makes the largest sales gain of any record on the chart, winning the Power Pick/Sales and exploding from No. 40 to No. 25. The charity single would be even higher on the chart, but it suffers from a disappointing lack of radio support—only 79 stations list the single on their playlists out of 237 reporting stations. The single is a smash on the stations playing it, including five top-five reports so far, such as KHS-FM Los Angeles (7-5) and Y100 Miami (No. 3). "Voices" is No. 20 in sales points but only No. 35 in airplay points. Another record with a gap between its outstanding sales points and lagging airplay is "Iesha" by **Another Bad Creation** (Motown). The single is No. 2 in sales and certified gold, but is still only No. 21 in airplay. "Iesha" enters the top 10 this week overall, and it can go top five if its airplay gains continue.

TWO NEW ARTISTS BOW on the Hot 100 among the nine debuts. The New York-based multiracial quartet **Color Me Badd** enters at No. 88 with "I Wanna Sex You Up" (Giant). The single, from the "New Jack City" soundtrack, is breaking out of San Diego (22-15 at Q106). A rather mysterious male artist named **LaTour** debuts at No. 92 with "People Are Still Having Sex" (Smash). Early radio reports include 20-17 at WDFX Detroit and 25-20 at B96 Chicago.

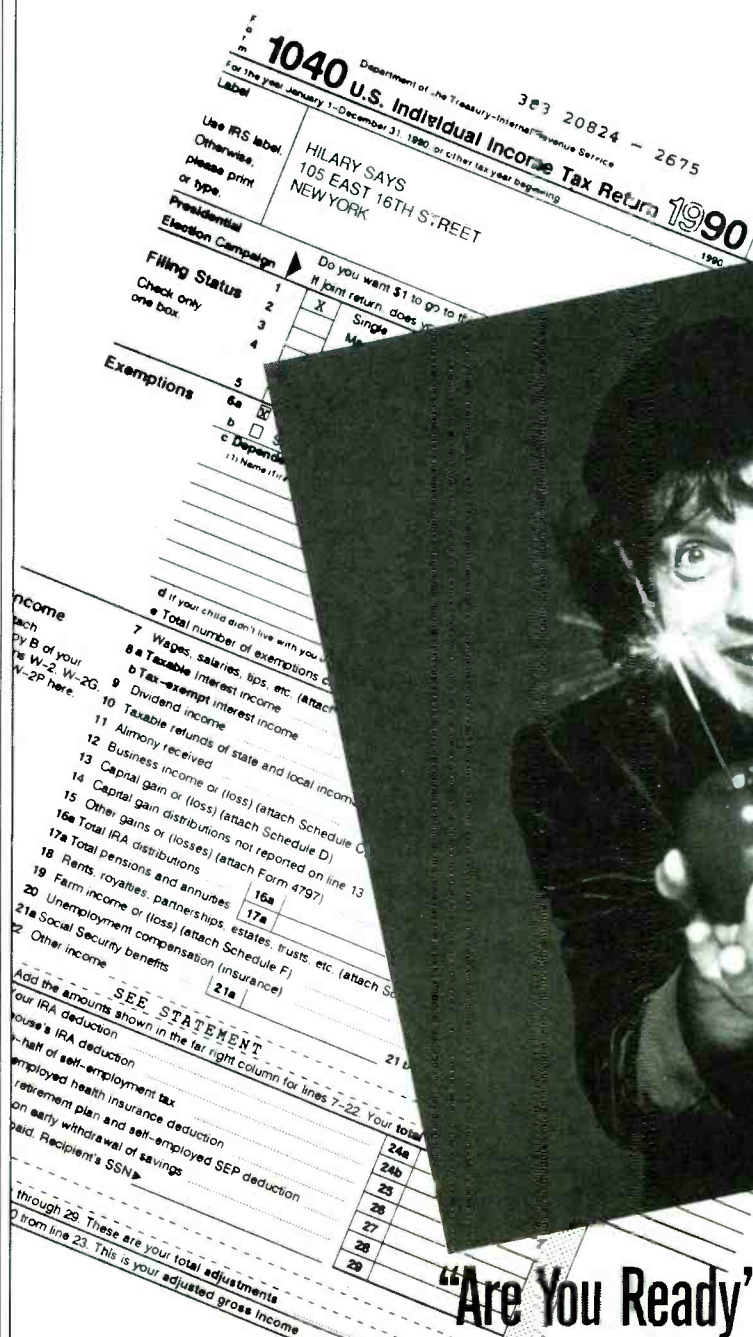
QUICK CUTS: The chart does not tell the full story on "Something In My Heart" by **Michel'le** (Atco). The single slips from No. 37 to No. 47 but this is because its crossover sales points from the Hot R&B Singles chart are decreasing. At the same time, however, the single is still gaining steadily at top 40 radio, with six top-five reports, including 6-5 at both Power 92 Phoenix and Hot 97.7 San Jose, Calif. . . . "Call It Rock N' Roll" by **Great White** (Capitol) gains both sales and airplay points and earns a bullet but is held at No. 54 by other records jumping over it. The single is top five at KATM Colorado Springs, Colo. (3-2), and KFMW Waterloo, Iowa (8-5) . . . "Round And Round" by **Tevin Campbell** (Paisley Park) actually is pushed down one position to No. 14 despite gaining points as three records blow past it . . . "Temple Of Love" by U.K. artist **Harriet** (East West) loses its bullet at No. 41 but is top 10 at WNCI Columbus, Ohio, and went to No. 3 at KDON Salinas, Calif. . . . "Let's Chill" by **Guy** (Uptown) is shy of the bullet criteria at No. 44 but has scored five No. 1 radio reports, including three stations in California: KGGI Riverside, B95 Fresno, and KMEL San Francisco.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 40 REPORTERS	BRONZE/ SECONDARY ADDS 173 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON CHART
I DON'T WANNA CRY MARIAH CAREY COLUMBIA	16	25	98	139	148
BITTER TEARS INXS ATLANTIC	2	2	56	60	63
WHAT COMES NATURALLY SHEENA EASTON MCA	2	6	46	54	107
LOVE AT FIRST SIGHT STYX A&M	2	6	30	38	38
I LIKE THE WAY HI-FIVE JIVE	5	5	19	29	127
(IF THERE WAS) ANY OTHER... CELINE DION EPIC	3	1	25	29	67
LOSING MY RELIGION R.E.M. WARNER BROS.	1	2	23	26	55
HERE WE GO C&C MUSIC FACTORY COLUMBIA	1	5	19	25	160
MORE THAN WORDS EXTREME A&M	1	2	21	24	121
I TOUCH MYSELF DIVINYLS VIRGIN	0	4	18	22	149

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.

NOW THERE ARE TWO THINGS TO BE AFRAID OF ON APRIL 15TH.



"Are You Ready?"

If you're not too busy filing your taxes this April, look for the latest super single from the multi-platinum album
THE RAZORS EDGE (1413).
It's a blast.

AC/DC

Produced by Bruce Fairbairn.

Management: Stewart Young/Steve Barnett for Part Rock Management, Ltd.



Billboard®

FOR WEEK ENDING APRIL 6, 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	41	MARIAH CAREY ▲ ⁴ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY 6 weeks at No. 1
(2)	2	5	13	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
(3)	4	3	52	WILSON PHILLIPS ▲ ⁴ SBK 93745 (9.98)	WILSON PHILLIPS
4	5	6	55	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
5	3	2	9	STING A&M 6405 (10.98)	THE SOUL CAGES
6	6	4	29	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME
7	8	11	24	CHRIS ISAAK ● REPRISE 25837 (9.98)	HEART SHAPED WORLD
8	7	8	8	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT
9	9	7	20	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
10	10	9	57	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
(11)	16	40	3	SOUNDTRACK ELEKTRA 61047* (10.98)	THE DOORS
12	11	10	26	BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
(13)	15	17	6	ENIGMA CHARISMA 91642* (9.98)	MCMXC A.D.
(14)	13	14	29	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
15	12	13	19	TESLA ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
(16)	27	—	2	R.E.M. WARNER BROS. 26496 (9.98)	OUT OF TIME
17	14	12	19	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
18	17	15	16	THE SIMPSONS ▲ ² GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
19	18	18	4	GREAT WHITE CAPITOL 95330 (9.98)	HOOKED
20	19	16	27	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE
(21)	22	24	27	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
22	20	30	26	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
23	21	20	19	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
24	23	19	27	INXS ▲ ATLANTIC 82140 (9.98)	X
(25)	26	35	5	ANOTHER BAD CREATION MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
26	24	21	23	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
27	25	22	29	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
28	28	31	32	TRIXTER ● MECHANIC 6389/MCA (9.98)	TRIXTER
(29)	33	32	28	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
30	31	28	53	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
(31)	37	43	8	DIVINYLS VIRGIN 91397* (9.98)	DIVINYLS
32	32	26	38	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
33	30	27	54	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
34	34	34	38	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
(35)	41	44	27	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433* (9.98 EQ)	IN CONCERT
36	29	25	20	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!
37	35	29	10	DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
38	36	23	79	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
39	39	37	37	POISON ▲ ³ ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
(40)	55	179	3	SOUNDTRACK GIANT 24409*/REPRISE (9.98)	NEW JACK CITY
41	38	36	7	QUEEN HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
(42)	45	50	6	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
(43)	64	119	3	AMY GRANT A&M 15321 (9.98)	HEART IN MOTION
44	40	33	28	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
(45)	48	68	3	JONI MITCHELL GEFFEN 24302 (9.98)	NIGHT RIDE HOME
(46)	51	71	26	THE DOORS ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS
47	46	46	11	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
48	44	42	20	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
(49)	50	57	7	JESUS JONES SBK 95715* (9.98)	DOUBT
50	42	38	23	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
51	47	41	18	CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
52	43	39	18	RALPH TRESVANT ● MCA 10116 (9.98)	RALPH TRESVANT
53	53	47	60	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
54	49	45	41	KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
(55)	59	130	3	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED
(56)	57	55	29	STEELHEART MCA 6368 (9.98)	STEELHEART
57	52	73	3	MORRISSEY SIRE 26514*/REPRISE (9.98)	KILL UNCLE
58	60	54	31	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
(59)	70	72	7	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
60	58	49	8	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
(61)	66	70	11	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
62	54	51	11	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
63	56	48	10	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
64	61	53	18	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
65	62	52	53	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
(66)	109	—	2	RICK ASTLEY RCA 3004* (9.98)	FREE
67	63	59	46	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
68	69	79	7	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
(69)	100	—	2	BULLETBOYS WARNER BROS. 26168* (9.98)	FREAKSHOW
70	65	60	35	BLACK BOX RCA 2221 (9.98)	DREAMLAND
71	68	58	16	PETER GABRIEL GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
72	67	78	24	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
(73)	85	83	29	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
(74)	89	113	5	FIREHOUSE EPIC 46186* (9.98)	FIREHOUSE
75	78	66	30	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
(76)	133	185	3	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD
77	80	82	17	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
78	76	62	20	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
79	82	74	12	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
80	77	85	4	GEORGE THOROGOOD AND THE DESTROYERS EMI 92514* (9.98)	BOOGIE PEOPLE
81	79	63	24	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
82	72	61	14	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
83	73	67	19	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
84	74	75	38	STEVIE B ● LMR 2307/RCA (9.98)	LOVE & EMOTION
85	75	76	41	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
86	71	64	90	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
87	83	56	10	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
(88)	91	96	6	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
89	81	65	33	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
90	86	77	32	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
91	95	93	11	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
92	90	86	49	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
93	84	84	48	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
(94)	98	99	12	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
95	87	69	26	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
(96)	102	108	16	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
97	92	80	8	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
(98)	101	98	54	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
99	97	90	28	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
100	96	94	30	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
101	88	81	35	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
102	93	91	69	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
103	94	87	22	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
104	104	105	37	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
(105)	111	122	7	HAPPY MONDAYS ELEKTRA 60986* (9.98)	PILLS, THRILLS & BELLYACHES
106	105	89	71	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	...BUT SERIOUSLY
107	103	101	20	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
108	106	95	21	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
109	116	128	5	DANIEL ASH BEGGAR'S BANQUET 3014*/RCA (9.98)	COMING DOWN

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

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BILLBOARD APRIL 6 1991

MAYBE WE DIDN'T INVENT THE WHEEL, BUT WE DID INVENT CD TECHNOLOGY.

Just as the wheel revolutionized transportation, our invention of the digital optical disc revolutionized sound technology. This invention now provides pleasure and profits for millions of people worldwide.

PDO continues the tradition of brilliant innovation with our unique disc manufacturing and printing capabilities. We demonstrate our leadership by continuing to set and raise CD industry standards.

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WEA COMMITS TO NEW 'ECO-PAK' CD PACKAGE THAT ELIMINATES WASTE AND JEWEL BOX

(Continued from page 1)

The Eco-Pak is a 5-by-11 $\frac{1}{2}$ -inch cardboard box that collapses into a jewel-box-size format, with no waste parts except for the shrink-wrap. According to its proponents, the Eco-Pak addresses the concerns of environmentalists, who insist that the new standard be waste-free, and retailers, who have been pressing for a package that satisfies their merchandising, security, and fixturing needs. (For a full description of the package, see story, page 88.)

At the WEA production presentation on March 23, Droz stated boldly that "the WEA group commits to packaging our CDs in this format as soon as possible, which means April 1, 1992. This is the way our CDs will be merchandised. This is the way consumers will purchase and store them. We invite your support."

Although Ivy Hill is a sister company of WEA, Droz stressed that other packagers could make the Eco-Pak on a royalty-free basis. He also noted that the package "offers a permanent means of packaging CDs." That feature was a great enticement for retailers, who had feared that the labels would adopt an interim packaging solution on the way to a jewel-box-only universe.

Various sources indicate that the industry was set to reach a consensus on packaging prior to the NARM convention. Since the labels were committed to doing away with the longbox and many prominent retailers—including Camelot Music and Musicland Stores—had reportedly accepted the possibility of a longbox-free future, it appeared that the industry was moving toward a jewel-box-only solution to the packaging dilemma.

Gary Rockhold, president of PGD, said, "Jewel-box-only was what the labels would have liked to have seen." Another informed source told Billboard that WEA was prepared to endorse the jewel box alone as the new packaging standard until the Eco-Pak came to light, although Droz denies this. And a spokesperson for the RIAA states, "The industry was moving toward a jewel-box-only environment" before the emergence of the Eco-Pak.

If that had been the consensus, it

certainly would have caused a clash with the retailers. Noting that NARM members had opted for the 5-by-11 $\frac{1}{2}$ -inch package size in January, NARM executive VP Pam Horowitz said, "From the NARM members' point of view, jewel-box-only was just not a viable merchandising option" due to its drawbacks in the areas of security and fixturing.

Considering its accounts' attitude, WEA's decision to go with the Eco-Pak could be seen as a matter of that label group trying to accommodate the retailers. But, since WEA sells nearly 40% of the industry's product, some observers viewed Droz's announcement as a naked power play that would force the other majors to fall into line and adopt the Eco-Pak.

Sony Music, the only label group large enough to lead a revolt against the WEA dictum, seems inclined to support the new package.

Paul Smith, president of Sony Distribution, said, "It's an attractive package and it could be a solution to many of the problems that we faced." However, he noted that Sony is waiting for a review by its manufacturing and purchasing personnel before making a decision.

QUESTIONS REMAIN

The two big holdouts are PGD and CEMA, both of which have historically advocated moving to a jewel-box-only environment. CEMA president Russ Bach said his main concerns regarding the Eco-Pak are the rigidity of the package and the costs that could result from large volumes of returns. Because the disc's graphics are incorporated into the package, the Eco-Pak precludes labels from recycling the packaging of returned product, as they do with jewel boxes. Bach and others also expressed concern about the need for dual inventory, as the jewel box continues to be

the standard in other markets.

Bach said, "We're neither pro nor con. We just want to examine the package more closely before we make a decision."

He added that CEMA has asked Ivy Hill to provide two prototypes of the Eco-Pak so that the company's manufacturing executives in Los Angeles and New York could study its viability.

PGD's Rockhold admitted that the Eco-Pak is "a beautiful package," but said he is concerned about the cost of manufacturing it and about consumers' reactions. The package, unlike alternatives from Sony and AGI, has not been subjected to a market test.

"I don't know how you can support something when you don't have all the facts," said Rockhold, adding that the other labels' endorsement of the package was "too hasty."

Two other alternative packages—AGI's DigiTrak and Sony's open-jewel-box—have been market-tested. The fact that there are no plans to do the same with the Eco-Pak—although its market debut is still a year away—suggests that its proponents are afraid the consumer would favor the jewel box. But Droz does not see it that way.

"We've had enough indications from the release of the Sting album [in a DigiTrak] and others without the jewel box that we can go along with this [Eco-Pak]," he said. "And this box will afford much more in the way of graphics and security than the jewel box could."

ESTIMATING THE COSTS

Beyond consumer acceptance, the other big question facing the majors is the cost of the new package.

Ivy Hill executive VP Arthur Kern said that for an order of 25,000 units, the package and an eight-page booklet cost 43 cents. He said that a jewel

box costs 23-25 cents and the accompanying booklet 17 cents, resulting in an overall cost of 40-42 cents. In addition, the current longbox is estimated to cost a minimum of 35 cents.

Executives from Sony and BMG estimate that the Ivy Hill box would cost about 49 cents to manufacture. Using this figure, the new package would save the labels about 26-28 cents.

The cost issue is further clouded by such intangibles as returns, which could hike the true cost of the package beyond the estimates offered by industry officials.

Otto Schubert, a spokesman for Lift Systems Inc., which makes a jewel-box browser system used widely outside the U.S. and in about 600 stores here, noted that the 6-by-12 box sometimes costs as much as 50 cents per unit. "The labels will have a greater profit margin and we'll see if it's being passed on or not," he said. "What I can't see is whether a classical or jazz consumer is going to be very pleased getting his CDs in a shrunken 6-by-12." He added that the Lift system will be able to accommodate the Eco-Pak after it is collapsed.

While it is not clear whether the labels will indeed save money on the Eco-Pak, artist managers inter-

viewed by Billboard do not seem concerned about how it will affect their clients' packaging deductions.

Danny Goldberg of Gold Mountain Management, who has aligned himself in the past with longbox foes, says, "Hopefully this'll mean that eventually there'll be an environmentally sound package."

Ron Weisner of Ron Weisner Entertainment, comments, "I think a lot of artists are concerned about the environmental issue and the waste issue... It's a good sign that somebody is aggressively pursuing the issue. How somebody is going to pursue the pennies is difficult to assess at this moment. I'm sure creative packaging is coming, and I'm sure somebody is going to pay for it."

SUPPORT FROM RETAILERS

Among the most vocal supporters of the Eco-Pak are retailers. Lou Fogelman, president of Los Angeles-based Music Plus and chairman of the NARM Packaging Committee, likened the Ivy Hill package to an LP cover, noting that both afford ample merchandising capabilities and no throwaway parts aside from the outer wrapping.

Howard Appelbaum, VP of Kemp (Continued on page 88)

Over The Counter



by Geoff Mayfield

A weekly look behind Billboard's album charts.

SUCCESS STORIES: That's R.E.M. in the spotlight. In its second week, the Georgia band's "Out Of Time" scores No. 1 reports at 65 accounts—including **Wherehouse**, **Turtle's**, **Wee Three**, **Kemp Mill Music**, **Cats**, and **Flipside**—to move 27-16 on the Top Pop Albums chart... **Rick Astley's** second-week charge to No. 66 is fueled by upward moves at 32 accounts while earning new reports from 42 others... Country artist **Vince Gill** rockets to No. 76 on the pop chart with his new "Pocket Full Of Gold," gaining reports from 24 additional accounts; the set's success is speeding the decline of his previous release.

COUNTER INTELLIGENCE: Last week, "The Doors" kept **Great White** from gaining position. This week, the soundtrack's five-place move to No. 11 and **Enigma's** two-place jump to No. 13 force **Queensryche** back one spot to No. 14, despite gaining enough points to keep its bullet... **Oleta Adams** gains points, but she falls two spots (No. 22) because she was overtaken by hot R.E.M. and the resurging **L.L. Cool J.**

TRY, TRY AGAIN: Still-young albums by **Great White** (No. 19), **Morrissey** (No. 57), and **George Thorogood and the Destroyers** (No. 80) all lose points, and consequently position, but there's no cause for panic. These are cases where the initial chart surge is caused by an act's loyal fan base, but even after making downward chart moves, it is still possible to reach enough new consumers to turn a project around. Consider, for example, **Damn Yankees** and the **Black Crowes**.

IT APPEARED THAT **Damn Yankees** had peaked at 30 in their ninth week (May 26, 1990). By Oct. 6, they had fallen as low as 79, but the project turned around and made a steady climb that reached a peak of No. 13 in this year's Feb. 9 issue. Likewise, the **Crowes** started to fall after reaching No. 56 in our Sept. 1 issue. Then, after making downward moves for five out of six weeks, they turned around and started the impressive march, which this week pushes its set to No. 4.

MOVIE TIME: "Dances With Wolves" regains its bullet at No. 96; with exposure from the Oscars it should move ahead again next week... The video release of "Ghost" has renewed interest in the **Righteous Brothers'** three best-of sets, but they haven't yet drawn enough reports to re-chart. Don't be surprised if the film's soundtrack (No. 175) rebounds.

TWO CONTEMPORARY JAZZ artists, veteran **George Howard** (200-181) and rookie **Dave Koz** (169-144), are cooking on the pop chart... **Yanni** holds No. 1 on the New Age Albums chart for his 37th straight week, breaking the 35-week record held on that list by **Ray Lynch's** "No Blue Thing."

Firm Maps Eco-Pak Future

Exec: '92 Goals Can Be Met

SAN FRANCISCO—Although tooling up for the widely praised Ivy Hill Eco-Pak is about a year away, it would use "existing proven... technology to design, engineer, and produce the product."

That's the view of Peter Wardell, GM of Canada's Langenpak N.A. Inc., the music industry's largest source of packaging systems.

Wardell was on hand at the NARM convention, where the Eco-Pak emerged as the front-runner in the music industry's quest to replace the 6-by-12-inch longbox with a more environmentally helpful CD package. He noted that the Eco-Pak is "basically a larger derivative of the three-inch CD package in use in Japan."

The Eco-Pak production machines, Wardell added, will offer the same capacity as the longbox machines, yet take up 50% less space and cost 20% less. For CD pressers, the savings in space would allow them to put twice as many machines in their packaging rooms.

In tooling up, other packaging sources say, test molds for plastic parts will be ready in about 20 weeks, followed by another six months to produce hard tools with the proper tolerances and sizing.

"We'll be producing the package semi-automatically for about six months and provide fully automatic runs nine months after finalizing plastic-part specifications," said Wardell.

Wardell estimated a savings of 25% to produce a complete package, Eco-Pak and CD, with the paper-board box. Based on the present system with a production speed per minute of 120 complete CD packages—CD itself, jewel box, booklet, and longbox—Wardell said the cost is \$800,000 for a 24-hour run, while use of Eco-Pak would bring that cost down to \$600,000.

For those members of the industry who wish to market Eco-Pak in the near term, Wardell says that it is possible to modify, through a kit of parts supplied by Langenpak, the Langen B1 cartoning machinery currently used in the industry. Using this approach labels could release Eco-Pak packaging in as little as four months.

Langenpak N.A., based in Mississauga, Ontario, represents N.J. Langen & Sons Inc., high-speed cartoners for the 6-by-12 CD carton, and Kyoto Siesakusho Ltd. in Kyoto Japan, which makes automatic assembly machines for the CD jewel box.

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Billboard® Top Pop Albums™ continued

FOR WEEK ENDING APRIL 6, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	110	103	39	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
(111)	124	134	4	THE FIXX IMPACT 10205/MCA (9.98)	INK
112	112	114	47	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
113	99	110	37	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
(114)	138	144	19	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
115	107	117	7	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
116	121	127	8	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
(117)	130	133	45	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
118	117	100	22	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
119	122	112	20	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
120	115	97	8	SUSANNA HOFFS COLUMBIA 46076* (9.98 EQ)	WHEN YOU'RE A BOY
121	119	152	6	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
122	126	111	25	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
(123)	136	140	4	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
(124)	137	136	96	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND
125	125	120	7	BOB MARLEY AND THE WAILERS TUFF GONG 422-848-278/ISLAND (9.98)	TALKIN' BLUES
126	127	109	28	PEBBLES ● MCA 10025 (9.98)	ALWAYS
127	114	88	8	CHICAGO REPRISE 26391* (9.98)	TWENTY 1
(128)	NEW ►		1	BOOGIE DOWN PRODUCTIONS JIVE 1425*/RCA (9.98)	LIVE HARDCORE WORLDWIDE
129	108	92	21	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
130	120	126	27	ALIAS EMI 93908* (9.98)	ALIAS
(131)	NEW ►		1	DOLLY PARTON COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES
132	129	124	17	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
133	118	104	38	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
(134)	153	163	4	MATERIAL ISSUE MERCURY 848 155 (9.98 EQ)	INTERNATIONAL POP OVERTHROW
135	113	102	33	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
136	139	141	6	BLUES TRAVELER A&M 5308 (8.98)	BLUES TRAVELER
137	132	139	10	THE TRASH CAN SINATRAS LONDON 828 201*/PLG (8.98)	CAKE
138	141	125	26	ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
139	128	107	42	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
140	131	121	20	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
(141)	173	—	17	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITI
142	123	106	22	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
143	149	171	3	GRAHAM PARKER RCA 3013* (9.98)	STRUCK BY LIGHTNING
(144)	169	177	3	DAVE KOZ CAPITOL 91643* (9.98)	DAVE KOZ
145	143	138	21	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
146	134	118	65	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
147	148	131	25	MEGADETH ● CAPITOL 91935 (9.98)	RUST IN PEACE
(148)	179	—	82	THE DOORS ▲ ² ELEKTRA 515* (7.98)	GREATEST HITS
149	142	143	39	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98)	BACK ON THE BLOCK
150	150	123	8	FRONT 242 EPIC 46998 (9.98 EQ)	TYRANNY FOR YOU
151	147	150	26	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
(152)	160	176	7	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
(153)	164	158	19	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
154	151	146	91	DON HENLEY ▲ ³ GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
155	135	115	81	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
156	140	153	96	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
157	144	129	21	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
158	162	155	80	AEROSMITH ▲ ⁴ GEFEN 24254 (9.98)	PUMP
159	152	137	36	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
(160)	193	188	3	CHUBB ROCK SELECT 9063 (6.98)	TREAT 'EM RIGHT
161	159	156	19	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
162	158	160	116	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
163	157	132	74	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."
(164)	182	167	23	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
165	163	159	11	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98)	BACK TO HAUNT YOU
(166)	177	165	57	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
167	156	145	42	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
168	166	151	28	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
169	165	149	22	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
(170)	NEW ►		1	GEORGE STRAIT MCA 10204* (9.98)	CHILL OF AN EARLY FALL
(171)	185	183	3	MOTORHEAD WTG 46858/EPIC (9.98 EQ)	1916
172	167	164	5	STRUNZ & FARAH MESA 79023*/RHINO (9.98)	PRIMAL MAGIC
173	176	162	12	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
174	161	142	20	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
175	146	147	32	SOUNDTRACK ▲ VARESE SARABANOE 5276*/MCA (9.98)	GHOST
176	168	—	2	DINOSAUR JR. SIRE 26479*/WARNER BROS. (9.98)	GREEN MIND
177	172	166	26	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
178	145	135	31	ANTHRAX ● MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
179	183	189	21	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
180	171	170	53	DEPECHE MODE ▲ ² SIRE 26081/REPRISE (9.98)	VIOLATOR
(181)	200	200	4	GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
182	154	148	8	DIANE SCHUUR GRP 9628 (9.98)	PURE SCHUUR
(183)	NEW ►		1	THE ESCAPE CLUB ATLANTIC 82198* (9.98)	DOLLARS AND SEX
184	180	—	2	NILS LOFGREN RYKODISC 0170* (9.98)	SILVER LINING
185	184	187	20	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
186	186	197	27	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
187	178	157	24	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
188	175	173	14	THE REPLACEMENTS SIRE 26298*/WARNER BROS. (9.98)	ALL SHOOK DOWN
189	155	116	19	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
190	188	190	4	TANGIER ATCO 91603* (9.98)	STRANDED
191	198	196	52	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
192	174	168	70	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
193	191	184	3	THEY EAT THEIR OWN RELATIVITY 1042* (9.98)	THEY EAT THEIR OWN
194	194	182	43	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
(195)	NEW ►		1	EARL KLUGH WARNER BROS. 26293* (9.98)	MIDNIGHT IN SAN JUAN
196	190	174	6	PLACIDO DOMINGO ANGEL 95468* (9.98)	BE MY LOVE
197	196	181	37	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
198	197	172	44	CONCRETE BLONDE I.R.S. 82037* (9.98)	BLOODLETTING
199	181	154	8	TODD RUNDGREN WARNER BROS. 26478* (9.98)	2ND WIND
200	170	161	20	K.T. OSLIN ● RCA 2365* (9.98)	LOVE IN A SMALLTOWN

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RECORD CLUBS DRAW RETAIL FIRE

(Continued from page 1)

review their record-club policies.

Record clubs, according to published reports, generate about \$800 million in revenues a year. BMG's record club had sales of about \$300 million, according to a company press release, while Columbia House, which is jointly owned by Time Warner and Sony, had sales of about \$500 million, according to a Wall Street Journal report.

Record clubs are once again a hot issue because of the aggressive marketing policies employed by them. In the past, members generally were induced to join by an attractive introductory offer and then were required to buy a certain amount of product at list price for a lengthy period of time. Also, record clubs were directed primarily at people who did not like to go into record stores, or lived in rural areas with limited access to music outlets.

Today, the record clubs go after a much wider demographic than in previous years, and are much more generous in the prices they offer, says Bill Teitelbaum, president and CEO of 110-unit National Record Mart.

For instance, a BMG Compact Disc

Club advertisement in the April 4 issue of Rolling Stone magazine states, "Get eight [CDs] for the price of one, with nothing more to buy ever." In the same issue, Columbia House offered eight CDs for a penny, if members agreed to buy six more at list price over the next three years.

"Record clubs are sending a message to the customer when they sell CDs in that manner," Teitelbaum says. "If they are selling them for [\$2 a CD] and retailers are selling them for \$15.98, the perceived value of the CD is hurt. Customers think retailers buy CDs from labels for [\$2] and then rip them off by charging \$16."

Teitelbaum says retailers empathize with labels when they complain about counterfeiters because record clubs steal business from chains in the same manner.

At the National Record Mart meeting, which was not sanctioned by NARM, retailers unanimously agreed to investigate the legality of record clubs, according to Teitelbaum and Bill Thom, VP of Troy, Mich.-based Harmony House.

"One of the largest law firms—Jones, Day, Reavis, & Pogue in New

York—is willing to accept the assignment, should we need to [file suit]," Teitelbaum says. "Financially, a lawsuit could take 10 years and \$3 million to fight."

According to Teitelbaum, the potential damages retailers might reap from pursuing and winning a lawsuit are the difference between what the record clubs sell CDs for and the wholesale price chains pay for them. "If we win, every chain could have the price of every CD bought by them reduced to the [\$2] the record clubs charge members," he says.

Label executives have patted each other on the back for the way the industry has dealt with the explicit-lyrics issue, says National Record Mart VP George Balicky. "Let's hope we can clean up record clubs before someone outside the industry has to determine if record clubs are legal."

Retailers at the meeting agreed to financially support the law firm's investigation of the legality of record-club offers, says Thom. The law firm, according to Balicky, would need \$25,000-\$50,000 to determine if a law-

suit has merit.

"I don't think there is anybody that attended the meeting that is jumping up and down" in anticipation of filing a lawsuit, says Harmony House's Thom. "But they are willing to support the cost of taking a good analytical look at the merit of such a suit."

From the label viewpoint, many executives say they are concerned about the issue. CEMA president Russ Bach says, "We heard very loud and clear that the accounts are quite concerned about the perceived value image that record clubs are giving to CDs and I think labels should listen to them because they have valid concerns. We had a meeting about it and we will definitely investigate this whole club area." Also, Jim Cawley, EMI senior VP of marketing, labels record-club policies a "serious problem that definitely merits looking at."

Similarly, Jim Caparro, who was just promoted to executive VP at PolyGram Group Distribution, and Luke Lewis, senior VP and GM at Uni Distributing, say labels under their umbrella were taken aback by

the strength of the retailers' complaints and will study the issue.

Joseph DeMeo, Island VP of sales, says he will review the issue and make recommendations to his superiors. At Virgin, senior VP and GM Jim Swindell says, "I think there is a place for record clubs but I think they have to change the way they advertise. They create a perception problem. A customer sees clubs advertising eight CDs for a penny but most don't read the fine print."

"Do I have a solution? No, but I do think record clubs can still do business without that type of promotional effort. I think there is a segment of the population that is not comfortable going into record stores, or live in rural areas and don't have easy access to record stores."

On the other hand, Paul Smith, president of Sony Music Distribution, refuses to comment on the issue. And WEA president Henry Droz says he heard only one account complain about record clubs. "I don't know that anything is going to change at record clubs," he says.

WEA COMMITS TO NEW CD PACKAGE

(Continued from page 86)

Mill Music in Beltsville, Md., said the Eco-Pak is "great. It satisfies all my concerns—fixturing, merchandising, and pilferage."

Melvin Wilmore, president and CEO of Strawberries Records, Tapes, Compact Discs, and Video in Milford, Mass., told Billboard, "The Ivy Hill package seems to be the best solution that's been proposed. The consumer has been very unhappy with the longbox, and this appears to be the best answer that's on the table."

Other high-ranking executives from such retail chains as The Record Bar/Tracks, National Record Mart, Q Records, and Wherehouse Entertainment, have given the Eco-Pak the thumbs-up.

Russ Solomon, president of Tower Records, also liked the package and saw nothing wrong with abandoning the jewel box. "Things get old and stale after awhile," he pointed out.

"Every bunch of years, you have to try something new."

Packaging companies were also delighted with the Eco-Pak, since it gives them something to manufacture, unlike the jewel-box-only approach.

Floyd Glinert, executive VP of marketing at Shorewood Packaging, admitted that "we were upstaged by Ivy Hill." However, he said that all sectors of the industry will prosper as a result of a new standard.

Executives at AGI, which provided Sting's "Soul Cages" disc in its trademark DigiTrak package, also said they looked forward to the prospect of a new packaging standard, albeit someone else's.

Assistance in preparing this story was provided by Ed Christman in San Francisco and Chris Morris in Los Angeles.

How The Eco-Pak Works: The Secret's In The Folds

SAN FRANCISCO—The Ivy Hill Eco-Pak is merchandised as a 5-by-11 1/2-inch box that stands vertically in existing longbox bins. The plastic tray that holds the disc rests in the center of the package instead of at the bottom end, as in the case of the longbox. This prevents the package from bending at the spine and eliminates the need for plastic struts to hold it together.

After removing the shrink-wrap from the package, the consumer must slide the CD tray along a plastic track into its position at the lower end of the box. The other end of the box is then folded over the disc tray, acting as the cover. Instructions inside the package describe these maneuvers.

The cardboard box consists of

eight panels, four internal and four external. Before the package is opened, two of the external panels act as the front cover, and the song list occupies the back cover, much like the current longbox. The inside panels are devoted to the booklet (one panel), graphics (a second panel), and the CD tray housing, which covers two panels.

The Eco-Pak snaps together when shut. It is anchored by plastic rims that prevent fraying of the edges and dog-earing.

According to specifications released by Ivy Hill, the package uses 20% less plastic than the jewel box and 10% less paperboard than the longbox. Its total weight is 20% less than the current standard, and it's 30% thinner than the 6-by-12. PAUL VERNA

CONVENTION CAPSULES

A GOOD STATE TO BE IN: Jim Bonk, NARM convention chairman, and Pat Moreland, NARM's outgoing president, had some good numbers to relate to those attending the opening business session of the group's March 22-25 gathering in San Francisco. Convention registration hit a record 2,700, said Bonk, a figure, no doubt, reflecting the association's robust membership rolls. Over the past four years, Moreland reported, the association's membership has almost doubled, from 367 to 691.



JACKSON AND JOE JACKSON: His label was unlikely to add ailing baseball/football star Bo Jackson. "He can't dance with his hip problem," said Ayeroff.

VIDEO DOINGS: It's likely home-video suppliers will have a higher profile, including more formalized presentations, at next year's NARM meet, according to some of the studio executives who attended NARM's video advisory committee meetings with the NARM board. Key executives from all the major suppliers were in attendance. According to Dave Mount, head of LIVE Home Video, "We talked about areas where we could cooperate, such as in operations, and in retail and wholesale conferences. There was some discussion about home-video suppliers having a higher profile next year and it was agreed that when the convention committee starts to work on next year, we'll talk more about it then." Mount is the chairman of the manufacturer's advisory committee for VSDA.

FRIENDLY COMPETITORS: Russ Solomon found many willing to wear his chain's handsome Tower 91 pins—including Roy Imber of the Record World retail chain. As proud as Solomon was in handing out the pins, he seemed particularly fond of those who congratulated him on his new footwear—sneakers, of course, and just a little too spanking clean to be truly reflective of Russ' casual attire.

BOXED IN: Retailers can expect another healthy array of boxed sets this fall. Leading the way from Columbia will be a four-CD/cassette 30-year retrospective from Barbra Streisand and a set from Steve Winwood on Virgin covering his long career, including cuts from the Spencer Davis Group, Traffic, and Blind Faith. Other boxes are due this year from Wynton Marsalis (Columbia), Tony Bennett (Columbia), Billie Holiday (GRP), and the Moody Blues (PolyGram).

SPLITSVILLE: The NARM wholesalers' conference may break into two parts next fall, with the one-stops and rackjobbers meeting separately from the indepen-

dent distributors. The three wholesaling sectors have been holding their annual confabs together for the past several years, but some of the indie distributors and indie labels feel they can discuss their concerns better on their own, according to Pam Horowitz, executive VP of NARM. In addition, she notes, "This event has really grown. We had more than 700 people there last year. It's no longer an intimate affair. . . . That poses a problem in putting a schedule together that doesn't leave everyone totally exhausted."

WHO'S GOT WHO: Morgan Creek announced the signing of veteran act Little Feat, with a label debut expected in September. . . . Gang Of Four's next is on Polydor. . . . Ray Parker Jr. returns after a long hiatus with his first album for MCA. . . . Private Music had its latest signing, Ringo Starr, wittily introduce himself on video. A 1991 tour and album are promised.

SNEAK PEEKS: Linda Ronstadt is producer for the upcoming Aaron Neville solo project. Neville previewed several tracks during the PGD product presentation. . . . Island confirms the new U2 album is due this fall. . . . Jimmy Jam & Terry Lewis are producers of the upcoming Karyn White release on Warner Bros. . . . More of the late Stevie Ray Vaughan's work will be issued by Epic as an ongoing "series," all supervised by his brother Jimmie. . . . CEMA topped all distributors in presenting live acts, with Crowded House, Pat Benatar, Riff, Eric Johnson, and the O'Jays with the Edwin Hawkins Singers performing at the product presentation, Jesus Jones playing at an opening-night club party, and Wilson Phillips and Huey Lewis & the News entertaining the closing-night banquet crowd.

IN LIGHT OF this NARM's focus on environmentally friendly CD packaging, it's noteworthy that Jolie Jones (Quincy's daughter) made a pitch for a recycling campaign at the WEA presentation. The campaign, being mounted by Jones' Los Angeles-based Take It Back Foundation, revolves around a multi-celebrity music video featuring the 1958 Lieber & Stoller hit "Yakety Yak," with lyrics altered to reflect the recycling theme. The videoclip will be shown in AMC movie theaters and serviced to cable music shows and TV networks April 15, National Recycling Day. It will also be released commercially by A*Vision on a \$9.98 cassette; Atlantic will issue a single version on CD-5 and maxicassette.

VINYL STILL DEAD: One of the clear highlights of the product presentations was Arista's "Attack Of The Vinyl Creature" short during the BMG presentation, featuring a teenager turned into a life-size LP who is felled by a giant tone arm. Quipped the film's main character: "It wasn't the tone arm that killed vinyl—it was the lack of consumer demand." . . . Arista promised new product by Kenny G, Taylor Dayne, Lisa Stansfield, and Exposé by year's end.

ROCK THE VOTE LOOKS FOR NARM SUPPORT, FUNDING

(Continued from page 6)

and MTV Networks chairman and CEO Tom Freston, among others.

Ayeroff further explained Rock The Vote's priority campaign for passage of Senate bill S250—the National Voter Registration Act of 1991, known as the Motor Voter Bill, which would allow citizens applying for drivers' licenses to automatically register to vote (Billboard, Jan. 26).

After reading aloud the postcard imprinted upon the longbox of R.E.M.'s new "Out Of Time" CD—which bears a pro-Motor Voter Bill message and, upon being filled out by consumers, will be forwarded to the appropriate senators by Rock The

Vote—Ayeroff stated that the same message would be carried on Virgin's new Lenny Kravitz CD longbox. "We're trying to get an industry-wide situation while the longbox exists," he said. "If this is used on a lot of our packages, it's helping us develop that data base."

The bottom line of Ayeroff's speech, as he himself acknowledged, was a request for further funding of Rock The Vote. "Money is an important issue. We need it from the record companies, and we need it from the retailers," he said. "We want space in your stores. We want posters up. We want you to be involved in the Motor

Voter bill. We want you to let the politicians in your city know that you're not asleep at the wheel."

Exactly how retailers could incorporate Rock The Vote's campaigns into their stores was detailed in a panel discussion held the next day.

Mitch Lowe, co-owner of three-store, Mill Valley, Calif.-based Video Droid, noted that a recent voter registration drive he spearheaded resulted in the distribution of 200 voter registration forms apiece in over 300 participating video and combo stores. The drive, he added, gained a lot of publicity and offered an additional benefit: "People began to look at my

store as much different than, 'here's a retailer out there trying to make a buck.' I've had people from schools coming in and telling us what a great program this was, and how this made a difference."

Two audience members expressed concern that Rock The Vote—with its obvious anti-censorship roots—had more on its agenda than simply voter registration. One Louisiana retailer, noting "we're not exactly a hotbed of liberalism down there," asked the panel whether it might be "counter-productive" to begin a voter registration program there—since, he said, the clientele likely to register at his

stores might favor censorship.

Panelist Jean Askham, of the League of Women Voters, replied that "it would not be counterproductive. The whole point of this is to get as many people registered and voting as possible. You shouldn't really care how they vote."

Rock the Vote co-director Beverly Lund later said the coalition received "overwhelmingly positive support" from those retailers attending NARM.

RECORD LABELING BILL

(Continued from page 6)

sale or distribution to a minor of a sound recording with "harmful lyrics" unless it was stickered "identical" to the current voluntary RIAA sticker. It also would have made it unlawful to "exhibit" such an album, even if it was stickered, in an establishment where minors are permitted (Billboard, March 16).

Violators of the section forbidding the sale of unstickered albums with harmful lyrics would have been subject to a civil penalty of \$3,000 for each recording sold, plus injunctive relief. Violators of the minors section would have been subject to misdemeanor fines of up to \$1,000 and/or a jail term of not more than 180 days.

There are three other labeling bills across the country: two in New York and one in New Jersey. Legislators in Louisiana are considering reintroduction of last year's bill, which passed but was vetoed by the governor.

There are also at least four obscenity-related bills pending in legislatures across the country, some of them amendments to existing obscenity laws (Billboard, March 23). The RIAA expects more to be introduced this year.

WEA'S DIGALOG PROCESS UNVEILED AT NARM CONFAB

(Continued from page 5)

less its duplication system meets WEA specifications. But David Brown, VP of marketing for WEA Manufacturing, said that policy would not prohibit BMG's Sonopress manufacturing arm from applying the term "Digalog" to cassettes duplicated with its DAAD sound enhancement system, which is used on many BMG releases.

According to WEA Manufacturing execs, both systems produce similar gains in audio clarity and brightness. Both keep the audio information in the digital domain until its transfer to the analog cassette that is sold to the consumer; in essence, this means only one generation is lost from the studio recording to the final product.

Also, both systems use high-speed duplication (at 80:1 in the Digalog process). But, whereas the DAAD system uses a hard-disk drive to store the digital master prior to duplication, Digalog employs a solid-state memory chip that the WEA execs regard as more reliable.

The 16-bit, solid-state duplicator contains no moving parts and stores the digital data on memory chips until their transfer to the analog slaves; thus one master can be used for the entire life of the title without any deterioration in quality, as there is now with running tape masters.

Jordan Rost, VP of marketing for the Warner Music Group, stressed that the Digalog technology was not

intended to compete with or preempt Philips' digital compact cassette system, due to debut a year from now. While Brown claimed that Digalog's sound quality is close to that of digital reproduction, Rost said, "This system relates to the existing [analog] player population. So it is not an attempt to compete with anyone else."

Philips had no comment on Digalog at press time.

Brown added that, even if Philips introduces DCC next year, it will take several years before it builds a good-sized player population. In the meantime, he said, WEA is giving consumers something better today, thereby helping to stem the erosion of the analog cassette market.

Rost accented this point: "We feel this is essential to supporting the audiocassette," he said. "Without it, you'll see a constant diminution of the audiocassette."

Rost added that WEA will try to communicate the Digalog story to the trade first. Then, as titles bearing the Digalog logo start coming out, the WEA labels will spread the word to consumers.

Meanwhile, a cloud has appeared on Digalog's horizon in the form of a lawsuit filed by a company that claims to have patented the same process. According to The Wall Street Journal, Duplitrone Inc. of Wheeling, Ill., has sued WEA and Concept Design Electronics and Manufacturing of Charlotte, N.C., alleging that the companies knowingly violated its 1983 patent on duplication equipment. A WEA attorney is quoted as saying that Duplitrone's patent is invalid and unenforceable.

Rost said the suit won't stop WEA from using the Digalog system.

'WOLVES' LEADS OSCAR PACK; VID DATE PUSHED BACK

(Continued from page 5)

tune" has not fared too well at the box office, having earned about \$12 million to date. But its major Oscar award should allow Warner Home Video, targeting a June release, to market it as a high-profile A title.

While industry trade sources debate how much a major Oscar means to home-video sales, HBO Home Video says it gained significantly last year as "My Left Foot," which won best actor for Daniel Day-Lewis and best supporting actress for Brenda Fricker, went on to become a legitimate A title in home video. Prior to last year's Academy Awards, that film had barely cracked the \$10 million box-office mark, having been re-

garded as a smaller art-oriented foreign film.

Other titles that benefited from Oscars last year were RCA/Columbia's "Glory," which won best supporting actor for Denzel Washington, and "Cinema Paradiso," winner of best foreign-language film, also distributed on video by HBO Video.

Contrasted with this year's "Dances With Wolves" dominance, major Oscars were distributed last year over more films, resulting in a wider impact for home video.

This year, best-supporting-actor honors went to Joe Pesci for Warner's "GoodFellas," while the best-supporting-actress nod went to

Whoopi Goldberg for "Ghost."

"GoodFellas," which earned a slew of favorable reviews and pre-Oscar awards including best-picture nods from both the New York and Los Angeles film-critics groups, was somewhat of a box-office disappointment as it peaked at under \$50 million. Nevertheless, it is expected to be a major A title in home video. Warner Home Video is planning a summer video release.

"Ghost," a Paramount Home Video title, arrived in video stores March 21, having shipped a record-shattering 642,000 copies to the rental market (Billboard, March 30).

BLOCKBUSTER GOES 50/50 WITH FUJITA, SETS GOAL OF 1,000 JAPANESE STORES

(Continued from page 1)

years, established Blockbuster Japan Co. in March as a 50/50 joint venture with trading enterprise Fujita Shoten. Fujita general manager Sango Murita is the new company's managing director.

Blockbuster's choice of trading partner is seen as astute. Fujita chairman Den Fujita is best known for establishing McDonald's in Japan—another 50/50 joint venture—which now has 780 outlets here.

Blockbuster Japan spokesman Hisayoshi Tatematsu says its maiden outlets will each have floor space of roughly 3,300-4,300 square feet—about twice as large as the average Japanese video store—and carry a minimum of 8,000 titles and a total of 10,000 tapes.

Most stores will be run on a franchise basis. "We want to stress this because of [the importance of] community links," comments Tatematsu.

As in the U.S., Blockbuster Japan will not carry adult videos. Stores will carry sell-through product, but focus primarily on rental.

The Japanese rental business has experienced fierce competition in recent times, resulting in price-cutting and the number of stores falling from about 15,000 four years ago to approximately 10,000 today, according to the Japan Video Assn. (JVA).

The home video market as a whole was worth an estimated \$2.45 billion at retail in 1990, with sell-through accounting for around 10% of the total. The average nightly rental is \$2.80 (400 yen), compared to \$1.80 (250 yen) at the height of the price war two to three years ago.

Blockbuster's Tatematsu says the firm is optimistic about the market's potential. "We're aiming at a different target group [from other video stores]," he comments. "In Japan,

the main customers of video stores are younger people: 25 years of age is the peak. We hope to make the total market larger."

Another reason for Blockbuster's move into Japan, Tatematsu says, is the current absence of a major video rental chain on the scale of the American firm. The closest is the Culture Convenience Club dealer network, which groups together about 540 small-scale outlets (Billboard, March 30).

JVA spokesman Takeichi Komazaki says Blockbuster's arrival doesn't pose a threat to the country's myriad of small rental shops. The convenience of neighborhood video outlets will remain a major point in their favor, he adds.

One problem Blockbuster faces is finding locations for its outlets. The high cost of land in Japan makes this difficult, Tatematsu acknowledges.

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Camelot's Bonk Replacing Moreland As Head Of NARM

This story was prepared by Earl Paige, Ed Christman, and Paul Verna.

SAN FRANCISCO—As expected, the National Assn. of Recording Merchandisers has named Camelot Music executive VP and CEO Jim Bonk as its 1991-92 president, replacing City One Stop president Pat Moreland, who will take an ex-officio role on the NARM board.

In addition, Arnie Bernstein, Musicland Stores Corp. executive VP of operations and marketing, is named VP, replacing Terry Worrell of Sound Warehouse, who is stepping down.

Bonk's previous post as treasurer is assumed by former trustee Mary

Ann Levitt, who is president of the Record Shop in Sausalito, Calif. Stephen Strome, president and CEO of Troy, Mich.-based Handleman Co., replaces Bernstein as secretary.

New to the NARM board of trustees are Mark Siegel, executive VP of communications and media at Shamrock Holdings, the parent company of both Los Angeles-based Show Industries (which operates City One Stop) and Dallas-based Sound Warehouse; Barney Cohen, president of Woodland, Calif.-based Valley Record Distributors; and John Salstone, executive VP of MS Distributing Co. in Grove Village, Ill.

Those three replace Worrell, Moreland, and Billy Emerson, president of Big State Distributing Corp. in Dallas, who are stepping down from the board.

Retaining their posts as trustees are Ned Berndt, executive VP, Q Records & Video in Miami; William Hall Sr., president of Sight & Sound Distributing Co. in Portland, Ore.; Ann Lieff, president and CEO of Spec's Music & Video in Miami; and Scott Young, president and CEO of Warehouse Entertainment in Torrance, Calif.

Moreland acknowledged to Billboard that the resignation of board member Terry Worrell was linked to her departure. "Terry simply had to reduce the amount of time he was working for Sound Warehouse and he could not discharge his NARM board duties, so he resigned," she said.

"It was perfectly reasonable for Mark Siegel to go onto the board if he wanted to," she said, referring to Siegel's connection to both Show Industries and Sound Warehouse. "However, it was not moral for me to remain, since now our corporate chief was on the board."

On the other hand, the board wanted Moreland to remain for the sake of continuity. "We are very much aware that Frank Hennessey left following his tenure as NARM president and now I was about to leave," she said. Moreland consequently accepted a nonvoting spot on the board.

The members of NARM's nominating committee are Big State's Emerson; Sight & Sound's Hall; Valley's Cohen; Roy Imber, president and CEO of Port Washington, N.Y.-based Record World, and Steve Bennett, executive VP/GM of The Record Bar/Tracks in Durham, N.C.

Epic Previews 2 Tracks From \$1 Billion Man

SAN FRANCISCO—Michael Jackson is going from "Bad" to "Dangerous." The latter is the title of Jackson's planned summer album—the superstar's first release under his new monster deal with Sony Software Corp. (Billboard, March 30).

Epic Records previewed two tracks from "Dangerous" as the climax of the Sony Music product presentation at the National Assn. of Recording Merchandisers convention here.

The first cut heard at NARM was a percussion-powered dance track titled "Black & White." As implied by the title, the song, written by Jackson, tackles racial issues. The second track, also penned by Jackson, was a ballad, "Heal The World," a dreamy and optimistic piece somewhat reminiscent of "We Are The World."

Videoclips for the songs have yet to be produced, so both tracks were accompanied by what an Epic spokesman described as "specially created backdrop footage." The album is scheduled for release this summer.

KEYNOTER SMITH SAYS STAGE SET FOR PROGRESS

(Continued from page 5)

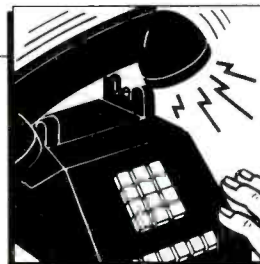
transition." Handled with expertise and organization, Smith said, "we should begin new production within a year of that decision and achieve total inventory conversion in less than three years. That's an incredible accomplishment. We don't need legislation."

With successful industry cooperation on vital matters, Smith claimed, "We are now blessed with tremendous opportunities in the sale of music." Smith said that while youth must be served in its hunger for new music, he also advised that the industry "keep on pursuing the customer who was 18 during Woodstock. That person is 40 now, and new, cutting-

edge technology is as big an attraction as new music. Your ability to provide him or her with state-of-the-art catalog is a source of major profit both now and even beyond CD. Clearly, we'll never be simply a two-configuration market again... just look at the marvelous business you are enjoying on music video."

In conclusion, Smith said, "The combination of technological opportunities, your expertise and creativity, plus our teamwork and cooperation, will show our bridge to the future to be well-constructed and secure. I'll close by paraphrasing the words of the Greek TV philosopher—Nike: Let's just do it."

INSIDE TRACK



Edited by Irv Lichtman

LETTER OF INTENT: Hauppauge Record Manufacturing Ltd. has issued a letter of intent to purchase the Philips-owned PDO replication company, which has a facility in Kings Mountain, N.C. The sale, for an unspecified sum, should be final within the next two months. PDO is expected to continue pressing discs for **The PolyGram Group**, also owned by Philips, says a well-placed source. PDO, a joint venture between Philips and the DuPont Co., was dissolved in October, and Philips acquired the CD manufacturing operations at the end of the year for an undisclosed sum. At that time, it was expected that PolyGram would assume ownership of PDO (Billboard, Nov. 3).

PARAMOUNT COMMUNICATIONS INC., beset by controversy and a lawsuit over the firing of **Frank Mancuso**, the longtime chairman of its **Paramount Pictures** subsidiary, is also the subject of renewed speculation about its acquisition of a record company. This time the object of the rumors is **EMI Music**. Spokespersons for **Thorn-EMI PLC**, the London-based parent of EMI, and Paramount say they do not comment on takeover speculation. Paramount is said to have been shopping for a record company for at least a year. What gives added credibility to the speculation is that the company is sitting on \$1.8 billion in cash, the result of the sale of a financial services subsidiary. Sources say that last year Paramount was wooing **David Geffen**, who later sold his record company to **MCA Inc.** Paramount has had one foot in the music industry for many years with its ownership of the publishing firm **Famous Music**, in addition to a label in the '70s.

SEEING DOUBLE: The much-awaited **Guns N' Roses** album "Use Your Illusion," due for release from **Geffen Records** in late May or early June, will be a double-disc set—with a catch. Inside Track hears from a Geffen source that the album, containing about 36 tracks, may be purchased as two separately packaged discs or cassettes, titled "Use Your Illusion I" and "Use Your Illusion II," with the same artwork but contrasting background colors.

CROWES LET GO: The **Black Crowes**, riding the success of the top five album "Shake Your Money Maker," were abruptly shaken off the **ZZ Top** "Recycler" tour March 25. According to Crowes' front man **Chris Robinson**, the band was tossed from the tour because of his onstage cracks about ZZ Top's sponsorship deal with **Miller Lite** beer. In a statement, **Lone Wolf Management**, which handles ZZ Top, cited "philosophical differences between the two bands" for the decision that "was arrived at entirely within this organization." The U.S. leg of the ZZ Top tour runs through May 4, with a new opening act to be announced.

SCHWARTZ BROS. INC., the independent music and video distributor based in Lanham, Md., is suing **Douglas Hi-Fi Stereo Center Corp.**, otherwise known as **The Wiz**. Based in Beltsville, Md., The Wiz is separate from but operated by members of the same family that runs **Nobody Beats the Wiz** in Carteret, N.J. The suit, filed in the Circuit Court for Prince George's County, Md., alleges outstanding debt of \$123,428. Officials at The Wiz could not be reached for comment.

CABLE FACEOFF: The suit brought against **BMI** by the **National Cable TV Assn.** and a raft of cable programming services went to trial last week in Washington, D.C., federal court before **Judge Joyce Hens Green**. The central issue in the trial, expected to last at least two weeks, is whether the performing rights society can impose license fees separately on the programmers and local cable systems. BMI recently settled a suit with **HBO** over the same issue, leaving it to the D.C. court to address the controversy.

DIGITAL CABLE RADIO has reportedly formed a partnership with three of the top five multiple-system cable operators and equipment-maker **General Instrument Corp.** The MSOs are **Comcast Corp.**, **Continental Cablevision**, and **Cox Communications**. The enroll-

ment of the MSOs will not only provide financial support to the fledgling audio service but will also allow it to be rolled out nationwide more quickly. GI will retain a 50% interest in DCR, with the cable systems splitting the other half.

NO DEAL: **Ingram Entertainment** president **John Taylor** emphatically squelches rumors in heavy rotation at the recent NARM convention that his company was negotiating to acquire rackjobber **Lieberman Enterprises**. "I was shocked when I first heard them," Taylor tells Track. "We haven't had any talks with them and we're not in the market for an acquisition of that size." Taylor says Ingram will continue to push its own music racking plans through recently-formed **Ingram Merchandising Services Inc.**, headed by former **Handleman** exec **Tom Sambola**. Taylor says Ingram is racking two multiunit accounts with music now and expects to add two more by year's end.

THE LOOK OF A CLASSIC: **EMI Classics** is using a new logo for its worldwide releases, which supersedes the **Angel and Dog & Trumpet** (His Master's Voice) trademarks used by the company for more than 90 years. The new imprint will be featured on all EMI Classics' internationally available recordings, whether audio or video, while the Angel and the Dog & Trumpet continue on in certain territories. April titles carry the new logo.

EMI CLASSICS

EXIT: **Gillian Davies**, who has been with the **IFPI** for 21 years—10 of them as director general—has left the international label organization for a judicial appointment with the European Patent Office... **Allan Tepper** has left as GM of **TRF Production Music** in New York to accept offers to rep foreign and domestic music publishers and labels for the New York market.

LOT IN A NAME CHANGE: The **Royal Court of China**, hard rockers with two **A&M** albums, have changed their name to **Rockhead**, reflecting changes in the lineup and musical direction. A Times Square billboard heralds three appearances in New York March 31, April 3-4.

TRACK HEARS from yet another member of the music trade—the ninth so far—who says he has attended all 25 **MIDEM** gatherings. He's **Pierre Jaubert** of **Topomic Music** in France.

RAFFLE FOR A CURE: All members of the **T.J. Martell Foundation** dinner committee were on hand at the NARM convention to solicit contributions for a raffle for the charity, doing research against leukemia and other diseases. Drawing for five prizes will be held April 25... The location of the third annual TJ Martell roast in New York April 26 has been changed to the Ritz because of the need to accommodate more attendees. That night's roaster is **Abbey Konowitch**, VP of programming for **MTV**. For tickets, contact **Kid Leo** at **Sony Music** in New York.

BACK AT THE HELM: **PolyGram U.K.** chairman **Maurice Oberstein** has been elected chairman of the **British Phonographic Industry** trade group for the third time. He completed two terms in the mid-'80s. His appointment needs to be ratified at the annual general meeting by the group in July.

ELEKTRA SWINGS: Elektra senior VP, black music, **Ruben Rodriguez** recently confirmed the name of his new Elektra-associated label: **Pendulum Records: The Music Of Our Time** (not Marathon, as reported earlier). Expect Rodriguez to announce the staff and signings within weeks.

SCALPING SCALPERS: **California Senate Judiciary Committee** chairman **Bill Lockyer** has introduced stiffer ticket-scalping legislation. The existing California law says a person scalping tickets on the grounds of the event is guilty of a misdemeanor punishable by a jail term of no longer than six months or a fine of less than \$1,000, or both. Lockyer's bill calls for a punishment of up to one year in jail, a fine up to \$5,000, or both, depending on the amount of tickets sold. If more than 20 tickets were scalped, the person would be guilty of a misdemeanor or felony punishable by 16 months or two or three years in state prison, or up to one year in county jail, and a fine between \$5,000 and \$10,000.

MANE ATTRACTION

White Lion



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